且尋九霄鳴鳳聲
——馬致遠劇作解讀

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一、家門

明初著《太和正音譜》稱馬致遠的作品如“神飛騰於九霄”，可謂推崇至極。歷代論者，對馬致遠的生平、歌曲、戲劇，亦反覆探析，論述盈於篇帙。前人著作具在，徵引容易，所論論及者，自無庸贅言。本文嘗試自環境及交互指涉兩個方向，重新解讀其劇作。

I 劇作和時代環境(context)的關係

這個問題曾有許多人談及，著眼點各有不同。本文不擬就時代背景引證舉例，綜合環境與作品，只針對馬致遠現存劇作呈現的元代士人心性掙扎歷程，作一簡略但總體的闡述。包括《漢宮秋》——國破家亡的悲慨。《青衫淚》——愛情圓滿的幻夢。《鷄鳴阪》——功名通達的幻夢。《陳博高臥》——隱逸修真的樂趣。度脫劇—斬絕緣緣，證入仙班。

II 作品交互指涉(intertextual)的問題

隱逸情調是元朝時代精神相當重要的一面，至《太和正音譜》分雜劇十二科，猶以神仙道化居首。馬致遠是元代神仙道化劇的巨擘，散曲亦多道世、園林等隱逸通世內容。他之所以聲名元代曲壇，領袖群英，被《太和正音譜》列為元曲作家一百八十七人之冠冕，恐與此不無關係。這一部份就以《黃粱夢》為主軸，集中討論他的度脫劇。包括：

a. 縱的承繼：從《枕中記》到《黃粱夢》、《邯鄲記》。
b. 橫的交流：《黃粱夢》、《岳陽樓》、《任風子》。

二、

I.

馬致遠所著雜劇，現存七種①，計為：
"Seeking the Phoenix’s Cry in the Ninth Heaven
—An Interpretation of the Works of Ma Chih-yuan"

Chen Fang-ying

Chu Chuan, Ning-hsien King of the Ming Dynasty, in his Tai-ho Cheng-ying Pu, acclaimed the works of Ma Chih-yuan as “the divine phoenix flying and singing in the Ninth Heaven.” This paper is an attempt to reinterpret the plays of Ma from contextual and intertextual aspects.

I. The relationship of the plays to the context of the times:
   This is not an attempt to relate environment and works through period research, but a brief but general overview of the inner struggles of the Yuan Dynasty scholar-class as seen through the extant plays of Ma Chih-yuan.

II. Intertextual problems in the works:
   Using the play Huang-liang Meng as axis, Ma’s tu-to dramas are discussed, including:
   A. Vertical lineage lineage from Cheng-chong Chi to Huang-liang Meng and Hantai Chi. The emphasis is not only on the portions that are accumulated through the works, but a greater emphasis is on conflicting relationships between the works, particularly “ambivalent conflict.”
   B. Horizontal interchange between Huang-liang Meng, Yueh-yang Lou, and Ren-feng-tze, analyzing the nature of the tu-to drama and the particular characteristics of the tradition of carnival literature displayed therein.

(translated by Dr. Lai Sheng-chuan)