

二十一世紀前崑曲在臺灣的發展史貌

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摘要

從古代延伸到近代，由彼岸流播到寶島，從有清以來崑曲在臺灣歷經了「奠基涵化期」、「扎根培育期」及「興盛茁壯期」等不同的歷史階段。早在清隆蘇州梨園公所的「翼宿神祠碑記」中，已窺見「臺灣局」的捐款紀錄；而從流傳在臺灣的北管戲與十三腔音樂中，或許崑劇在清代已然跨出「本土化」的步伐，涵化融入臺灣的民間節慶與宗教祭儀等常民生活中。不過直到一九四九年國民政府播遷來臺，崑曲才明確以「戲曲美典」的身姿在寶島扎根成長，學壇耆老在曲學教授中點燃了薪火，或作為學術研究課題或成立學校社團，而民間曲家同好亦組織同期與曲集等以曲會友，定時聚會拍曲清唱以聯繫情感。然自九〇年代起，兩岸交流漸趨頻繁，臺灣學界與票友組團前往彼岸看戲參訪，大陸專業崑團紛紛應經紀公司邀約來臺公演，政府挹注資源支持崑曲保存與薪傳，學者專家領頭於校園扎根與社會推廣，學界與劇壇攜手打造套餐式的學術研討會等，遂使得崑曲在臺灣越發興盛活絡，也為二十一世紀崑曲在臺灣的「自我發聲」蓄積了豐沛能量。

關鍵字：崑曲、臺灣、曲家、戲曲美典、清末、二十一世紀

The Development of Kun Opera in Taiwan

Before the 21st Century

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Abstract

Circulating from the Mainland to Taiwan and managing to survive over centuries, the Kun opera in Taiwan has gone through three different phases since the Qing Dynasty: “the Foundation Stage”, “the Development Stage”, and “the Thriving Stage”. The earliest record of Taiwan in the Kun opera history has appeared on the “The Tablet of Wings Mansion Temple” (翼宿神祠碑記), a tablet set up in the Suzhou Kun Opera Association (蘇州梨園公所) in the regime of Emperor Qianlong in the Qing dynasty, where a donation made by the “Taiwan Kun Opera Troupe” (臺灣局) has been mentioned. From the BeiGuan opera and the Thirteen Tunes popular among Taiwanese, it is discovered that Kun opera has been domesticated during the Qing Dynasty and has blended in with Taiwanese folk customs and religious rituals during that period. But it is not until 1949, when the Nationalist government in NanJing relocated to Taiwan, that Kun opera has been regarded as “A Classic of the Traditional Chinese Opera” and started to ripen more quickly. During this period, academic composers and playwrights started related researches and founded Kun clubs on campus; amateurs also organized unofficial clubs and met on a regular basis to practice the art of Kun opera. Later, with more and more exchanges between both sides of the Taiwan Strait, Kun opera has been enjoying its prosperity in Taiwan since the nineties. Taiwan academics and amateurs started visiting the Mainland for Kun opera shows; professional Kun opera troupes began visiting Taiwan and put on performances. The government has been devoted to preserving the tradition for further generations since then; experts began introducing the art form to students and the public, and academics tried working with actors, playwrights, and composers, designing a series of related academic seminars. All these efforts have contributed a lot to the Kun opera development and prosperity in Taiwan in the 21st century.

Key Words: Kun Opera, Taiwan, amateurs, A Classic of the Traditional Chinese Opera, the end of the Qing Dynasty, the 21st century

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