

古老瑰寶—福建莆仙戲

Ancient Treasures – Puxian Opera

歷史

莆仙戲源遠流長，當地民間歌舞百戲活動，有文字可考，追溯到唐開元年間，朝廷教坊技藝流傳到莆田、仙游。宋《仙溪志》描述莆仙的音樂歌舞：「集盛唐古曲之精英，留霓裳羽衣之遺響，采宮廷教坊之薈萃，取山村田野之歌調」。莆仙戲之名，是中華人民共和國成立後所改，舊叫興化戲，流行於莆田、仙游及其鄰近的興化方言區。宋代，該地區的歌舞百戲吸收其他歌謠雜劇，呈現在戲棚戲台上有故事、歌舞的戲曲。興化與浙江商業交通發展，溫州南戲也流傳到興化。興化戲傳統劇目中，多見於明《南詞敘錄》所載的宋元舊篇。興化戲在清更盛，從中到晚，先後有戲班一百五十多個。1978年改革開放後，新排的《春草闖堂》和《狀元與乞丐》赴北京演出，相繼得獎。2010後，莆田市組織莆仙戲藝術家收集、討論、整理曲目，並推廣「莆仙戲曲進校園」，在青少年當中傳唱，傳媒稱為「戲曲『活化石』莆仙戲迎來第二春」。

History

Puxian Opera has a long history. The earliest recorded history of folklore song and dance theatrical activity of these regions can be traced back to Tang dynasty Kaiyuan era. The art was spread to Putian and Xianyou from the imperial school of court musicians. *Gazetteer of Xianxi* in Song dynasty describes the Puxian music and dance this way, 'It is the consummation of Tang golden age's best antique tunes, reverberations of the most extravagant dance pieces, distinguished gathering of imperial school of court musicians and adoption of folk ditties in hilly village and fields.' The current appellation was adopted after the formation of the People's Republic of China. Originally known as 'Xinghua Opera', Puxian Opera was popular in Putian, Xianyou and neighbouring regions using the Xinghua dialect. In Song dynasty, the theatres of song and dance of these regions absorbed miscellaneous song theatres and put up opera with story plus song and dance on the theatre stage. With development of commercial traffic between Xinghua and Zhejinag, Southern Opera of Wenzhou was also spread to Xinghua. Most of the traditional Xinghua Opera repertoire can be found in the Song and Yuan chapters in Ming dynasty's *Collection of Southern Opera*. Xinghua Opera became even more prosperous in Qing dynasty. From mid to late Qing, there were a total of over a hundred and fifty troupes. After the reform and opening-up in 1978, the newly arranged repertoires *Chuncao Barging into the Court Room* and *The Imperial Scholar and the Beggar* were presented in Beijing and were awarded with prizes consecutively. After 2010, the City of Putian organizes Puxian Opera artists to collect, discuss and sort out repertoires, as well as to promote the campaign 'Puxian Opera In School' and perform among the teenagers. The media regarded it as the second spring of Puxian Opera, the 'living fossil' of Chinese Opera.



黃艷艷於《梁祝·弔喪》飾祝英台
Huang Yanyan as Zhu Yingtai in *Mourning* from *The Butterfly Lovers*



《春草闖堂·抬轎》

*Bearing the Sedan-chair from Chuncao Barging
into the Court Room*

音樂

莆仙戲的音樂屬曲牌體，音樂唱腔卻非常多樣化，歷來吸收了民間歌謠、「十番」、「八樂」、佛曲法曲，具有很濃厚的地方色彩。莆仙戲的曲牌標題、音韻、詞格，與唐宋大曲和宋詞皆相同。而古老南戲曲牌【太子遊四門】，僅見於《張協狀元》，卻是莆仙戲常用的一支，足見其保留的古調久遠。莆仙戲有各行當專有曲牌和通用曲牌，唱腔變化有「犯調」和「集曲」等手法，豐富多變。演唱是男女同調，同樣也用本嗓。傳統伴奏樂器原本祇有司鼓、司鑼、司笛(簫簌)三人，後增加尺胡、四胡、梆笛、洞簫、三弦、八角琴、琵琶、揚琴、大提琴等，擴大到十多人。莆仙戲伴奏音樂中具有特色的樂器之中，以其所用的簫簌最罕見，它保存了宋元南戲的舊貌和形制，演奏風格高亢悲怨哀厲。

