

開膛手傑克的魅惑：道德懲戒、理性規訓與醫療想像 The Ripper Fascination: Morality, Discipline and Medical Imagination

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摘要

本文試圖要回答的問題是：何以發生於西元 1888 年倫敦東區的開膛手連續殺人命案，到了今天依舊令人感到著迷？何以妓女的身體會成爲公開處決與道德管束的對象？何以如此殘暴的公開處決會具有道德懲戒的教化寓含？何以開膛手要是個醫師？開膛手的醫師身分，爲何與帝國的維繫以及追求現代化工具理性產生關連？百年來眾多有關開膛手身分與行兇動機的推斷中，皇室涉案論一直是最能增加想像空間並營造恐懼想像的推論，電影《開膛手》正是此推斷最具代表性的電影呈現。本文藉由交叉比對電影文本、解剖醫學史、解剖劇場空間呈現的權力關係，以及西方繪畫藝術與解剖醫學的互文脈絡，檢視西方民眾長久以來對屍體解剖具有的恐懼，並說明何以大體解剖延長施加於身體的刑罰，成爲道德制約工具。本文試論受害者身體與醫師形象的想像與重現，是開膛手魅惑歷久彌新的主要原因，並從藝術品呈現、解剖法令制訂以及整建社會觀瞻各方面，探討何以開膛手凶案在文化想像的脈絡中具有執行道德懲戒與建立知識體系的雙重意涵。開膛手的想像營造中刻意挪用時空錯亂的醫療科普觀念，渲染現代醫療所象徵的工具理性。藉由美化開膛手具有專業醫療知識的形象，凸顯醫學象徵紀律與理性的印象，並從中玩弄醫學啓蒙辯證的內在矛盾與衝突：原本應該拿手術刀救人的醫師，在開膛手文學的集體想像中，轉換成爲陰森冷酷的道德執行者。

Abstract

This paper attempts to answer the following questions: Why are Jack the Ripper and his serial killing in East End London holding so much fascination? why does the body of East End prostitutes become the target for public execution and moral disciplining? Why does the Ripper have to be a doctor? And, why does the Ripper, as a doctor, closely associate with the maintenance of the empire and the sustenance of the institutional rationality in modernity? By discussing *From Hell*, a film based on the royal conspiracy theory, this paper argues that fascination with the Ripper derives not so much from the facts of the murders, but the combination of elements of morality, discipline and medical imagination. This paper argues that representations of the Ripper as a doctor-killer are most vital for turning the Ripper into an executioner of public punishment and moral disciplining. With a comparative study of the medical history of human anatomy, the power relation embodied in the anatomical theater and the intertextuality between medical science and paintings of anatomy scene, this paper explores the function of medicine to enforce moral disciplining and to establish a knowledge system. On the mutilated bodies of prostitutes, discipline is activated, morality rehabilitated, and knowledge system

established. This paper also argues that the Ripper fascination is a result of anachronistic manipulation of medical knowledge as the ultimate form of institutional rationality. The Ripper, once presented as a doctor, is an embodiment of highly exclusively and elite medical knowledge. As a result, the Ripper is presented now as a defender for discipline and modernity. Such a representation of the Ripper indicates an inlaid paradox of the dialectics of enlightenment: hands of the doctors that used to save lives are now executing moral punishment by taking lives.