

一場屬於每個人的性啟蒙——TCO音樂劇《當金蓮成熟時》

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關於「性」這件事，有誰能啟齒說得幾分？在古典文學《水滸傳》、《金瓶梅》中的潘金蓮，以「蕩婦」形象深植人心，當代陸續為她翻案的人不少，但從「性啟蒙」的角度赤裸裸切入者，卻是難得一見。《當金蓮成熟時》即是這樣一部作品，它以戲謔、荒謬且諷刺的方式，呈現潘金蓮從少女成為少婦的身份建構過程，並隨著劇中各角色去探尋、反思每人的自我認同，進而提出體制與本我、文明與自然之間的辯證。

三年來，北市國的「TCO劇院」以「一年歌劇，一年音樂劇」的期程，不斷在題材及跨度上創新，主題也與女性息息相關。從2017年原創國樂閩南語歌劇《李天祿的四個女人》、2018年的古裝音樂劇《賽貂蟬》，到2019年的歌劇《我的媽媽欠栽培》，呈現出不同時代、不同詮釋與不同風格的女性形象。

其中，《賽貂蟬》藉由翻轉歷史故事的主題設定，探討女性在社會權力中的角色；而2021年即將搬上舞台、由瘋戲樂工作室製作的《當金蓮成熟時》，也不約而同地從傳統故事人物的軸線出發，企圖以當代的眼光重新審視潘金蓮的「蕩婦」形象，在過往以男性論述為主的視角中，發掘出長期被隱蔽的女性視角新詮釋。

誰為潘金蓮貼上「蕩婦」標籤？

瘋戲樂翻轉歷史故事中的女性也不是第一次了，其成名作《木蘭少女》便是用「傳統故事結構」詮釋「現代性別氣質」。此次劇團決定「登大人」，選了最具爭議性的潘金蓮，並且毫不避諱地從「性」的話題切入，編劇吳政翰甚至還利用古代婦女的自慰用具「角先生」貫穿整個故事內容。

吳政翰曾查閱一些典籍，發現歷史上潘金蓮真有其人，她不但與武大郎和睦恩愛，還育有四子，與經典文學的陳述完全相反。這歷史軼事也呼應著我們所身處的事實時代——真相不只一個，真相不斷在變形。事實上，不只「潘金蓮」的故事是被創造出來的，這社會上對於女人的標準也是如此，在男性父權的框架下，女性壓抑地長成他們所要的樣子。那麼，是誰為潘金蓮貼上「蕩婦」標籤？她真的淫蕩嗎？

「潘金蓮的性旅程其實是一面鏡子，折射出一個人是怎麼被社會建構出來的。」吳政翰認為，每個人都有潛在的本我，而「性」便是本我最原初的寫照。在如今強調性意識、性自主、性權利的現代，我們如何看待潘金蓮原典中的性、性別、身體、身份？它不僅是故事中反覆出現的要點，也是社會權力建構的原型，這些主題跨越古今且普世共有，是以古鑑今的最佳實例。

於是，在吳政翰的筆下，潘金蓮成了奉「女子規」為圭臬的天真女子，雖嫁作人婦，卻從未真正享受過魚水之歡，直至遇到了西門慶，才滿足了她肉體本能的性渴求；而在她為朋友尋找「角先生」的過程中，才發現村裡所有女人都有不能言說的性秘密。故事的最後，西門慶、武松、武大郎不約而同發出了「我是誰」的喟嘆，身為男性的他們，同樣被困在高富帥、勇敢無懼、性能力強的社會框架中。



編劇／吳政翰



藝術總監、作曲、音樂執導／王希文



導演／劉建嶺



歌曲是畫龍點睛的文本

「這個議題用音樂劇的形式來呈現，才不會感覺太嚴肅。」作曲王希文也秉持著瘋戲樂作品一貫的生猛氣味，透過黑樂曲風與反拍律動的變化，為角色打造不同的音樂主題，不斷變奏交織，也讓演員的身體能自在律動，創造戲劇的有機性。

