倩影乍現——
論《鮮樹珠袖雨寂寞》新編京劇中
女性角色

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摘要
國家文藝獎得主王安祈於《鮮樹珠袖雨寂寞》一書中，收錄四個新編京劇劇本：《王
有道休妻》、《三個人兒兩面燈》、《金鎖記》、《青壢前的對話》，將取原典中的女性
人物，重新賦予這些女性更具體的形象、邁出最隱微的心聲，將她們從歷史的洪流、
男性的控制，權力的邊緣推升為戲曲中的主要人物。本篇論文以《鮮樹珠袖雨寂寞》
書中的四部劇本為討論核心，結合女性意識的思考，針對劇本內容進行詮釋與批
評，將四個劇本視為個體獨立看待，探討所要表達的女性概念，再者，將四個劇本
視為一個集體，歸納出女性意識的共性，層層討論這些劇作中的女性角色，析論戲
曲中的女性人物從古典到現代的歷程中，當女性意識被強化的時代氛圍下，創作
者賦予這些女性人物的可能性與精神。

關鍵詞 王安祈 鮮樹珠袖雨寂寞 女性意識

1 王安祈：《鮮樹珠袖雨寂寞》（台北縣中和市：INK 印刷，2008.01，初版）
Women’s figures suddenly appeared—Discussing the women’s roles in the new Peking Opera in the book “Giang Chuen Gu Shiou Liang Gi Mo”

Chen Li-Ting

Abstract

Wang an-Chi—the National Award for Arts’ outstanding artist, gathered four new Peking Opera scripts in the book “Giang Chuen Gu Shiou Liang Gi Mo”: “Mr. Goodman Dumps His Wife”、“Three Persons and Two Lamps”、“The Golden Cangue”、“Whispers at a Tombstone” extracted the women’s roles in these four scripts. After long pondering on what roles the women played in these four scripts, she gave them a more specific image, and the opportunity to speak out the thoughts on their minds. Also, saving them from the history controlled by men and making them become the prominent roles in the opera. The essay used the four scripts in the book “Giang Chuen Gu Shiou Liang Gi Mo” as the core of the discussion, and combine the thoughts of feminism. According to the contents of the scripts, we give them explanation and critique. Regard the four scripts as individual ones; confer the concepts of the women that we want to express. Second, regard the four scripts as a collective, concluding the common characteristics of the women’s consciousness, and discussing the women’s roles in the opera. When the women’s consciousness was enforced under this time atmosphere, analyzing the female characters from classical to modern course. The author gave these female characters the possibilities and the spirit.

Keywords Wang an-chi “Giang Chuen Gu Shiou Liang Gi Mo” Feminine consciousness