

清代民間舞臺上的「正德微行」：意義及歷史

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本文旨在探討清代宮廷以外戲曲中的皇權書寫。聚焦於四種以明武宗正德皇帝為主角而各有特色的戲曲：李漁《玉搔頭》傳奇、唐英《梅龍鎮》雜劇、無名氏《游龍傳（燈戲腳本）》，與黃治《玉簪記》雜劇燈戲，重點分析正德微行故事由清初經盛清至晚清，所體現之文人或民間對皇權的觀念和期待。從四劇的內容可以清楚見到，文人和民間對正德微行的鋪排方式如何多元，並且時代、個人與階級，以及節慶與地域文化，如何對編創正德微行劇目產生影響。其中，《遊龍傳》，又名《正德觀燈》，是齣充滿神聖與世俗二元對立的罕見承應燈戲，很可能是揚州民間為慶祝萬壽節、元宵節之戲曲演出所用的腳本。由於戲曲有生旦演出對手戲的表演傳統，上述四劇皆以男女之情的發展作為情節主線，且正德天子均以風流多情的形象出現。然而各劇對男女之情的書寫側重與關懷點並不相同，可以說，清代民間舞臺上的正德微行，在歷史、政治、娛樂、倫理的交集中，呈現出複雜的藝術風貌，在藝術虛構中幽微地體現了清人情感與心理的真實。而各劇之間的差異，也體現出「歷史性」與觀眾對戲曲創作及其意義的深刻影響。

關鍵詞：清代戲曲 皇權 正德皇帝 李漁 燈戲

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The Meanings and History of “Emperor Zhengde’s Travel Incognito” on the Qing Dynasty Stage

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This paper explores the writings of imperial authority in the folk theaters outside the space of the Qing court. There is a cluster of four similar plays, each with its own different characteristics, all featuring the common character of the Zhengde Emperor of the Ming dynasty: Li Yu’s *chuanqi* “Yu saotou,” Tang Ying’s *zaju* “Meilongzhen,” the anonymous lantern play script “You long zhuan,” and Huang Zhi’s *zaju* lantern play “Yuzan ji.” An important part of the analysis is the theme of Zhengde’s incognito visit into the town or city, which from early Qing through to the high-Qing and on to the later years of the Qing was very popular, and which reveals many aspects of the concept of and expectations for sovereignty, held by literati or by common folk. From the contents of these four plays, we see clearly that the literati and folk arrangements of the Zhengde’s travel incognito story were many and various. Historical circumstances, individual quality, class affiliation, along with variation in customs and local cultures, these factors richly influenced the authors of these Zhengde plays. Of special interest in this corpus is “You long zhuan,” also called “Zhengde Looks at Lanterns.” With a strong dualism of sacred and secular, quite likely, it is a script for a play performed at a folk celebration on Lantern Festival in Yangzhou. Because there is a tradition in such theater to have *sheng* (young male) and *dan* (young female) perform counterpoint, all the four plays deal with romantic love and the Zhengde Emperor is portrayed as a spirited and romantic figure in all of them. However, as each of the plays differs in emphasis and concerns in the writing of the relationship between the emperor and his love, it can be said that folk performances of Zhengde’s travel upon the Qing stage express a complicated artistic front, involving a complex mixture of history and politics, entertainment and ethics. Hence, a vivid expression of the emotions and psyches of the common Qing people. The differences between the variant plays also embody the deep influences of “historicity” and “audience” on the creation of drama and theatre.

Keywords: Qing drama and theatre imperial power Emperor Zhengde Li Yu lantern plays

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