

新舊程派的兩樣《歸漢》情：

李世濟《文姬歸漢》的繼承、創新與接受*

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摘要

李世濟是京劇程派宗師程硯秋先生的義女，雖然不曾拜入程門，卻一生以程派的流派發展與京劇的推廣為職志。1980年代，李世濟與丈夫唐在炘會同汪曾祺、范鈞宏等作家，對多齣程派本戲的劇本、唱腔進行整理，積極恢復演出。李世濟團隊的改編頗具爭議，其中，《文姬歸漢》的改本從劇本的大團圓結局，到「行路」一折，蔡文姬不騎馬改乘車輦的場上安排皆遭批評。

本文以李世濟團隊對程硯秋《歸漢》一劇的改編為討論主體，析論李世濟改本的繼承與創發。實際上，不論是人物形象的塑造、或劇本結構、場次安排上，李世濟的改本皆有可觀，因而第三代傳人演出時，縱非出於李世濟門下，也參酌了李世濟的改本。從「老程派」到「新程派」的創發，以及「小程派」對「新程派」的借鑑，見證了戲曲審美典範的轉移，也肯定了李世濟團隊改編的眼光。李世濟固然有其個人條件上的侷限，但對於當代程派戲的推廣與整理功不可沒，本文希望透過對於改本中爭議最大的《歸漢》之討論，給予李世濟一個較客觀的評價。

關鍵字：京劇、程派、李世濟、新程派、《文姬歸漢》

Difference between Cheng Yan-Qiu's and Li Shi-Ji's

Cheng Style:

Study on Li Shi Ji's Adaption of Peking Opera "Wen Ji Gui Han"

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Li Shi-Ji(李世濟) is the "Gan" daughter(乾女兒) of Cheng Yan-Qiu(程硯秋), who is known as one of the greatest master of Peking Opera(京劇). As Master Cheng's Gan daughter, Cheng would see her as his own daughter. The "Gan" father guide Li to know the beauty of Peking Opera and Cheng Style(程派), but it totally out of Cheng's expectation that Li eventually chose to be a profession Peking Opera actor.

Even though Master Cheng disagree with her choice due to some traditional thinking, Li devote her whole life to her Peking Opera business, especially on the promotion of Master Cheng's exclusive drama.

In 1980s, with her husband's help, Lee started to adapt Master Cheng's exclusive opera to make it fit in with new taste of audience who just experienced "The Cultural Revolution" (文化大革命), the change including the adding of new song, new character and new plot. For better adapting, Li even invited some famous author to join the team.

Li's hard working make her one of the most popular Peking Opera actor, but it seems not every audience agree with Li's new adaption.

Among all the Li's new adaption, "Wen Ji Gui Han" (《文姬歸漢》) was very controversial because of the new ending, it's more politically correct but not confirm to the historic fact.

Obviously, audience in 1980s has very different taste, for those people,

Li's adaption offers better Aesthetic experience, it's even popular around young generations.

Li's adaption is not only being popular around audience but having great influence on younger actors, their performance is not following the original version step by step, those younger actors refer Li's adoption, some of them even accept the blamed new ending

Li Shi-Ji may not be the most classic Peking Opera actor of Cheng Style, but what she did in her life do help people to know Peking Opera better. Li's adaption

attracted more and more people in 1980s enjoy their time with Cheng Style Opera. In this article, we take “Wen Ji Gui Han” as an example, focus on the comparison between master Cheng’ s version and Lee’ s adaption, try to point out how and what did Li and her team work for her Peking Opera business.

Keywords : Peking Opera, Cheng Style, Li Shi-Ji, “WEN JI GUI HAN”