

戲曲腳色行當形成的規律

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摘要

中國傳統戲曲的表演體制是以表演為中心的腳色行當制。腳色行當制有兩個要素：一，表演技藝；二，類型化的角色（戲劇人物）。它的形成在戲曲史上呈現出如下規律：獨腳戲——二小、三小戲——五花鬪弄——末、旦、淨——七子班——江湖十二腳色——民間「花部」行當的自由拓展——京劇的行當。

京劇行當是傳統戲曲腳色行當的集大成者，稱「十行腳色」（生、旦、淨、末、丑，外、雜、上、下、流）或「七行腳色」（生、旦、淨、丑、雜、武、流）。其中，在生、旦、淨、丑四大行當中，又有老、少、文、武、唱工、做功等更為細密的區分。由此，又產生了表演技藝高超的「角兒」以及「流派」。

關鍵字：戲曲、行當、腳色、角兒

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The Pattern of Formation of Role Types in Chinese Opera

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Abstract

The performance system of traditional Chinese opera involves role types systems based on performance. There are two key elements to the role types system: 1) performance; typical roles (characters). Its formation has the following pattern in the history of Chinese opera: solo show—Er Hsiao, San Hsiao Opera— Wu Hua Cuan Nong—Mo (middle-aged or old male characters), Dan (female roles), Jing (male roles with painted faces)—Qi Tze Ban—12 roles of Jiang Hu— Free development of the "Hua Bu" role in folk culture—Role types in Peking Opera.

The role types in Peking Opera are the collection of role types in folk operas, and are called "Ten role types" (Sheng, Dan, Jing, Mo, Chou, Wai, Tza, Shang, Hsia, Liu), or "Seven role types" (Sheng, Dan, Jing, Chou, Tza, Wu, Liu). In Sheng, Dan, Jing, and Chou roles there are subdivisions of Lao, Shao, Wen, Wu, Chang Gong, & Cuo Gong, thus, star performers or schools with exceptional performance techniques were developed.

Key Words : opera, types, roles, star performers

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