



導讀

陳敬旻

在莎劇中，篇幅最長、也受到最多討論的就是《哈姆雷特》。許多文學家、評論家和學者，一致認為《哈姆雷特》是莎翁最偉大的作品。本劇自問世以來，就引起廣評，伏爾泰、尼采、王爾德、艾略特都曾論述此劇。根據《莎士比亞季刊》（*Shakespeare Quarterly*）的統計，每年探討《哈姆雷特》的作品數量達四百多種，幾乎是排名第二的《李爾王》的一倍。

生命與死亡的意義

主人翁哈姆雷特在第三幕那一段探索生命和死亡意義的獨白——「To be or not to be, that is the question.」——是西洋文學史上最為人熟知的片段之一。而《哈姆雷特》在世界各地舞台上演出的次數亦不計其數，根據這個劇本改編而成的影片也超過五十部。哈姆雷特一角，思想深刻，內心充滿疑慮，更是無數演員所鐘情的角色，其中也不乏女演員反串，如英國的波娜德（Sarah Bernhardt）早在 1899 年就曾演出過。

本劇約完成於 1600 年，故事的來源主要是十二世紀瓜瑪堤克斯（Saxo Grammaticus）以拉丁文寫成的《丹麥史》（*Historia Danica*），但莎士比亞也可能參考 1580 年貝樂佛（Francois Belleforest）的法文版，以及基德（Thomas Kyd, 1558-1594）所寫的一個主題相似的劇本《唔，哈姆雷特》（*Ur-Hamlet*）。

這些作品的內容提供《哈姆雷特》基本架構，但莎士比亞也充分利用劇場的特性，增加部分情節，以達到演出效果。例如：老哈姆雷特的鬼魂現身、伶人演出戲中戲以測試國王是否為兇手、奧菲莉雅（Ophelia）陷入瘋狂以致死亡、萊提茲（Laertes）比劍為父報仇等等。





迴腸盪氣的悲劇

有些戲劇學家認為，這齣戲是繼希臘悲劇之後，歐洲兩千年以來真正的悲劇。該劇不僅受到伊麗莎白時期的觀眾喜愛，而且至今仍魅力不減，對西方文化產生深遠影響，引起無數心理學和形上學的臆測及探討。

劇本最初針對愛情與亂倫這兩個主題展開，後來鬼魂出現質指現任國王為兇手，爾後哈姆雷特裝瘋以進行復仇。劇中的復仇進展緩慢，但平靜無波的宮廷生活，伏流著極其複雜糾結的心理世界。對於哈姆雷特的發瘋，波隆尼斯（Polonius）推斷是因為迷戀奧菲莉雅，皇后認為是因為喪父，奧菲莉雅認為是單純的癲狂。這一方，充滿猜測與懷疑的哈姆雷特，則在等待中沉浮。

真正獲得線索，得知國王遭到謀害的只有哈姆雷特一人，之後他陷入紛擾的情緒當中，對周遭的人反應過度，變得尖酸、殘酷和暴戾，但他的反社會行為也吻合他的裝瘋計。對謀殺一事知情的觀眾，傾向於認同哈姆雷特，對他的各種想法能夠產生共鳴，讓人感受到事件的懸宕與層次、疏離與虛幻，以及平和與憤怒。

「復仇」的主題

「復仇」這個主題在傳統上有幾項特徵：

1. 復仇是個人對不公義事件產生的個人反應，而沒有獲得當權者同意的一種暴力行為。
2. 復仇事件常因公權力不彰或犯罪事件受到隱瞞及保護，使得復仇者會以非法手段達到目的。
3. 復仇行為可能衍生於司法系統敗壞，或司法不允許個人採取極端手段報復私怨。
4. 復仇者通常要在了解報仇對象的動機和過程後，才算圓滿達成復仇。
5. 復仇常比宗教信仰更具力量。

在莎士比亞撰寫《哈姆雷特》之時，「復仇」就是極為普遍且受到歡迎的主題。但這個故事並非推理小說，因為其目的不在於找出真兇。此劇的重點也不是在於復仇本身，伊麗莎白時期的人認為，殺人犯必定會受到上帝的懲罰，但是他們也認為所有的機緣都是天意。



