

從《繡襦記·剔目》談崑劇折子戲在當

代的整編取向

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摘要

清代乾嘉以降，崑劇形成了以折子戲為劇場搬演的主要趨勢，折子戲的日益求精，使得崑劇的舞臺走向新局面，「乾嘉傳統」于焉形成。然而「乾嘉傳統」並非一個定型的範式。藝人在爭取觀眾與對藝術執著之間的拉扯，使得崑劇折子戲仍在一代一代的表演藝術家手中有著細微的變動。無論這變動是優是劣，都說明著凡是仍存活在舞台上的藝術，永遠沒有「定型」的一天。《繡襦記·剔目》是《繡襦記》中的關鍵折子，自明代以來歌演率頗高，在舞臺的實踐中，可以照見折子戲的流變軌跡及表演藝術家整編的脈絡，從而思考歷代藝人經營崑劇折子戲美感策略的方向。

關鍵字：崑劇、崑曲、乾嘉傳統、繡襦記、剔目、折子戲

From “Embroidered Bedding and Eye Piercing” to the Contemporary Orientation of the Kunqi Opera

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The Kunqi opera started to take shape into that only perform the highlights from Kunqi opera instead of the whole story each time, since the Qing dynasty. With the refinement growing from day after day, the Kunqi opera performance started a brand new phase, and the “tradition of Qian-jia” was formed. However, the “tradition of Qian-jia” wasn’t a fixed form, and performers struggled between the market and their own art-persistence. Which had made a fine changing of the Kunqi opera, that kept happening from generation to generation. No matter how these changings were good or bad, one thing was for sure, they were the best example that the performing art will never stuck into “a certain mode”.

The “Embroidered bedding and Eye piercing” is a crucial part of the “Embroidered bedding”, the frequency of the performance was high since the Ming dynasty. From the Performance practices, we can see the track of these fine changings and the clue of how those artists organize the editing to their performances. For all these things, we can get some inspiration about how to operate and run the aesthetic direction of hoe to perform a highlight part of a drama.

Keywords : Kunqi opera, Kunqi, tradition of Qian-jia, Embroidered bedding, Embroidered bedding and Eye piercing, highlight part