

論《玉簪記》對明話本、雜劇及其女冠文化之衍義 ——兼論改編崑劇小全本結構之得失

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明代高濂(1527?-1603?)《玉簪記》傳奇，是一部以崑山腔傳唱至今的喜劇。演述開封府丞之女陳嬌蓮因金兵南侵，倉皇逃難中與母親離散，寄居金陵女貞觀為道姑，法名陳妙常。其後和書生潘必正在女貞觀相遇相知，終成眷屬。

以陳妙常與潘必正人物為故事題材者，有明話本〈張于湖傳〉和明雜劇《張于湖誤宿女真觀》。道姑陳妙常精於詩詞音律，與唐宋以來入道的「女冠」文化有密切關係。張于湖和潘必正以詞「情挑」陳妙常的情節，即是文人與唐宋女冠酬答唱和的投影。本文試從話本、雜劇文本及其女冠文化視角切入，一則詮釋《玉簪記》取材文本之義涵，二則解釋塑造陳妙常人物形象的文化背景；進而從高濂承衍創新的角度，論述《玉簪記》天意人意的交疊辯證，兼論改編崑劇小全本結構之得失。

明傳奇《玉簪記》排除放浪形骸的女冠詩人，改寫陳妙常負面形象。儘管張于湖的「詞挑」，以及陳妙常與潘必正的「茶敘、琴挑、詞媾、懷孕」等關目，在話本和雜劇中已具雛型；然而《玉簪記》卻衍義為天意啟動的濃厚意蘊，充分彰顯主人翁追尋愛情的堅定意志。《玉簪記》的主題不在於對宋明理學「存天理，滅人欲」的反動，也不是鼓吹女冠背離道教「不得淫色」的戒律，而是展演一齣以意志回應天意，終於成就「人定勝天」的愛情喜劇。

關鍵詞：高濂《玉簪記》 〈張于湖傳〉 《張于湖誤宿女真觀》 女冠文化

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The Deductive Interpretations of the Ming Colloquial Story, the Ming *Zaju*, and Culture of Female Daoist in *The Jade Hairpin* with a Supplementary Discussion on the Structure of Kunju Adaptation

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The Ming drama, *The Jade Hairpin* (Yuzanji) by Kao Lian (1527 ? -1603 ?), is still performed nowadays. The drama is a comedy in Kanshan accent describing that Chen Jiaolian was forced to separate from her mother in a rush because of the Jin Army's intrusion from the north. She thus lodged in Jinling female Daoist temple and soon became a nun. Her dharma name was Chen Miaochang. Later on, she married a scholar Pan Bizheng, after falling in love with him in the temple.

Two stories have been themed on Chen and Pan, the Ming colloquial story "A Biography of Zhang Yuhu" and the Ming *zaju* *Zhang Yuhu's Mis-lodging in the Female Daoist Temple*. Chen was specialized in rhyming of classical poetry and lyric poetry, which was closely related to the culture of "female Daoist" (nu guan) since the Tang. The story plots that Pan and Zhang "flirted" with Chen were a mirror of writing responsory between scholars and female Daoists. This article, based on the perspectives of colloquial story script, *zaju* script, and culture of female Daoist, interprets the materials of *The Jade Hairpin* and elaborates the cultural background of Chen. Furthermore, it discusses the debates between the wills from the Heaven and from human beings through Gao Lian's innovative views as well as the advantages and disadvantages of the structures of drama script writings.

The dissipated images of female Daoist poets are unmentioned in *The Jade Hairpin*. The main plots of the story have been structured in the aforementioned Ming colloquial story and *zaju*, but *The Jade Hairpin* draws more attention to the interpretations of the deep affection enlightened by the Heaven, highlighting the couple's willpower in pursuing romantic relationship. The themes of *The Jade Hairpin* hinges not on being against what the school of Neo-Confucianism called "uphold justice, annihilate desire" nor on preaching about the violation of the commandment of "disallowance of obscene behaviors." The story rather performs a romantic comedy in which the willpower that "faith can move mountains" acts in responding to the will of the Heaven.

Keyword: Kao Lian *The Jade Hairpin* "A Biography of Zhang Yuhu" *Zhang Yuhu's Mis-lodging in the Female Daoist Temple* Female Daoist

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