

宋元戲曲“演述時空”論

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“演述時空”是宋元戲曲劇場“存在”的基本形式。宋元戲曲藝術時空是演述者與觀眾在“劇情內外”展開交流互動的劇場“演述時空”，其主要包含劇場“現實生活域”、“審美遊戲域”、“劇情虛構域”和“跨域”四種基本形式。戲曲表演者演述身份的轉換即意味著劇場主體間交流語境的轉換，而劇場主體間交流語境的轉換亦即意味著劇場“演述時空”的轉換。宋元戲曲的“演述時空”有兩個顯著的特點：一是“演述時空”與演員、行當、劇中人和觀眾之間的交流語境同“在”；二是“演述時空”隨著劇場交流語境的潛換而變換，隨著劇場交流語境的消失而消逝。

關鍵詞：演述時空 現實生活域 審美遊戲域 劇情虛構域 跨域

The Space and Time in Performance of Song -Yuan Drama

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The space and time in performance of Song-Yuan Drama is a basic form of being for theatre. The performers communicate with the audience in a way of inside and outside the Drama. The space and time in performance of Song-Yuan Drama includes four aspects: the reality, entertainment, fiction, and dialogue between character and backstage crew or the audience. The communication context always varies when performers change their role in Drama, which means that the space and time in performance will confront another situation. The space and time in performance of Song -Yuan Drama has two conspicuous characteristics. On the one hand, the space and time in performance exists with the communication context among performer, role, character and audience. On the other hand, the space and time in performance changes along with communication context' s shift, and also loses in the train of the latter' s disappearance.

Key words: the space and time in performance; reality; entertainment; fiction; dialogue