

# 音樂劇《真善美》兩版本中The Lonely

## Goatherd歌曲呈現之接受美學觀點比較研究

鄭國揚

### 摘要

表演的形式如同活生生的文本展現在讀者的面前，接受美學主要討論作者、文本與讀者的互動關係；文學的歷史生命需要許多的讀者來傳遞，在長時間歷史的傳遞中由不同的讀者來閱讀，彼此產生變化發展出它的存在價值。一齣經典名劇也是可以靠新的導演、讀者，給予文本賦予新的生命與意義，形成新的作品，然而觀眾的接受度也就有更多的喜好感受，產生更多的價值意義。故本研究將以聯邦德國的文學史專家、文學美學家姚斯（Hans Robert Jauss）所提出的接收美學觀點理論來探討，美國經典電影1965年上映《真善美》（The Sound of Music），與（2013）NBC直播的《The Sound of Music Live TV!》，兩個版本中的同一首歌曲【寂寞的牧羊人The Lonely Goatherd】的電影片段中的演出呈現，用深度訪談和問卷調查來探討觀眾對演出作品內容的接受程度、感受反映、觀影動態回饋的交流過程。其中就其觀眾接收演出內容時經過提示與預告，內心先行出現快樂的感受之期待，產生的審美差異進行比較分析；研究發現，受訪者聽完音樂後的期待視野有著幸福、快樂的歡唱等符號出現，這些現象，符合了舊版電影《真善美》木偶戲中的歌詞與動作呈現，所以喜歡舊版電影《真善美》的受訪者為數最多。但等問到導演手法、創作媒介等比較時，就有少數的答案有了相左與兩者都好的現象出，由此證明視野交融的現象發生，使他們在欣賞過程中修正他們的視野。

關鍵字：接受美學、姚斯、音樂劇

# A comparative study of two versions of 'The Lonely Goatherd' applies to the musical drama "The Sound of Music" referred to the Reception Aesthetics Perspective

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The form of the performance arts is like a living text presented in front of its audiences. Referred to Hans Robert Jauss's statement of Reception Aesthetics, it mainly discusses the interaction between the author, the text and the reader from the literature that turns to be the interaction between the director, the musical drama and the audience for the performance arts within this paper. The triangle interactive relationship among them makes the musical drama value.

The value of a classic drama can also be revealed by the followed metainterpretation of the other director as the reader, who gives the text a new life and meaning in creating the new works to uplift the audience's acceptance, and then who arouses more feelings of the audience to produce more value in return.

Therefore, the researcher employs both the in-depth interview and the questionnaire to investigate the audience's degree of acceptance, preference and perception; in addition, the researcher explores the audience's understanding of the contents of the performance, and their reflections derived from the dynamic feedbacks to such

an exchange process while viewing two versions of the section of [The Lonely Goatherd]—the US classic film 【The Sound of Music】 released in 1965 and the contemporary NBC's 【The Sound of Music Live TV!】 (2013) . By conducting a comparative analysis, the researcher examines what the aesthetic difference may be in discussing the audience's acceptances between one movie version and another TV version of [The Lonely Goatherd] in 【The Sound of Music】 . As the results, most of the audience has expected the sense of pleasure and bliss revealed in their “expect horizon,” quoted Hans Robert Jauss. However, some of the audience has revised their expect horizons to produce new visions and perspectives about how to direct the drama and transform into different media in the process of comparison.

Keywords : Acceptance aesthetics, Hans Robert Jauss, musical drama