



中国京剧

跻身世界“非遗”行列

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实验京剧《王者俄狄》由浙江京剧团、上海戏剧学院联合创排。

Oedipus Rex, a Peking Opera play based on Athenian tragedy by Sophocles, is jointly created and staged by Zhejiang Peking Opera Troupe and Shanghai Drama Academy.

2010年11月16日，联合国教科文组织保护非物质文化遗产政府间委员会第五次会议正在肯尼亚首都内罗毕举行。审议中国京剧申遗项目时，与会的24个成员国一致通过，毫无疑问地被列入“人类非物质文化遗产代表作名录”。在联合国教科文组织对非遗

局就开始组织专家对申报材料进行讨论和认定。提交的申报材料包括申报书、申报照片、申报视频、京剧代表性传承人及传承单位的事先知情和自愿认可确认书等。其中最难的就是申报书。先后请了十几位京剧和非遗方面的专家，修改了无数次，几乎是一字

项目的要求越来越高，成功申报越来越困难的今天，中国京剧的全票通过实属难能可贵。而在220年前，同样是一个秋天，四大徽班正陆续进京为乾隆祝寿，中国京剧由此开始形成。

具有悠久历史传承与独特民族艺术形式的中国京剧申报世界遗产，面临的困难着实不小。它需要跨越巨大的文化差异，要深入浅出，生动形象，简洁明了，使之可以感受、可以理解，更可以沉醉。从2009年8月起，北京市文化

一句地斟酌。当“京剧”和“中医针灸”正式列入人类非物质文化遗产代表作名录的消息传来，为申遗付出了长期艰辛努力的中国代表团个个激动万分。率团与会的中国文化部非物质文化遗产司司长马文辉面对记者专访时说的第一句话就是：“我们达到了预期的目的，大家都很高兴。”

这段关于京剧的介绍熔铸了无数人的心血：“京剧是融唱、念、做、打于一体的戏剧表演艺术。19世纪中期，孕育于民间，融合了中国南北方戏剧元素的京剧，在北京发展成熟，广泛流布于全国。京剧的唱词和念白吸收了北京等地方言，遵循严谨的格律和字韵。京剧中讲述历史、政治、社会和日常生活中的故事，寓教于乐。以西皮、二黄声腔为主的京剧音乐，在控制演出节奏、创造特定氛围、塑造人物形象和引导故事发展中均发挥重要作用。京剧以程式化、象征性的虚拟表演为特色，注重手、眼、身、法、步的综合运用，表达了传统中国社会的戏剧美学理想，保留了被广泛认可的国家文化遗产要素。”

在京剧之前，昆曲是首批进入非物质文化遗产代表作名录的。与昆曲的恪守传统不同，比昆曲年轻得多的京剧在200多年的发展历史中一直博采众长，不断演变。它在徽调和汉戏



京剧《祝》剧照 A stage photo of The Butterfly Romance, a Peking Opera play

的基础上,吸收了昆曲、秦腔及其它一些地方戏曲剧种的优点和特长,涌现出一大批优秀的表演艺术家,形成各具风采的戏曲流派,积累了大量的传统剧目,最终成为中华民族一致认可的国粹艺术。如果说,昆曲代表着经典化了的中国古典雅文化,以保护与传承为主,那么京剧则可以被认为是

散布在全国各地360多种地方戏曲的代表和集大成者。

其实跟昆曲相比,京剧的生存状态要好得多。被誉为“百戏之祖”、“戏曲活化石”的昆曲在申遗之前已经到了存亡之秋,清末800出的昆曲折子戏,能唱者不过百出;创作者、演员存在严重的年龄断层,后继乏人。

京剧却不然,中国戏剧家协会主席、京剧表演艺术家尚长荣说,“京剧是一种雅俗共赏的大众艺术”,“但凡有中国人居住的地方,都会有京剧”。他把京剧视为中华民族共有的经脉,只要二胡拉起,西皮唱响,这条艺术的经脉、文化的经脉,同样也是民族的经脉、血统的经脉。即使是传统戏曲面临危机的今天,京剧的文化市场指数也绝不低迷。

有人对中国京剧列入非物质文化遗产代表作名录感到困惑:这是否意味着京剧也成了昆曲那样的博物馆艺术?成了亟需保护的遗产?其实,中国京剧,遗产不遗。近代以来逐步形成的京剧,和其他许多地方戏曲一样,是不断生长的艺术。它采用中国传统叙事结构,记录日常人生的悲欢离合、喜怒哀乐,传达仁义、理智、信仰等中国传统人伦教化与文化价值理念,成为中国戏曲美学理想的最高代表。京剧曾与中国近现代历史的进程同步。近代中国备受屈辱,便有了汪笑依的《哭祖庙》,也有陈独秀的“戏馆子是众人的大学堂;戏子是众人大教师”



京剧由徽调、汉调合流演变而成,图为“四大徽班”剧照。

Peking Opera consists of four ancient local operas. Four Major Anhui Opera Troupes, a modern Peking Opera play traces the origin of the national operatic legacy.

