

# 清初李玉傳奇作品之北曲聯套運用

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## 摘 要

本論文針對北曲聯套於清初李玉傳奇作品中的運用提出探討，論述過程先從橫向綜觀李玉傳奇劇作中使用北曲聯套的情形，以求基本通盤的認識；其次，縱向剖析這些出現在清初李玉作品中的北曲聯套，和明代以前的北曲聯套有何異同；再其次，綜合縱橫向的交叉思維，從場上搬演的角度，思索產生異同之深刻因素。所得結論為清初北曲聯套不僅承襲前代者多、創發者無，較諸前代的大量曲牌早已所剩無幾，僅剩幾曲熟悉常用的曲牌與套式被延續承襲，再也無法開創出新的生命力。這個現象意味著兩個層面：從去留的角度來看，延續到清初的北曲聯套多是經過時間的洗禮、適合場上搬演、聲情俱佳的曲牌，這種刪繁去蕪、存菁取華的工作，意味著清初曲律的發展趨勢是走向歌場劇壇；從變異的角度來看，這種刪汰工作使得北曲產生的變化移異，一言以蔽之，即：北曲崑曲化。通過全文的討論，不難發現儘管李玉幾乎每一劇作都會穿插北曲，但它所能表現的質和量，已和元代大異其趣矣，可知北曲聯套於清初傳奇之運用，儼然朝著崑曲化的方向駛去。

關鍵詞：清初、李玉、傳奇、北曲聯套、蘇州劇作家、崑曲化

# The Use of North Qu Model Tunes in Lee Yu's Legends Written in the Early Qing Dynasty

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## Abstract

The paper aims to explore the utilization of north qu model tunes in Lee Yu's legends written in the early Qing Dynasty. The elaboration process first surveys horizontally the utilization of north qu model tunes in Li Yu's dramatic legends so as to obtain overall comprehension. Next, it analyzes vertically north qu model tunes as they appeared in works by Lee Yu during the early Qing Dynasty, and how they differed from those prior to the Ming Dynasty. Combining horizontal and vertical thinking, it will dig into the differentiating factors from the perspective of stage performance. In conclusion, north qu model tunes in the early Qing Dynasty mostly inherited those of the previous era. They were short in creative innovation. Moreover, few of the tremendous amounts of qu tunes in previous era survived in the early Qing Dynasty. Only limited amount of familiar qu tunes and models sustained inheritance. They no longer generated new vitality. The phenomenon elicited indication from two perspectives. From the perspective of remaining, north qu model tunes which survived in the early Qing Dynasty tended to be suitable for stage performance after time's blessing. They were qu tunes good in sounding and emotions. Such a screening process meant that the tendency of development for qu in the early Qing Dynasty was to move towards theatre. From the perspective of changing, the eliminating process resulted in transformation in north qu. To sum up, north qu became Kunqu. From the discussion throughout this paper, it is not difficult to discover that Lee Yu utilized north qu in almost each dramatic work. Nevertheless, the quality and quantity exemplified by it differed totally from that in the Yuan Dynasty. Thus the utilization of north qu model tunes in legends of the early Qing Dynasty seemed to be directed towards identifying themselves with Kunqu.

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**Key words:** the early Qing Dynasty, Lee Yu, legend, north qu model tunes, the playwrights in Suzhou, identify with Kunqu