

文武兼備

Fine Combination of Civil and Military Highlights:

# Ou Opera

## 甌劇

甌劇原名為「温州亂彈」，其「甌」字讀作「歐」，為中國浙江省温州市的別稱。甌劇流行在浙江南部温州一帶，並於2008年被列入第二批國家級非物質文化遺產名錄。甌劇以唱亂彈為主，表演上已形成統一的藝術風格，具有樸素、明快、粗獷而細膩的特點。文武兼備，唱做並重，以做工見長。武戲吸收民間拳術和武技，緊湊驚險。甌劇以「書面溫話」作為舞台語言，語音是温州方言加中州韻，俗稱「亂彈白」，而其音樂明快流暢、表現力強，能細緻地表達各種人物內心複雜情感。

## 形成及發展

甌劇的雛型形成於明末清初，農民的生活單調而乏味，看戲成為了他們主要的娛樂，加上各地都受到儺拜活動的影響，村民透過儺舞及儺戲等祭祀儀式以驅除疫鬼、祈求平安，人們對祭祀的重視亦大大促進了戲曲的產生，因此亦有甌劇是建立在人們信仰基礎上的說法。

隨著祭祀活動開始頻繁，加上各種聲腔傳入温州，一些以演戲酬神為主的半職業戲班在農村之中開始流行，並逐漸發展成職業戲班，為村民舉辦紅白二事時提供演戲服務，温州亂彈開始成形，加上吸收了其他聲腔的特點，逐漸發展成多聲腔劇種。

19世紀中期，隨著商業及手工業在温州迅速發展，温州亂彈發展更加蓬勃，多個班社建立並廣收門生，温州亂彈傳遍浙江省，甚至傳揚至台灣等地。惟於20世紀初，京劇開始在温州流行，大部份亂彈班社解體，甌劇發展陷入了低潮。直到1950年代，三個著名亂彈班社合併並致力整理及上演甌劇傳統劇目，又將温州亂彈正式改名為「甌劇」，細膩獨特的表演方式令甌劇再次吸引觀眾的注目。

## Ou Opera

Officially renamed as 'Ou Opera' (which 'Ou' refers to 'Wenzhou') in 1959 from the previous genre name of 'Wenzhou luan tan', this regional theatre genre is popular in Wenzhou in southern Zhejiang. It was inscribed onto the second National List of Intangible Cultural Heritage in 2008. The music of Ou opera is mainly *luan tan*; in performance, it has already established a style that is simple, fast-paced, robust yet insightful. It embraces both civil and military repertoires, with equal emphasis on singing and acting. The military plays assimilate local martial arts and fighting routines into breathtaking stunts. The spoken lines are delivered in a mixed vernacular that blends the Wenzhou dialect with Zhongzhou (Central Plains) tonal inflexions. Its music has a high-flung, flowing quality that can externalise the complex emotions of the characters.

## The Formative and Development Stages of Ou Opera

The inchoate form of Ou Opera appeared during the transition years of the Ming and the Qing periods in the 17th century. The life of peasants was monotonous and tedious, and watching theatre shows became their main source of entertainment. In addition, everywhere shamanistic *nuo* worship thrived, and people in rural areas used *nuo* dance, *nuo* plays and other sacrificial rites to pray for peace and to exorcise spirits that were believed to bring on plagues. Such emphasis on sacrificial rites soon led to staged theatre. That is why there is the saying that Ou Opera originated from folk religion.

With the increase of ritual activities and the introduction of various kinds of vocal types to Wenzhou, semi-professional theatre troupes giving thanksgiving performances for the gods emerged. The number grew when the trend became popular in the rural areas, so much so that they could afford to turn professional. They were hired to give performances for both celebratory occasions and funerals in the villages. A vernacular genre called 'Wenzhou luan tan' began to take shape. By assimilating the vocal styles of other genres, it soon came into its own.

In the mid-19th century, with the rapid development of commerce and handicraft trades in Wenzhou, *Wenzhou luan tan* boomed. Many troupes were formed and took in trainees. It began to spread throughout Zhejiang Province, and even to Taiwan and other places. But by the early 20th century, Peking Opera had come to Wenzhou and begun to replace it in terms of popularity. Most of the *luan tan* troupes and associations were dispersed, and the genre went into a downturn. It was not until the 1950s when three famous *luan tan* troupes merged and staged productions featuring the traditional repertoire that it caught the public attention again. *Wenzhou luan tan* was renamed 'Ou Opera', a genre distinguished by an exquisite and unique performing style.

