

行政院國家科學委員會專題研究計畫 成果報告

迷宮和復寫的沈澱，捕捉市景的幻影：伊恩辛克萊的倫敦 近作 研究成果報告(精簡版)

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一. 中英文摘要和關鍵字

關鍵詞：伊恩辛克萊 當代倫敦文學 複寫式文本

本計畫為討論英國當代倫敦作家伊恩辛克萊的第二部分，英國文壇繼八十年代柴契爾保守黨政府力圖以都市更新來重振英國國族意識的十年倫敦空間振興計畫後，在九十年代的世紀末出現一批對倫敦新市景極度敏感、以倫敦的空間及文本綿密性為題材、調查其復寫本式(palimpsestic) 累積空間書寫的當代倫敦文學，這其中辛克萊以「倫敦最佳指南」、「世紀末英國文壇混和抒情及嘲諷者中最為獨特聲音」最為注目。辛克萊筆下的倫敦新市景斷裂破碎、延迴游移又動感無窮，過去和現在並列共存，情節多元、文類跨界，真實和虛擬的成分在多重聲音和自白中共舞纏繞，他以「心理地理」(psycho-geography) 方法，挖掘倫敦被遺忘、隱藏或被擦拭的空間邊緣意象，在物質面和日常生活層次建構一個抗拒柴契爾主流空間論述的對空空間。本計畫持續去年以其早期成名作 *White Chappell, Scarlet Tracings* (1987) 為主、以倫敦東區空間意象及其空間調查的行走模式——潛伏盯梢(stalking)為兩大主軸的研究，進而以他更為有名的近作 *Lights Out for the Territory* (2003)為主，探討他作品中的另外兩條軸線——他在現代派承繼和後現代市景之間的遊蕩擺動，以及他作品中極度沈澱和復寫先人文學倫敦想像的影子和迴聲。

Lights Out for the Territory 中的第一人稱敘述者從倫敦東區出發徒步探索倫敦，出發、回來、又出發、又回來，總共行走九條不同路線橫貫倫敦，邊走邊紀錄都市建築上的咒罵塗鴉，挖掘、回憶被遺忘的迷宮小道、黑道傳奇、犯罪傳說、野道文稿等，這種將過去和現在相連、挖掘城市被壓抑的黑暗能量的寫法，將城市空間的極具挑戰性、令人不安的現在一面，和其被遺忘、壓抑的過去同時並存共舞，辛克萊的倫敦也就成了一個充斥惡兆和陰影、張力十足又捕捉不定的獨特空間，對當局試圖抹去黑暗和混亂的理性城市規劃計畫、對保守黨政府的跨國資本空間論述，構成了強烈的反諷、攪亂和野蠻破壞(vandalize)。在敘述者自己的本體位置上，可以明顯感受到某種拉扯和糾結於一個尚未不遠的現代化過去，和一個早已是二十世紀末後現代、後帝國的現實之間的境況，辛克萊一面承認城市心態首要是一種現代心態，承認任何城市空間再現都溯源自都市現代化的現代論述，一方面又試圖再新，試圖區分，強調其城市觀景的拼湊、隨機，不斷的累積線索、編織符號而避免詮釋，不斷的重新行走、迂迴繞圈、而不願、或是推延及模糊終點。這裡既有對現代觀察位置（如都市遊人）的本質同情和想往，又有對身處後現代都市氛圍其種種侷限和妥協的痛苦意識，因此作品就擺盪在難以化解的張力拉鋸之中，一面是對行走/寫作在挖掘被壓抑空間的超越和救贖力量的信念和歌頌（本質上源自現代論述），一面卻是在面對空間之壓抑能量的莫名和無法掌控時，所無法抑制的自我猶

疑、裂解和身不由主的著魔。因此作品既為對掌控、規劃的現代空間論述（包含保守黨的新現代空間規劃）的反彈，但自己卻也無法擺脫將黑暗力量統禦的某種超越和救贖慾望。

辛克萊作品中對倫敦空間壓抑能量和黑暗邊緣的專注和著迷，相當程度上累積了早先作家如德昆西、布萊克(Blake)和狄更斯(Dickens)對倫敦想像的沈澱，不光是因為這幾位作家對倫敦迷宮般城市空間的開創性描述，在無論是基本觀察模式或是再現技巧上對後繼倫敦文學都有不可避免的重要影響，而且更重要的是，他們對城市空間黑暗能量的回應，在辛克萊的作品中尤其迴聲蕩漾。德昆西鴉片氤雲之下的神迷景觀，布萊克筆下能量不窮、張力動感的邪惡，以及狄更斯對醜怪、邪惡的著迷，在在都於辛克萊的作品中找到影子，造成其倫敦作品的強烈復寫特色。本計畫試圖進一步探索，辛克萊的作品有否創新存異，在其對布萊克邪惡觀念的沈澱之餘有否保存其原有的動感、張力、創造性衝突的意涵，亦或只是選擇性的簡約，一味著迷於世俗之善的反面，只挖掘世俗意義的邪惡，進而使得其倫敦城市圖像，在號稱以挖掘邊緣、被壓抑元素而建構反主流空間論述之時，自己卻反向暴露出仍無法擺脫主流道德觀二分法的束縛。

