

# 戲劇藝人雙重角色再探：儀式專家與社會

## 地位

謝健

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據著名人類學家華德英（Barbara E. Ward）的理論，在中國傳統社會中，戲劇藝人不僅是演員，他們在某種程度上充當儀式專家的角色，這導致他們在形而下層面中處於較低的社會地位。本文則以華德英「戲劇藝人雙重角色」理論出發，探討伶人與儀式專家在明清社會背景下的身份重疊問題，並論及戲班的流動性以及鼓動性對其社會地位的影響。一方面戲班巡村演戲，四處流動，對於建基並固定於土地上的傳統農業社會是一種難以掌控的流動力量，伶人與儀式專家在叛亂集團中共存，與本身流動的運作形態有極大關聯，伶人也因此容易成為叛亂集團的主要構成力量；另一方面，戲班表演在意識形態上為民間流動的武力組織提供儀式信仰支持，使得伶人在某種程度上形成了皇權統治焦慮的來源。上述兩者構成了伶人社會地位低下的重要成因。

**關鍵詞：**戲劇藝人、角色、社會地位

# Reconsiderations on the Dual-Role Played by Drama Artists : Ritual Specialist and Status

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According to the classic Chinese drama theory from famous anthropologist Barbara E. Ward, theater artist acts not only as an actor, but also a ritual specialist. In Ward's theoretical system, precisely due to actors serve as a ritual specialist, they are considered to be more than actors, in a metaphysical level.

In order to enrich the readers' understanding of this classic theory of Ward's, this paper made a further exploration on the status of drama artist against the Chinese traditional society, especially during Ming Qing Dynasties, in physics respect.

This paper begins from the Ward's classic Chinese drama theory, make a discussion about the overlapping of theater artist and ritual specialist social background under the Ming-Qing Dynasties and the mobility and motivational affect impacts on theatrical troupe's social status. drama troupes stroll among the solid agricultural society. On one side, they can overflow into villages, cities, and any kind of society units. There are so many difficulties in the administration of the fluid power, that is why they always coexisted with ritual specialist and made the main contribution to power with anti-intention. On other side, drama performance is the ritual origin of folk power. That is why drama troupes were seemed as one of the anxiety origins, posing a threat to orderly imperial society, and rejected seriously in a physical respect.

Keywords: Drama Artists ;role; social status