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品特戏剧中的 疾病叙述研究



刘明录 著

*Illness Narratives
in Harold Pinter's Plays*



重庆大学出版社
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内容提要

作为现实生活的投射,疾病意象越来越多的出现在现代、后现代文学作品中,疾病既是作家诠释世界、表达情感体验的工具,反之也是人们解读社会风貌及作家创作意识的一条通道。在荒诞派戏剧代表作家哈罗德·品特的大多数作品中体现了品特对疾病的理解与体验,借助于承载着各种社会文化的疾病,他成功地展现了同时代的社会历史、政治、宗教等文化状况,表达了自己对世界的认识,展现了自己的人文主义思想。基于此认识,本专著以医学理论作为划分基础,对品特戏剧中的疾病进行了详尽的梳理,并运用了精神分析法、叙事学、福柯身体政治、隐喻修辞、戏剧美学等理论,从品特戏剧中疾病对于品特戏剧创作以及剧情本身的推动、对于隐喻意义的传达、对于荒诞戏剧诗学功能的达成等几个方面展开探讨,试图深入品特戏剧的肌理,探索其戏剧诗学的构建思想及其社会意义。

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刘明录·著

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电话:(023)88617190 88617185(中小学)

传真:(023)88617186 88617166

网址: <http://www.cqup.com.cn>

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序

疾病同生命的历史一样久远,是个古老的话题。原始社会时期,疾病长期作为神的化身存在,代表着神灵对人的不满和惩罚。随着人们认知世界能力的增强,疾病的神秘性有所降低,然而,疾病的隐喻意义却并未消失,而是随着人们的认识变迁而逐渐泛化,渗透到人类社会的各个领域。文学中的疾病从来就不会仅仅等同于医学中所指的疾病,疾病的产生和发展被深深地打上了人类思维的印记,它的发展变迁与人类赖以生存的社会物质文化相互关联,相互影响,变成了承载社会文明、文化的载体,反映出作家同时代的社会风貌。近代以来,随着战争的频繁爆发、社会的转型变迁、城市化的进程、个人价值观与社会价值观之间的碰撞、个人与个人之间利益发生抵触,滋生出越来越多的社会问题,给人们的身心造成难以愈合的伤痛。于是,作为现实生活的投射,疾病意象越来越多的出现在现代、后现代文学作品中,疾病既是作家诠释世界、表达情感体验的工具,反之,也是人们解读社会风貌及作家创作意识的一条通道。哈罗德·品特生长于第二次世界大战时期,历经社会的转型动荡,作为犹太人后裔,他幼年时期便体验到了伦敦大轰炸等种种苦难,造成了他的心灵创伤及身份认同。荒诞派剧作家通常使用隐喻的表达手法展示心中的情感体验,既然品特被添列其中,那么以代表苦难的疾病的形式表达对社会的伤痛体验恰是水到渠成。疾病作为一种人生处境,与它存在的社会环境相互映衬。对疾病的关注体现了品特敏锐的观察意识与观察能力,对疾病的理解与体验渗透在他的大多数文学作品中,借助于承载着各种社会文化的疾病,品特成功地展现了同时代的社会历史、政治、宗教等文化状况,表达了自己对世界的认识,展现了自己的人文主义思想。

疾病意识贯穿于品特的各类作品中,包括诗歌、散文和戏剧。然而,

由于戏剧被公认为是他最主要的成就,因而本文的研究也以他的戏剧作为主要研究对象。本文以医学理论作为划分基础,对品特戏剧中的疾病进行了详尽的梳理,并运用了精神分析法、叙事学、福柯身体政治、隐喻修辞、戏剧美学等理论,从品特戏剧中疾病对于品特戏剧创作以及剧情本身的推动、对于隐喻意义的传达、对于荒诞戏剧诗学功能的达成等几个方面展开探讨,试图深入品特戏剧的肌理,探索其戏剧诗学的构建思想及其社会意义。正文部分细致地考察了品特的具有较多疾病叙述的17部戏剧,包括《房间》《生日晚会》《看管人》《归家》《微痛》《家的声音》《背叛》《情人》《一种阿拉斯加》《温室》《月光》《茶会》《山地语言》《送行酒》《归于尘土》《新世界秩序》《精确》等,同时还考察了他的部分诗歌,如《英国中部的新年》《战争》等,以及他的部分散文,例如《茶会》等。全书分为五个部分,具体如下:

引言部分主要对品特及其作品的国内、外研究现状作了一个综合介绍,阐述了本书的立论的缘由以及本书的研究价值所在,并介绍了在研究分析品特戏剧的过程中所采用的研究方法,研究的重点、难点及作品的创新之处。这一部分意在为本书的生成进行阐释说明,并意图揭示全书的脉络概貌。

第一章首先展现了疾病叙述的演化变迁,并对品特戏剧中的众多疾病进行了梳理,以医学理论为根据,从生理疾病、精神疾病、损伤性疾病三个方面辨识剧作中的种种疾病,绘制出品特戏剧中的疾病图谱。品特戏剧中种类丰富的疾病让人深思其叙述动因:童年时代的品特经历了伦敦大轰炸,对于战争的残酷有了深入的理解;而作为犹太人后裔的身份认同,使得品特从小就体会到了社会的不公与生活的艰辛;嫉恶如仇的斗士性格更增加了他对弱小的同情以及对强权的愤恨。当然,疾病文学潮流尤其是同时代作家,例如贝克特、卡夫卡等人对他的影响也起到了潜移默化的作用。以上这些因素形成合力,驱动品特将疾病选作他的作品构件。从后经典叙事学的观点来看,作者、文本以及读者之间是一个交流阐释的过程,在这个过程中,文本本身会产生动力,推动情节的发展、实现主题意

义、强化人物塑造。品特戏剧中的疾病产生的不稳定性以及戏剧性生成所形成的张力,推动着剧情的发展,而疾病叙述视角与叙述声音的精心选取,有力地实现了主题意义的彰显。不仅如此,疾病叙述还推动了人物形象的塑造,展现了人物性格。

第二章指出品特的疾病产生于特定的社会历史语境,具有强大的社会文化隐喻功能。在品特的剧作中,疾病之苦难往往垂青于少数族裔人群,他们失明、失聪、失语,甚至还遭受肢体伤残或是灭顶之灾,这当然可追根溯源至品特的少数族裔身份,也与当代泛滥的种族歧视现象密切相关,疾病隐喻着少数族裔在当代社会的苦难生活。在尼采看来,上帝已经死亡,而存在主义先哲海德格尔则对人的生存目的深感困惑,弗洛伊德认为心理失常才是现代人的正常状态,在这些特定认识的影响下,品特在他的戏剧中,展现出众多心理变态的畸形人,他们扭曲了传统的爱情观、亲情观,扭曲了传统伦理道德观,人们信仰缺失、精神颓废,这是一个极端异化的世界,传统的仁爱宗教观念被消解了。疾病产生于身体,是身体的不正常现象,因而疾病政治其实也是一种身体政治。在宏观政治中,疾病被统治者所利用,在品特的戏剧中发挥了控制、规训、惩罚等功能,持异见者被视为他者,受到迫害、肢体损伤甚至死亡,弱者在国家权力的施行中致病、致死,遭受无情的践踏,疾病展现了不相和谐的国家权力关系。在微观政治中,疾病作为一种话语策略,被患者和非患者双方所利用,或是为了隐藏真实的目的,或是为了结成同盟以争夺生活中的种种利益,演绎出一场场看不见硝烟、却也惊心动魄的微观政治斗争,疾病展现了病态的社会个人关系。在女性政治中,疾病只是作为一种表象存在,病与不病其实是社会文化的反映,在女性看似喜欢受虐待的变态心理背后,其实映射出品特时期女性的生存状况。品特在他的剧作中还塑造出满目疮痍、肢体横陈的景象,这是残酷战争的威力与杰作,背后隐藏着剧作家品特对战争的谴责与痛恨,也隐藏着他内心的伤痛。

