

中国古代文学研究丛书

元杂剧的 插科打诨艺术



郭伟廷 著

中国社会科学出版社



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图书在版编目(CIP)数据

元杂剧的插科打诨艺术/郭伟廷著. —北京: 中国社会科学出版社, 2002. 11

ISBN 7-5004-3477-4

I. 元… II. 郭… III. 杂剧—文学研究—中国—元代 IV. I207.37

中国版本图书馆 CIP 数据核字(2002)第 049715 号

责任编辑 史慕鸿

责任校对 石春梅

封面设计 王 华

版式设计 李 建

出版发行 中国社会科学出版社

社 址 北京鼓楼西大街甲 158 号

邮 编 100720

电 话 010—84029453

传 真 010—64030272

网 址 <http://www.csspw.com.cn>

经 销 新华书店

印 刷 北京新魏印刷厂

装 订 丰华装订厂

版 次 2002 年 11 月第 1 版

印 次 2002 年 11 月第 1 次印刷

开 本 850 × 1168 毫米 1/32

印 张 10.375

插 页 2

字 数 248 千字

印 数 1—2000 册

定 价 21.00 元

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Abstract

Buffoonery is both an art form and a presentation of spirit of comedy. Man is optimistic, self-confident and art loving, and buffoonery exercises its function of having the “lightness” of art to soothe the “heaviness” of life burden. Buffoonery of the zaju 杂剧 (variety plays) in Yuan drama originates from the spirit of comedy inherent in Chinese civilization, the earliest of which can be traced far back to the pre-Qin historical records that were rich in satirical fables and parables. Si Maqian 司马迁 had the first biographical sketches on court jesters and entertainers in *Shiji* 《史记》 and since then, the jests and comical features so associated carried a unique literary outlook exercising important quality and style 品位 in our literary world. It opened the tradition for similar biographical writings in successive historical works and literary sketches. Besides, the popularity of books on jokes, writer’s vivid funny writing and the jocular anecdotes disseminated all supported that, the spirit of comedy so developed in various literal genres, had flourished itself into a literature of comedy forming the Chinese drama unique in its cultural and ethnic heritage when combined with performing arts.

Isolated jests of court entertainers in pre-Qin period gradually devel-

oped into collective jesting, evidenced from the availability of various court performances in HanYi Six dynasties and Song dynasty, leaving us famous jesters such as Shi Dongtong 石董桶, Huang Fanchuo 黄缙绰, Jing Xinmo 镜新磨 and Ding Xianxian 丁先现. They set examples for the forth-coming buffoonery and gave guidelines to the Chinese drama's Hangdang 研当 (role) "Jing" 净 and "Chou" 丑. The amusing plays from Han to Tang dynasty, such as those Jiaodixi 角抵戏 (horn butting game), Canjunxi 参军戏 (adjutant plays) and the play *Tayaoniang* 《踏摇娘》 were all rich in jests and funny acts. The Tang plays, moreover, combined with other art forms setting example of buffoonery for the successive performing arts in Song Jin periods. Some of the latter were unique, laying heavy emphasis on dialogues. Some had adopted the more funny elements of zaju and was cynical to current affairs. According to what was recorded in the books *Wulin Jiushi* 《武林旧事》 and *Nancun Chuogenglu* 《南村辍耕录》, there were amusing plays such as "Dalue Shuanchu" "打略拴搐" and "Zhu Zaqie" "诸杂砌" that targeted towards ordinary folks. It thus indicated that buffoonery existed extensively in zaju of Song Jin periods. In Yuan zaju, such buffoonery, when applied in plays, became regular comic interludes. Hence, buffoonery actually developed alongside with Chinese drama.

Buffoonery was prevalent in Yuan zaju's comedies, tragic-comedies and even tragedies. Exercised mainly by the roles "Jing" and "Chou", but not exclusively, it was performed by the actor's Hangdang from the highest noble class to the lowest class of dealers in market place. In the plays' structure, buffoonery existed not only in Xiezi 楔子 (prologues) or Zhezi 折子 ("wedges") but in many other parts of the play, including

also the singing. When examining the theme according to its eight classes, moreover, the application of buffoonery was strikingly remarkable in the stock characters and Hangdang, making buffoonery's artistic characteristics extraordinary too. The 8 classes of plays were historical plays, social plays, family plays, romantic plays, recluse plays, Taoist and Buddhist plays, plays about love and plays about spirits and demons.

Stage performance of buffoonery was mainly in 3 different areas, namely, (1) dialogues or monologues: it could be the poems added at the beginning and the end of the play or it could be plain dialogues, monologues or soliloquies. Lastly it could also be the rhymed dialogues similar to those jingles and doggerels; (2) songs unexpectedly added in exaggerated form that were highly ludicrous; (3) preposterous stage acts like kneeling, beating, fighting, whistling, and making funny faces. In short, every single performing element in the stage was itself a buffoonery.