「每一首詞曲就是每一場戲的文本！」王希文說，他並未因為故事來自古典小說，便以東方情懷為創作方向，反而以現代音樂的方式架構古代的質感，並且思考國樂可以應用的素材。王希文認為，國樂有很多的可能性，例如笙的音質與西方的管風琴或手風琴十分相近，很適合巴薩諾瓦（Bossa Nova）曲風，而中大阮的音質與吉他類似，琵琶的掃弦也讓他聯想到吉他的刷弦，甚至北市國團員林瑞斌的嗩吶還能吹得像薩克斯風，令他嘆為觀止。

在這些歌曲中，有的是針對角色出發，有的是搭配「性」的氛圍，一切以劇情為依據。王希文去除了花俏的伴奏，強調和聲與旋律產生的效果，以突顯歌詞投射的重要性。

例如潘金蓮出世時，他以北韓閱兵的進行曲為架構，譜寫了諷刺感十足的《偉人即將誕生》；武大郎出場的《假如我有180》，以雷鬼唸唱來模擬叫賣的情境；而王婆主唱的《我不是潘金蓮》有一種似是而非的邏輯，因此用巴薩諾瓦來強調她超脫世俗、隨興胡謔的特性；至於西門慶的主題音樂，自然是以節奏藍調曲風來顯現他的玩世不恭了。而具有聽覺效果的搖擺曲風（Swing），在整齣戲中更成為「性」的影射。藉由歌曲的烘托，讓這齣劇的荒謬感與趣味感更顯得立體，在笑聲中依舊能感受到劇情饒富深意。

「女人不是天生的，而是後天造成的。」吳政翰引用了女權先驅西蒙波娃曾說的這句名言，「男性又何嘗不是如此？」或許，藉由潘金蓮這面鏡子，我們都應該好好審視自我，是否在社會體制中被制約？是否背棄了心裡的本我？是否在所謂的「文明」之中失去自然的天性？或許，這將會是個永不消停的辨證。

A Sexual Enlightenment of All— TCO Musical *When the Lotus Blooms*

Writer / LU Chia-Chen Photo / Studio M、WU Chang-ju

Regarding "sex", few people can talk about it without hesitation. In the classical literature *Water Margin* and *The Plum in Golden Vase*, PAN Jin-lian is deeply rooted in people's mind as a "slut". In the contemporary era, many people tried to eliminate the prejudice towards her, but few of them directly started from the perspective of "sexual enlightenment." *When the Lotus Blooms* is such a work. It presents the process of PAN Jin-lian identity construction from a girl to a young woman in a playful, absurd and ironic way. In addition, following the characters in the play, it further explores and reflects on people's self-identity, and then proposes the dialectics between the system and the ego, civilization and nature.

In the past 3 years, the "TCO Theater" in Taipei Chinese Orchestra continued to innovate in themes and spans with the schedule of "alternating opera and musical per year", with

women-related themes. From the original Chinese Taiwanese music opera *The Four Women in Puppet Master LEE Tian-Lu's Life* in 2017, the ancient costume musical *SAI Diao-chan* in 2018, to the opera *My Mom Is in Need of Cultivation* in 2019, presenting female images of different eras, different interpretations and different styles.

Among them, "Sai Diao-chan" explores the role of women in social power by overturning the theme of historical stories. The TCO costume musical *When the Lotus Blooms* produced by Studio M which will be on the stage coincidentally starts from the axis of traditional story characters. It attempts to re-examine PAN Jin-lian's "slut" image from a contemporary perspective, and discover a new interpretation of the long-concealed female perspective from the angle of male discourse dominance in the past.



Who labeled PAN Jin-lian as a "slut"?

It's not the first time that Studio M has overturned the image of women in historical stories. Its famous work "Mulan" uses "traditional story structure" to interpret "modern gender temperament." This time, the troupe decided the theme of "Dengdaren", chose the most controversial image of PAN Jin-lian and straightforwardly cut into the topic of "sex". The screenwriter Wu Cheng-Han even named the ancient women's masturbation device as "Mr. Horn", which was used throughout the story.

