

# 讀曲與「二度創作」

葉長海\*

## 摘要

讀者、演員與觀眾通過創造思維，將案頭的戲曲想像為演出的樣式，或直接將其搬到舞臺上進行演出，這就是對原作品的「二度創作」。接受者（包括讀者、演者、觀者）讀曲時，可以補充個人對作品的想像內容，包括說白、唱詞或動作。歷代的韻文中，那些具有「代言體」性質的，往往蘊含著戲劇的因素。如《詩經》、《楚辭》中的某些篇章。有些讀者會經由「二度創作」，將其演繹成某種特定的「歌舞劇」形式。這樣，不僅拓展了我們對古代韻文的賞識與認知空間，而且由此而啟示了戲劇觀念的變化，使我們對「什麼是戲劇」這個問題有了更為開放、更為全面的認識。

關鍵字：讀曲、二度創作、戲劇觀念

# Reading Qu of Traditional Chinese Operas and the Re-Creation of the Text

Ye, Chang-Hai\*

## Abstract

The re-creation of lyrics requires readers, actors, and spectators to imagine literary operas as live performances. When readers (actors or spectators) read the Qu of Traditional Chinese Operas, they add their own imagination: spoken parts, lyrics, and movements to the opera. Some writings in *The Book of Songs* and *Songs of Chu*, the ancient rhythmic verses, in theatrical style, often contained dramatic elements, and some readers would perform them in certain forms of opera such as singing and dancing with their own re-creation. Therefore, reading Qu will not only develop our appreciation and cognition for the ancient rhythmic verses, but also reveal the changes in the concept of theatre, which gives us a more open-minded and comprehensive understanding of the question: 「 what is theatre? 」

Keywords : reading qu, re-creation, concepts of theatre