

行政院國家科學委員會專題研究計畫成果報告

克萊維王妃與追尋女性自我

La Princesse de Clèves and the Pursuit of Female Selfhood

計畫編號：NSC 89-2411-H-034-020

執行期限：八十九年八月一日至九十年七月卅一日

主持人：林政君

執行機構：中國文化大學法國語文學系

計畫參與人員：姚佩芬

執行機構：中國文化大學法國語文學系

一、中文摘要

Madame de Lafayette 一連串的作品皆以女性名字命名，闡述一次又一次不同的女性遭遇，卻也是一個接一個相同的命運：女性在充滿父權圖騰與男性凝視的世界裡內／外、身／心分裂，無法自處，悲劇以終。冷靜與富分析性的筆觸下充滿了作者失落與無奈的不甘。因此我們想藉由女性主義的批評方式，從各種不同視角與層面去挖掘、探究法國第一本心理分析小說，「克萊維王妃」裡女性自我定位的危機；以較貼近內在本質的思考，尤其是潛意識層面的壓抑，了解女性作家所塑造的女性人物，如何認識自我和建構女性主體。

兩性的性別差異被父權社會利用為統治女性的藉口，使女性在文化、歷史、社會和兩性關係中屈從於男性之下。小說呈現女性遭受壓抑、邊緣化後自我匱乏的真相，她們被迫以各種「扮演」出入衣香鬢影的社交場合，既世故也天真，時而清醒，時而迷失，為了得以生存，以身體體現各種「階級」與「性」政治。

女主角是文本敘述中心，卻又是男性體制中的「他者」，因此流露出與群體疏離與扞格的獨特風采。其他女性是她觀照的對象，供給她模擬、認同與抗拒女性自我的原型。我們因此藉由剖析三位對她影響至深的女性人物—皇后、國王的情婦、母親—的心裡狀態、生活環境與遭遇，勾勒小說中抑鬱／焦慮，內困／失序等女性集體經驗景觀，以尋跡刻劃出女主角成長的

艱辛路程。

道路是滯礙的，行徑是顛躓的，因為女性的靈魂與肉體經過男性長久的監控已經變得扭曲。王后的精神人格完全認同男性權威，試著戴著樂觀的面具轉換性別、反串地扮起陽化的角色，卻成了男性野心操縱的傀儡。國王的情婦依男性的角度看待自己的身體與性的功能，以實現、滿足男性的慾望為自己權力的基礎，並進而解放、實踐自己的慾望與自我的行動能力，然而女性的「出格」終究得受婚姻、情場法制的嚴懲。至於女主角的母親，為了在「菲勒斯」中心取得權力與一定的地位，有意識地遵循各種禮法，道德規範和法律教條，卻深困於語言、意義、性別、文化運作的政治結構中，將自己反鎖於封閉的情感和精神狀態。

女主角的自我形象在這一面面鏡子的反照下逐漸明亮、清晰。她對情人的告白裡強調女性的主體性與自主權，並痛苦決絕地選擇不再次陷入愛情／婚姻不相容的牢籠，遂將終於付諸行動的自我放逐至無人的荒涼。這個時代，女性人物的主體只能在身分和意識上呈現，而無法在文化、歷史層面積極建構。然而承認男女不平等的事實並不表示屈服，而是反求諸己，力圖自我實現。因此富反思能力的女主角成為具有顛覆力量的壓抑女性原型。而作者以女性獨特經驗的敘述和象徵語言，在文本中相互激化，使「陽性價值」受到衝擊，甚至抹殺，則成為陰性書寫中弱勢語言的強勢論述。

關鍵詞：性別政治，陰性書寫，扮演，女性自我

二、英文摘要

Abstract

Madame de Lafayette always employs a heroine as the title character in her series of work. She interprets the respective confrontation of different women with, however, the single destiny. All of her heroines submerged in the patriarchal world are doomed to shatter their souls and lead to the tragic end. The analytically calm tone of her work also displays, on the other hand, the frustration of the author. The current project thus intends to study the first psychoanalysis novel of French literature according to versatile perspectives of feminist critique.

Gender differences become excuses for men to subjugate women whom, therefore, submit themselves to men's authority in culture, history, society, and sexual relationships as well. The novels of Madame de Lafayette reveal the true stories of these self-repressed, and marginalized women. In order to survive, these women are obliged to "play" well in social life. They are simultaneously sophisticated and innocent, depend on the occasions, to expose the varieties of the hierarchal and sexual politics with their own "body" language.

Even though the woman protagonist is the center of Madame de Lafayette's narration, the heroine also happens to be the "other" of the male-centered mechanics. Thus the heroine detaches and alienates herself from the majority. The "other" women are all involved in her imitation, identification, as well as resistance of archetypal womanhood. The present project explores the inner lives, living conditions and circumstances of three of the most influential women characters, the Queen, the King's mistress, and her mother, to construct the heroine's hard time. The study depicts the collective depression, anxiety, circumscription, and disorder of these Lafayette women, in order to embody the growing pains of the heroine.

The plot is retarded and the characters become wild, for the soul and body of women have turned to be twisted and deformed under the long-term domination of men. The Queen totally identifies her personality with the male authority, she tries to switch her gender role with an optimistic mask. But her masculine characterization is manipulated by the ambition of men after all. The King's mistress sympathizes her own body and sexual function

according to man's view points. She carries out man's desire to materialize her own power, and liberate her own mobility and lust. However, the deviation of woman's development is consequently punished by the laws run in marriage and love affairs. The heroine's mother, on the other hand, secludes herself in the mentally enclosed status, for she attempts to reach the certain position of power in the phallic-centered society. She consciously follow every social manners, moral norms and legal regulations, but she is framed in the political institution governed by language, definition, gender and culture as well.

