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外國文學與語言學研究所

碩士論文

漫遊、感知與記憶：論維吉妮亞·吳爾夫〈流連街頭〉

與朱天心〈匈牙利之水〉及〈古都〉



*Flânerie, Perception, and Memory: Reading Virginia Woolf's "Street Haunting" and Chu Tien-hsin's "Hungary Water" and "The Old Capital"*

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中華民國九十七年四月

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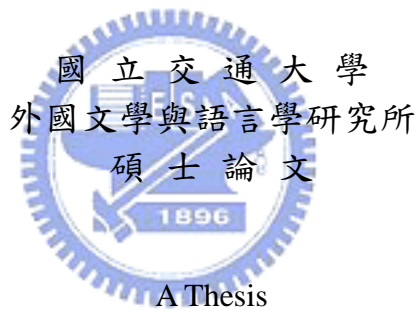
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摘要

本文循波特萊爾、班雅明及之後的「漫遊者」理論框架，從性別、國族、文化、階級等層面切入，研究十九世紀出現在巴黎街頭的都市漫遊者如何以不同面貌再現於二十世紀中西方都市文學之中。透過維吉妮亞·吳爾夫的〈流連街頭〉與朱天心的〈匈牙利之水〉及〈古都〉的文本分析，本文試圖探討漫遊在現代文學中可能隱含的寫作策略與意涵。以吳爾夫及朱天心兩人的文學創作背景與波特萊爾、班雅明的都市論述對話為基礎，第一章討論〈流連街頭〉的敘事者如何以特殊的表面觀看穿梭遊蕩倫敦街頭，分析漫遊者的凝視與低下階級、展示商品及內外空間等互動關係，同時也比較女性敘事者的觀察視角與男性漫遊者的凝視之異同。第二章以波特萊爾的相關詩作、班雅明的重要概念如「經驗」(*Erfahrung*)、「原初經驗」(*Erlebnis*)與普魯斯特式的「非意願性回憶」(*mémoire involontaire*)為理論背景，剖析〈匈牙利之水〉中以嗅覺為主軸的漫遊，討論嗅覺如何作為一種召喚感官記憶與過往時光的策略。第三章探討〈古都〉主角試圖透過漫遊台北與京都來處理複雜不穩的國族與個人認同問題，而這種漫遊作為質問記憶可信度並尋求穩定認同的策略，卻可能因漫遊本身的流離漂移狀態而弔詭地產生一種賤斥危機。本文希望藉由仔細閱讀三篇不同的漫遊文本，能更進一步了解漫遊的實踐與概念，並討論都市漫遊者的主體與客體、想像與認同、感官與記憶的關係。

關鍵字：波特萊爾、班雅明、漫遊(者)、朱天心、吳爾夫、賤斥、記憶、視覺／嗅覺感知、認同

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**Abstract**

Popularized by the works of Charles Baudelaire and Walter Benjamin, the *flâneur* famously enjoyed strolling around the 19<sup>th</sup> century Paris. This interesting figure of urban perambulations had since reappeared in various literary texts. The present study aims to analyze the significance of different modes of *flânerie* as exemplified by Virginia Woolf's "Street Haunting: A London Adventure" and the celebrated Taiwanese woman writer Chu Tien-hsin's "Hungary Water" and "The Old Capital." In the first chapter, I read "Street Haunting" closely to explore how Woolf's "superficial sauntering of the eye" helps make a city of her own in a manner different from conventional male *flânerie*. The *flâneuse*'s ways of seeing invite us to reconsider the subtle relation between the observer and the observed. In the second chapter, I read "Hungary Water" with reference to Baudelaire's related poems, drawing particularly on the Proustian notion of *mémoire involontaire* and Benjamin's distinction between *die Erfahrung* (experience) and *das Erlebnis* (immediate experience) and I discuss in depth the main characters' attempts to recall their memories through smell and walking, arguing that their "olfactory *flânerie*" functions as a kind of resistance to the ruination and fragmentation of modern metropolitan experience. In the third chapter on "The Old Capital," I demonstrate how the *flânerie* in search of a sense of security and certitude in the city may as well involve a process of Kristevian abjection in the project of "The Old Capital."

Keywords: Charles Baudelaire, Walter Benjamin, *flânerie*, Chu Tien-hsin, Virginia Woolf, visual and olfactory perceptions, identity, abjection, memory

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