

藝癡者技必良—論許王小西園「三盜九龍杯」之裁戲手法
Practice Makes Perfect: The Play-Editing Technique of Xu Wang's "Xiao
Xi Yuan" in The Stolen Dragon Cup

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中文摘要

臺灣古典鑼鼓布袋戲「戲狀元」許王先生，在其父親許天扶「嘴拌嘴、手把手」的直觀演示教導下，從事布袋戲表演已超過一甲子的歲月，其本身的布袋戲素養，已達到「不言而神，不耀而光」、似人又似偶的從容境界。他的「小西園」更是全臺唯一有固定廟會戲演出的純手工鑼鼓和肉聲口白的職業布袋戲班。他不只「慧口傳雅韻，巧掌蘊悲歡」，更擅長裁編各類戲碼，從先輩戲、劍俠戲到金光戲，沒有他不能演出的類型，使他成為「全方位」的布袋戲「老先覺」。本文試圖從「小西園」的帶家招牌戲齣——《三盜九龍杯》中探析許王先生的裁戲手法，發現他除了熟用布袋戲演出的基本套式外，尚有以下三點：一、裁汰並縮減繁瑣的情節成一主線；二、以個人觀點重新塑造、深化人物使之有神；三、「矢線」的疊幕技巧與時空結構形成環環相扣的戲劇張力。因此得以吸引「戲虎」們由衷的讚嘆。

關鍵字：許王；小西園；布袋戲；掌中戲；三盜九龍杯

Abstract

The classical gong-and-drum puppet show master Xu Wang learned how to play the puppet by hands from his father Xu Tian-fu. As a puppet player for over sixty years, he makes the puppets come alive. His “Xiao Xi Yuan” is still the only troupe that uses handmade gongs, drums and personal oral skills to play the live professional puppet shows in temple fair in Taiwan. Xu is good at different kinds of plays, from traditional plays, swordsmen to Jin-guang-xi. He is an all-around puppet player. This paper analyzes the play-editing technique of Xu Wang in his famous play. Three characteristics are found in addition to the use of basic feats: (1) weeding out useless plots to make the play more focus on one topic, (2) redesigning some of the figures and make them more lifelike, (3) using shixian techniques to make his play more attractive.

Key words : Xu Wang; Xiao Xi Yuan; Puppet show; Hand puppet show; The stolen dragon cup