导演视角

为何创作《魂镯——被命运书写的女人》

《魂镯——被命运书写的女人》的创作，最初来自我对不同年代女性命运的思考。

我曾经从自己的外婆、母亲那一代开始思考：在她们成长的年代，一个女人能够为自己的人生作出多少选择？家庭、婚姻、传统与社会期待，又曾经替她们决定了多少事情？

当我把这个问题继续往更早的年代追溯，回到民初的南洋，我开始产生一个更深的提问：

如果一个女人从小就被教导接受命运，当她第一次想为自己的人生作出选择时，她需要付出多大的勇气与代价？

这也成为《魂镯——被命运书写的女人》真正的创作起点。

爱情之外，是一个女人的选择

《魂镯》有爱情，但爱情并不是这部电影最终的命题。

当爱情、亲情、家族责任、传统礼教与个人意志发生冲突，女主角真正面对的，不只是“应该选择谁”，而是：

我有没有权利选择自己的人生？

我不想简单地把她塑造成一个“反抗传统”的女人。

站在今天回望过去，我们很容易问：为什么她不拒绝？为什么她不离开？为什么她不反抗？

但在一个几乎所有人都告诉她“女人应该这样活”的时代，她可能需要很长的时间，才第一次意识到：

原来，我也可以有自己的选择。

所以，她最终有没有改变命运，并不是我唯一在意的答案。

我更在意的是——

在一个几乎所有人都替她决定人生的时代，她是否曾经真正为自己作出过一次选择。

一个发生在过去，却映照现代的故事

《魂镯》的故事发生在民初时期的南洋，但它真正想讨论的问题，并不只属于那个时代。

娘惹文化、南洋建筑、传统家庭结构、婚嫁礼俗、服饰与生活方式，不只是电影里的视觉元素。它们共同构成了人物生活的世界，也让我们看见，一个时代如何影响一个女人能够拥有多少选择。

然而，当我们从过去回望今天，我更想提出另一个问题：

时代改变了，那些无形的枷锁真的完全消失了吗？

过去，女性面对的可能是家族制度、婚姻安排与传统礼教；到了现代，它们可能转化为家庭期待、社会标准、关系压力、身份定义，甚至是一个人对自己所设下的限制。

形式改变了，但“别人希望你成为怎样的人”与“你真正想成为怎样的人”之间的冲突，依然存在。

所以，《魂镯》主要讲述的是一个发生在过去的故事，**映照的却是现代**。

影片中的现代时空并不是故事的主体，而是一道连接——让一个来自过去的问题，穿越时间，重新回到今天：

我们拥有了更多选择，但我们真的懂得为自己选择了吗？

真正跨越时间的，是人的“念”

影片轻轻触及轮回与时间延续的概念，但对我而言，“轮回”并不是作品真正想讨论的核心。

我更关注的是——**执念**。

有些人能够放下过去，继续前行；有些人却会因为爱情、遗憾、伤害、仇恨，或一个没有完成的选择，把自己困在过去。

一个念，可以成为坚持，也可以成为执念；
可以成为爱，也可以演变成恨；
可以让一个人继续前行，也可以让一个人永远停留在过去。

所以我一直相信：

人的一念，决定了一生的价值。

真正跨越时间的，未必是生命本身，而可能是一个始终没有被放下的“念”。

这也是《魂镯》连接过去与现代的另一层意义。

我想拍的，不只是一个女人的悲剧

我不希望观众看完《魂镯》之后，只记得一个女人经历了怎样的悲剧。

我更希望大家能够透过她的人生，重新思考自己的选择。

如果我是她，我会怎么选择？

然后，再把这个问题带回今天：

今天的我，真的在选择自己的人生吗？

我们无法选择自己出生在哪一个时代，也无法决定生命中所有发生的事情。

但当命运把选择放到我们面前时，我们所作出的决定，也许最终决定了我们会成为怎样的人。

所以，《魂镯——被命运书写的女人》真正想讨论的，并不是一个人能不能战胜命运，而是：

当命运已经替你写下了人生，你有没有勇气，重新拿起那支笔？

一个女人真正开始改变命运的那一刻，也许不是她成功逃离了什么，而是她第一次真正意识到：

这一生，我也应该拥有选择的权利。

而这一念，也可能成为改变她一生的开始。

人的一念，决定了一生的价值。

这就是我创作《魂镯——被命运书写的女人》的原因。

—— 导演 杨思良
Yeo Sze Liang
JJFILM PTE. LTD.