Wu Cheng-Han once looked up some classics and found that PAN Jin-Lian truly existed in history. She lived in love and harmony with her husband and had four sons, which is completely contrary to the statement of classic literature. This historical anecdote also echoes the post-factual era we live in, that is, there is more than one truth, and the truth is constantly changing. In fact, not only the story of "PAN Jin-Lian" was created, but also the standard for women in this society was in this case. In the framework of male patriarchy, women repressively grow into what they want. So, who labeled PAN Jin-lian as a "slut"? Is she really lustful?

"PAN Jin-lian's sexual journey is actually a mirror, reflecting how a person is constructed by society." Wu Cheng-Han believes that everyone has a latent self, and "sex" is the most original portrayal of the self. In the modern age that emphasizes sexual awareness, sexual autonomy, and sexual rights, how do we view sex, gender, body, and identity in the image of PAN Jin-lian? It is not only a recurring point in the story, but also a prototype for the construction of social power. These themes span the past and the present and are common to the world, which are the best examples of learning from the past.

Thus, under the Pen of Wu Cheng-Han, PAN Jin-lian became an innocent woman who followed the "Women's Rule" as the standard. Although she was married, she never enjoyed the sexual joy in real sense. It was not until she met XIMEN Qing that she satisfied her physical desire for sex. In the process of searching for "Mr. Horn" for her friends, she discovered that all the women in the village had unspeakable sexual secrets. At the end of the story, XIMEN Qing, WU Song, and WU Da-Lang invariably sighed "Who am I". As a men, they are also trapped in a social framework of being rich and handsome, brave and fearless, and strong in sexual ability.



The song is the crucial point

"This topic is presented in a relaxed and humorous musical, so the audience won't feel too serious." Composer WANG Hsi-Wen also upholds the consistent vigorous smell of Studio M works. Through the changes in the blues genre and backhand rhythm, he created different musical themes for the characters. Through constantly changing and interweaving, it allowed the actor's body to move freely, creating the organicity of the drama.

"Every song is the text of a play!" said WANG Hsi-Wen. He did not use Eastern feelings as his creative direction just for the reason that the stories came from classical novels. Instead, he used modern music to construct the ancient texture and think about the materials that can be applied to Chinese music. WANG Hsi-Wen believes that there are many possibilities for Chinese music. For example, the sound quality of the Sheng is very similar to that of Western pipe organs or accordions, which is very suitable for the style of Bossa Nova. The sound quality of medium and Daruan is similar to that of a Guitar, and the brushing strings of the Guitar are close to that of a Pipa. Even LIN Jui-Pin's Suona can be played like a saxophone, which makes him amazed.

In these songs, some are based on the characters, some are based on the atmosphere of "sex", and everything is based on the plot.

WANG Hsi-Wen removed the fancy accompaniment and emphasized the effects of chords and rhythms to highlight the role of lyrics.

For example, when PAN Jin-lian was born, he used the march of the North Korean military parade as the framework to compose the satirical *Big Figure Is about to Be Born*; R&B chanting in *Clay oven rolls and Fried Break Stick* was used to simulate WU Da-Lang's peddling; and WANG Po's *You Are Not PAN Jin-lian* emphasized her specious logic, so Bossa Nova was used to show her characteristic of casual non-sense. As for the theme music of XIMEN Qing, a swing style was naturally used to show his cynicism and provocative passion. Setting off by music, the absurdity and sense of interest in this play are more three-dimensional, where audience can still feel the richness of the plot in laughter.

"One is not born a woman, one becomes one", Wu Cheng-Han quoted the famous saying by the pioneer of feminism Simone de Beauvoir, "Why is this not true for men?" Perhaps, with PAN Jin-Lian as the mirror, all of us should take a good look at ourselves, are we restricted in the social system? Have we abandoned the true self in mind? Have we lost our natural instinct in the so-called "civilization"? Perhaps this will be a dialectic that never ceases.