第三章主要是对品特戏剧中疾病在构建荒诞诗学方面的功用进行了探讨。“不确定性”以及“胁迫性”是品特戏剧的两个明显特征,是品特戏

剧的核心风格。品特的戏剧不仅仅追求对白的韵律,还往往像诗歌一样只呈现意象,而不解释意象产生的原因。疾病强化了品特的“不确定性”这一戏剧特点,增加了文本的阐释可能。而疾病与生俱来的苦痛感觉,以及它存在的普遍性,再加上品特剧作中的疾病与暴力联姻,往往形成于暴力,同时又因为疾病所产生的社会效果,强化了品特戏剧的胁迫性。审丑就是审美,对丑的张扬产生了讽刺效果,疾病是人的非正常状态,而荒诞则是社会的不正常状态,对于作为“丑”的疾病的张扬展现了社会的荒诞,助力于品特实现讽刺社会现实的目的。疾病在达成品特的戏剧性、形成戏剧张力上功不可没,戏剧性的生成宣泄了观众的情感,也是剧作家品特对于他者地位的自我宣泄。

最后是结语部分。通过研究发现,疾病是剧作家品特对于生活的强烈心理体验,在构建品特的戏剧诗学方面作用显著,是品特戏剧中表现形式最为丰富、象征意义最为广泛、表达力最强、最为活跃的元素之一。而疾病的丰富性、暴力性、政治隐喻性等因素又使得品特的疾病应用在同时代的剧作家中独树一帜,既突出了品特的个人风格,又丰富了荒诞戏剧的建构形式。从社会学的角度看,疾病既是个人的,也是社会的,品特的疾病叙述映衬出社会的现实状况。如果说早期的传统剧作家认为戏剧能够进行道德教化,那么现代剧作家们则认为戏剧能够探寻或是指出人类的复杂性进而治疗自身或观众的心灵疾病,因而,疾病叙述在助力品特抒发自身情感体验的同时,客观上还起到了“揭示病痛、疗救众生”的效用,反映了剧作家高超的艺术技巧及浓浓的人文主义情怀。

著 者

2013年8月

Preface

The history of illness is as long as human history, which has been a hot topic since ancient time. In the primitive society, illness was regarded as the symbol of the gods. With man's increasing ability to understand the outside world, the mystery of illness gradually decreased. As the cognitive abilities of human beings were strengthened, the mystery of illness faded. However, the metaphorical meaning of illness has never been obliterated, and it becomes extensively acknowledged, instilling into various domains of human society. The meanings of illness in literature differ from those in medicine. The emergence and development of illness's connotation has been deeply marked by human traces. Its evolution is intertwined with the material culture of human society. Therefore, illness has been regarded as the carrier of civilization and culture, and it reflects the contemporary social outlook of the writers. In modern times, the frequent outbreak of wars, the transition of society, and the process of urbanization gave rise to the collision of different values and conflicts of personal interests, which initiated a series of social problems, and they, in return, caused lots of pains and trauma. The images of illness, the projection of real life, are increasingly used in modern and postmodern literary works to interpret the world and to convey the writers' emotional experience, and used as a way to understand the social outlook as well as the writers' intention. Growing up in World War II, Harold Pinter witnessed the transformation and turmoil of the western society. As a descendant of the Jew, he experienced an amount of tribulations such as the London Blitz in his childhood, which left him with traumas and gave him a sense of identity. In the Theatre of the Absurd, metaphors are usually deployed to imply emotional

experience. As an absurdist playwright, it is inevitable that Pinter should use illness to reveal the painfulness resulted from severe social conditions. As illness mirrors social background, Pinter's close attention to it shows that he is observant and insightful. Most of Pinter's works are imbedded with his personal experience and inspects of illness, and by using the cultural connotation of illness, Pinter demonstrated not only the historical, political, and religious aspects of his times, but also his understanding of the world and his humanist concerns.