A Labyrinthine and Palimpsestic Cityscape: Revisionings of London in Iain Sinclair's Recent Writings

Key Words: Iain Sinclair Contemporary London literature palimpsestic urban vision

This project is the second part of a two-year project on the contemporary London writer Iain Sinclair. A prominent writer amid the recent new school of *fin-de-siècle* (the 1990s) London literature that has arisen partly as a response to a flurry of neo-modernist urban regeneration projects in London in the 1980s by the Thatcherite government which seeks to revitalize a conservative British identity, Sinclair is touted as “our greatest guide to London”, and “the most distinctive voice among an array of lyricists-cum-satirists of *fin-de-siècle* British life”. Using as his subject the spatial and literary density of London, its palimpsestic nature and its tradition of centuries of incessant spatial and textual reinscriptions, Sinclair’s London writings juggle with the past and present, fact and fiction, as well as with multiple story lines and polygeneric conventions, to present a cityscape of heavy fragmentation, elusiveness as well as dynamics. Obsessed with excavating the hidden, the lost or erased spatial and textual traces of London’s labyrinthine, subterranean, sinister and, to him, more authentic cityscape, Sinclair seeks to construct an oppositional space on the material and everyday level against the official historical and spatial discourse of Thatcherite corporatism. Carrying on last year’s concern with the crucial symbolic spatiality of London’s East End in Sinclair’s 1987 novel *White Chappell, Scarlet Tracings*, as well as with his mode of urban psychogeography-- the significance of walking and stalking, this year’s project further seeks to analyze two main threads in his 2003 work *Lights Out for the Territory*--

Sinclair's oscillation between a modernist heritage and a postmodern urban ambience, and the literary echoes and layers of traces and visions by previous London writers, that are reflected in his work and leads to its palimpsestic nature.

Sinclair's London writings demonstrate a keen awareness of a cityscape that has come from a recent past of peerless modernity, a cityscape that is now steeped in a late twentieth century, postmodern urban ambience. Acknowledging that the urban mentality is primarily a modern mentality and that any representation of urban space is indebted to the modernist discourse on urban modernity, Sinclair self-consciously seeks a departure by claiming that his urban investigation is not that of a high-modernist flaneur but that of a stalker, bent on a purpose but without a target, zigzagging round and round for the perpetual collection of infinite and ever expanding webs of clues. It is as if Sinclair's text, while instinctively rooting for the position of the *flaneur* and all the symbolic endowments that come with it, is also painfully aware of the many circumscriptions compromising this position in the late twentieth century urban ambience. His *Lights Out for the Territory* exists thus in a state of unresolved tension between the premeditated and the spontaneous, a modernist worship of the redemptive power of walking/writing in salvaging the repressed spatiality, as well as an overwhelming self-suspicion and sense of failure, of fragmentation when faced with the ineffable and unwieldy dark energies of the place. Hence the obsessed and blank accumulation of ever more clues which form an ever expanding, labyrinthine web of endlessly deferring signifiers, and the zigzagging, detouring walks, always starting other walks and ever avoiding resolution or goal.

The sense of giving oneself over, trance-like, to the dark energies of the city recalls the De Quinceyan subject. Sinclair's work is heavily saturated with the presence of earlier London writers like De Quincey, Blake and Dickens, not just because of these writers' pioneering representation of a labyrinthine London spatiality, representations that have prescribed the basic mode of perception and techniques of articulation that any subsequent writings on the city are inevitably impacted on, but more importantly because these writers' response to the dark energies or evil of the place finds particular resonances in Sinclair's writing. De Quincey's opiate-enhanced mythic vision, the Blakeian sense of evil as dynamically necessary and productive, and the Dickensian obsession with the grotesque and sinister all find echoes in Sinclair, contributing importantly to the palimpsestic nature of his London writing. The project seeks to examine in detail whether Sinclair's work has re-imagined or affirmed itself anew, or preserved the always dynamic, always flowing and creative nature of Blakeian vision of dark energies, or is instead guilty of a selective reduction that goes only for the opposite of what is conventionally good and hence betrays itself as still very much bound, though in a reverse way, by the constraints of conventional moralism.

