

來自民間的聲音—浙江地區路頭戲現狀 調研*

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摘 要

「路頭戲」是相對「劇本戲」而命名的，二者並駕齊驅，源遠流長。路頭戲沒有因為長達三十多年的擠壓而消失，也沒有因為文化人的歧視而膽怯。這種古老的、富有中國戲曲特色的戲劇創造方式，目前主要存在於民間職業劇團之中。作為一種生成於舞臺上的活的戲劇，一種演員成為創造主體的戲劇創造方式，一種依靠演員的創造與揣摩而不再是劇本的傀儡，在創作與表演方面都充分考慮到市場的需求和觀眾的審美與互動而非專家的喜好，由這一場觀眾當場直接褒貶、決定取捨而非一成不變的戲劇表演模式，在當下正默默的發揮著它的文化傳播作用，等待著我們對它的正確評價與認識。

關鍵詞：路頭戲、浙江現狀、民間劇團、戲曲本體

The Folk Voice—Research on the Status Quo of *Lutou* Opera in Zhejiang Area

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Abstract

Lutou opera is named in contrast to operas with scripts, both of which have a long history. *Lutou* opera have still existed after discrimination from the intellectuals for over 30 years. The ancient opera with characteristics of traditional Chinese opera is mainly performed among professional folk troupes. *Lutou* opera is a live drama generated on stage, and actors are the main media of creation. It depends on creation and pondering of the actors. They are no longer figure-heads of the script.

The creation and performance take fully into account the market demand, and the aesthetic preference of the audience rather than that of the experts. The audience directly appraises the opera on the spot and makes choices. It is by no means a static performing model. *Lutou* opera plays an important role in cultural communication, and it awaits our correct evaluation and recognition.

Key words: *lutou* opera; the status quo in Zhejiang; folk troupes; the
noumenon of opera