

從鹿港玉琴軒《打花鼓》抄本看北管戲之本土化*

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摘要

《打花鼓》原為明末清初流行於安徽鳳陽一帶的歌舞，情節初見於明代周朝俊《紅梅記》第十九、二十齣，後來獨立成爲一齣小戲，並被收錄於乾隆年間所編的《綴白裘》，且標明爲「梆子腔」。以其通俗、樸實、活潑、逗趣，流行甚廣，崑曲、京劇、漢劇等經常演出。今人張伯瑾編《國劇大成》，續集中亦收錄有《打花鼓》，人物及故事情節大致相同，唯謔白比《綴白裘》本爲多。鹿港玉琴軒《打花鼓》抄本，乃該館先賢薛成（1895—1965）所有，已塵封近半世紀，新近出土，係極罕見北管小戲《打花鼓》抄本，全文六千多字。當年爲求在台演出能被觀眾了解與接受，佚名的先賢刻意將流行於大陸的梆子腔本及京劇本加以整合及改造，以求合乎本土觀眾的口味。本文即從人物、情節、內容、語彙等之增添、更動、變異來探討作者如何將它本土化。

關鍵詞：玉琴軒、打花鼓、北管、本土化

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The Localization of the Beiguan Theater: the Case of the Handwritten Copy of the Yuqin Studio *Da hua gu* in Lugang

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Abstract

Da hua gu (Beat Flower Drum) was a musical play popular around the area of Fengyang, Anhui Province, during the late Ming (1368-1644) and early Qing dynasty (1644-1911). The story was originally found in the 19th and 20th chapters of *Hongmei ji* (The Tale of the Red Plum) written by Zhou Chaojun of the Ming dynasty, and later rewritten as an independent play included in *Zhui baiqiu* (Mending the White Furs) compiled during the era of Emperor Qianlong (r.1736-1796), and labeled as Bangzi Tune (*bangzi qiang*). As it is popular, plain, vivid and amusing, *Da hua gu* was widely circulated and often performed in various theater forms such as the Kunqu Opera, the Peking Opera and the Han Opera. In the sequel to *Guoju dacheng* (The Completed Collection of Peking Opera) compiled by the contemporary Zhang Bojin, there is also included *Da hua gu* with similar characters and storylines, except for more jests than the *Zhui baiqiu* edition. The handwritten copy of the Yuqin Studio *Da hua gu* in Lugang was owned by the late Xue Cheng (1895-1965) at the studio, and recently discovered after a half century. It is a handwritten copy of *Da hua gu* in a rarely seen form of Beiguan (northern musical instrument) small play, totaling more than six thousand characters. For the purpose of easier understanding and acceptance for the Taiwanese audiences at that time, an anonymous local writer integrated and reorganized the original Bangzi Tune edition and the Peking Opera edition popular in mainland China in order to suit the taste of local audiences. This article discusses how the anonymous writer localized *Da hua gu* by adding and changing characters, plots, content and vocabulary, etc.

Key words: Yuqin studio, *Da hua gu*, Beiguan, localization

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