

展演民俗、重塑主體與新劇本土化

——1943年《閩雞》舞台演出分析^{*}

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摘要

本論文通過重新檢視1943年厚生演劇研究會留存的圖文資料，分析《閩雞》劇本的改編特色、重建演出文本之梗概，指出編導林搏秋對小說原著採取通俗化的改編策略，使之成為一齣主題思想淺顯易懂又兼具社會反省的人情悲喜劇。戲劇檢討台灣漢人的民族性，同時藉由舞台視、聽覺元素再現民俗、祭儀的場景，重新創造屬於漢民族文化的價值與自我認同。而以「民俗」入戲，尚獲得場所意涵的支持，永樂座戲院所在地大稻埕的民俗氛圍，也強化了演出效果。整體而言，在帝國空間重塑的「大東亞共榮圈」背景下，厚生不僅繼承1930年代現實主義文藝路線與文化民族主義，《閩雞》劇中採用大量民族音樂與民謠，可視為對新劇運動提出一個具體可行的美學方案，而具有重塑台灣人主體與新劇本土化的指標性意義。

關鍵詞：閩雞、新劇運動、厚生演劇研究會、民俗、文化民族主義、大東亞共榮圈

* 本論文曾以〈搬演民俗與文藝大眾化的實現——林搏秋之《閩雞》舞台演出分析〉為題，宣讀於第十三屆國際青年學者漢學會議「華語舞臺的新聲與複調：華語戲劇暨表演研究新趨勢」（中央大學英美語文學系戲劇表演研究室、黑盒子表演藝術中心主辦，2015.10.16-18），會中承蒙評論人林鶴宜教授悉心賜教，十分感謝。兩位匿名審查員惠賜寶貴意見，在此一併致謝。本論文於最後定稿階段，與旅美音樂學者同時也是呂泉生音樂研究者孫芝君女士就論稿有關《閩雞》舞台音樂曲目的重建與分析，反覆推敲討論、彼此說服與最後確認，知音不言謝，謹此為記。

Staging Folk Customs, Reshaping Subjectivity and Localizing Shingeki:

An Analysis of *The Capon* Staged in 1943

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Abstract

This essay analyzes the adaptation of the play *The Capon* and reconstructs its performance text after reexamining its historical materials left by Kosei Theatre Society. This essay points out that Lin Tuan-qi, the director and playwright of *The Capon*, adapted the original novel for the stage with a strategy of popularization and made it a tragicomedy with both a plain theme and an undertone reflecting social issues. Besides examining the national characters of the Taiwanese people, *The Capon* employed visual and audio elements to represent Han rituals and customs on stage, aiming to re-create the self-identification and self-esteem of the Han culture. Furthermore, the performance of *The Capon* in 1943 gained environmental support to reinforce its theatrical effects on stage. Kosei Theatre society chose to stage *The Capon* in Eraku-za, a theatre house located in Dadaocheng, an area abundant with traditional cultural implications. In short, against the backdrop of “Greater East Asia Co-Prosperity Sphere” under Japanese rule, *The Capon* inherited the line of artistic realism and cultural nationalism in the 1930s, and its considerable usage of folk music and ballads could be seen as having offered an aesthetic solution for the Shingeki (New Drama) Movement, signifying the reshaping of Taiwanese subjectivity and the localization of Shingeki.

Keywords: *The Capon*, The Shingeki (New Drama) Movement, Kosei Theatre Society, Folk Customs, Cultural Nationalism, Greater East-Asia Co-Prosperity Sphere