的戏剧改良运动;新中国成立后,50年代“戏改”对大批传统剧目去芜存菁,整理定本,还推陈出新,创作了一批京剧现代戏;“文革”则进一步出现了京剧样板戏,使京剧的现代化与革命化交织在一起,喜忧参半;应对全球化挑战的今天,它也同样面临严峻的考验。于是,国家京剧院的新编历史剧《曙色紫禁城》用上了管弦乐队,浙江京剧团将古希腊悲剧《俄狄普斯王》改编成了京剧《王者俄狄》,创新

实验之举,不一而足。京剧的申遗,并不意味着它是日渐衰微亟需保护的遗产,而希望通过申遗可以获得更广泛的传承。有着广泛群众基础的京剧,是充满生命力的遗产。

2007年,包括京剧在内的一批地方戏曲,确定了首批国家级非物质文化遗产项目代表性传承人,尚长荣主演的《群英会横槊赋诗》便在其中。2008年,15首京剧唱段正式进入北京、上海等10个省市的中小学

音乐课堂。几乎在每所大学里,都有学生票友组成的业余剧社,其演出水准有的堪与专业剧团媲美;活跃在网络上的老中青三代戏迷们更是自发乃至自费组成了上百家戏曲论坛与网站。中国戏曲的草根性在这些官方与非官方的努力中得到了最好的证明。也许,未曾与京剧亲密接触的你,也会在偶然踏进剧场那一瞬间,爱上它华美的唱腔、漂亮的身段和动人的神韵。□

Peking Opera on the List of World Intangible Cultural Heritage

By Wang Shu

The fifth intergovernmental committee for UNESCO's protection of the intangible cultural heritage was held in Nairobi, the capital city of Kenya, on November 16, 2010. During the meeting, Peking opera was listed on the Representative List of the Intangible Cultural Heritage of Humanity with unanimous approval of all participating member countries.

As the requirement from UNESCO for the deliberation of world intangible cultural heritage is getting higher and higher, it is like a miracle that Peking opera got onto the list without objection. In an autumn 220 years ago, Beijing opera was born when what's today known as the "Four Major Anhui Troupes" brought Anhui Opera to Beijing in 1790 for the birthday of Emperor Qianlong.

The UNESCO recognition was most rewarding to those engaged



京剧《贵妃醉酒》剧照

A stage photo of The Drunk Beauty, a classical Peking Opera play



京剧中的诸葛亮

Zhuge Liang in Peking Opera



京剧脸谱

Male facial-makeup patterns in Peking Opera

in applying Peking Opera for the heritage status. The preparations started in August 2009. Under the coordination of Beijing Municipal Administration of Culture, experts gathered together to examine all the application documentation. These experts specialized in Peking Opera and World Cultural Heritage went over these documents word by word virtually.

Peking Opera is a performance art incorporating singing, reciting, acting, martial arts. Although widely practiced throughout China, its performance centers on Beijing, Tianjin and Shanghai. Peking Operas sung and recited using primarily Beijing dialect, and its librettos are composed according to a strict set of rules that prize form and rhyme. They tell stories of history, politics,

and social identities.

Peking Opera is regarded as an expression of the aesthetic ideal of opera in traditional Chinese society and remains a widely recognized element of the country's cultural heritage.

Does Peking Opera's appearance on the Representative List of the Intangible Cultural Heritage of Humanity means it is becoming a "Museum Art" and a heritage that needs urgent protection just like Kunqu? The answer is absolutely negative.

Peking Opera is different from Kunqu, which was listed onto the list by UNESCO in 2001. Kunqu represents the most classic Chinese classical culture, and relies mainly on protection and inheritance. It is largely on a regional art. On the other side, Peking

society and daily life and aspire to inform as they entertain. The music of Peking Opera plays a key role in setting the pace of the show, creating a particular atmosphere, shaping the characters, and guiding the progress of the stories.

Performance is characterized by a formulaic and symbolic style with actors and actresses following established choreography for movements of hands, eyes, torsos, and feet. Traditionally, stage settings and props are kept to a minimum. Costumes are flamboyant and the exaggerated facial make-up uses concise symbols, colors and patterns to portray characters' personalities

Opera is a national phenomenon. It absorbs the merits and features of many Chinese local operas and is the representative of more than three hundred local operas scattered all over China. Over decades, there have appeared a large number of Peking Opera performing artists of international and national renown and a large repertoire. Shang Changrong, a famous performing artist of Peking Opera and chairman of China Dramatists' Association who regards Peking Opera as the common spirit of the Chinese nation, once said: "Peking Opera is a democratic art which is enjoyed by people of all social strata. It can be found in any place where Chinese live."

In recent years, Peking Opera has attempted numerous reforms in response to the social and historical development in China. These reforms, which include improving performance quality, absorbing new performance elements, and performing new and original plays, have met with mixed success. Zhejiang Peking opera Troupe has adapted "Oedipus Rex", an Athenian tragedy by Sophocles, into Peking opera, and the China National Peking Opera Company has put the orchestra into a new chronicle play. Together with Chinese society, this traditional Chinese artistic form is trying its best to stay relevant to the changing times.

The purpose of Peking Opera's application for the status of UNESCO intangible cultural heritage is to expand the inheritance of this Chinese cultural heritage and keep it vigorous. In 2007, the first batch of representative masters of Peking Opera and some other local operas were appointed inheritors of national intangible cultural heritage. Since 2008, Peking Opera has been offered to youngsters in middle and primary schools in 10 provinces and municipalities such as Beijing and Shanghai. Almost in every university, there are amateur opera communities composed of Peking Opera enthusiasts. There are also hundreds of online forums and websites on the subject of Peking opera. This traditional art has entered into common people's lives. □