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劉家慧 台灣大學外國語文學系大學四年

級

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I. Abstract

This project proposes to investigate Pirandello's drama, with focus on the five plays collected in *Naked Masks*, as an interface between modern drama and psychoanalysis. Drawing on the theory of psychoanalysis in general and R.D. Laing's existential psychoanalysis in particular, the study aims at exploring the various defense mechanisms Pirandello's characters adopt to deal with the embarrassing, sometimes acutely painful, recognition of the absurdities of existence.

Keywords: Pirandello, R.D. Laing, schizophrenia, ego, psyche, individuating function, personal integrity, ego function

中文摘要

本計畫以皮藍代羅的戲劇作為界面，切入精神分析和現代戲劇的交會點。研究中我藉用精神分析的概念，但是依循 R.D. Laing 存在主義精神分析學派的特色：雖然以專業角度為精神疾病尋找因由，但是並不把正常/病態區隔化、標誌化。以此架構觀察戲劇人物，精神疾病勿寧是劇中人物面對生存的挑戰而引發不同程度的焦慮和不安全感，並且潛意識地演化出不同的

(自我)防衛機轉。皮氏以戲劇化的手法具體呈現劇中人物的「疾病感」，因此皮氏劇本的書寫不僅是典型的精神分析劇場創作，同時也是絕佳的精神官能正和分裂症的文本。

關鍵詞：皮藍代羅，精神分析，心理，個人化功能，自我，精神官能正和分裂症，自我統整

II. Introduction

Eric Bentley, the editor of *Naked Masks* and a leading critic of Pirandello studies, observes that in two generations a great dramatist has each led the psychologists in providing a classic image of modern man. Ibsen, just before Freud, presented Modern Man as neurotic. Pirandello, on the other hand, anticipating the study of schizophrenia by a whole school of psychiatrists from Minkoski to R.D. Laing, showed how integral to modern life is "the schizophrenic experience" (65). On that note, we are reminded of R. D. Laing's insight into the mental disorder known as "schizophrenia": "... the experience and behavior that gets labelled schizophrenic is a special strategy that a person invents in order to live in an unlivable situation" (*The Politics of*

finished. On the part of the playwright, *Six Characters* can be viewed as the self in the act of reflection that goes on in his mind which examines the textual composition—the “book”—as a fiction-making progress, namely, Pirandello reflects upon his trade as a playwright and all the other components as a theater person. On a psychoanalytical level, the play is “ALL relationship and NO character” (Bentley 61). There can be no doubt what Pirandello is possessed by: elemental family relationship. He dramatizes a sequence of fantasies—father/daughter incest, Oedipal triangle, sibling rivalry, and fantasy of murder followed by guilty suicide.

Following the analytical line, I also read other plays as Pirandello’s study of neurotic and psychotic phenomenon, of the interplay of the conscious and the unconscious, the rational and the irrational. Take *Henry IV* for example. The protagonist, dressed as Henry IV of Canossa fame in a local parade, whose horse is pricked from the rear by his rival, comes out of his stupor, believing himself to be the real emperor. Twelve years of time flows past him. He chooses, when his reason returns, to remain in the masquerade of the character that for one evening’s pleasure he has put on. Life has cheated him; he gets even with life by remaining permanently in the midst of the fictitious world. All men play a part in life; he plays his knowingly.

IV. Discussion & Self-evaluation

Upon receiving the NSC project grant, I was kindly advised, in the written form, by the anonymous reader(s) that an investigation into Pirandello’s theater, including but not restricted to production records (as I assume), should be incorporated into my study. This, I regret to confess, has not been carried out as

I had wished. Indeed, Pirandello began to run his own company, a theater in Rome, since 1917 and continued for some time. Though he confessed that he seldom went to the theater in his advanced years, given that he kept a routine of going to bed before ten, I have come to understand Pirandello’s drama beneficially through live theater (American Repertory Theatre’s *Six Characters in Search of an Author*, Taipei, 1995) and audio-visual aids (taped recordings, documentaries). This lack shall remain to be desired and pursued in my professional agenda.

That I did not fully engage myself in the study of productions may partly be excused by Pirandello’s copious amounts of work: forty-four plays plus more than two hundred pieces of novels and short stories, though some of which have been altogether unpublished in English. The reason why I could not afford to lose sight of his narrative writings is that twenty-eight of his forty-four plays were derived from previously published stories. Significant changes between the earlier story and the later drama not only involve the intrinsic rules that govern different genres but indicate how a particular character develops over time in the pen of the same writer. Take *It Is So! [If You Think So]* for example, it was first published as a short story, and then the core characters in the plot—the Ponsa family—have fleshed out to be pathological characters on stage.

While reading across Pirandello’s works and psychoanalysis theories, I became naturally attracted to the link between creativity and pathology, namely, writing as an escape from reality. Pirandello had continued to write, possibly, as an escape. This makes his work express his deep pessimism and his pity for the confusion and suffering of the human condition. “Who am I?” and “what is real?” are the persistent and even agonized questions underlying his drama. Without faith in any fixed standards of ethics, morality, politics, or religion, characters in Pirandello’s tales and plays, like

Young, Stark. 1948. "The Pirandello Play."
In *Immortal Shadows*. New York:
Charles Scribner's Sons. Rpt. In
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個人相關著作：

邱錦榮。〈皮藍代羅的劇場：戲劇與精神
分析的交界。〉《中外文學》28.9(2000)：
6-30.

