

國科會計畫

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## 瘋狂與慾望：文藝復興戲劇中的主體與主體性

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### 中文摘要

本計畫擬以莎士比亞的《哈姆雷》、《李爾王》以及其他觸及瘋狂議題的相關文藝復興戲劇如基德的《西班牙悲劇》、班強生的《巴修羅米市集》，以及魏斯特的《瑪菲公爵夫人》等劇為主要研究範圍，援引拉岡的主體理論來探討這些戲劇透過瘋狂的議題來呈現英國文藝復興時期戲劇人物的主體性，藉以省視當時社會結構、政治體制、家庭制度等所代表的大對體（the Other）如何決定主體（subject）所在的位置。文藝復興舞台上的瘋子具有引人注目的發言能力，他們運用獨特的語言模式向所處社會發聲，本計畫藉由探討瘋狂人物與其週遭環境及他人的關係，深入探索人的內在慾望與主體性。戲劇的瘋狂人物象徵人內在心理結構的崩解，正好提供我們瞭解人們心靈結構與外在環境之間的糾葛與界線。瘋言瘋語是無意識（the unconscious）的開展，透過解析舞台上的瘋人藝語，我們得以一瞥戲劇人物隱而不現的深層慾望與壓抑。本研究將以拉岡的想像層（the imaginary）、真實層（the real）與符號層（the symbolic）三重結構論來解讀劇中人的心靈結構問題與所面臨的生存困境，並將瘋狂視為此三重結構塌陷所造成的結果。本計畫從拉岡心理分析理論的角度出發，利用學者對當時的瘋狂與精神療養院的研究觀點，將上述劇作放在歷史脈絡下，並與其他相關劇作參照，研究戲劇文本企圖勾勒的瘋狂樣貌，透視劇作家所形塑的戲劇世界中，瘋子與他們的瘋狂藝語如何穿透語言的枷鎖，顛覆理性至上的社會體制、解構理性的約束，讓我們發現受壓抑的深層慾望如何找到出口，盡情宣洩。這些擺脫理性枷鎖的瘋子更進一步呈現流動多樣的慾望，在封閉的理性之中，找尋自由。

關鍵字：瘋狂；主體性；拉岡；大對體；慾望；無意識；《哈姆雷》；《李爾王》；《西班牙悲劇》；《巴修羅米市集》；《瑪菲公爵夫人》

# Madness and Desire: Subject and Subjectivity in Renaissance Drama

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## Abstract

This project discusses the theme of madness in some early modern plays, including William Shakespeare's *Hamlet* and *King Lear*, Thomas Kyd's *The Spanish Tragedy*, Ben Jonson's *Bartholomew Fair*, and John Webster's *The Duchess of Malfi*. Drawing on a Lacanian Psychoanalytic approach, I examine the issue of subjectivity as embodied in the mad characters in relation to the Other, which is often embodied in and operated through social structure, political order, and family system. Staged madmen/madwomen are spectacles themselves who address the world through their unique voices with idiosyncratic linguistic modes. From their interaction with people and surrounding environment, we could probe into their hidden desire and subjectivity. Mad characters in the plays give body to the collapse of men's psychic structure. By examining these mad characters we may understand the entangled relation of psychic structure and the surrounding world. Madmen's speech is a window to the discourse of the unconscious. Studies of mad speeches give us a chance to glance the concealed desire and repression in the mad characters. Drawing on Lacan's triple structure of the imaginary, the real and the symbolic, this project will explore the psychic structure as represented in the mad characters. Thus the dilemma of existence will be discussed. It is suggested that madness is an inevitable consequence of the collapse of the triple structure. Placing these plays in the historical context of madness and mad houses in the Renaissance period, this research intends to further explore how these mad characters break open the bondage of reason and language. They unsettle the social structure, and deconstruct rational constraints. They freely express their repressed desire. They allow their multifarious desires to find unrestrained expressions, a freedom undreamt within a closed rational structure.

**Keywords :** Madness; Subjectivity; Jacques Lacan; The Other; Desire; Unconscious; *Hamlet*; *King Lear*; *The Spanish Tragedy*; *Bartholomew Fair*; *The Duchess of Malfi*