Illness prevails in Pinter's different types of works including poetry, prose and drama. However, since drama is known as Pinter's most important achievement, this dissertation will focus on his drama. In this research, medical theory is used as a specific criterion for the categorization of the diseases in Pinter's plays. Besides, the theories of psychoanalysis, narratology, body politics, metaphorical rhetoric, and theatrical aesthetics are also applied to several aspects, including illness inspiring Pinter's creative motive, while pushing the plot itself forward, conveying the metaphorical meanings, giving political significance, as well as achieving the absurd dramatic poetics, which aims at exploring Pinter's theatrical technique and understanding the social significance of his plays. In the research, some specific analyses are given on Pinter's 17 plays related to illness narratives. The 17 plays include *The Room*, *The Birthday Party*, *The Caretaker*, *The Homecoming*, *A Slight Ache*, *Family Voices*, *Betrayal*, *The Lover*, *A Kind of Alaska*, *The Hothouse*, *The Moonlight*, *Tea Party*, *Mountain Language*, *One for the Road*, *Ashes to Ashes*, *The New World Order*, and *Precisely*. Meanwhile, the specific analyses are also given on Pinter's poems *New Year in Midlands*, *The War* and his prose *The Party*. The book is composed of five parts as follows.

The first part is a literary review of Pinter and his works at home and abroad, which clearly states the reasons for this topic, the values of this study, and provides a description of the research methods, the focuses, the difficulties and the innovations in the process of research and analysis. This part is in-

tended to give an explanation to Pinter's creative motives, as well as an overview to the structure of the book.

The second part firstly gives an illustration of illness narratives in literary history. Based on medical theory, this chapter gives an analysis on the illness images in Pinter's plays, and divides them into three groups as physical illness, mental illness and injury. The various types of illnesses in Pinter's plays may arouse the readers' interest. It may be related to Pinter's life experience. In his childhood, Pinter witnessed the 1940 Bombing of London. Therefore he has a deep understanding of the brutality of the war. Having the identity as a Jewish descent, Pinter experienced the injustice and the hardship of life even when he was very young. The cynical attitude similar to a fighter adds more to his sympathy towards the weak, and to his resentment towards the powerful ruling classes. Besides, literary trend of illness, especially contemporary writers such as Samuel Becket, Franz Kafka also exert an influence on his writing. All these factors have formed a kind of synergy to drive Pinter to choose illness as his key component in his works. From the viewpoint of post-classical narratology, there is an interpretative and communicative process between authors, texts and readers. In this process, text itself may generate energy to promote the development of the plot, to realize the thematic significance and to strengthen the characterization. Both the instability generated in illness and the dramatic tension generated in theatricality push the plot forward. In addition, the subtle selection of narrative perspective of illness and narrative voice of illness also contributes to the realization of thematic significance. Moreover, the illness narratives promote the formation of characters' images and demonstrate their character.

The third part points out that since illness in Pinter's plays is generated in specific social and historical background, it is provided with strong function of metaphor. In Pinter's plays, the misery of illness is often fond of the ethnic minorities. They suffer from physical illness such as blindness, deafness, aphasia, as well as mental disease and even death, which can be traced to Pinter's

identity as a minority, and is also closely related to the common race discrimination phenomena in contemporary western society. Illness is a metaphor of the miserable life of ethnic minorities. In Nietzsche's view, God has died. To the Existentialism philosopher Heidegger, human's life purposes are confused. Freud believes that mental disease is the normal state of modern people. Attributed to the influence of the specific context, Pinter in his plays shows a number of psychopaths, who distort the traditional notion of love, family affection and ethical morality. In his plays, people lose their faith, and often their spirit is in decadence. In Pinter's view, the traditional religious notion of kindness and love has already been lost in this extremely alien world. As an abnormal phenomenon, illness is generated in people's bodies and is regarded as the dark side of life. Therefore, the politics of illness is actually the politics of the body. In macro-politics, illness is utilized by the ruling classes to control, discipline and punish the dissidents. Those victims are persecuted to be ill with limbs injured or even to be dead. In micro-politics, illness is utilized as a discourse strategy by both patients and healthy people to conceal their real purposes or to form alliances to compete the interests in daily life, which is a political struggle without declaration, but also thrilling. In female politics, illness exists only as a representation. Being ill or not ill is actually determined by social culture. The disease of sadomasochism is the projection of the real life of female in Pinter's times. In his plays, Pinter also shapes scenes with lots of ruins and wounded limbs and bodies, which are attributed to the brutalization of war. Through these injuries, Pinter expresses not only his condemnation and resentment towards war, but also emotional pains and wounds in his heart.