Music

The music of Puxian Opera uses set tunes with extremely diversified music vocalization. Over the years, folk songs, Putian traditional folk music of *shifan* and *bale*, Buddhist music and sound have been assimilated into it to foster a unique and strong local flavor. The titles, phonetics and metrical patterns of the set tunes are the same as the large-scale song and dance music in Tang and Song dynasties as well as Song ditties. The ancient Southern Opera set tune *tai zi you si men* can only be found in the repertoire *Imperial Scholar Zhang Xie*, yet this set tune is often used in Puxian Opera. It serves to show that Puxian Opera has preserved some very time-honored ancient tunes. Each of the stock role in Puxian Opera has his/her exclusive set tunes with colourful variations in vocalization like *fandiao* (change of tune), *jiqu* (merging of tunes) and others. Male and female roles use the same tune when singing and both use their natural voice too. Traditional music accompaniment consists of only drum, gong and *bili* (wood/bamboo flute) at first but later *chihu*, *sihu* (four-stringed fiddle), *bangdi*, *dongxiao* (end-blown flute), *sanxian* (plucked lute), *bajiaoqin* (octagonal lute), *pipa*, yangqin, cello and others have been added to make it into a full band of over ten musicians. Among all the musical instruments, the most characteristic must be the *bili* for its rarity. This instrument still preserves the old look and structure of Southern Opera in Song and Yuan dynasties and can perform in robust and shrilling style.



《呂蒙正·大且喜》

Great News from the Capital City from Lu Mengzheng

身段

興化戲原是全男班，到清初始有女伶參演，中葉後更有女伶組辦授徒。行當初時只有生、旦、靚妝（淨）、末、外、貼、丑七個，又叫「七子班」。到了清末，行當、樂手、勤雜都增加，達二十多人。清末民初，京劇和福州的閩班陸續到莆仙演出，古老的興化戲受其影響，吸收京劇武打和表演、閩劇的舞台裝置和機關佈景，令其戲曲傳統更形豐富。莆仙戲的表演樸素古雅，許多動作受木偶戲的影響頗深。演員的基本功統稱為「傀儡核」，即手部「上不超於眉毛，下不低於肚臍」。經典的獨特動作有旦角的「蝶步」、生的「抬步」，淨的「挑步」、丑的「七步溜」，都指涉木偶傀儡的形象。喜常用「雀躍步」，怒則「雙搖步」、哀則「雙掩面」、樂則「雙體肩」，都帶人偶交融的程式之美。



《郭華·胭脂鋪》
Cosmetics Shop from Guo Hua

Artistic Features

Xinghua Opera adopted an all-male cast originally. It was only in early Qing when female artists were invited to participate. There were even female artists organizing teaching classes from mid-Qing onwards. There were only seven stock roles at first; namely *sheng*, *dan*, *jing*, *mo*, *wai*, *tie* and *chou*, thus it was also named 'seven-role troupe'. By late Qing, the number of roles, musicians and stage crew have been increased to over twenty. With the arrival of Peking Opera and Fuzhou's Fujian Opera in Puxian at the beginning of the Republic of China, the old Xinghua Opera was much influenced.

The fighting and acrobatic feats in Peking Opera as well as the stage equipment and machine-operated stage scenery of Fujian Opera were adopted to make it richer and more colourful. The performance of Puxian Opera has a simple and quaint charm with many movements reflecting the deep influence of puppetry theatre. The actor's foundation movement is collectively known as 'puppet core' which means hand gestures must not be higher than the eyebrows or lower than the belly button. Classic unique movements include the 'stamping' of *dan* roles, the 'raised step' of *sheng* role, the 'striding' of *jing* role and the 'seven-step sequence' of *chou* roles, maintaining mostly the image of puppetry. Stylized movements are also used to reflect emotions of the characters like 'jaunty steps' for happiness, 'swaying steps' for anger, 'covering face' for sadness and 'shoulder shake' for joy.

服飾

興化戲的服飾，原先是窄而短。民國期間，受閩班影響，服飾仿效其制式，加水袖。旦棄用包頭網巾，改為梳水頭，並吸收閩班旦的碎步，叫「客班踏」。莆仙戲服飾穿戴規定嚴謹，主要服裝有蟒袍（俗稱「統」，帝王將相之服）、靠（俗稱「八戰」，將帥之戰甲戎服，背插靠旗四面）、補袍（官場之「官衣」，祇有紅、藍兩色）、瓦衫（書生戴瓦巾的衣服，原藍色青衫，後增各種顏色）、女襖（有五種：大紅、淡紅、藍、黑、白綾；白綾襖為旦之主要服飾）、軍背心（原軍士之服；另皇帝微服，在黃瓦衫外加披軍背心，代表九龍褂；反穿束腰，則可扮老虎、雷公、小鬼等）。莆仙戲行頭較簡單，共四隻擔。演出其獨特目連戲時，行頭則會達十多擔，多是臨時租賃，用作扮神裝鬼之用。

