

## **Mirroring, Role Reversals and Auxiliary Egos in Byron's *Manfred***

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### **Abstract**

The drama *Manfred* was written in September of 1816 and published the following year. Byron's play was not meant to be produced on the stage and many consider it to be autobiographical in nature. The central conflict of the plot centers on a person who is wracked with guilt and seeks oblivion due to having committed an unspeakable crime. The exact source of Manfred's guilt is never fully elucidated, but most critics have identified Manfred's crime as being an allusion to Byron's own crime of having an incestuous relationship with his half-sister Augusta Leigh. This paper attempts to expand on the use of Freud's Psychoanalytic theory for literary criticism by utilizing Moreno's principles of Psychodrama to analyze the drama. In this way, Byron the author becomes the actor/protagonist and the other members of the cast become the "mirrors" who speak for the author, and the "auxiliary egos" and play out the roles of absent people involved in Byron's own problems and fears. It is the purpose of the paper to show how Byron attempts to resolve his own conflicted feelings toward his relationship with his half-sister and his resultant exile from English society through the medium of his cathartic drama.

**Key words:** Byron, Manfred, Freud, Moreno, Psychodrama.

## 拜倫曼弗雷德的鏡像，角色逆轉和輔助自我

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### 摘 要

拜倫的劇作《曼弗雷德 (Manfred)》寫成於 1816 年九月，並於次年出版。此劇本並非為舞台演出所作，但有不少人認為它帶有自傳色彩。這部作品情節上的衝突點為，與劇作同名之主人翁在犯下一個不可言喻的罪行之後，想以遺忘來逃脫他的罪惡感。他罪惡感的來源始終沒有被說清楚，不過多數研究拜倫的批評者皆以為應該和他與繼妹奧歌斯塔 (Augusta Leigh) 的不倫之情有關。本論文擬以佛洛伊德心理分析於文學批評的運用來分析此著作，特別是莫雷諾 (J. L. Moreno) 心理劇的原則。依此原則，拜倫乃演員/主人翁，其他劇中的角色則為「輔助自我者」，他們涉及拜倫本身的問題和恐懼，但卻是隱而不見的人。本文以為藉由其「淨化」的劇作，拜倫消除了他自己亂倫的矛盾，以及因此離開英國社會的自我放逐的矛盾心情。

**關鍵詞：**拜倫、曼弗雷德、佛洛伊德、莫雷諾、心理劇