

論上海崑劇團《血手記》的移植與新變

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摘要

1986年中國舉辦首屆「中國莎士比亞戲劇節」，上海崑劇團以改編自《馬克白》的《血手記》參展。該劇編導俱為西方戲劇學專家，配合上崑製作團隊與計鎮華、張靜嫻等崑劇名伶，演出後即造成轟動。作為崑劇第一次改編莎劇之作，上崑首度創排的「初排版」無論在情節移植或人物定位上，多可見跨文化改編的扞格與尷尬，惟表演上頗能展現崑劇的四功五法，庶能彌補文本的缺憾。後上崑在「初排版」的基礎上大幅編修，劇本與表演都加以淬鍊，加強了文本的敘事邏輯，突出原著的主旨，並深化了人物形象，表演技法與舞台調度方面則更求豐富並凸顯人物，而成為1986年參展的「編修版」樣貌，方獲得佳評如潮，並於其後赴英巡演、載譽歸國。臺灣學者對《血手記》的研究多據「初排版」錄像而來，上崑年輕演員則僅見「編修版」的成果而不知「初排版」的嘗試，故本文盼能連繫兩個版本之間的差異，完整了解上崑對跨文化改編最初的探索歷程。其後該劇獲得中國文化部的扶持，在2008年由崑三班的吳雙與余彬重排演出，不僅精修劇本使之更加突出主旨，並因應腳色行當的轉換與演員氣質的差異，對人物有不同的詮釋。除了傳承經典劇目的意義，更可見時代變遷下跨文化改編崑劇的演變與新創。

關鍵字： 血手記、馬克白、上海崑劇團、跨文化改編、崑劇

Shanghai Kunqu Troupe: The Transplanting and the Inheritance of “Blood Notes”

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China held the first "Chinese Shakespeare Festival" in 1986. Shanghai Kunqu Troupe exhibited at "Blood Notes" from the "Macbeth". The playwright and director of the drama are Western theatrical experts, with the production team of Shanghai Kunqu, Zhang Jingxian and other famous Kunqu actors, after the show caused a sensation. As the first rehearsal of Shakespeare by Kun opera, Shanghai Kun Opera Troupe on the first creation of the first rehearsal version, no matter in the episode or character positioning of Shakespearean drama as Kunqu, We can see the conflict and embarrassment about cross-cultural adaptation, but performances can quite show the four skills and five means of Kunqu, it can also make up for the shortcomings of the text. Later, on the basis of the first rehearsal version, the Shanghai Kun Opera Troupe made a drastic revision of the texts and performances, and strengthened the narrative logic of the texts, highlighting the original theme and deepening the figures, performing skills and stage scheduling but also to enrich and highlight the characters, and in 1986, an adapted version of exhibitors, can be honored abroad. Most of the scholars in Taiwan study the "Blood Notes" based on the video data of the first rehearsal version. The young actors in Shanghai Kun Opera Troupe only see the results of the adapted version and do not know the attempt of rehearsing the version for the first time. Therefore, this paper hopes to link the differences between the two versions and complete understanding of Shanghai Kun Opera Troupe of cross-cultural adaptation of the initial exploration process. Later, the drama won the subsidy from the Ministry of Culture of China. In 2008, Wu Shuang and Yu Bin, the third students of the Kunju School, rehearsed the performances. They not only revised the scripts in more detail, but also acted more prominently. With the conversion of character categories and differences in the actor temperament, the figures have different interpretations. Apart from inheriting the significance of classic repertoire, we can also see the evolution and innovation of cross-cultural adaptation of Kunqu under the changing times.

Keywords : “Blood Notes”, Macbeth, Shanghai Kun Opera Troupe, Cross-cultural adaptation, Kunqu