

# 李漁的戲曲評點

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## 摘要

李漁評鑑傳奇兩種：評閱《秦樓月》、鑑定《香草吟》，一稱評閱，一稱鑑定，已先針對二書評點的重點做了明確的區分。在《秦樓月》的評閱中，以劇本創作者的角度提出對傳奇創作的看法，並以觀眾接受的角度提供增改以作觀摩切磋，在評價新作品給予高度定位的同時，也參與共同創作，「寓評於創、增補情節」，體現了劇本創作的互動性和可塑性。

在《香草吟》的鑑定中，有更多的釋義、提示、引導和鑑賞，他掌握劇本的格局結構和特質，運用關目離合、出場構局、筆墨轉動等結構面向，引導讀者深入劇作者的構思安排。但他以鑑定賞識為主，給作者極高的評價與鼓勵，讚譽是主體，教化成了重心，而寓莊於諧的遊戲精神，文心百變的出神入化，更是他嚮往而標舉的藝術境界。

李漁透過評點，溝通了讀者與作者之間的關係，凸顯了作者的才華，更發表了個人的戲曲創作理論。他在微觀的過程中，隨處閃現他對「文字三昧」的掌握，他最大的貢獻在於提出的「優人三昧」之底蘊。他的評點中，一方面承繼了儒家教化觀的淑世旨趣，傳統文人創作的章法結構思維，以及詞采曲律規範的精心刻畫；一方面，掌握劇曲之本質，進行曲、文、劇的系統思辨，著重關目情節排場的內在結構脈絡，活用體製規範與翻新技巧，明確提出了戲劇文本與劇場藝術的分際，有區隔、有融合，有承襲、有創新，實現了戲曲理論的延續性。

**關鍵字：**李漁、評點、秦樓月、香草吟

# Li Yu's Literary Appraisal on Xiqu

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Li Yu (李漁) appraises two Chuanqi (傳奇): he comments on Qin

louyue (《秦樓月》) and examines Xiang cao yin (《香草吟》). By

“commenting” and “examining,” Li already clarifies his different focuses of his appraisal of these two books. On his comment on Qin louyue, Li offers his opinions from the perspective of a playwright, and also provides ideas to adapt the play based on the audience’s reception. While evaluating and highly complimenting on a new work, Li simultaneously co-creates the work. “To create and complement art through commenting” shows the interactive-ness and flexibility of play writing.

On his appraisal on Xiang cao yin, there are more clarification, implication, guidance and evaluation of the work. Li understands well the structure and qualities of the play. By analyzing the plot, structure, and writing techniques, Li leads readers to comprehend the writer’s mind and arrangement of the play. Yet he aims his job as an appraiser, approving and encouraging the playwright. While making compliments, Li actually gives instructions. This is the very art standard that Li aspires to and holds up to: to instruct and enlighten through humor and playfulness; to reach perfection through constant inventions.

By making literary appraisal, Li Yu bridges the gap between the reader and the playwright. He not only points out the talents of the playwright, but also presents his own viewpoint on creative writing of Xiqu. In his observation, Li shows his control and grasp of “Samadhi of Literacy” (文字三昧). His greatest contribution is to present the essence of “Samadhi of Playacting” (優人三昧). On his appraisal, on one hand, Li passes down the reformism of the Confucianism, the exterior structure and ideas of the traditional literary creations, and the deliberate arrangement of the rules of traditional tunes, melodies and music. On the other hand, Li understands well the qualities of Xiqu plays, reflecting on the system of tunes, lyrics, and plays, focusing on the interior structure of the plot and settings, and utilizing the conventionalized forms and renewing the techniques. Li does point out the division between dramatic texts and theatrical arts. He distinguishes, merges, adopts and innovates various arts, and carries out the continuity of Xiqu theories.

Keywords : Li Yu, Literary appraisal, Qin louyue, Xiang cao yin