

形構烏托邦

——台客歌舞劇《黃金海賊王》與仿百老匯音樂劇《重返熱蘭遮》的17世紀台灣想像^{*}

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摘要

隨著1987年解嚴與1990年代的本土化運動，台灣各場域興起書寫與展演這塊土地歷史與文化的風潮。而以台灣本島進入17世紀「歷史時代」為時空背景的戲劇約在世紀之交出現。其中，有兩齣音樂劇均企圖以虛構的故事來召喚土地認同，分別是2011年「金枝演社」以河洛語和西拉雅語言演出的台客歌舞劇《黃金海賊王》與「愛樂劇工廠」在2014年製作，極力師法百老匯音樂劇、以英文演出的《重返熱蘭遮》。有趣的是，這兩齣風格迥異的音樂劇卻都採取英雄冒險的情節設計來形構福爾摩沙為烏托邦，使用的共同敘事策略包括善惡二元對立，訴諸人性善的本質與人道主義來克服族群衝突，成功的跨族群戀情，以及西拉雅村舍作為烏托邦原型。這篇論文審視這些敘事策略如何成功形構烏托邦，但在影射或設定的歷史時空下，引起的再現議題。此外，為了將這兩齣音樂劇置於台灣社會與台灣劇場歷史入戲的座標之中，本文將首先簡短測繪自二次大戰結束後，台灣歷史入戲的軌跡，並審視兩個獨特的語境——海洋文化論述與平埔族正名運動——促成對17世紀台灣歷史的興趣與展演。

關鍵詞：《黃金海賊王》、《重返熱蘭遮》、金枝演社、愛樂劇工廠、十七世紀台灣想像、歷史再現

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The Formation of Utopia:

Imagining 17th Century Taiwan in the Taike Musical *Pirates and Formosa* and in the Broadway-style Musical *Zeelandia - Return to Formosa*

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Abstract

With the lifting of martial law in 1987 and the ensuing nativization movement of the 1990s, Taiwan witnessed an upsurge in writing about the culture and history of the island nation. Plays set in 17th century Taiwan, the beginning of historical period of the island, started to appear during the turn of the century. Among them, two musicals draw on fictional stories to call for love for the island. One is the Taike musical *Pirates and Formosa*, performed in Taiwanese and the Siraya language by Golden Bough Theatre in 2011; the other is the Broadway-style musical, *Zeelandia - Return to Formosa*, produced by Taipei Philharmonic Theatre and performed in English in 2014. Interestingly, despite their great differences in style, both of these musicals use the same storyline of a hero's adventure to construct Formosa as a utopia. Shared themes such as good opposing evil, appealing to the best of human nature and humanitarianism are used to frame narrative elements such as the resolution of ethnic conflicts, successful interracial romances, and the deployment of the Siraya's village as a prototype of utopia. This article aims to examine these narrative strategies and the issues they may incite regarding historical representation. Additionally, this article situates the two musicals in the contexts of Taiwanese theatre and society by briefly mapping the trajectory of historical performances in Taiwan since the end of World War II, and examining two specific cultural contexts that

have greatly contributed to interest in - and the performance of - 17th century history: the discourse of ocean culture and the movement for rectification of names by the Pinpu tribe.

Keywords: *Pirates and Formosa, Zeelandia - Return to Formosa*, Golden Bough Theatre, Taipei Philharmonic Theater, Imagining 17th Century Taiwan, Representing History