The fourth part mainly focuses on the discussion of the relationship between illness and poetics of the Absurd. "Uncertainty" and "threat" are two distinct features and the main styles in Pinter's plays. Not just pursuing the rhythm of the dialogues, Pinter also intends to make his plays similar to poetry which merely presents image, but not with any explanation. Illness has

strengthened the feature of uncertainty and increased the possibilities of interpretation. Meanwhile, the illness' s feeling of misery, its universality, its relation to violence, coupled with its social effect adds more atmosphere of threat to Pinter' s plays. Sometimes, to appreciate ugliness is to appreciate beauty. To make illness public engenders the allegory effect. Illness, the abnormal state of human is similar to the absurd, the abnormal state of society. To make illness, which is regarded as ugliness widely known is intended to reveal the absurdity of the society and to satirize the society. Illness plays an important role in achieving theatricality and dramatic tension, which finally contributes to the dramatic effect of catharsis, and which not only clarify the audience' s emotion, but also the playwright Pinter' s emotion.

Through the research, one conclusion can be drawn that illness is Pinter' s strong psychological experience of life, which plays an important role in Pinter' s dramatic poetics and is one element which has a surprising variety of types, a wide range of symbolic meanings, and which is also quite expressive and active. The various types of illness, its violent quality and its political metaphorical quality make Pinter' s illness application unique in the contemporary theatre, which on one hand highlights Pinter' s personal style, on the other hand enriches the poetical forms of the Theatre of the Absurd. In the viewpoint of sociology, illness is related to both the individual and society. Therefore, Pinter' s illness narratives are the reflection of social reality. Compared to the traditional playwrights who believed that drama could be used as moralization, playwrights in modern times believe that drama can be used to explore the complexity of human beings, then as a mental treatment to cure audience and themselves. Therefore, illness, while helping Pinter to express his emotion, actually plays another role of revealing sufferings, pains and finally instructing the audiences and readers, which is also a symbol of Pinter' s superb artistic skills and his strong sense of humanism.

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引言

第一节 立论的缘起及意义

在希腊神话中,有这么一个故事:由于普罗米修斯盗取火种给人类使用,宙斯勃然大怒,于是创造出美女潘多拉,并命她携带魔盒来到人间以报复人类。由于潘多拉的美,人类接纳了她。一天,潘多拉无法抵御好奇心的驱使,打开了魔盒,于是瘟疫、灾祸、友情、爱情、忧伤等纷纷被释放了出来,这是疾病在人类社会的首次出现。然而,“疾病与生命的历史同样久远”,¹其实早在人类历史之前,疾病便已存在,远远早于希腊神话时代。最初,由于原始人视野狭小、认识世界的手段单一,他们对于给生命个体带来痛苦、死亡,有时甚至威胁着整个人类生存的疾病深感恐惧和敬畏,于是疾病那时作为自然力——“神”的化身存在。随着科学文明的发展,人类对于世界认识的深入,疾病逐渐为人们所认知为一种生物过程。然而,认识发展了,疾病也在发展。今天,疾病、饥荒与战争仍被列为人类的三大敌人,疾病仍然似一把高悬的达摩克利斯之剑,主宰着个体生命甚至仍然影响整个人类的生存,人们对许多疾病仍然无能为力,仍然是谈“病”色变。由于自始至终给人类生命带来的巨大威胁,疾病深刻地影响

1 美国约翰·霍普金斯大学医学史研究所学者亨利·欧内斯特·西格里斯特指出:“疾病不仅遍及整个文明史,而且早在人类出现很久之前就已普遍存在,动物有机体也存在着炎症、肿瘤等。因而,疾病就像生命的历史一样古老。”详见亨利·欧内斯特·西格里斯特,《疾病的文化史》,秦传安译。北京:中央编译出版社,2009,第2页。

