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## 贵州侗戏面具艺术探究

Guizhou Nuo opera masks artistic inquiry

专 业 名 称： 艺术学

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## 摘要

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关键词: , M , P8 , 7ha

## Abstract

Guizhou is located in the Yunnan-Guizhou Plateau, due to the special geographical location and natural environment, where not only inhabited by many ethnic minorities, but also contains the essence of the culture of various ethnic groups, so that shine in the cultural history of Guizhou China, Guizhou ground drama and masks cultural shows Guizhou ethnic characteristics.

The purpose of this paper, the main in-depth study of the historical and cultural connotation of Guizhou Nuo opera development, exploration and development context of kind of Guizhou Nuo opera, revealing the similarities and differences among relations. From the perspective of the art of painting, color analysis Nuo opera masks arts and plastic arts, traditional arts and culture come intrinsically linked with modern art. The research method adopted literature research and field investigation, in view of the existing literature on the basis of in-depth Nuo opera performances, the mask data collection, research master different times. On the basis of case studies, comparative studies, research Nuo opera masks and Peking Opera similarities and differ

ences. To the investigation and analysis of the study , describes the form of Guizhou Nuo opera masks , the mask of the plastic arts . In addition , from multiple perspectives of sociology , art , aesthetics , etc . , to explore the cultural and artistic value of folk theater . The main contents of this paper to the historical development of Guizhou Nuo opera location and background , elaborated Guizhou Nuo opera and the distribution of species and Guizhou Nuo Play Masks of the production process and steps to introduce relevant Nuo masks produced excellent folk artists . Explores the similarities and differences Peking Opera and Nuo opera masks from the shape, color and other aspects of the arts , further analysis of the art features Nuo masks . In this thesis, Guizhou Nuo opera art form and comparative study of Chinese traditional drama , the study of Chinese history of the development of traditional theater accessible to fill a certain role .

Keywords:Nuo opera in Guizhou,culture and art,mask,face

## 导论

我国的戏剧历史始于汉代，成熟于宋元，明清得到大发展，那时傩戏主要分布在中原一带，

面具文化也非常繁荣。贵州的傩戏同样形成于明代。明朝属于我国历史上的大发展时期，由于宋元两朝的分割和黑暗统治，明朝在很大程度上结束了当时战乱和国土不统一的社会局面，为当时艺术文化的发展创造了一个稳定的社会环境，从而促进了戏剧文化的发展。在这个历史文化背景下，傩戏以军傩的形式传入了贵州。

贵州民族民间戏剧种类较多，傩戏是最为古朴的一个剧种。傩戏是在傩事中演出，是由驱鬼的祭祀活动渐渐演变而成的一种剧目，驱傩就是戴着面具驱除鬼怪的巫术仪式，这种仪式形成于商周。商周的青铜业比较发达，所以这个时期的青铜面具象比较多，如广汉三星堆出土的面像等。目前我国还存于世的傩戏种类有多种，他们是军傩、村社傩和巫师傩，还有阳戏。贵州主要是军傩和巫师傩。巫师傩也叫傩堂戏，傩堂戏主要分布在黔东等民族地区。遵义的土家族傩堂戏，黔东南的侗族傩堂戏和黔南的布依族傩堂戏。贵州安顺地区的地戏，属于军傩，也是傩戏的一种，由于当时明王朝刚刚统一，为了加强边境的安全，洪武帝派遣军队驻守贵州一带，令他们以农养兵，这部分人被称为“征南”；后期，明王朝为了加强边关的发展和安定，又从别的区域驱赶了一批逃难的灾民到贵州，令他们在此休养生息，这部分人被称为“填南”。这使得贵州傩戏的传入路线非常清晰，贵州傩戏面具和资料也丰富。

傩戏是我国古代戏剧的活化石，贵州傩戏是中原文化与少数民族文化的交融，也是戏剧文化的发展和传承。贵州少数民族繁多，少数民族间的文化与其他地域相比，更加多姿多彩。并且，我国的京剧脸谱，也与傩戏面具有着联系。因此在探究贵州傩戏面具艺术的历史文化背景和傩戏面具文化和艺术形式的同时，将傩戏面具艺术和京剧脸谱进行比较研究，寻找二者的联系和发展，更加显得研究的意义和深入。

从目前研究的情况来看, 傩戏的研究很多, 但多为傩戏的形式记录, 对傩戏面具艺术和文化的深入研究较少, 而且大多都是从人文风俗的角度去研究傩戏。本研究从艺术创作, 绘画形式, 构图等艺术语言以及与其他戏剧的面具进行对比研究, 使人们从绘画语言和文化内涵的角度更清楚的认识贵州傩戏, 更好的理解贵州傩戏面具的艺术风格。

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# 第一章 贵州侗戏及其发展

## 1. 侗戏

侗戏是侗族民间一种古老而独特的戏剧形式，流行于贵州、湖南、广西等侗族聚居区。其历史可追溯到明代，最初是由侗族民间歌手在节日庆典时演唱的叙事长诗演变而来。侗戏的表演形式独特，通常由一名或多名演员在鼓楼、风雨桥等公共场所进行，伴奏乐器主要是侗笛和琵琶。侗戏的剧本多取材于侗族民间传说、历史故事和现实生活，内容丰富多彩，深受侗族人民的喜爱。

侗戏的发展经历了漫长的过程。在清代，侗戏开始从单纯的叙事长诗向戏剧化方向发展，出现了固定的角色和情节。民国时期，侗戏在内容和形式上都有了进一步的创新，开始吸收汉族戏剧的一些元素，如唱腔、身段等。新中国成立后，侗戏得到了政府的重视，许多侗戏班社被组织起来，侗戏的演出也更加规范。近年来，随着侗族文化的保护和传承工作深入展开，侗戏不仅在本民族内部得到了广泛传播，也逐渐吸引了汉族观众，成为贵州侗族文化的一张亮丽名片。

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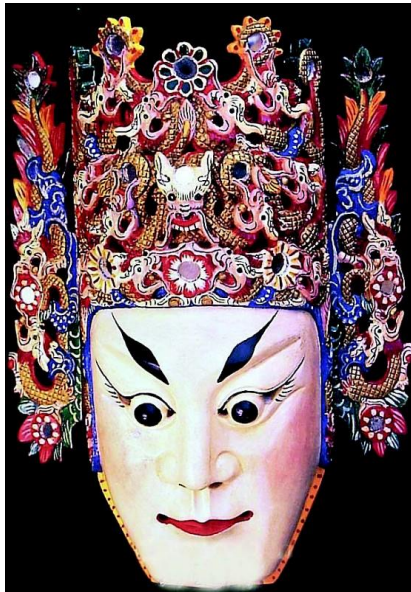


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<sup>7</sup> C . 7ha. [J]. ]—— . 2007 (07)

76;M5M9M5M5J)M5

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CeM, C9dl), 4P3lyC0h, dCG

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5.ÀB3ÙM892"4Ù...

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