

試論崑劇表演的「乾、嘉傳統」

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摘要

「崑劇」雖形成於晚明，但流傳至今所保留的傳統劇目，卻不是晚明原貌。這種差異，不僅是表現於演出的形式——由全本戲提煉出折子戲，甚且是表現於折子戲本身的內涵。經過乾、嘉以來崑劇藝人的代代加工、雕琢，這些折子逐漸成爲「定式劇目」。其穿戴、表演的精緻與規範，就是後來爲世人所稱道的「乾、嘉傳統」、「姑蘇風範」或「崑劇典型」。當代舞臺上所演出名爲「全本」的崑劇，若非「串折戲」，就是重「新」整編或「新」創劇目。嚴格說來，這些「新編」、「新創」的崑劇，都嚴重偏離了「乾、嘉傳統」，也不符合聯合國所認可的「世界文化遺產」的保護條件。真正值得珍視、薪傳、發揚的重點，應該是崑劇表演既有的典型——關於「尺寸幅度、腳步章法、發聲轉韻」等四功五法的深刻內涵。而此內涵係自清代乾、嘉以來，從演出「定式劇目」開始，擁有固定的折子劇名、指涉固定的表演基型，就已自成體系、形成傳統了。其於度曲美學重視聲形口法、五音四呼、以聲傳情，以及節奏、速度與力度對比等唱曲技法。於表演技術亦體會精深，不論是曲白之音韻、五聲、尖團、文義，或身段、情緒所應拿捏之眼神、發音、運氣、動作細節等，俱已記錄成書，並作爲演員代代相傳的表演指南。上溯崑劇表演的「乾、嘉傳統」，師承脈絡至今依然清晰可見。故本文擬從演出劇目、度曲美學、表演準則、師承脈絡等四個面向，來論述崑劇表演的「乾、嘉傳統」，以明崑劇作爲「遺產代表作」的珍貴特質。

關鍵字：崑劇、崑劇表演、乾嘉傳統、崑劇典型、姑蘇風範、崑劇折子、樂府傳聲、梨園原、度曲美學

The Qian – Jia Tradition of Kunqu Opera

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Abstract

Kunqu Opera came of age in late Ming Dynasty, but traditional repertoire that have survived into this day have lost their earliest features. The difference lies not only in the text performed – *zhezi* (or scenes extracted from the whole) instead of complete plays – but also in other artistic essences embodied by those *zhezi* scripts, which, since the Qian[long]-Jia[jing] periods of Qing Dynasty, have become “fixed repertoire” after generations of modification and ornamentation. The exquisiteness and conventions of costumes and acting styles of those plays have been praised as “Qian – Jia Tradition,” “Gusu Pattern,” or “Paradigmatic Kunqu.” The complete “Kunqu performed on today’s stage, however, are either “selected ” *zhezi*, “revisions of old scripts, or newfangled scripts that, strictly speaking, seriously deviate from the Qian – Jia tradition and do not qualify for UNESCO’s Masterpieces of the Oral and Intangible Heritage of Humanity. What deserves to be treasured, promoted, and handed down in Kunqu should be its archetypes of such performative aspects as meters, footwork, phonation – what constitute the “four skills and five methods” in music, acting, and singing. Ever since the Qian – Jia periods, when “fixed repertoire” with fixed titles and fixed performance types started to be staged, there has existed a unique system and tradition of Kunqu. Because the techniques of composing, singing, and acting have been recorded and published in book form, we can trace the Qian – Jia tradition even today. This paper will discuss that tradition in terms of four aspects – the repertoire, musical composition, performance principles, and diversity of schools – to illustrate the invaluable qualities of Kunqu Opera that make it worthy of the name of humanity’s Masterpiece.

Key Words : Kunqu Opera, Qian – Jia tradition, Paradigmatic Kunqu, Gusu style, *zhezi*, *Yuefu Chuan sheng* (collection of vocals), *Li Yuan Yuan* (The acting theory of opera), aesthetics of composition and singing

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