Tavistock Centre

國科會 89 年度赴國外出差/研習心得報告

邱錦榮

國立臺灣大學外國語文學系 教授

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Web site: www.tavi-port.org.uk

圖書館: click on Library➔ click on Library Catalogue

一、研習背景說明

倫敦的 Tavistock Centre 是全歐最具規模的精神分析訓練中心，全年有豐富廣泛的訓練課程，提供心理分析師、治療師、諮商師、社工等專業人員作在職的充電或長期的養成培訓。國內輔仁大學心理系的林玉華修女在此中心學習有成，目前應該中心之聘，利用寒暑假期間返回中心開授臨床課程；市立療養院的蔡榮裕醫師亦曾於該中心接受年餘的嚴格訓練。本人所執行的計畫使用精神分析的理論，並且涉及病理部分。久聞 Tavistock Centre 為當代精神分析訓練的重鎮，在出發前，接受兩位專家的建議和引見，順利參訪該中心，在圖書館作短期的研究蒐集資料。

二、參訪心得

(1) 課程廣泛，獨缺「戲劇治療」

Tavistock Centre 是一所結合診所(clinic)與訓練中心(training center)的機構。課程並不對外開放，唯有正式註冊繳費，才可以成為特定課程或學程的學員。中心的收費很昂貴，但是課程也非常紮實，我手邊有的年度課程表(Academic Prospectus 2001-2002) 是一本厚達 52 頁 B4 大小的手冊，所有關於精神分析與心理治療的題目幾乎都可以找出相關課程。遺憾的是：中心並不做「戲劇治療」，也不開相關課程。這是在專業領域外衍生的興趣，對照「戲劇治療」專書在書市的情況尚稱熱絡，架上持續有新書問世(如倫敦的 Routledge 出版社)，在這趟參訪 Tavistock 發現這部份的空白，我感到很意外。「戲劇治療」一直為正統精神醫學的團體治療(group therapy)所認可，而且在學理上有很長的淵源，可以上溯自亞理斯多德的悲劇「洗滌」(catharsis) 功能，當時是針對演員的身心淨化而言，

稍後才轉變為針對觀眾經驗悲劇情節產生的「同情」(pity) 和「憐憫」(fear) 最後獲致情緒上的淨化。Tavistock 獨獨輕忽這支傳統，我追問該中心多人尚不得解惑。

(2) 圖書館

Tavistock 的圖書館藏書非常齊全，尤其是期刊類，許多 60 年代的心理分析期刊在此可尋。非學員每日收費 17 英鎊；亦可付費上網（參見本報告前列網址）。各種專書的蒐藏也不在話下，不過為了攜帶和日後參考方便，可以在館外的書店搜尋一遍，幾個著名心理分析類書籍出版社新近出版的書，此處能看到不少。

過去兩年以來，個人雖然留意精神分析在文學領域中的運用實例，但紮實的範例仍屬少見，而且比較集中於莎士比亞研究。就積極的意義來說，表示這方面的成長和挖掘空間還相當大。所謂「筭路藍縷，作始也簡」，個人的反省是：由閱讀比較初糙的 applications 著手，仍可藉由對精神分析較深的瞭解而建立信度較高，深入的文學或戲劇分析模式。

三、順訪佛洛伊德紀念館(Freud Museum) web site: www.freud.org.uk， 安娜、佛洛伊德中心(Anna Freud Centre)

距 Tavistock 十餘分鐘步行距離可以到佛洛伊德紀念館，來此當然是懷著朝聖的心情。紀念館所在房舍是佛氏在 1938 年逃避納粹迫害，直至 1939 年去世時在倫敦的居所，1986 年依其女安娜、佛洛伊德遺願改為紀念館。三層樓的陳設悉如大師生前，包括一張臥榻（當時佛氏年事已高，不可能是執業用的心理分析 couch）；和各種種族（特別是少數民族）的人形及面具，佛氏對此類收藏的著迷可見一斑，當可與他寫作《圖騰與禁忌》聯想。

紀念館與 *British Journal of Psychotherapy* 經常合辦討論會，今年十月的主題是“free association and the unconscious”，主講者包括 University College London 的教授 Catalina Bronstein。

佛氏的幼女安娜、佛洛伊德繼承乃父衣鉢，但以治療和分析兒童為主。1947 年安娜與同僚 Kate Friedlaender 成立 Hamstead Therapy Courses，五年後設立 Hamstead Clinic，專門培育英美兩國的兒童治療師。安娜與英國本土出產的女分析師 Melanie Klein 不分軒輊，兩人對兒童心理發展期的時間劃分，「伊底帕司」期和客體關係的概念論述差距極大，當時即分化成截然不同的兩派訓練課程。1983 年，安娜去世一年之後，訓練診所改名為安娜、佛洛伊德中心，目前仍為一小規模的訓練中心。此中心與佛洛伊德紀念館僅數步之距離。