

高行健禪劇《八月雪》之劇場藝術

朱芳慧*

摘要

諾貝爾文學獎得主高行健先生新編戲劇《八月雪》於2002年在台北國家劇院首演，2005年和法國馬賽歌劇院合作演出成爲跨國界的盛事。本文共分爲參章節；前言：一、高行健風潮在台灣的前奏曲；二、臺灣製作《八月雪》及其製作群；三、《八月雪》法國馬賽歌劇院演出。

第壹章是對高行健新創《八月雪》禪劇的分場解析；一、雨夜聽經－慧能與無盡藏的對話；二、東山法傳－弘忍傳慧能衣鉢；三、法難逃亡－慧能點化惠明頓悟；四、風幡之爭－慧能點化眾僧；五、〔一〕開壇－小沙彌神會、〔二〕受戒－慧能弘法；六、拒皇恩、圓寂、大鬧參堂。

第貳章：《八月雪》劇場藝術所呈現的創作群理念：一、高行健的「四不像全能戲劇」形塑京劇演員爲「全能演員」；二、許舒亞將京劇板腔溶入歌劇詠嘆的「無調性」音樂；三、聶光炎「非常抽象，極端寫意」的舞台；四、葉錦添打造「超脫京劇色彩，達到無色簡約」的妝扮。

第參章：筆者針對高行健《八月雪》諸多表演藝術諸創新理念與實踐提出個人的看法：一、背景情境音樂〔一〕會說話的精靈音符、〔二〕道白進行時的補充音樂、〔三〕情節進行時的氛圍襯托；二、中西融唱三重性；三、吟白與合唱；四、劇情交疊進行性；五、中西融唱多重性。

高行健先生新編的禪戲劇《八月雪》，舉足輕重的提供了二十一世紀戲劇發展的新方向。本文希望能做爲引玉之磚。

關鍵字：當代新編戲劇、高行健、八月雪、劇場藝術、禪劇、全能戲劇

* 中國文化大學中國戲劇學系副教授

The Theatrical Art of the Chan Play, *Snow in August*, by Gao Xing Jian

Chu Fang Huei*

Abstract

Nobel literature Gao Xing Jian has lately woven a drama, *Snow in August*, at the National Theatre in Taipei in 2002, and in 2005 at the Marseilles Opera House in France. Thus the play became a great international event.

This article is divided into three parts; Chapter One is a “prelude to *Snow in August*” : Gao Xing Jian’s earlier plays as performed in Taiwan. Chapter Two comments on the Taipei production and its production team. Chapter Three looks at the Marseilles production of *Snow in August*.

Chapter One consists of an analysis of the scenes in the play. Chapter Two looks at the creative idea in the theatrical art of *Snow*, particularly 1) Gao Xing Jian’s reformation of the Peking Opera actor into an all-capable performer, in differentiation from the established four categories; 2) The composer’s melding of Peking Opera music to European operatic rhythms, becoming atonal music; 3) The scenic designer’s visual setting: “very abstract, extremely spiritual”: 4) The makeup designer’s surpassing the Peking Opera’s combination of colors to reach a colorless simplicity.

Chapter Three presents my personal views of various innovative ideas in practice; 1) The background situational music (communicative music modes, supplementary music during the dialogue, and atmospheric music); 2) The threefold Chinese/Western combination singing; 3) Recitative and choral singing; 4) The progressive unfolding of story structure; 5) The multilayer quality of melding Chinese and Western singing.

Gao Xing Jian’s Chan *Snow in August* influentially provides new directions for 21st Century theatre & drama. It is hoped that my humble article provides a foundation that others will build upon.

Key Words : The contemporary lately weaves a drama, Gao Xing Jian, In August

Snow, Performing art, Chan Play, Omnipotent Drama

* Associate professor, Department of Chinese Drama, Chinese Culture University