

雲手：一個最小身段的探討

黃琦

摘要

雲手為戲曲身段入門最先學的動作，是戲曲表演中上肢部分的基礎，主要訓練手與臂的協調性，但整體連帶的手眼身法步，其實蘊含深厚的戲曲美感要求及中華民族的傳統美學觀。

最基本的入門雲手大約可拆解為六至十個步驟，練習數十次可學會組合順序，並了解正、反、左、右，雲手的對位性變化。而由基礎雲手所衍伸的雲手式，大約有數十種，若再加上砌末（道具）的使用，可說是變化萬千。透過雲手的基礎訓練，慢慢將演員從素人身體感，逐漸由外而內散發出與所學行當一致的外在氣質、形體、形象。

本文欲探討雲手之入門，如何開啟戲曲演員對戲曲形體的形塑，並為之後身段組合及行當劇目學習，產生舉手投足具有「戲曲美」的舞台樣態。而雲手牽動的身體訓練，從三節六合的肢體協調要求，對演員身體訓練的幫助，是否透過雲手外在動作學習，進而影響到的演員修為，包含其所蘊含的中國「圓」文化的精神。

關鍵詞：雲手、京劇、身段、形體、圓文化

Yunshou (Cloud Hands) : A Discussion of the Smallest Posture Skill

Huang, Chi*

The yunshou (cloud hands) is the very first skill in the training of a xiqu (Chinese opera) actor/actress. It requires coordination between the hands and the arms, and extends to involve a set of conventions, including a specific gesture, glance, posture, and step. In fact, the yunshou is a fundamental posture that all movements of the upper limbs are based on. In this paper, I suggest that yunshou deeply embodies the aesthetics of “roundedness” in traditional Chinese theater.

The basic set of yunshou can be divided into six to ten steps. For a beginner, learning the basic version enables one to move on to learn the different versions of yunshou. There are currently more than ten sets of yunshou that are extended from the basic set, and if stage props are used, the number of yunshou-derived movements further increases.

This study explores how yunshou embodies the Chinese aesthetics of “roundedness” both internally and externally. As a beginner’s item, it transforms the actor’s body from an ordinary one to a body of the theater stage. Most importantly, since the shape and the mood of yunshou differ from one role type to another, learning the yunshou in details helps instill the physical behaviors

of a designated role type in the beginner, thereby preparing him/her for advanced training.

Keywords : Yunshou (cloud hands), Jingju (Peking Opera), posture, body shape, aesthetics of roundedness