

版本比較—踩著修改的足跡，探尋編劇之道*

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摘要

本文提供戲曲編劇教學經驗，以「版本比較」為核心，但並非「考證式」版本比較，而是帶領同學追尋某一劇本在成為「演出定版」之前的過程，逐步檢視每一步修改痕跡，從中尋訪編劇修改動機，摸索編劇竅門。本文提出三例，(一)是同一劇本自身的修改，以陳亞先新編京劇《曹操與楊修》從初稿發表到演成定版之間各版之比較為例；(二)是同一劇本不同編劇的修改，以京劇《閻羅夢》(又名《天地一秀才》)各版為例。此劇陳亞先原創兩個版本，而後由筆者接手完成演出版；(三)是不同劇種之間由移植到修改的過程，以《春草闖堂》為例，探索京劇版編劇范鈞宏如何在陳仁鑒莆仙戲原創基礎上「小琢成大器」。

關鍵詞：戲曲編劇、曹操與楊修、閻羅夢、天地一秀才、春草闖堂、范鈞宏

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Comparison of Versions - The Search for Dramaturgy Following the Traces of Modification

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Abstract

This paper addresses the practice and experience of teaching dramaturgy of Chinese dramatic arias. During the course, students are guided to revise their plays for production by means of comparing different versions. By a close-up examination of the traces of modification, they learn to discern the playwright's implications of the revision and acquire dramaturgical methods through the process. This paper provides three examples: (1) a comparison between different versions of the same play, exemplified by Chen Yaxian's first to final drafts of his new Peking Opera play *Cao Cao and Yang Xiu*; (2) a comparison between different versions of the same play revised by different playwrights, exemplified by *Yanluo meng* (Journey through Hell), a.k.a. *Tiandi—Xiucui* (Heaven and Earth—the Cultivated Talent), a Peking opera play first created by Chen Yaxian and later revised for production by me; (3) a comparison of the same play adapted to different Chinese opera types, exemplified by the Puxian and Peking opera respective adaptations of *Chuncao chuangtang* (Spring Grass Intruding on the Court) with a thorough examination of how Fan Junhong, the author of the Peking opera adaptation, refined and amplified the structure of the original Puxian opera version created by Chen Renjian.

Key words: Dramaturgy of Chinese Drama, *Cao Cao and Yang Xiu*, *Yanluo meng*,
Tiandi-xiucui, *Chuncao chuangtang*, Fan Junhong

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