

一心歌仔戲《狂魂》改編浮士德之書寫

策略探討

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摘要

《浮士德》與荷馬的史詩、但丁的《神曲》、莎士比亞的《哈姆雷特》並列齊名，同為歐洲的四大名著。「一心戲劇團」於2011年12月17-18日於台北城市舞台所推出的《狂魂》，即是改編自馬婁的《浮士德博士悲劇史》與歌德的《浮士德》。「一心戲劇團」挑戰此一西方名著，將這部藝術價值極高的西方戲劇作品移植於台灣本土色彩濃厚的歌仔戲劇種，西方文化中探討魔鬼與上帝的辯證思維轉化為道教思想濃烈的神祇觀。對於一部舉世皆知的戲劇作品進行改編，無可避免的是文化隔閡的克服與主題思想的掌握，《狂魂》的深度與向度能否適合歌仔戲劇種，能否契合台灣觀眾的審美趣味，這在台灣劇場史上是相當值得留心與關注的。

移植西方文化色彩濃烈的作品，無可避免的需要遷就本土文化思想以及劇種的特殊表現形式，因而在人物形象及主題思想上，勢必有所涵融，也勢必有所衍異。因此本論文將在文本的比對分析基礎之下，針對人物形象的塑造及主題思想的意涵兩大議題進行深入的探究，藉由文本的交叉解讀與剖析，試圖將改編的書寫策略完整呈現，這其中跨文化編創的意義與困難也將再次被提出與思考。

關鍵字： 浮士德、狂魂、一心戲劇團、跨文化編創

The Screenwriting Strategies of “The Unrestrained Soul”, an Adaptation of “Faust” by Yi-Xin Taiwanese Opera Theater Troupe

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“The Unrestrained Soul” presented by Yi-Xin Taiwanese Opera Theater Troupe, is adapted from “Faust”, which is one of the four greatest classical works of literature in Europe. During 17th and 18th in December, 2011, it was performed in Taipei Cultural Center. It was a big challenge to perform a western drama of great artistic value as a Taiwanese opera, with the Taiwanese local color. The concept of the Devil and the God in western culture was interpreted as the concept of the gods in Taoism. For adapting a well-known western literature work, it is inevitable that they needed to get over the cultural differences and grasp the main idea of the literature work. In the history of Taiwanese theatre, it is worth paying close attention to the adequacy of adapting “Faust” to the Taiwanese opera, “The Unrestrained Soul”, as well as the popularity among Taiwanese audience.

To adapt a western literature work, we need to think about the native cultural ideology and the distinctive performance form of Taiwanese Opera. There must be some integration and differences between the images of the characters and the thought of the theme in the opera. Therefore, in the contrastive analysis of both the texts, the study focuses on two points, which are the characterization of the characters and the implication of the thought of the theme. By comprehend and analyze both the texts, the strategies of adapting and writing are completely presented, and at the same time, the significance and the difficulties of cross-cultural writing will be presented again to be discussed.

Keywords : Faust, the Unrestrained Soul, Yi-Xin Taiwanese Opera Theater Troupe, cross-cultural writing