

# 清中後葉戲曲舞台名角現象之觀察

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## 摘要

清代中後葉，北京、揚州、天津、上海、蘇州、開封、濟南等地逐漸成為戲曲聲腔的集聚地，以京師為首的戲曲舞台先後出現魏長生、程長庚、譚鑫培等一批深受觀眾喜愛的名角。本文採用藝術觀察的角度，對「名角現象」由戲曲集聚地滋生、欣賞關注點從文本轉向名角、欣賞群體既有皇室貴族又有普通大眾等方面予以觀察，從中透視戲曲演唱在完整的劇戲表現鏈條中的重要作用，揭示具有個性化的二度創作成為舞台呈現的點睛之筆，並從演唱審美的角度分析鑒賞群體對戲曲發展的能動性影響，使名角演唱的藝術魅力得以凸顯，逐漸取代文本而成為這一時期戲曲鑒賞的主要對象，而這一切，都源於戲曲藝術的自身規律與發展軌跡。

**關鍵字：** 名角現象、觀察、戲曲集散地、二度創作、演唱審美

# Observation on the Phenomenon of the Onstage

## Opera Star in the Middle and Late period of Qing

### Dynasty

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In the middle and late period of Qing Dynasty, several opera tune gathering places and plenty of opera stars hit with the audiences which led by Beijing onstage opera performance were sprung up gradually. The former one mainly included Beijing, Yangzhou, Tianjin, Shanghai, Suzhou, Kaifeng and Jinan and the latter one included Wei Changsheng, Cheng Changgeng, Tan Xinpei and some other popular opera stars. This thesis from the perspective of art observation to interpret some phenomenon of the opera star. The observation aspects including the spread of opera gathering places, the appreciation focus switched from texts to the real performance, the audiences are either the royal families or the common people, etc. All the above aspects will help explore the significance of the singing style in Chinese traditional opera along the whole performance, reveal the second creation with individuality as the finishing touch of the onstage performance, analyze the influence of the appreciation groups on the development of opera from the perspective of singing aesthetics, highlight the artistic charm of the opera star and replace the text to make the real performance occupy its position in such a period of opera appreciation, of which are originated from the regular and developing trace of the opera arts.

Keywords : Phenomenon of opera star; Observation; Opera gathering places; Second creation; Singing appreciation