

從文姬歸漢看五部戲曲的情感與形式

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摘要

本文將通過五部「文姬歸漢」戲曲作品的分析，說明離散際遇所導致的「歸漢」這樣的終極思考，兌現在「回到自己」的戲曲敘事結構中。同時，指出戲曲這門做為劇作家、表演者、導演和觀眾彼此對話的舞台表演藝術，經歷了劇作家時代、表導演時代，而又回歸編劇擅場的軌跡。這五部戲曲作品是：陳與郊編寫的《文姬入塞》雜劇（明，1604 以前）、程硯秋編演的《文姬歸漢》京劇（1926）、郭沫若編劇的《蔡文姬》話劇（1959）、徐瑛編劇和林品晶作曲的《胡笳十八拍》室內歌劇（2002），以及王安祈編寫的《青塚前的對話》京劇實驗劇（2006）。

關鍵字：文姬歸漢、胡笳十八拍、青塚前的對話、離散

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Feeling and Form in Five Chinese Opera Works on Cai-Yen's Captivity and Return

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Abstract

This paper is an analytical study on the Cai-Yen's captivity and return. Through the five works analyzed, it could get a point that the diasporal complex has analogy to the text structure. Meanwhile, it points out the fact that the librettos earn their narrative power again in the performance art. The five works analyzed are the ones accomplished by Chen-YuChiao (陳與郊)、Cheng-YenChiu (程硯秋)、Kuo-MoJo (郭沫若)、Hsu-Ying (徐瑛) and Wang-AnChi (王安祈)。

Key Words: Cai-Yen's captivity and return, the eighteen songs of the nomad flute, the dialogue between Cai-Yen and Wang-ChaoChun, diaspora

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