# 甌劇





# 瓊劇



## 音樂特色

瓊劇聲腔樸素而明快，粗獷而細膩，集高腔、崑腔、徽調、皮黃、灘簧、時調於一體，屬於多聲腔劇種，並以唱亂彈為主，兼唱他腔。溫州是宋元南戲的發源地，而瓊劇亦同源於溫州，因而瓊劇的發展仍舊保留了不少南戲的遺響。由宋元南戲繁衍的古「四大聲腔」中現今僅存高腔及崑腔，而此兩種聲腔在瓊劇中亦有留存演唱，加上瓊劇與南戲共源，在其保存價值上更顯意義。

瓊劇的高腔具「一人啟齒、眾人幫腔」的特點，不加管弦樂器伴奏，僅以鑼鼓助節；崑腔則依字聲行腔，伴以笛、簫、琵琶等，風格流麗。瓊劇典型曲牌分為三種，包括正亂彈、反亂彈、二歡，正亂彈曲調明亮剛健；反亂彈平柔委婉；二歡明朗高亢，尤能使人引吭高歌，引發演員及觀眾的強烈情感。

## 角色行當

發展初期，瓊劇僅有八個行當，即生、旦、淨、丑（稱為「上四腳」）、外、貼、副、末（稱為「下四腳」），後來隨著發展需要，行當分得越來越仔細，並發展成三堂十六腳——三堂即白臉堂、旦堂、花臉堂；十六腳則包括小生、老生、正旦、花旦、老旦、大花臉、武大花等。

## Musical Features

The vocal style of Ou Opera combines the tonal features of *gaoqiang*, *kunqiang*, *buidiao*, *pibuang*, *tanbuang* and *sbidiao*, with singing basically adopting *luan tan* in the main and other vocal styles occasionally. Simple but bright in tonal qualities, its rustic touch is balanced by the insightful interpretations. Since Wenzhou is the birthplace of *nanxi* (Southern Opera) in the Song and Yuan period, and Ou Opera also originated in Wenzhou, Ou Opera retains a lot of the features of *nanxi* and this adds to the value of the genre. Of the 'Four Main Vocal Styles' that were derived from *nanxi*, only *gaoqiang* and *kunqiang* are retained to this day and are sung in Ou Opera still.

The *gaoqiang* vocal style in Ou Opera is distinguished by one unique feature, which is 'one voice in the lead, the others sing as chorus'. Only the percussion ensemble provides the beat, and the music has no wind or string instruments involved. But in the *kunqiang* vocal style, pitches are determined by the word or syllable. The accompaniment includes the Chinese flutes (*dizi* and *xiao*) and the lute, *pipa*, allowing for fluidity in the musical flow. The set tunes in Ou Opera include the *zbenghuantan* which has brilliant tones and a metallic ring suggesting strength; the *fanluantan* which is gentle, soft and almost beseeching in tone; and *erbian* which is sonorous and high-pitched, which can invite people to sing out like a clarion call, and can trigger strong emotions in the actor as well as the audience.

## Role Types

In its inchoate stage, Ou Opera only consisted of eight role types – the 'upper four roles' of *sheng* (male), *dan* (female), *jing* (painted face) and *chou* (comic), and the 'lesser four roles' of *wai* (supporting old male), *tie* (young girl), *fu* (high-status but crafty person) and *mo* (supporting). As the genre developed, more role types were needed and the categories grew into nineteen, known as 'three *tang* and sixteen *jiao*'.







## 表演特色

甌劇表演唱做皆重，尤以做工見長，武戲吸收了中國民間拳術和武技，演員能在台上展現赤手空拳、互相搏鬥的技巧，動作驚險緊湊；加上表演中會使用三節棍、梅花棍、叉、扇、箭等器具作連環武技，使甌劇表演更加繪聲繪影，引人入勝。此各行當演員亦各有其獨特的身段表演，如小生的麻雀步；旦角的寸步、跌步；小花臉的飛鑼、帽功、扇功；青衣的背屍等，均顯獨到之處。

除了身段特技，獨特的臉譜亦是甌劇表演的一大特色。由於臉譜只憑色彩及圖案，就己能引起觀眾對角色性格的聯想，因此臉譜在演出中別具象徵意義，是演員與觀眾之間的理解和默契，因此甌劇班社和演員對待臉譜都很謹慎及重視。

甌劇的臉譜有「六白七紅八黑」之說，白色代表性格狡詐的陰險之人，「六白」中包括的曹操、董卓等人物；紅色代表忠勇義烈，「七紅」中包括關羽、姜維等；黑色代表剛烈且粗魯莽撞之人，「八黑」包括項羽、焦贊等。另外亦有用於神怪仙佛的金銀二色臉譜，如二郎神、如來佛、金錢豹等。除了顏色之分，甌劇亦有名目繁多的各種臉譜，如歪臉、陰陽臉、動物臉、碎花臉、文字臉等，譜式豐富，用色變化絢麗，配合人物的服飾及道具，使甌劇的藝術呈現既統一又傳神。

