

解讀品特劇作中的女性角色

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摘要

品特甫獲本屆諾貝爾文學獎，其劇作中不乏純男性的劇本，人們習以為品特的作品呈現男性主宰的世界，而較少著墨女性角色。品特筆下的世界中，生活是不停的奮鬥，內在及外在的威脅不斷壓迫著人類，故而劇中人物無所不用其極的求生存；在此掙扎中女性似乎常同時扮演母親、妻子、或情婦的角色。本文探討品特的劇作中女性角色的意象其本質的不同，將之歸納為三：屈從的，新生的及主控的。求生的要求愈形複雜時，人類也同時要求對自我有所瞭解，對品特而言，自我的瞭解似乎是對其自我原欲的瞭解與滿足，其女性角色的意象圍繞在母親-妓女-妻子的角色中掙扎，令人費解，卻又引人入勝。

關鍵字：Pinter (品特), female characters (女性角色), survival(生存), struggle(掙扎), subservient(屈從的), emergent(新生的), dominant(主控的), mother-whore-wife(母親-妓女-妻子)

Understanding Pinter's Female Characters

Abstract

Life is a struggle for survival in Pinter's world. The compelling need is to survive in a world that threatens to disintegrate, not only because of external threats but also because of internal threats that tend to destroy the characters from within. The quest of the characters is then for survival; what we have at the end of a play is a realignment of forces to ensure this possibility of survival. In this struggle Pinter's women seem to play their roles with considerable aplomb of mother, wife, and mistress. As the characters gain more complexity the quest is not only for survival, but for a realization of their inner selves, which for Pinter seems to mean the realization of their libidinous selves. This is the liberation that the characters seek, and it is here that women emerge more powerful than men. In their struggle, however, lies the possibility of their liberation; in their choices lie the limits of their freedom. Pinter's irony seems to mediate between these two imperatives. In this ironic mediation lies that grey territory between illusive hope and abject despair that Pinter's women show the determination to guard against both internal and external threats.

Keywords: Pinter, female characters, survival, struggle, subservient, emergent, dominant, mother-whore-wife