

國科會計畫

計畫編號: NSC97-2410-H018-022

研究期間: 9708-9807

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-II)

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中文摘要

英國宗教改革廢除有關靈魂淨化的教義。該教義為死者提供一處「中間場所」讓亡靈得以滌清罪行，也讓生者藉由為亡靈禱告記取死者。代禱教堂消失與靈魂淨化儀式的廢止，使得為死者代禱求取亡魂得以平順的從現世進入死後世界的宗教儀式無從施行，造成過去生者得以與死者串連的橋樑突然斷裂，讓死亡與死者似乎墜入一個巨大的空缺。對亡者的追悼與代禱化為靜默，形成了文化、社會上的空白，對死者的哀悼沒有適當的宣洩造成生者無法訴說的創傷。突如其來的改變，讓死者與生者的世界斷裂，造成社會極度不安，因此各種文化論述便急於填補死亡所開啟的空缺，其中最顯著的例子便屬英國早期現代劇場。死亡議題在英國早期現代悲劇中有著相當重要的地位，為了對此議題有較全面性的探討，計畫將分三年進行，研究架構結合新歷史主義與心理分析理論，希冀深入探索英國早期現代戲劇中有關死亡的議題。三年計畫主題分別為：「死亡的煉獄與煉獄的死亡」；「莎劇中的死亡之舞」；「英國早期戲劇中的死亡藝術」。第一年的「死亡的煉獄與煉獄的死亡」專攻佛洛伊德與拉岡心理分析理論中有關無意識、真實層、哀悼、記憶、遺忘、創傷、父的律法、死亡驅力等概念，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問題，釐清當時對死亡的見解，作為後續戲劇文本分析之基礎。葛林白（Stephen Greenblatt）與尼爾（Michael Neill）指出英國早期現代戲劇深刻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。第二年計畫「莎劇中的死亡之舞」專研莎士比亞的悲劇：《泰特斯安卓尼克》、《哈姆雷》、《馬克白》、《羅蜜歐與茱莉葉》、《奧賽羅》。劇場不斷且頻繁的在舞台上展演死亡之舞，或可視為對缺席的死者一種文化回應，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。藉由

佛洛伊德與拉岡的心理分析理論有關創傷、壓抑的回訪、記憶與遺忘、重複強制與死亡驅力等課題的論述，深入探討莎劇所觸及的相關死亡議題，莎士比亞劇場透過各種「置移」、「換喻」等手法，具現英國早期現代所想像的死亡樣貌。第三年「英國早期戲劇中的死亡藝術」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》、福特的《破碎的心》、密德頓的《女人小心女人》、魏斯特的《白魔》、《瑪菲公爵夫人》，以及《復仇者悲劇》等劇。相較於莎劇，其他劇作家的悲劇對死亡議題更是有著近乎病態的著迷。本計畫將從拉岡的心理分析理論，尤其是他的真實層概念，深入探討這些戲劇所處理的死亡議題。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之外，更重要的是，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；鬼魂；骷髏頭；無意識；創傷；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

The doctrine of purgatory is abolished in the Reformation England. It provides not only a middle place where the dead souls could purge their sin, but also a chance for the living to pray for, and remember, the dead. With the abolition of the chantries and the purgatory, intercession for the dead, a religious rite that helps to bring the dead from this world to the world after death, comes to a sudden stop. The bridge that connects the communication with the dead is disrupted. And the dead seem to fall into a void. Mourning and intercession turn into silence. A traumatic void

in culture and society is created for a lack of communication with the dead. To fill the gap that is opened by this change, a variety of cultural discourses, theater as the most vital example, endeavor to fill the void. The subject of death is a very important concern in early modern English tragedy. To deal with this subject in full, this 3-year project aims to explore the concept of death in the early modern English cultural, social, and religious contexts with the theoretical frameworks of New Historicism and Lacanian psychoanalysis. The topics for each year are: “The Purgatory of Death and the Death of Purgatory,” “The Dances of Death in Shakespearean Tragedies,” and “The Art of Dying in Early Modern English Tragedies.” The first year project, “The Purgatory of Death and the Death of Purgatory,” dwells on psychoanalytic concepts, such as the unconscious, the real, mourning, remembrance, forgetting, trauma, the law of the father, and death drive. The historical and literary scholarship on how cultural, social and religious agencies treat death in the period is also investigated. Stephen Greenblatt and Michael Neill 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. For the second year, the project “The Dances of Death in Shakespearean Tragedies” will focus on the subject of death in William Shakespeare’s *Titus Andronicus*, *Hamlet*, *Macbeth*, *Romeo and Juliet*, and *Othello*. The dances of the death on Shakespearean stage are one of the cultural responses to the absence created by the period’s alienation from the dead. 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. Through devices of displacement and metonymy, Shakespearean stage represents rich and vital imagination of death. “The Art of Dying in Early Modern English Tragedies” will move on to other tragedies, including Thomas Kyd’s *The Spanish Tragedy*, Christopher Marlowe’s *Doctor Faustus*, John Ford’s *A Broken Heart*, Thomas Middleton’s *Women Beware Women*, John Webster’s *The White Devil* and *The Duchess of Malfi*, and *The Revenger’s Tragedy*. Compared with Shakespearean plays, these tragedies display a much more morbid obsession to the subject of death. 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. This project will analyze how the early modern English theater constructs the cultural significance of death. 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 or skulls, which are the surplus, or the unassimilated stuff. These haunting

ghosts or grinning skulls are symbols that escape reason and norms, embodying the discourse of the unconscious. In a metonymic operation, they are the hard core of the real, exposing the characters' innermost desire and trauma.

Keywords : Death; The real; Ghost; Skull; Unconscious; Trauma; Early modern English tragedy