

論李漁《凰求鳳》之改編自作及其梨園

改本《三鳳緣》

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摘要

清初李漁《凰求鳳》傳奇乃改編其自撰小說《連城壁》第九回〈寡婦設計贅新郎，眾美齊心奪才子〉，寫三女倒追一男，向被視為「立意翻新」之風流劇作，小說寫於順治年間李漁居杭時期，改編於康熙年間移居金陵之後，並曾於他遊秦期間搬演於山西平陽。乾隆四十六年劇作家金兆燕曾於揚州觀賞《三鳳緣》傳奇，並作題詞十首，根據內容所云，此劇係《凰求鳳》梨園改本。綜理這一路發展的脈絡，至少歷經百餘年之久、傳播三千里之外。從題目上的改異以及文本形式之不同來看，從小說敘述體到戲曲代言體、從作家創作本到伶人場上本，呈現出不同的重心取向與觀視視角，可以歸納出「從道德說教到現實隱喻」之脈絡痕跡：從〈奪才子〉說書人的諄諄教誨，到《凰求鳳》的冥君神助，道德教化意味漲至高點；然《凰求鳳》所添歷史人物、邊犯事件，均為歷歷在目的殷鑑，藉戲場以昭警示，不啻為李漁另一作劇深心。而《三鳳緣》凝鍊原有劇情，將筆墨集中於吳月娥一女之上，在疾呼女性婚姻自主、玩弄改扮遊戲之後，翕然回歸以男性為主權之傳統社會體系，一方面滿足了劇場中女性蠢蠢欲動的自由情慾，安慰了劇場中男性的主導控制欲，另一方面，又共同勾勒了所有人民嚮往忠良挺身、肅清匪類，「迎鑾歸闕」、撥亂反正的政治願望，可以說是最具現實隱喻、最貼近民眾心聲的劇場之作。

關鍵字：清初李漁、連城壁、奪才子、凰求鳳、三鳳緣、女追男

Analysis of Adaptation of Li Yu's "A Leap Year Proposal" and "The Marriage with Three"

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Li Yu, from the early Qing-dynasty, had created the traditional Chinese drama form his novel "Lian Cheng-Bi", from the chapter nine: "widow set up to get married, beauties pursue a talented young man as one heart". In the story, three women pursue a man, and the play is always been considered as innovation and merry play. The novel was done in Shunzhi period, when Li Yu was living in Hangzhou, and then reorganized in Kangxi period, after Li Yu moved to Jinling at that time. Besides, the play performed at Pingyang, Shanxi when he visited Qin. At the 46 years of the Qianlong period, Jin Zhao-Yan, a dramatist, had been to Yangzhou and watched the play: "The Marriage with Three" (San Feng-Yuan), and wrote down ten lyrics that base on the story. The performance he saw was the drama adapted version of "A Leap Year Proposal" (Huang Qiu-Feng). Gather and arrange the development context, we can find that the development process of the play, takes at least more than a hundred years, and travels over three thousand miles. From the change of the title to the differences between text and text, from the narrative of novel to the storytelling style of traditional drama play, and the author version to the play version, we can find different kinds of main points and view between them. And all these clues let us be able to conclude a path, from the beginning of preach to the metaphor of the reality. Begin with the preach of a storyteller in "Pursue a Talented Young Man" (Duo Cai-Zi) and then to the help from a god of the underworld in "A Leap Year Proposal", their highest point were the moral education, however, those historical figure, the incident of the border wars that added, Ingeniously, all of them were the warning from Li Yu. Through the hand of the performance, he wanted the country to learn from these not very far away events. In the "The Marriage with three", the story was concentrate on one of the three women, Wu Yue-Er. After a series of games of fighting for marriage autonomy, trick and dress up game, the story and then popped back to patrilineal society, in order to satisfy the desire of free love from female audiences, besides, at the same time, offered some comfort to the control desire from those male audiences. On the other hand, the play also dreamed the dream at all the people's desire about having a standing out hero, driving away the intruder, emperor return, and restore the politics. Because of these, it can be considered as a play that carried with ultimate metaphor of the reality and close to the audience wish.

Keywords : Li Yu, early Qing dynasty, “Lian Cheng-Bi”, “Pursue a Talented Young Man”, “A Leap Year Proposal”, “The Marriage with Three”, female pursue male