

南戲《劉錫沉香太子》在福建遺傳的新發現—試論閩西傀儡戲《寶帶記》的形態特徵和定型年代

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摘要

閩西傀儡戲抄本《寶帶記·茅房會》與重刊於明嘉靖年間《風月錦囊·沉香》在情節、曲牌、文字等方面極為相似；抄本吸收了嘉靖年間的「時興曲調」，主要曲牌的格律與「曲調」幾乎一致；抄本既保留了南戲的演出形式和演唱方式，也出現了「吟」(滾)的雛形，體現弋陽腔向弋陽諸腔過渡的形態。據此推論，《寶帶記》定型年代應在嘉靖年間。它或承南戲祖本而來，或承明初南戲《風月錦囊·沉香》戲路而來，是南戲《劉錫沉香太子》在福建的遺存。四平戲《贈寶帶》是南戲唱腔的衍變。

關鍵字：《寶帶記》、《風月錦囊·沉香》、嘉靖時興曲調、弋陽腔、過渡、四平戲
《沉香破洞》

A New Discovery of the Nanxi (Southern Drama)

Liu Xi Chenxiang taizi in Fujian

—on the Formal Characteristics and Dating of the Puppet Show

Baodai ji

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Abstract

The Script of the puppet show *Baodai ji: Maofang hui* in West Fujian Province is very similar with *Fengyue jinnang: Chenxiang* as reprinted during Ming dynasty's Jiajing period in such aspects as plot, tune titles, and diction. The script absorbed folk ditties then in vogue, so the prosody of its major tunes and the ditties are almost identical: while keeping the very pattern of performance and singing of nanxi or "southern drama," it also features an embryonic form of "chanting" (*gun*), indicating a transition from Yiyang Tune to its variations. It is therefore reasonable to infer that the form of *Baodai ji* must have been fixed during Jiajing period of Ming dynasty. As a play, its style may have derived from the archetypal *nanxi*, or from *Fengyue jinnang: Chenxiang* of early Ming dynasty. It is a relic of the nanxi *Liu Xi Chenxiang Taizi* in Fujian. The Siping Opera *Zeng Baodai* is a variation of the singing style of *nanxi*.

Key Words: *Baodai ji*, *Fengyue jinnang: Chenxiang*, Folk Ditties in Jiajing period, Yiyang Tune, Transition, Siping Opera *Chenxiang Podong*

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