

臺灣新編京劇的「戲中戲」敘事方法—以

《荒誕潘金蓮》、《閻羅夢》、《孟小冬》、

《百年戲樓》為探討對象

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本論文試圖從結構與技法，探討新編京劇的敘事結構與“戲中戲”的運用方式是否有所新意；其次：“戲中戲”對於劇作主旨的闡發、深化有何作用？依此標準，揀選出的劇作共有四部，分別為「復興劇團」《荒誕潘金蓮》，「國光劇團」《閻羅夢》、《孟小冬》、《百年戲樓》。¹

《荒誕潘金蓮》利用戲中戲的後設技法，引發觀眾對於女性地位的思辨；《閻羅夢》則利用老戲與文本之間的互涉，點出女性地位的失語；《孟小冬》利用戲中戲串演出「冬皇」一生的京劇藝術，及其對聲音的追尋；《百年戲樓》運用老戲《白蛇傳》的修編過程，點出京劇從民初到文革的發展變遷，以及伶人們為因應時局而不得不做的妥協。這四部戲都運用了戲中戲結構，卻因主題、內涵的不同，而呈顯出不同的樣式與面貌，說明了臺灣新編京劇在運用戲中戲結構時，並不從標新立異著眼，而是為深化劇作主旨而做的嘗試，其創新精神值得肯定。

關鍵詞： 新編京劇、戲中戲、荒誕潘金蓮、孟小冬、閻羅夢、百年戲樓、敘事

方法

The Narrative Structure of "Play Within a Play" in Taiwan' New Peking Opera : Based on 《Pang Jin lian》 《Journey through Hell》 《Meng Xiao dong》 《One Hundred Years on Stage》

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This thesis aims to explore the narrative structure of "play within a play" in New Peking Opera. Does it have anything new? or does it deepen the theme or elucidating the content?

《Pang Jin lian》 uses the "Meta play within a play" narrative method inspire people to think about Status of Women; 《Journey through Hell》 uses intertextuality of Traditional Peking Opera and the text points out the women's status in aphasia ; Opera 《Meng Xiao dong》 uses the "play within a play" to show "the Winter King" life of Peking Opera, and its search for voice; 《One Hundred Years on Stage》 using traditional Peking Opera in the revision process of the 《White Snake》 , and at the Peking Opera from the cultural revolution at the beginning of the transition, and smart people to have to make compromises in response to the prevailing situation.

This four New Peking Opera using the same structure, but owing to different themes, meaning, show a different style and look, it describes Taiwan New Peking Opera plays in the use of the "play within a play" structure, is not from a Maverick, but rather to deepen plays the theme and have tried, their spirit of innovation deserves recognition.

Keywords: New Peking Opera, Pang Jin lian, Journey through Hell, Meng Xiao dong, One Hundred Years on Stage, Narrative Method