莎士比亞讓哈姆雷特意識到復仇後的下場，也讓他在確定殺父兇手之後慨然行動，並說服自己的不幸遭遇都是天意——例如波隆尼斯死於自己竊聽，奧菲莉雅溺水而亡，以及萊提茲自食其果等。

哈姆雷特最後身中毒劍而亡，雖然是遭到了上帝的懲罰，但至少避免了莽撞殺害克勞狄或不堪痛苦而自殺的下場，反而像是英雄完成了使命一般。哈姆雷特為父報仇的態度，可以對比萊提茲與奧菲莉雅在父親波隆尼斯死後的反應。萊提茲血氣方剛，受到克勞狄的慫恿而動手報復；奧菲莉雅則心智錯亂，墜溪身亡。

而在哈姆雷特這一方面，他時而立下血仇，時而懷疑躊躇，在不斷的思考中發現這兩種態度的極端與不妥，一直到戲班子一場感人肺腑的演出後，才激發他真正的動力，決定採取行動。



Gertrude, Queen of Denmark, becoming a widow by the sudden death of King Hamlet, in less than two months after his death married his brother Claudius, which was noted by all people at the time for a strange act of indiscretion¹, or unfeelingness, or worse: for this



Claudius did no ways resemble her late husband in the qualities of his person or his mind, but was as contemptible² in outward appearance, as he was base³ and unworthy in disposition; and suspicions did not fail to arise in the minds of some, that he had privately made away with his brother the late king, with the view of marrying his widow, and ascending the throne of Denmark, to the exclusion of young Hamlet, the son of the buried king, and lawful successor to the throne.

1 indiscretion [ˌɪndɪˈskreʃən] (n.) 輕率；不檢點

2 contemptible [kənˈtemptɪbəl] (a.) 可鄙的

3 base [beɪs] (a.) 卑鄙的



But upon no one did this unadvised action of the queen make such impression as upon this young prince, who loved and venerated⁴ the memory of his dead father almost to idolatry⁵, and being of a nice sense of honour, and a most exquisite practiser of propriety⁶ himself, did sorely take to heart this unworthy conduct of his mother Gertrude: insomuch that, between grief for his father's death and shame for his mother's marriage, this young prince was overclouded with a deep melancholy, and lost all his mirth⁷ and all his good looks; all his customary pleasure in books forsook him, his princely exercises and sports, proper to his youth, were no longer acceptable; he grew weary of the world, which seemed to him an unweeded garden, where all the wholesome⁸ flowers were choked up, and nothing but weeds could thrive.

4 venerate [ˈvenərəɪt] (v.) 崇敬

5 idolatry [aɪˈdɒlətri] (n.) 偶像崇拜

6 propriety [prəˈpraɪəti] (n.) 符合道德行為

7 mirth [mɜːrθ] (n.) 歡樂

8 wholesome [ˈhəʊlsəm] (a.) 有益身心健康的

3

Not that the prospect of exclusion from the throne, his lawful inheritance, weighed so much upon his spirits, though that to a young and high-minded prince was a bitter wound and a sore indignity; but what so galled⁹ him, and took away all his cheerful



spirits, was that his mother had shown herself so forgetful to his father's memory: and such a father! who had been to her so loving and so gentle a husband! and then she always appeared as loving and obedient a wife to him, and would hang upon him as if her affection grew to him.

⁹ gall [gɑ:l] (v.) 傷害……的感情



And now within two months or as it seemed to young Hamlet, less than two months, she had married again, married his uncle, her dear husband's brother, in itself a highly improper and unlawful marriage, from the nearness of relationship, but made much more so by the indecent haste with which it was concluded, and the unkingly character of the man whom she had chosen to be the partner of her throne and bed.

This it was, which more than the loss of ten kingdoms, dashed the spirits and brought a cloud over the mind of this honourable young prince.

In vain was all that his mother Gertrude or the king could do to contrive¹⁰ to divert¹¹ him; he still appeared in court in a suit of deep black, as mourning for the king his father's death, which mode of dress he had never laid aside, not even in compliment to his mother upon the day she was married, nor could he be brought to join in any of the festivities or rejoicings of that (as appeared to him) disgraceful day.

¹⁰ contrive [kən'traɪv] (v.) 設計；想辦法

¹¹ divert [dɪ'vɜ:t] (v.) 使轉移注意力；使分心



King. How is it that the clouds still hang on you?

Ham. Not so, my lord; I am too much i' the sun.

Act I. Scene II.