

# 性別變裝與表演-評《少年金釵男孟母》<sup>1</sup>

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本文以性別變裝、舞台表演為主軸，分析評論《少年金釵男孟母》一劇。一方面運用芭特勒性別表演、操演的理論，以戲劇化再現文學、性別越界與酷兒表演等方式，看待舞台表演的情慾展現；一方面從酷兒議題與男風文化等角度，探析性別變裝在劇本內外的呈現。戲劇表演借由變裝呈現性別議題。舞台劇《少年金釵男孟母》(July 2010)，由周慧玲編導，劇本改編自明末清初李漁(1610-1680)的「無聲戲」第六回〈男孟母教合三遷〉篇目。本篇論文探討主題為性別變裝與表演。表演第一幕由女演員扮男童，與另一男演員，演出中國明朝男人的「斷袖」之愛。第二幕將時代錯置，搬移至國民政府撤退來臺灣的1949-1950年代。此演出實踐芭特勒在《性別麻煩》中，提出突破既有社會體制下所建構的異性戀，還有其他性別可能性，因性別乃「風格化的日常生活中的重複行為」。表演部份在論文本體提出四場實例，包括論第一場「南風樹」以樹木相倚隱射男風、第三場「納男妾」許季芳感慨無法留春、第四場「淨身」瑞郎自願自宮、下半場以瑞娘「母親」形象處世，與表演及本文近結尾處，論結合反恐與反共拍照監視場景。本文評論此演出，探究相關「南風(男風)」歷史的文化研究。申論性別還可用變裝及表演的方式，再現文本中欲表達性別的多重玩耍性。經由劇場美學，此表演亦呈現特定時空下，「恐同」與「恐共」的意識型態，並對政治監視作出無言抗議。

**關鍵字：**性別、變裝、表演操演性、芭特勒、《少年金釵男孟母》

# Gender Cross-dressing and Performance- -Comment on *He Is My Wife, He Is My Mother*

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Theatre performance by way of cross-dressing presents gender issue.

The script of the stage performance *He is My Wife, He Is My Mother* (July 2010), directed by Katherine Chou, was adapted from the No-Sound Drama written by Yu Lee (1610-1680) in the late Ming Dynasty and the early Chin Dynasty. The theme of this paper is gender cross-dressing and performance.

In Act One of the performance, the actress playing the role of the boy and the other actor performed the “cut-sleeve” love between men in China in the Ming Dynasty. Act Two got the times wrong to move to the late 1940 to the 1950s when the KMT government retreated from China to Taiwan. This performance makes practice of what Judith Butler indicates in *Gender Trouble* that breaking through the heterosexuality constructed by the social institutions, there is the other gender possibilities due to gender is as “stylized acts of repetition in daily lives.” In the performance part, in the body of this paper there are four examples. They include in Act One “Nanfeng Tree, Fujian Love” using the banyan trees entwines with each other to imply homosexuality; in Act Three “Proposal, Betrothal, Consummation” Jifang Hsu regrets that Rui has a penis; in Act Four “Emasculation, Accusation, Reincarnation” Rui volunteers to emasculate; after intermission, Part Two Rui dresses as Chengxian’s mother; both near the end of the performance and this paper, the argument is on the “phototaking surveillance” scene combining homo-phobia and communistphobia.

This essay gives a commentary on the performance, exploring the related historical “Male Homo Trend” in cultural studies. I argue that gender can make use of the methods of cross-dressing and performance to represent the multiplicity and playfulness of gender in the script. Through theatre aesthetics, this performance also presented that under the specific time and space, the ideologies of “homo-phobia” and “communistphobia,” and made a silent protest against the political surveillance.

Key words: Gender, Cross-dressing, performativity, Judith Butler, *He Is My*

*Wife, He Is My Mother*