The heroine's self-image becomes crystallized and distinguished through these reflections of the "other" women in the narrative. She asserts the intendance and sovereignty of woman's selfhood in her confession to the lover. She chooses not to cage herself in the impossible integration of love and marriage, and eventually deserts herself to the oblivions. In that period of time, the selfhood of woman characters can only be negatively presented in her identity and consciousness rather than be positively constructed in the layers of culture and history. The recognition of the unfair status of gender differences is not the surrender, but the self-realization instead. Therefore, the heroine with the retrospective ability becomes the converted power to subvert the repressed archetypes of woman. Madame de Lafayette interweaves her subjective narrative with symbolic language to endanger the masculine value. Her work becomes the dictatorial drive of *écriture féminine*, a minor force in the major power.

Keywords: Sexual politics, *écriture féminine*, role playing, female selfhood

三、緣由與目的

十七世紀雖然還沒有較穩定的女性文學傳統，但沙龍文化興盛，「女才子 (*les précieuses*)」除了致力於淨化法文外，尤其認真思考女性的愛情與家庭問題，小說的作者更身體力行，在婚姻關係中表現出當時少有的獨立與自主，為世人所樂道。她的作品無疑闡述了女性在歷史、文化、社會、政治裡個人與整體角色的互動，因此是關於父權體制下女性身分、性別認同和兩性差異等課題的重要資料，這可由歐洲學術、文化界對它的重視中得到應證，然而國內相關研究卻付之闕如。我們因此想

以這個計畫引起大家對歐洲文學的興趣，或許可為國內的性別議題提供新的思考方向。

四、結果與討論

小說雖然描寫存在的困難，卻更強調存在的可貴；雖然揭露女性處境的不堪，卻更發揚女性價值的光環。書寫是開放的，文本也不固定、封閉，等待每個人以其特有的經驗，感性與文化背景來理解詮釋。文學神話與兩性關係，永遠會引起騷動與爭執，卻也因為如此而得以不斷升騰超越。

五、計畫成果自評

計畫成果就如同小說裡女性自我與主體性尚在熔鑄鍛鍊，有一種未完成的實驗姿態與充滿可塑性的待續期許。

六、參考文獻

- Bercé Y.-M., Molinier A. Peronnet M., *Le XVII^e siècle 1620-1740*, Hachette, 1992.
- Bergez D., Bertrand D., *La littérature française du XVII^e siècle*, Dunod, 1997.
- Blanc P., Darcos X., Tartayre D., *Le XVII^e siècle en littérature*, Hachette, 1987.
- Dandrey P., Grente G., *Dictionnaire des lettres françaises*, t. 2, Fayard, 1996.
- Descimon R., Jouhaud Ch., *La France du premier XVII^e siècle*, Belin, 1996.
- Dubois J., Lagane R., Lerone A., *Dictionnaire du français classique*, Larousse, 1992.
- Duchêne R., *Madame de Lafayette*, Fayard, 1988.
- Francillon R., *L'oeuvre romanesque de Madame de Lafayette*, Corti, 1973.
- Fumaroli M., *L'école du silence*, Flammarion, 1998.
- Kreiter J.A., *Le problème du paraître dans l'oeuvre de Madame de Lafayette*, Nizet, 1977.
- Labrousse E., *Conscience et conviction, études sur le XVII^e siècle*, Voltaire Fondation, 1996.
- Lafond J., *Les moralistes du XVII^e siècle*, Robert Laffont, 1992.
- Laugaa M., *Lectures de Madame de Lafayette*, A. Colin, 1971.
- Malandain P., *La Princesse de Clèves*, PUF, 1985.
- Mckenna A., Moreau P.-F., *Libertinage et philosophie au XVII^e siècle*, t. 1, Publ. de St-Etienne, 1996.
- Mckenna A., Moreau P.-F., *Libertinage et philosophie au XVII^e siècle*, t. 2, Publ. de St-Etienne, 1997.
- Mckenna A., Moreau P.-F., *Libertinage et philosophie au XVII^e siècle*, t. 3, Publ. de St-Etienne, 1999.
- Moreau P.-F., *Le stoïcisme au XVI^e et au XVII^e siècle*, Albin Michel, 1999.
- Nassiet M., *La France du second XVII^e siècle 1661-1775*, Belin, 1997.
- Niderst A., *La Princesse de Clèves, le roman paradoxal*, Larousse, 1973.
- Pingaud B., *Madame de Lafayette par elle-même*, Seuil, 1959.
- Pitaud B., *Histoire d'une direction spirituelle au XVII^e siècle*, Cerf, 1994.
- Sancier-Chateau A., *Introduction à la langue*

du XVII^e siècle, 1 vocabulaire, Natan, 1993.

Sancier-Chateau A., *Introduction à la langue du XVII^e siècle, 2 syntaxe*, Natan, 1993.

Spillebout G., *Grammaire de la langue française du XVII^e siècle*, Picard, 1985.

Tournand J.-C., *Introduction à la vie littéraire du XVII^e siècle*, Dunod, 1997.

Virmaux O., *Les héroïnes romanesques de Madame de Lafayette*, Klincksieck, 1981.