

# 跨文化戲曲原型現象之研究—以創作《瑣事》、《女僕》兩劇探析

張旭南

國立臺灣戲曲學院京劇學系講師

本文試著從京劇發展的階段性作回顧與前瞻，首先，在劇種融合的階段，探討京劇在中國各種表演藝術似同的基礎下，其跨劇種吸收語言、聲腔、表演形式的流變，並研究其藝術轉化的過程中所結構它的藝術體系；其次，京劇在舞台文本、表演、形式、風格的現代化積累下，跨劇場形式的影響與京劇元素的變化，帶動了京劇的質變與內涵，在跨劇場後的京劇風格、美學、形式技巧、技術等，更迭及影響了京劇多少風貌？此外，21世紀的京劇走進了世界劇場，藝術啟動了轉輪，開始全球觀點的跨文化發展，京劇不在只是演西方作品，或是給予外國觀眾欣賞，而是更進一步的吸收了世界劇場的構想、視野，此一階段帶動的跨文化創作，是如何直接影響、轉變京劇的文化現象、意識與風情。

本文重點不在闡述歷史的發展，而是希望從京劇的三個發展階段—「跨劇種」、「跨劇場」、「跨文化」中，觀察及研究京劇的融合技巧與藝術建構，同時闡述個人的京劇跨界創作，從演出經驗中解析「文化思維」、「藝術形式」、「表演手法」、「風格美學」等四面面向跨文化的轉變與拓新歷程，同時從創作過程中逐漸重視戲曲原生態的本質與回歸，提出「劇場戲曲化」及「戲曲原型化」思考。

本文希望透過京劇小劇場《瑣事》、《女僕》創作的論證，觀察並挖掘戲曲所顯示的當代觀照與原型思考，為臺灣京劇在全球化的階段，提供傳承與發展的參考。

**關鍵詞：** 京劇、跨文化、總體劇場、四大徽班、文明戲、反幻覺真實的舞台、

虛擬化、假定性、四功五法、唱念作打、戲曲原型化羨

# Study on prototype of cross-cultural operas—Analysis of “Trifles”and “Housemaid”

Zhang, Xu-Nan

Lecturer, Department of Jing-Ju,

National Taiwan College of Performing Arts.

In this paper, we attempt to use the stage development of Beijing opera as the retrospection and prospect. First of all, we discuss the transition of Beijing opera that assimilates languages, operatic tunes, performing forms across different types of operas based on similar Chinese performing arts, and study the art system constructed in the process of its art transformation. Secondly we discuss the influence of the cross-theater form and the change of Beijing opera element that drive qualitative change and connotation of Beijing opera, and the features of Beijing opera affected by the changes in Beijing opera style, aesthetics, technique and skill after crossing theaters under the accumulation of modernization of the stage text, performance, form and style. In addition, The Beijing opera in the 21st century is being performed all over the world. Art is developing to a cross-culturally. We not only perform western works in the form of Beijing opera or have foreigners to enjoy Beijing opera, but also assimilate the conception and view of theaters around the world. How does the cross-cultural creation driven by this stage directly affect and change the cultural phenomenon, awareness and style of Beijing opera?

This paper is not intended to explain the development of history, and it expects to observe and study its fusion technique and artistic structure from the 3 developing stages of Beijing opera – “cross-opera” , “crosstheater” , and “cross-culture” , and meanwhile it explains the crossboundary creation of Beijing opera by individuals, analyzes the cross-

cultural change and the updating course of the “cultural thinking” ,  
“artistic form” , “performance technique” and “style and aesthetics ”

from the performance experience, gradually attaches more importance to the nature and return of original operas, and suggests the thinking to “operabased theater” and “prototype-based drama” .

In this paper, we wish to use the arguments of creating Beijing operas “Trifles” and “Housemaid” to observe and dig the contemporary viewpoint and prototype thinking revealed by Chinese operas so as to provide Taiwan opera in the stage of globalization with a reference of inheritance and development.

Keywords: Beijing opera, Cross-culture, Total theater, Four Hui Combo, Modern drama, Real stage of anti-illusion, Virtualization, Assumption, Four skills and five means, Singing, dialogue, acting and combating, Prototype-based opera