

臧懋循改編評點《還魂記》呈現之曲學批評及其 意義

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摘要

湯顯祖最爲膾炙人口的劇作《牡丹亭》，甫一問世即引起廣大迴響與討論，讚賞者有之，批評者亦有之，而批評的部分多集中在其音律問題上。爲矯正其失，遂有所謂改編本出現，臧懋循改評本《還魂記》即爲其中相當重要的一本，此本兼具改編與評點，具有甚高的研究價值。由於湯顯祖原作文詞之美乃有目共睹，情節之奇亦素爲人所稱道，因此音律的辨正可說是臧懋循改編《牡丹亭》之首要目的，故本文將研究焦點集中於曲學方面，透過對於臧懋循改評本《還魂記》中更動曲牌、刪改曲文等動作的詳細分析，結合眉批的說明，深入探究臧懋循對湯顯祖《牡丹亭》的曲學批評概念，及其在戲曲理論史上所代表的意義。

關鍵字：臧懋循、湯顯祖、牡丹亭、還魂記、戲曲批評

The Drama Criticism of Tsang Mao-Hsun's Revision of “Hwan Hwen Ji” and its Significance

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Abstract

Tang Hsien-Tsu's most popular work “The Peony Pavilion” has received enthusiastic response and discussion since it was first published. While there are praise and criticism, most of the criticism focuses on its rhythm. To correct its defect, Tsang Mao-Hsun revision of “Hwan Hwen Ji” is one of the adaptation and commenting of this drama. As Tang Hsien-Tsu's original is known for its ornate style and intricate plot, the distinction and correction of the rhythm is the first objective of Tsang Mao-Hsun's revision of “The Peony Pavilion”. Therefore combining the analysis of the modification of drama formats and the revising of drama plots and songs with the explanation of commenting, this article pursues thorough research on Tsang Mao-Hsun's drama criticism of Tang Hsien-Tsu's “The Peony Pavilion” and its significance in the history of drama theory.

Key Words : Tsang Mao-Hsun, Tang Hsien-Tsu, The Peony Pavilion, Hwan Hwen Ji, drama critical