

國科會計畫

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真實層的回訪：英國早期現代悲劇中的鬼魂、骷髏頭與死亡(III-I)

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中文摘要

若說英國早期現代悲劇對死亡議題有著近乎病態的著迷 (morbid obsession) 應不算過當，為了對此議題有較全面性的探討，計畫將分三年進行，第一年專攻拉岡心理分析理論的涉獵並著手整理英國早期現代時期文化、社會、宗教如何看待死亡與其相關概念，釐清當時對死亡的見解，作為後續戲劇文本分析之基礎。第二年專研莎士比亞的三部悲劇：《泰特斯安卓尼克》、《哈姆雷》、《馬克白》。第三年探討英國早期現代其他觸及死亡議題的戲劇如基德的《西班牙悲劇》、馬羅的《浮士德》、密德頓的《女人小心女人》、魏斯特的《白魔》，以及《復仇者悲劇》等劇為主要研究範圍。本計畫將援引拉岡的心理分析理論，尤其是他的真實層 (the real) 概念，深入探討這些戲劇所處理的死亡議題。葛林白 (Stephen Greenblatt) 與尼爾 (Michael Neill) 指出英國早期現代戲劇深刻的勾勒出當時宗教改革之後，隨著宗教上靈魂淨化儀式的廢除，死亡有著截然不同於改革之前的意涵。死者被生者所遺忘、被社會所背棄、更被宗教所壓抑，形成了一個無以名喻的黑洞。此時，劇場不斷且頻繁的在舞台上展演死亡之舞 (dances of the death)，或可視為對缺席的死者的一種文化回應，更是用以填補上述空缺的表徵。從心理分析的角度來看，劇場上的死亡透過鬼魂、骷髏頭等死亡意象不斷重返人間，象徵真實層的回訪 (the return of the real)。因此本計畫將援引拉岡的心理分析理論，深入研究其中所觸及的相關議題，包括創傷 (trauma)、壓抑的回訪 (the return of the repression)、記憶與遺忘 (remembrance and forgetting)、重複強迫症 (repetition compulsion) 與死亡驅力 (death drive) 等課題。本計畫將剖析舞台上各種死亡的搬演對死亡所做的文化意義之建構。劇作家透過戲劇呈現死亡的面貌，除了表達生命的侷限性 (mortality) 之外，更重要的是，以心理分析的角度而言，劇場以死亡的展演將遭受壓抑的慾望、情感、甚至罪惡以鬼魂迴盪人間的方式轉喻運作，使這些原本不該顯現的壓抑得以進入現實世界，這些被遺忘的殘餘可說是無意

識 (the unconscious) 的浮現。易言之，陰魂不散的鬼魂或是表情冷峻的骷髏頭這些逸出理性規範的象徵可視為無意識論述 (discourse of the unconscious) 的表現手法，透露出劇中相關人物內心深層的慾望與創傷。

關鍵字：死亡；真實層；拉岡；鬼魂；骷髏頭；無意識；創傷；壓抑的回訪；記憶與遺忘；重複強迫症；死亡驅力；英國早期現代悲劇

The Return of the Real: Ghosts, Skulls and Death in Early Modern English Tragedy

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Abstract

It is fair to say that early modern English tragedy displays a morbid obsession to the subject of death. To deal with this subject in full, this 3-year project plans to explore the concept of death in the early modern English cultural, social, and religious contexts with the theoretical framework of Lacanian psychoanalysis in the first year. For the second year, the project will focus on the subject of death in William Shakespeare's *Titus Andronicus*, *Hamlet* and *Macbeth*. This project will then move on to other early modern English tragedy in the third year, including Thomas Kyd's *The Spanish Tragedy*, Christopher Marlowe's *Doctor Faustus*, Thomas Middleton's *Women Beware Women*, Cyril Tourneur's *The Revenger's Tragedy*, and John Webster's *The White Devil*. Drawing on the Lacanian concept of the real, I examine the issue of death involved in the representation of ghosts, skulls, and the dead in these plays. Stephen Greenblatt and Michael Neil have both underscored the sudden change of the significance of death after Reformation. With the abolition of Purgatory and the dissolution of the chantries, easy communication with the dead is disrupted. The dead are forgotten, betrayed, or repressed. A void is thus produced. The dances of the death on the early modern stage are one of the cultural responses to the absence created by the period's alienation from the dead. From a psychoanalytic perspective, the visits of the ghosts or skulls represent the return of the

real, bringing to the fore the central issues of this project—trauma, the return of the repression, remembrance and forgetting, repetition compulsion, and death drive. This project will analyze how the early modern English theater constructs the cultural significance of death through ghosts or skulls. Besides highlighting the theme of human mortality, the stage brings to the surface the repressed desire, passion, or even guilt in the forms of ghosts, which are the surplus, or the unassimilated stuff. In a metonymic operation, the skulls are the hard core of the real.

Keywords : Death; The real; Jacques Lacan; Ghost; Skull; Unconscious; Trauma; The return of the repression; Remembrance and forgetting; Repetition compulsion; Death drive; Early modern English tragedy