

新編京劇《金鎖記》與原著小說之較析

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摘要

張愛玲用文字構築了一座幽都，為試圖改編，進行跨文本創作的後繼者設下了難以突圍的文字迷障。如何用京劇捕捉張愛玲，表現她善惡參差，具有現代意識，關注女性處境的文學精神，原是十分具有挑戰難度的事。本文對照原著小說與國光劇團所改編的京劇《金鎖記》，探究新編京劇如何跨界閱讀張愛玲，超越時間與文類的限制，召喚張愛玲小說中的文字魔魅，加以重組再生。筆者分別從情節結構與主題思想、人物面貌、劇場效果等面向切入，觀察新編京劇《金鎖記》如何對張愛玲原著進行理解、重構、誤讀、背叛，從而在符號重詮的過程中，淋漓盡致地演繹〈金鎖記〉故事中的美麗與荒蕪，繁華與蒼涼。

關鍵字：新編京劇、《金鎖記》、張愛玲

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A Comparison between and Analysis of The New Chinese Opera *Golden Lock* and Its Original Novel

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Abstract

Eileen Chang used written words to construct a deep and remote city, she has established a written word obstacle which is difficult to sally out for successors who would like to try to revise and undertake cross-textual literature creation. It is very challenging and difficult to use Chinese opera to capture Eileen Chang's thought, show her uneven good and evil, and understand her literary spirit that includes modern consciousness and close attention to women's issues. This text contrasts the original novel and the Chinese opera, *Golden Lock*, revised by GuoGuang Opera, so as to investigate how new Chinese opera cross-reads Ms. Chang; how new Chinese opera surmounts the limitations of time and literature type to call the evil spirit of written words in her novels, and how they can then be recombined and revived. The author starts from the directions, such as the plot structure and theme idea, features of the characters, and theatre effects, to observe how the new opera *Golden Lock* understands, reconstructs, mistakenly reads, and betrays Eileen Chang's original work. Thus, during the process of re-illustration of symbols, the beauty and desolation and prosperity and bleakness from the story can be most beautifully described and performed.

Key Words : New Chinese opera, “Golden Lock”, Eileen Chang

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