二· 報告內容：

1. 研究目的，文獻探討和研究方法：

此計畫延續本人一向來對都市文學尤其倫敦文學的強烈興趣，去年將觸角延續到晚近 1980 年代後期和 1990 年代的後現代世紀末倫敦城市文學，尤其是其中代表

作家辛克萊，此計畫為第二階段計畫，以辛克萊更為有名的近作 *Lights Out for the Territory* (2003) 為主，探討他作品中的另外兩條軸線——他在現代派承繼和後現代市景之間的遊蕩擺動，以及他作品中極度沈澱和復寫先人文學倫敦想像的影子和迴聲。十九世紀末和二十世紀末相隔一百年，兩大世紀末有相似又有不同的情懷，辛克萊以前後兩個世紀末的並行，以倫敦的空間和文本綿密復寫性為題材，此時的倫敦，多了戰後幾十年的衰退和外來移民的湧入，更又受到最後十幾年保守黨政欲藉自由市場和跨國資本重振英國的重要影響，辛克萊的倫敦已是相當不同。

辛克萊的作品因為發表時間尚為不久，因此在英國評論界專書研究不多，目前有 Robert Bond's *Iain Sinclair* (2005)，但此書注重階級的議題，對都市空間則相對很少觸及。2007年10月又出版一本 Alex Murray's *Recalling London: Literature and History in the work of Peter Ackroyd and Iain Sinclair*，雖說剛剛拿到書，來不及細讀，但以作者 Murray 之前發表在期刊的論文看來，其切入點應是和本人相當一致，都是注重都市空間及其中的現代/後現代空間主體觀，應對本人的進一步研究有相當助益。

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三· 結果和討論

此計畫研究的重要心得有三：

其一：探討以往倫敦作家對辛克萊的影響，如德昆西、布萊克和狄更斯，尤其布萊克對邪惡的定義，似乎在辛克萊作品中一再出現，但細探布萊克的看法，則又發現不同之處。在布萊克看來，善和惡迥異於傳統的道德區分，對立或是能量代表善，而靜止或是被動則是代表惡，更重要的是，善和惡的傳統二元對立是被布萊克所完全推翻的。在他看來，身體內所湧起的慾望，因其高漲能量的外表而帶給主體某種驚赫，從而讓主體認定其必定來自某個外在的地獄，必定代表某種邪惡或是黑暗力量，但這種認定來源於主體本身深植於推崇道德二分法的基督教傳統，這種二分法將身體的能量視為惡，對立於靈魂的裡性所代表的善。因此在布萊克看來，所謂「黑暗」的力量，其實包圍我們的四周，不斷產生創造性的衝突。以此觀點參照辛克萊對黑暗能量的著迷，則確實不應簡單將其批判成一昧追求邪惡，或是缺乏「人文關懷」，因此批評仍是從傳統道德二分法出發，而辛克萊，就如布萊克一樣，應是全然摒棄這種二分法本身的。辛克萊筆下的惡，顯然是代表能量十足的對抗，不斷創造的衝突。不過仔細分析辛克萊的作品，發現其對於黑暗能量的追求，又過於固定和選擇性，似乎只對傳統道德定義下的反面一方，所謂罪惡和邊緣的一方感到興趣，

這裡當然也充斥衝突和對立，但不是唯一的地方，辛克萊只在這些地方尋找衝突和黑暗能量，似乎是過於制約了布萊克更為寬廣的定義，制約了後者不斷能動、變化、互動的動態本質，也反而揭示出辛克萊一昧追尋傳統之善的反面（傳統之惡），其實仍舊無法全然擺脫傳統道德範疇的影響。

其二，研究辛克萊作品，其實可以和同時其另一重要倫敦作家 Peter Ackroyd 一起並行，兩人都是當代倫敦文學知名度最高的小說家，切入角度也同樣是都市空間和行走主體，兩人題材也有重複之處，比如後者的代表小說 *Hawksmoor*，在前者的師做中出現過，也在其小說中重複出現，兩人關注的都是復寫本式的倫敦市景，過去文學對當代市景的沈澱和影響。Ackroyd 又對 Sinclair 相當提拔，幫他寫序，找出版途徑。因此，將兩個作者合起來研究，對當代倫敦小說的輪廓勾勒和本質理解，將有較大幫助，也可為將來研究的方向。

其三，辛克萊作品的特色，及其對被埋沒、被遺忘的過去痕跡的發掘，對被壓抑記憶的縈回復至，尤其將倫敦空間定位為永遠反噬理性規劃、永遠以黑暗能量反撲的地域所在，其實和 the Gothic 精神有很大聯繫。近年來 Gothic 研究，已跳脫將其視為一種文類，還更是一種主題，空間和鬼魅的聯繫，也在德西達的鬼魅理論問事後引起興趣。本人在將來的研究中計畫將辛克萊和 Ackroyd 所代表的當代倫敦小說和 the Gothic 相連，為此，本人也以加入由師大、台大多所學校教師組成的 the Gothic 讀書會，目前讀書會計畫已獲教育部補助，現已進行兩次，本人報告時間排在明年 5 月，屆時將對倫敦文學和 the Gothic 之間的聯繫做一探討，將不同於其他成員多從傳統 Gothic 文類作品的角度。

2006 年國外差旅報告

這次暑假期間去英國做移地研究，主要蒐集資料，因為當代倫敦文學出版不久，資料尋找不易，在英國期間主要在倫敦的大英圖書館，蒐集不少報刊雜誌的評論文章，以及辛克萊自己的投稿和照片、電影創作，瞭解其在小說以外的創作。總體收穫良多，也感謝國科會提供這次機會。文學倫敦的會議這幾年由倫敦大學陸續主辦，之前有去發表，這次因時間因素，無法參與，希望下次能排開時間，再次參與。