

從敘事角度看田漢的《白蛇傳》京劇

王靖宇*

摘要

有關白蛇故事的傳說，從唐代開始，通過各種不同藝術形式的不斷充實和演繹，在中國廣為流傳。田漢於 1954 年寫定的《白蛇傳》，是晚近對白蛇故事重新演繹而又相當成功的例子，自上演以來，不論在中國本土或海外，均深受歡迎，被譽為京劇的經典著作。然則其成功處究竟何在？本文試圖從敘事角度對此一問題作一比較深入之探討，而為了突顯田劇在敘事方面之成就，更對在白蛇故事發展過程中曾起過關鍵性作用的幾部早期作品，作一簡單回顧與評述。

關鍵詞：《白蛇傳》、《雷峰塔》、情節、故事基線、人物、悲劇

* 美國史丹福大學人文講座教授。

* 本文在 2008 年 11 月 2 日國立臺灣戲曲學院於國家圖書館舉辦之「2008 年戲曲國際學術研討會」中宣讀。

A Reading of Tian Han's Peking Opera *The White Snake* as Narrative

JOHN C.Y WANG*

Abstract

The story of *The White Snake* is a very popular legend in China. It has been told and retold numerous times in various artistic forms ever since the Tang times. Tian Han's Peking opera version of the legend, revised and published in 1954, represents a more recent and successful attempt to retell the story. Generally considered a classic of Peking opera, it has been enthusiastically received during its performances both inside and outside China. The purpose of this essay is to do a new reading of Tian Han's work strictly from a narrative point of view. In order for the reader to gain a fuller and deeper appreciation of Tian Han's achievement as a narrative artist, a quick review of some earlier works that have played a key role in the evolution of the legend is given first before Tian's own operatic piece is examined in detail.

Key Words : *The White Snake*, *The Thunder Peak Pagoda*, plot, basic storyline, character, tragedy

* Edward Clark Crossett Professor of Humanistic Studies, Department of East Asian Languages and Cultures, Stanford University.