

由閹歌手與褲裝角色 看歌劇中聲音與性別錯置之 音樂戲劇美感

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摘 要

歌劇的劇情題材多半脫不了男女情愛，主角的歌聲和樂曲自是作品的重點訴求。若以性別與聲音之角度觀察歌劇，當可看到四百多年的歌劇史裡，其實有著多重的性別與聲音的錯亂，其中的「閹歌手」(castrato)現象以及「褲裝角色」(英 breeches part 或 trouser-role，德 Hosenrolle，法 travesti)係本文探討的中心。

就歌劇演進而言，閹歌手特有的聲音美感與演唱技巧，在音樂上帶來的是驚人的炫技花腔，一直到十九世紀前半，它都是歌劇創作及演出的中心。就角色性別而言，閹歌手在歌劇中飾唱的角色性別涵蓋了男、女兩性，褲裝角色則明顯地係女性飾唱男性，而閹歌手與褲裝角色的聲音均係接近女性聲音。如此之性別與聲音的多元置換，在歌劇創作及演出上具有何種的戲劇功能與美感作用，為本文試圖探討的議題。

關鍵詞：歌劇、莊劇、閹歌手、褲裝角色、聲音美感、《玫瑰騎士》、《絕代艷姬》

Cross-dressing in Operas: On the Musical-Theatrical Aesthetics of Castrato and Trouser-role

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Abstract

Romantic love between man and woman is one of the major themes in operas. The theme of love expressed via the beautiful voice of singers and their arias have been two of the major attractions of opera. Reviewing the four hundred years of opera history from the perspective of the relationship between gender and voice, we note that composers use castrati and trouser-roles to construct a multiple-layered interrelationship by switching gender and voice.

In the development of opera, the beauty and techniques unique in castrati fascinate and amaze audience musically by their most ornate and elaborate coloratura, which led to its unfailing popularity and made it the center of the opera stage up to the first half of the 19th century. In terms of the relationship between characters and gender, both castratos and trouser-roles possess a voice close to that of the female; they differ in that castrati cover both male and female characters, while trouser-roles are limited to male characters sung by women's voice. The divergence of gender and voice which creates a unique aesthetics in music and theatricality of opera is the focus for the discussion of this article.

Key words: opera, opera seria, castrato, trouser-role, aesthetics of voice, *Der Rosenkavalier*, *Farinelli. Il castrato*

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