

當代兩岸歌仔戲交流史話 (1949-2012)

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被視為並蒂姊妹花的「臺灣歌仔戲」與「閩南薺劇」，在日治時期與戰後初期交相往來；然自1949年兩岸進入軍事對峙局面，遂中斷了彼此的交流，在各自的歷史語境與社會結構中發展演化。直到1987年臺灣解嚴，兩岸歌仔戲才從憑藉大眾傳媒的私下偷渡，逐步復甦開啟交流網絡，且陸續在劇壇生態、經營策略、創作思維、演藝空間、演劇景觀與學術論證等面向開展多元交流與對話。本文通過報刊史料、前賢論著、劇團訪談、演出觀察等研究途徑，細緻梳理從1949年到1986年的「潛流接觸期」，1987年到2000年的「拓展對話期」，以及2001年至2012年的「多元活絡期」等「當代」兩岸歌仔戲交流的歷史印跡，以及所引發的參照借鑑或影響反餽等現象。

關鍵詞：歌仔戲、薺劇、兩岸歌仔戲、交流、解嚴

Story of communication of Taiwanese opera across the Taiwan Strait (1949-2012)

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The “Taiwanese Opera” and the “Minnan Xiang Opera” are regarded as the twin sisters, which were interacting in the Japanese colonial period and the early postwar period. Communication between the two operas stopped naturally when military confrontation happened across the Taiwan Strait in 1949, so they developed in their own historical environment and social structure. Since the martial law was lifted in 1987, the Gezai operas across the Taiwan Strait have gradually communicated through the mass media, and the multi-way communication and conversation has slowly started in ecology of theatrical circles, operating strategy, creative thinking, performance space, histrionic landscape, and academic argument. In this paper, we carefully sort out the historical communicating records of the “contemporary” Gezai Operas between Taiwan and China mainland from the “secret contact” between 1949 and 1986, the “conversation expansion” between 1987 and 2000, to the “multi-way dialogue” between 2001 and 2012, and phenomena like reference or influence and feedback occurs accordingly through research approaches such as historical records of the press, works of the predecessors, interviews of the opera troupes, and observation of the performances.

Keywords: Gezai opera, Xiang opera, Gezai operas across the Taiwan Strait, Communication, Abolishment of martial law