

# 由上崑四本《長生殿》 論崑劇外聘導演執導之現象

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## 摘要

繼江蘇省蘇州崑劇院的三本《長生殿》之後，上海崑劇團排了四本《長生殿》。從《牡丹亭》的六本、三本、青春版、精華版，到《桃花扇》、《長生殿》這樣一系列全本戲恢復的情況，在今日隱然成爲一種崑劇現象，這般高成本地花費人力、財力、物力恢復全本的意義、成效何在？上崑四本《長生殿》在首演之前，便有輿論質疑首演之後何去何從，然而劇團堅持這樣的走向，從中得到甚麼短暫或者是長遠的效益，頗值得關注。其中，在崑劇新劇目的排演上，外聘其它藝術形態的導演進行總執導，亦爲風尚，這樣的風尚，對崑劇能否有所助益，或只是有害而無益？

本文綜合筆者對上海崑劇團四本《長生殿》觀排暨看戲之經驗，以外聘導演爲總括，將劇本、導演到舞台呈現三方面繫聯爲一條線，探討本次改編演出之優缺得失。

**關鍵字：**上海崑劇團、崑劇、長生殿、導演、洪昇

# **A Study on the Kunju Opera Directed by Outsiders, Based on "The Palace of Eternal Youth" of Shanghai Kunju Opera Troupe**

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## **Abstract**

It has become a popular style to use an outsider as leading director in rehearsal of new Kunju drama productions. Can this new style bring benefits or adverse effects to traditional Kunju?

According to observations on the rehearsal and performance of the Shanghai Kunju Opera Troupe's "The Palace of Eternal Youth", this article discusses the triple points of script, director and stage based on the outside director phenomenon. It also investigates the pros and cons for this script adaptation.

**Key Words** : Kunju Opera, The Palace of Eternal Youth, director, Hong – Sheng,  
Shanghai Kunju Opera Troup

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