Costume

The costume was at first tight and short. With the influence of Fujian Opera during the period of Republic of China, water sleeves were added. The *dan* role switched to comb the hair flat instead of using hair net whereas the mincing step was also adopted. Strict rules are applied in the use of costume and accessories in Puxian Opera. Main costumes include the imperial robe (for emperor and ministers); *kao* (armour of military general with four pennants strapped to the back); *guanyi* (official's attire, only in red and blue), *washan* (for scholars, originally in blue, later other colours are added); *nuao* (in red, light red, blue, black and white silk with white silk as *dan*'s main costume) and military vest (originally for soldiers but also used by emperor when dressed as commoner and added on top of the yellow *washan* to represent the dragon robe). The wardrobe for Puxian Opera is rather simple, only four trunks in total. However when performing special Mulian plays, the wardrobe might be increased to over ten trunks. They are mostly on temporary loan and for the roles of deities and ghosts.



《狀元與乞丐》
The Imperial Scholar and the Beggar

傳統折子戲

莆仙戲傳統劇目有五千多個，1960年代整理改編了衆多傳統和現代戲，好評獲獎。上世紀七十年代的一等獎改編傳統劇目《春草闖堂》，是莆仙戲的代表劇目之一。〈抬轎〉一場，獨具特色，原是「知府坐轎，春草伴行」，變成了「春草坐轎，知府跟班」一大套喜劇「抬轎子」表演程式，對照了智勇反叛的春草和世故圓滑的知府。《郭華•胭脂鋪》，上溯元雜劇《留鞋記》，演胭脂鋪女子與洛陽秀才郭華的情事，以「扇法」科介表現才子風流。《梁山伯與祝英台•弔喪》，英台在山伯家哭靈，見山伯之椅，悲慟不已，旦角用「俚肩」、「俚椅」的身段動作，虛擬了山伯再現，幻想身旁相會。《瓜老種瓜》裏老末的「三腳杖」、「鋤頭功」等身段動作，體現了莆仙戲「奇、古、特」的藝術形態。



《瓜老種瓜》
Gualao Grows Gourds

Traditional Excerpts

The traditional stock repertoire of Puxian Opera consists of over 5,000 titles. A lot of traditional and modern repertoires have been arranged in the 1960s winning acclaim and awards. *Chuncao Barging Into the Court Room*, the award-winning traditional repertoire arranged in the 1970s is one of the representative repertoire of Puxian Opera. The scene *Bearing the Sedan-chair* is unique in that the original scenario of magistrate on sedan-chair with Chuncao walking by the side is changed into Chuncao on sedan-chair with magistrate walking behind. The comic and funny performance routine reflects the contrast between the witty rebellious Chuncao and the slick sophisticated magistrate. *Cosmetics Shop* from *Guo Hua* can be traced back to the Yuan *zaju*, *Tale of the Shoe Left Behind*. It tells of the love affair between the cosmetics shop lady and Luoyang scholar Guo Hua. The 'fan routine' is used to demonstrate the scholar's romantic airs. In *Mourning* from *The Butterfly Lovers*, Yingtai is mourning in Shanbo's house and on seeing Shanbo's chair, she gets extremely distressed. The *dan* role uses the 'chair routine' to simulate the reappearance of Shanbo and fantasize meeting him again. The 'three-legged cane' and 'hoe routine' adopted by the *laomo* role in *Gualao Grows Gourds* fully demonstrates the amazing, unique and ancient artistic features of Puxian Opera.

中文介紹由李小良(嶺南大學文化研究系兼任教授)撰寫
Chinese text provided by Li Siu-leung (Adjunct Professor, Department of Cultural Studies, Lingnan University)



舞台演出

Stage Performances

29.6 (星期五 Fri) 7:30pm

《狀元與乞丐》
The Imperial Scholar and the Beggar

30.6 (星期六 Sat) 7:30pm

《三請樊梨花》
Thrice Begging Fan Libua

1.7 (星期日 Sun) 2:30pm

折子戲 Excerpts

《瓜老種瓜》

Gualao Grows Gourds

《梁祝•弔喪》

Mourning from The Butterfly Lovers

《春草闖堂•抬轎》

Bearing the Sedan-chair from Chuncao Barging into the Court Room

《郭華•胭脂鋪》

Cosmetics Shop from Guo Hua

《李彥貴•彥明嫂出路》

Rescuing Brother-in-law from Li Yangui

《呂蒙正•大旦喜》

Great News from the Capital City from Lu Mengzheng



《狀元與乞丐》
The Imperial Scholar and the Beggar



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