

1993 至 2008 年臺灣霹靂布袋戲儒教人物定場詩 初探

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摘要

漢民族傳統娛樂劇種之一的布袋戲，由中國閩、粵傳入，原先屬於搬演教忠教孝故事的性質，呈現漢文化的社會教化功能。歷經外臺戲、內臺戲、電視布袋戲、錄影帶布袋戲等四階段的發展，在當代產生霹靂布袋戲的奇蹟，此現象引起學界的注意與研究。在霹靂布袋戲的劇集中，仍保留傳統定場詩的運用，此現象之發源可上推到元雜劇，此後無論是明清傳奇、清末京劇或傳統偶戲，亦多有使用定場詩的情形。筆者關注到臺灣霹靂布袋戲對定場詩的運用情形，透過分析從《霹靂狂刀》到《霹靂神州Ⅲ之天罪》等劇集所出現的「世外書香」、「三槐城」、「天章古聖閣」、「儒門天下」與「學海無涯」等五個儒教組織、二十一個人物之定場詩，將之區分為文獻上的完全引用、部分化用及編劇自創三類型。這些定場詩的書寫與應用，或針對角色名稱；或以其性格作為定場詩的書寫方向；或視其在組織中所擔任的職務而賦予；或針對其心境撰寫，得知霹靂布袋戲儒教人物的個性與其定場詩的設定，大多為「正相關」，即根據其角色的個性來使用或撰寫角色之定場詩。

關鍵詞：布袋戲、定場詩、傳統戲曲、儒教、霹靂布袋戲

The Research of Poetry Chanted by Confucian characters of Pili Palm Drama from 1993 to 2008.

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Abstract

Chinese traditional palm drama which is one of the entertainment drama, passed from China Fujian and Guangdong , that is belonged to teach some story about moral principles originally, showing social enlightenment function of Chinese culture . The poems are used in Chinese opera can be traced back to Yuan Dynasty. In Ming and Qing drama, and the late Qing Dynasty opera or palm drama, it resembles the case of the use of poems. This paper concerned about Taiwan Pili palm drama shows on the poems. From "Pili blade" to "Pili shenzhou3" , through the analysis of the drama of "shih wai shu siang" (世外書香), " san huai cheng" (三槐城), " tian jhang gu sheng ge" (天章古聖閣), " ru men tian sia" (儒門天下), and "syue hai wu ya" (學海無涯). There are five Confucian groups and 21 characters in all will be divided into three types: complete reference from the literature, part of reference in poems, and written by the drama writers. The poems written or application from their name; character signature, depending on their position as head of the groups to give; writing for their state of mind, that Pili palm drama Confucian character's personality and their setting, the poems are mostly positively correlated, that is based on the personality of its role to use or write the role of the signature poems.

Keyword: palm drama, the poems of appear on the scene, traditional drama,
Confucian, Pili palm drama