着人们的社会物质文化生活。疾病改变了个人的人生,改变了战争的进程,改变了民族的兴衰,给人类历史打下了深深的印记。文学是生活的反映与投射,一方面,疾病的广泛存在为作家提供了大量的观察机会和素材,那些常见的疾病往往在文学作品中出现频率更高,并与各个时代相关联,例如,古典时期的文学作品中,瘟疫、麻风病等集体病大量出现;而肺结核则广泛存在于18、19世纪的作品中;艾滋病则在现代的文学作品中屡见不鲜。另一方面,众多的作家因患病而进行身体写作,他们用笔端倾述自己患病的生理及心理感受,西方世界的第一个诗人——荷马便患有眼疾,除此之外,弥尔顿、雪莱、济慈、惠特曼、陀思妥耶夫斯基、桑塔格等著名作家都患有疾病,在他们的作品中皆能或多或少的找到与他们本身疾病相关的描述:例如,在弥尔顿的《力士参孙》中,失明参孙是弥尔顿的精神化身;肺结核出现在雪莱的《西方颂》中;在陀思妥耶夫斯基的作品中,大量存在着精神病人及癫痫病患者的描述;而桑塔格的《疾病的隐喻》中所描述的其中一种疾病——癌症,便是其自身所患之疾。疾病在文学作品中广泛存在的第三个原因是有些医生喜欢文学创作,他们用自身对病人的观察记录用于文学创作,例如,契诃夫、约翰·奥利弗、A. J. 克罗宁等人,在成为作家之前都有行医的经历。“小说本该奉献给流感,史诗该忠实于伤寒,颂歌应献身给肺炎,抒情诗则须尽心于牙痛。”¹深入了人类生活的疾病在古今中外的文学作品中从不缺失,文学中的疾病反映了人们对疾病的认知过程,在认识不断的发展中,疾病与社会生活的各个方面的联系越来越密切,因而逐渐获得了象征与隐喻意义,具有超越疾病本身的内涵。

随着战争日趋频繁地爆发、社会的转型变迁、城市化的进程、个人价值观与社会价值观之间的碰撞、个人与个人之间利益发生抵触,滋生出越来越多的社会问题,给人们的身心造成难以愈合的伤痛。于是,作为现实

1 弗·沃尔夫,《论生病》,选自林石编:《疾病的隐喻》。广州:花城出版社,2003,第60页。

生活的反映,疾病意象越来越多的出现在现代、后现代文学作品中。这些疾病一方面呈现出社会弊病——社会的扭曲不公;另一方面流露出一种颓丧的情绪,表达了作家们对社会发展及人类未来的深深忧虑。这与文学的发展方向是一致的。现代主义文学作品提倡从人的心理感受出发,表现生活对人的压抑和扭曲。主要用象征性、荒诞性、意识流去表现荒诞的世界里异化的人的危机意识;在现代主义文学作品中,人物往往是变形的,故事往往是荒诞的,主题往往是绝望的。后现代主义既是现代主义的颠覆,又是现代主义的传承,进一步将现代主义呈现出来的问题推向极端。后现代主义作品的情节趋向于不确定性,一切去中心化,在创作上则倡导多元主义,同时,后现代主义更强调语言,认为现实只不过是语言虚构的假象,语言本身就有意义,因而语言实验和话语游戏成为作家们常用的方式,它们的任务是解构一切,颠覆一切。“若说现代主义表现了西方现代人的孤独感、颓废感、焦虑感以及从存在到死亡的感觉;后现代主义文学中的这种感觉正在逐步减弱、消失,代之而起的是心理上的分裂,一种表层意义上的平淡感、一种吸毒者的体验、一种幻觉、一种异常的欣快和恐惧。若说现代主义文学反映的是人的彻底隔离、孤独、苦恼和自我毁灭,后现代主义文学反映的则是人已经没有一个完整的自我存在,人自己已经变成无数的碎片”。¹ 疾病作为一种令人恐怖、令人绝望的事物,正是这些负面思想意识及苦难生活体验的绝佳代表,因而它在文学作品中频繁出现自是理所当然。

近年来,文学作品中日渐增多的疾病意象逐渐已引起了学者们的重视,分析这些疾病意象,发掘作品中疾病背后隐藏的隐喻意义成为文学研究的重要方向之一,国内外发表的疾病相关文学研究呈日益增多之势。以“illness”作为主题词在“Web of Science”数据库中检索,发现2000年(不包括2000年)以前,只有文学相关研究期刊论文156篇,而在2000年

1 罗明洲,《现代主义与后现代主义》。北京:中国国际广播出版社,2005,第113页。