

時裝京劇的形成與劇目發展之研究

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民國八年（1919），中國的五四運動掀起一波波西方民主與科學兩大思潮，京劇在西潮的影響下，進入了當代觀照的視野。本文中以「時裝京劇」為題論，即為戲曲史中所稱「時裝新戲」一詞，因本研究範疇僅限於京劇劇種，在進入當代表演藝術形制的分類下，則改以「時裝京劇」稱謂較清楚，以顯示其劇種及結合時事劇之獨特表現形式。

本文主要針對時裝京劇的「形成過程」與「劇目發展」兩大方向探析。歷史範疇為清末民初之階段，從辛亥革命到西潮影響，在京劇改良的過程中所呈現的劇種生態。京劇題材的適用性在於「借古喻今」的雙重效果，因此，中西文化的比較借鑑，在戲劇的遣詞用句、人文思考上存有一定高度的藩籬，考驗著中國觀眾的包容力。雖然西學東用、寫實題材的注入轉化之作品，在西元1904年就已開啟，但至今留存舞臺上的劇目與演出已不多，那也許反映著題材與表演形式的反差過大，無法融合轉化為演出體。本文亦將於最後探討，京劇作為一種反寫實性的劇場，與當代取材寫實議題之融合，在形式所產生的質變，以及觀眾在京劇審美思維的轉換上，來看「時裝京劇」繼承發展的可能性。

關鍵字：京劇、愛美劇、五四運動、戲曲改良、時裝戲、新文化運動

The Study of Modern Jingju's Reformation and Evolution

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Around 1919, May Fourth Movement (so-called New Culture Movement) has arisen in China; the anti-traditional views, therefore, were among the public. In the mean time, western democracy and science have been brought to China as well. Jingju was then influenced by both contemporary concepts, and was getting in to a modern era.

"Modern Jingju" is the theme of this dissertation, that is to say, a "modern drama" is formed in Peking Opera. With the intention of covering the genres of Jingju, it adopts "Modern Jingju" at the time when entering into the category of contemporary performing arts to clearly present the unique combination of Jingju and modern drama.

The main content of this dissertation, is focusing on the study of Modern Jingju's "Reformation" (reforming process) and "Evolution" (developing genres / plays). It demonstrates the various types / plays of Jingju in reforming process under the influence of Xinhai Revolution and western thoughts during the period of late Ming and early Qing Dynasty. Within the time frame, "By Ancient Metaphor" is not only adopted by Jingju with comparative wording presented in the plays but also reflects on the acceptance by the Chinese audience due to cultural difference. Although East used western practical materials and applied to Jingju as early as in 1904; those plays or performance do not abound on stage nowadays. It might indicate that the vast contrast in genres and performing styles between west and east, and consequently result in performing discords. Moreover, the content probes into the possibility of continuity of

"Modern Jingju." Based upon the incorporation of unrealistic plays of Jingju and realistic topics of contemporary issue, how do they metamorphose into the style of Jingju and how do the audience shift their paradigm of Jingju will be discussed in this dissertation for analyzing the continuity.

Keywords :

京劇： Chinese Traditional Opera, Peking Opera, Beijing Opera,
Jingju, Guoju

愛美劇： Amateur

五四運動： May Fourth Movement (so-called New Culture Movement)

新文化運動： New Culture Movement

時裝戲： Modern Jingju, Fashion Jingju, Contemporary Jingju,
Innovative Jingju

戲曲改良： Jingju in Reforming, Reforming Jingju, Jingju's Reformation,
Jingju's Evolution, Jingju's Innovation