

從《西廂記·寄柬、長亭、猜寄》看當

代崑劇折子戲之捏創

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摘要

《西廂記》折子戲源遠流長，多數繼承著乾嘉時期代代相傳的表演定式。但也有部分折子，傳承脈絡一度中斷，甚至並未形成表演傳統，乃經後世藝人自行捏創，始活躍於場上。本文試以《西廂記》折子為例，探討當代捏創折子戲的手法與原則，觀察創作程度與方向有所不同的三個折子，如何在不同的基礎上，賦予失傳的老戲新的藝術生命力——〈寄柬〉雖曾長時間未在舞臺上演出，但當代演員曾經自老藝人手中學習該折，不僅臺本與曲譜皆有傳統可循，表演竅門亦得師輩指點。是以其後表演上的重新捏創，實為在乾嘉折子的基礎上加以創新的成果。〈長亭〉則自乾嘉以來皆以「全旦行」的方式演出，至近代因不符時代審美趣味而逐漸被淘汰。當代演員將之新捏為生旦抒情折子戲，並未繼承傳統「女亭」的表演路數，但仍汲取了若干乾嘉臺本與表演的精華，以當代審美觀重新打磨表演、再創新局。〈猜寄〉一折則取材自《北西廂》，該折並未形成「乾嘉臺本」與表演的「乾嘉傳統」。然當代湖南省崑劇團卻在臺本與表演上皆以符合傳統規範的藝術法則創造新的表演內涵，創作幅度較上述二折更大。透過這三個折子的觀察，比較不同院團之間的捏創成果，冀能為當代崑劇折子戲的復原與捏創提供參

考方向。

關鍵詞：崑劇、折子戲、西廂記、乾嘉傳統、捏戲

On Innovation of Contemporary Drama Fragments of Kunju: Mail Delivery, Long Pavilion, and Guessing the Meaning from the Story of the Western Wing

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The Story of the Western Wing of Kunju drama fragments had a long history. While most of them were following fixed patterns of performances passed down from the Qianjia period, some plots or traditions were lost, resulting in a break of the inheritance. Thanks to the Innovation of succeeding actors, these plots returned to the stage again. This essay aims to explore the methods and principles of the contemporary Innovation in drama fragments with three examples from the Story of the Western Wing and observes how these once lost drama fragments were injected with refreshing artistic vitality with various levels of creation, directions and bases. Firstly, Mail Delivery, not played for a long time, was taught by senior actors. Both scripts and musical scores conformed to the tradition, and actors were well-trained for playing key plots with performing tips. Therefore, it was the Innovation based on drama fragments in the Qianjia period that enabled the recreation. Secondly, featuring an all-female-roles-performance since the Qianjia period, Long Pavilion was inconsistent with the contemporary aesthetic value and faded. Actors thus adapted it into a lyrical version with male and female roles, abandoning the tradition of “female pavilion.” With the essence of Qianjia scripts and performance, it was refined to meet the aesthetic value and started

a new chapter. Lastly, Guessing the Meaning was derived from the northern Story of the Western Wing without forming as Qianjia script or Qianjia tradition. Modern Hunan Kunqu Theatre, however, used aesthetic method complied with the tradition regarding the script and performances to create new performing depth. It displays greater degree of creation than other two drama fragments. Through the observation and comparison of the Innovations, this essay expects to provide a direction as reference regarding restoration and Innovation for the contemporary Kunju drama fragments.

Keywords : Kunju, Drama fragment, Story of the Western Wing, Qianjia tradition, Innovation