

黃晉倫劇中女性形象

THE IMAGE OF WOMEN

in

DAVID HENRY HWANG'S PLAYS

by

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黃哲倫劇作中的女性形象

華美劇作家黃哲倫 (Henry David Hwang) 因蝴蝶君 (M.Butterfly) 一劇在百老匯成功的演出，及該劇於一九八八年獲最佳劇作東尼獎，成功的橫渡華—美之間的破折號，躋身美國劇場主流。由於是第一齣，也是唯一一齣登入美國劇場中心的亞裔劇作，蝴蝶君引起了廣泛的研究興趣。

此劇創作初衷在解構蒲契尼歌劇蝴蝶夫人裏潛藏在種族歧視，帝國主義之中的性別歧視意識，然而深究該劇中的女性角色，不難發現她們幾乎全屬負面造型，不是裝腔作勢的二流演員，便是淪為舞台上的道具或佈景。

本文旨在探索蝴蝶君一劇，以及劇作者早先的六部劇作 FOB(1980)，The Dance and the Railroad(1981)，Family Devotion(1981)，The House of Sleeping Beauties (1983)，The Sound and a Voice (1983)，和 Rich Relations (1986) 中之女性形象，企圖為劇作者的性別意識型態畫出較完整的藍圖。

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