## Special Features in Ou Opera Performance

Ou Opera emphasises both singing and acting in performance, in particular the delicate facial expressions and stylised movements. Its martial art repertory assimilates Chinese boxing and martial arts skills, and the actors are adept in close combat and fist fighting, demonstrating fast moves that are choreographed to thrill and to excite. In addition, the use of weapons such as the three-section cudgel, *meibua gun* (plum blossom stick used by the Shaolin *Kun Fu* school), pitchfork, fan and arrows can add animated interest to a scene. All actors in Ou Opera are trained in their stylised movements respective to their role type, such as the 'sparrow's steps' (crossed steps) of the actor in *xiaosong* roles; the 'inching step' and 'falling step' of the *dan* role; the stunts of the *xiaobuailian* (half-painted face) such as tossing the gong, the hat trick and the fan trick; and the act of 'carrying the corpse' by the *qingyi* (virtuous female) role.

In addition to stunts in stylised movements, unique mask-painting is also a distinguished feature of Ou Opera. By sheer use of colour and pattern, it allows the audience to immediately associate the mask with the persona. The 'painted face', therefore, has highly symbolic meanings, and the Ou Opera troupes and actors attach great importance to face painting.

There is a saying regarding the 'painted face' spectrum in Ou Opera, namely 'six white, seven red and eight black'. White depicts a sinister persona with devious personality - Cao Cao and Dong Zhuo are included in the 'six white'. Red represents the loyal and courageous - the 'seven red' includes Guan Yu, Jiang Wei, etc. Black represents the brave but reckless - the 'eight black' includes King Chu (Xiang Yu), Jiao Zan, etc. There are also gold-and-silver masks to depict gods, immortals and monsters, such as the God Erlang, Buddha, the 'Leopard' etc. Other than the differentiation by colour, there is in addition a large variety of mask paintings, such as the 'slanted face', 'yin-yang face', 'animal face', 'speckled face', 'texts on face', etc. The highly imaginative design and use of colour, together with the characters' costumes and use of props, create a vivid and recognisable system in Ou Opera.





# 甌劇經典 《高機與吳三春》

Ou Opera Classic *Gao Ji and Wu Sanchun*

《高機與吳三春》創排於1956年，原版由溫州劇作家何瓊璋將流傳於浙南民間的故事改編而成。此劇由當時年僅26歲的陳茶花於東南劇院連續上演21場，深受廣大觀眾的喜愛及關注，並造就「萬人空巷看茶花」的盛況，為甌劇重新走上舞台奠定了十分良好的基礎，甚至可說是此經典之作扭轉了甌劇的命運及發展。

新版甌劇《高機與吳三春》由中國著名戲曲導演楊小青指導，由梅花獎得主方汝將、白玉蘭獎得主蔡曉秋領銜主演，劇情由原來的三個多小時濃縮至約兩小時，既不偏離主線，又加快了情節的推進，成功在保留原版精髓的同時為此經典帶來新突破。

於《高機與吳三春》中，〈桃花嶺〉一折可謂全劇中最高潮部份，高機懷著對三春變心出嫁的憤恨，但又對她念念不忘的複雜心情走上了桃花嶺，他上山、過溪、被石頭絆倒，心中的痛苦透過一系列的肢體動作貼切地表現出來，到最後得知三春的忍辱負重而迸發出無窮力量奮力追上花轎，演員要於短短二十分鐘內表現出人物情感的跌宕起伏，唱、唸、做、舞缺一不可，可謂難度極高。

*Gao Ji and Wu Sanchun* was premiered in 1956. The original version was adapted from a folk tale popularly found in southern Zhejiang by Wenzhou playwright He Qiongwei. Starring 26-year-old Chen Chahua at that time it had a highly successful run for 21 shows at the Southeast Theatre. It was such a box office draw that there was a saying that 'Thousands of people turned out to see Chahua'. The production laid a very good foundation for a revival of Ou Opera on the theatre stage, and even rewrote the fate and future of the regional genre.

For the present newly revamped production, it features Yang Xiaoqing as director, and Plum Blossom Award winner Fang Ruijiang and White Magnolia Award winner Cai Xiaochun in the lead. The production has been trimmed from the original duration of three hours to about two hours. The main plot is retained, while the development of the storyline is sped up, thus achieving a new breakthrough in this classic work.

The climax of the play is the episode *On Peach Blossom Range*. With his heart torn between anger at Sanchun's betrayal and his love for her, Gao Ji walks up the mountain. The complex emotions in his heart are externalised as he picks his way up the slope, crosses the stream, and trips over pebbles. When he finally discovers that Sanchun has made that sacrifice out of her concern for him, Gao Ji bursts into action to try to catch up with the bridal sedan chair. The actor needs to show the emotional upheaval of the protagonist in an excerpt of a mere 20 minutes, with the requisite skills of singing, delivery of lines, acting and dance all played out in one go.

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