臺灣「跨文化」戲曲改編劇目研究—
以河洛歌子戲《彼岸花》為例

朱 芳 慧

專任副教授
國立成功大學藝術研究所

摘要
本文從戲曲在西化思潮下的移植與改編說起，再轉入戲曲「跨文化」改編劇目與劇目回顧。從《彼岸花》改編自莎翁名劇《羅密歐與茱麗葉》開始進入主題。筆者先從河洛歌子戲團的創新與歌仔戲《彼岸花》之分場解析，回顧莎翁原著大要並且以法國音樂劇為例，再對《彼岸花》之改編重點與藝術價值，做一比較與探析。《彼岸花》在藝術價值上已達到「戲劇衝突」原則及繼承。又充分融入台灣歷史文化背景與內涵，從而生發了令觀衆省思的主題意趣並屢屢了一齣「精緻歌仔戲」的文化饗宴。更完成了戲曲「跨文化」改編劇目的時代意義。

關鍵詞：跨文化改編劇目、河洛歌子戲團、彼岸花、莎士比亞、羅密歐與茱麗葉
Taiwan “Intercultural” Opera Reorganization Plays-holo
Taiwanese Opera *A Story of Love & Feud*

**Fan Huai CHU**
Associate Professor,
Institute of Art Studies,
National Cheng Kung Universit,

**Abstract**
This article from the Opera in the Westernization of the transplantations and adapted, and then turn into Opera “Intercultural” reorganization plays and plays review. From *A Story of Love & Feud* (《彼岸花》) adaptation of Shakespeare’s *Romeo and Juliet* begun to enter the topic. The author appearances from Holo Taiwanese Opera innovation and Taiwanese Opera sub-field analysis of *A Story of Love & Feud* Looking back to the original Shakespeare and musicals in France. Then comparison and analysis *A Story of Love & Feud* adaptation focused and artistic value. The *A Story of Love & Feud* in artistic value has been reached “dramatic conflict” principles and inheritance. Integration of the Taiwan history and cultural background. Thus a reflection of the audience interest topics and enjoy the “Fine Taiwanese Opera”. Completed Opera “Intercultural” adapted repertoire of epochal significance.

**Key word:**
Intercultural, Holo Taiwanese Opera, *A Story of Love & Feud*,
Shakespeare, *Romeo and Juliet*