重塑好女人形象:

以傑佛瑞・喬叟《好女人傳說》與克莉絲汀・皮桑《仕女城故事》為例

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摘　要

　　中世紀的女性為男人的附屬品，女人唯有透過婚姻的機制，以丈夫的社會地位為依歸，才能擁有屬於自己的身分。為了針砭當時社會對於女性的偏見，認為女人的天性中存在著操守不堅的缺陷，傑佛瑞・喬叟(1343-1400)以男性作家的立場，嘗試在《好女人傳說》(1386)中塑造具有操守的好女人形象；而身為女性主義先驅的法國女作家，克莉絲汀・皮桑(1365-1430)則是藉由《仕女城故事》(1405)傳達女性獨立的重要。在這兩部作品中，堅定不移的女性是作者塑造好女人的重心。

　　本文將討論在這兩部作品中的「好女人」定義，並探討這兩位中世紀的作家是否能如其所言，讓女人從傳統的桎梏中跳脫出來。藉由兩部作品中都有討論的五個傳說(legend)／短篇故事(novelle)，筆者將比較研究喬叟與皮桑是否能超越父權思想，重新塑造好女人的形象。

關鍵詞：婚姻，身分，女人形象，好女人

Reconstruction of the Image of Good Women: Geoffrey Chaucer's *The Legend of Good Women* and Christen de Pizan's *The Book of the City of Ladies*

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Abstract

Woman in the Middle Ages was an adjunct to man. Being a wife seemed to be the only means for her to establish her own identity. For the purpose to argue against the biased opinion, which regards women as fickle and inferior characters, Geoffrey Chaucer (1343-1400), as a male, attempts to establish an image of good women in *The Legend of Good Women* (1386), while Christen de Pizan (1365-1430), the pioneer feminist, intends to convey the idea of female independency in *The Book of the City of Ladies* (1405). The representation of constant women is the main concern of both the English male writer and the French feminist.

This paper aims to discuss the definition of "good women" in both texts and investigate the possibilities in both writers to free their women from traditional shackles. Through the comparative study of the five characters, Thisbe, Dido, Hypsipyle, Medea, and Lucrece (Lucretia), presented in both texts, I would like to discuss whether Chaucer and Pizan succeed in reconstructing the image of good women.

Keywords: marriage, identity, woman image, good women