Director's Vision

Why I Created *The Jade — A Woman Written by Destiny*

The creation of *The Jade — A Woman Written by Destiny* began with my reflections on the lives of women across different generations.

I found myself thinking about my grandmother's generation, and my mother's: how much freedom did a woman truly have to make choices about her own life? How much had already been decided for her by family, marriage, tradition, and the expectations of society?

As I traced these questions further back in time, to the early Republican-era Nanyang, a deeper question began to emerge:

If a woman has been taught from childhood to accept the life chosen for her, how much courage — and how great a price — would it take for her to make a choice of her own for the first time?

That question became the true starting point of *The Jade — A Woman Written by Destiny*.

Beyond Love — A Woman's Right to Choose

There is a love story in *The Jade*, but love is not the film's ultimate subject.

When love, family, responsibility, traditional values, and personal will come into conflict, the question facing the protagonist is no longer simply, "Whom should I choose?"

It becomes:

Do I have the right to choose my own life?

I did not want to portray her simply as a woman rebelling against tradition.

Looking back from the present, it is easy for us to ask: Why didn't she refuse? Why didn't she leave? Why didn't she fight back?

But in a time when almost everyone around her was telling her how a woman was expected to live, it might take years before she could even recognise a possibility that seems so fundamental to us today:

I, too, can make my own choice.

Whether she ultimately succeeds in changing her destiny is not the only answer that matters to me.

What matters more is this:

In a world where almost everyone else has decided her life for her, does she ever make one decision that is truly her own?

A Story Set in the Past, Reflecting the Present

The Jade is set primarily in the Nanyang of the early Republican era, but the questions it raises do not belong only to the past.

Peranakan culture, Nanyang architecture, traditional family structures, marriage customs, clothing, and ways of life are not merely visual elements of the film. Together, they create the world in which these characters live — and reveal how an era can shape the choices available to a woman.

Yet when we look from the past towards the present, another question emerges:

Times have changed — but have those invisible constraints truly disappeared?

In the past, they may have taken the form of arranged marriages, family structures, and traditional codes of conduct. Today, they may appear as family expectations, social standards, pressures within relationships, prescribed identities, or even limitations we unknowingly place upon ourselves.

The forms may have changed, but the tension between **who others expect us to be** and **who we truly wish to become**still exists.

In this sense, *The Jade* tells a story rooted in the past, **but holds a mirror to the present.**

The film's contemporary timeline is therefore not the centre of the story, but a bridge — allowing a question from the past to travel through time and return to us today:

We have more choices than ever before — but do we truly know how to choose for ourselves?

What Truly Travels Through Time Is the Human Mind

The film touches lightly on ideas of reincarnation and the passage of time, but reincarnation itself is not the heart of the story.

What interests me more is **attachment — the thoughts and emotions we cannot let go of.**

Some people are able to leave the past behind and move forward. Others remain trapped by love, regret, pain, hatred, or a choice that was never completed.

A single thought can become conviction, or turn into obsession.
It can become love, or evolve into hatred.
It can carry someone forward, or leave them forever trapped in the past.

This is why I believe:

A single thought can define the value of an entire life.

What truly crosses time may not be life itself, but a thought, an emotion, or an attachment that has never been released.

This is another way in which *The Jade* connects the past with the present.

I Am Not Simply Making a Film About a Woman's Tragedy

I do not want audiences to leave *The Jade* remembering only the tragedy of what happened to one woman.

I hope her life encourages us to reconsider our own choices.

If I were her, what would I choose?

And then, to bring that question back to ourselves:

Am I truly choosing my own life today?

We cannot choose the era into which we are born, nor can we control everything that happens to us.

But when destiny places a choice before us, the decision we make may ultimately determine who we become.

For me, *The Jade — A Woman Written by Destiny* is therefore not ultimately about whether someone can defeat destiny.

It asks something more personal:

When destiny has already written your life for you, do you have the courage to take the pen back into your own hands?

Perhaps the moment a woman truly begins to change her destiny is not when she successfully escapes from something, but when she first realises:

This is my life. I, too, have the right to choose.

And that single thought may become the beginning of everything that follows.

A single thought can define the value of an entire life.

That is why I created *The Jade — A Woman Written by Destiny*.

— Director Yeo Sze Liang
JJFILM PTE. LTD.