Having adopted many of the comical techniques handed down from the predecessors, which together with the creativeness of the talented Yuan playwrights, Yuan zaju's buffoonery, consisting both jests and ridiculous acts, was able to have striking achievements in various areas. Apart from using many of the techniques of Song Jin zaju, it had its unique art forms such as the adding of poems and the use of homophones, ridiculous plots, proverbs, Taoist jargons, exaggerated stage acts, vulgarity and etc.

Buffoonery also exercised its structural and stage functions in drama.

The former refers to the creation of certain styles associated with different types of characters. Very often, buffoonery used to have different caricature portrayals depicting different stock characters of various occupations, identities and personality. Besides, different types of typical characters were also created through buffoonery, though popularity of such typical characters lagged behind the stock characters. In the aspect of stage functions, scholars Wang Jide 王骥德 (Ming dynasty) and Li Yu 李渔 (Qing Dynasty) had long pointed out that buffoonery's function was to regulate the stage atmosphere, though validity of such remark varied because of the different staging of plays. In certain Yuan zaju, buffoonery served one more function in regulating the rhythmic and dramatic atmosphere, which was best to explain its existence in tragedies.

Scholars of Ming Qing periods had various views on buffoonery. Xu Wei's 徐渭 *Nancixu jlu* 《南词叙录》, Wang Jide's 王骥德 *Qu Lu* 《曲律》, Qi Biao'ia's 祁彪佳 *Yuanshantang Qupin* 《远山堂曲品》 and Li Yu's 李渔 *Xianqing Ouj*i 《闲情偶寄》, all depicted the functions of buffoonery. Li Yu described how buffoonery should be performed and concretely pointed out that buffoonery needed to be educational inserted only with principles. Ideally it should please both refined and popular tastes too. Though he was not referring particularly to Yuan zaju, it stimulated researches on the topic in the past few decades, affirming buffoonery's artistic value in Chinese drama.

Comparison with western drama not only found common grounds in the background and development of buffoonery, but also confirmed the unique quality and style of Yuan zaju's buffoonery. Both ancient Greek

comedies and Yuan buffoonery were satirical, but the Greek vulgarity and obscenity were not found in the latter. Roman comedy's buffoonery simply evoked laughter; Yuan buffoonery was interwoven with social consciousness. In order to arouse audience's attention, both Yuan zaju and religious plays of the Middle Ages had buffoonery added in the course of a serious or tragic plot, Yuan buffoonery was, however, well integrated into the plot. Both Yuan buffoonery and the impromptu comedy of the 17th century had funny acts, Hangdang and comic interludes and so the reputable Italian comedy was like a mirror reflecting the value of Yuan zaju's buffoonery. The extensive use of buffoonery in both Yuan zaju and Shakespeare's plays indicated that buffoonery had served as a means to get drama out of the noble class. Finally, Yuan zaju's buffoonery was also compared to Moliere's farcical techniques. Moliere's farce had gained reputation by having successfully integrated buffoonery into the play in its highest art form.

In conclusion, Yuan zaju's buffoonery, an artistic technique unique in its ethnic culture, is valuable well manifesting the spirit of comedy in Chinese drama.

序 言

吴国钦

郭伟廷君的《元杂剧的插科打诨艺术》是一本探讨元杂剧喜剧艺术的书，重点在研究元杂剧的科诨。这是一本有真知灼见的实实在在的学术著作。我以为该书有如下特色：

其一，本书认为科诨不仅是一种艺术手法，它在本质上是一种喜剧精神的体现，这种喜剧精神存活于博大精深的中国文化的土壤里。由此，在本书第一章，作者对先秦至汉唐中国文化里的喜剧精神，作了深刻而细致的探讨与勾勒，这就使全书对元杂剧科诨艺术的研究，置于一种广阔而深邃的中国喜剧文化的大环境中。

其二，本书材料宏富，量化分析极其细致。全书的“戏肉”部分，是从第二章至第六章，作者对元杂剧科诨的分布使用、表现方式、符号内涵、技巧分类诸方面进行研究，将纷繁材料综合排比、爬罗剔抉、援例举证，几乎将元杂剧动作（科）、语言（诨）中喜剧创造的方方面面都搜罗殆尽。如语言方面，对元杂剧如何利用宾白打诨，用曲辞打诨，用上下场诗打诨，用谐音打诨，用荒诞、谬怪的语言打诨，用歇后语、佛家语、俗语打诨等等，都分门别类加以论述品评。

插科打诨在元杂剧中，无剧无之，不仅喜剧常用，正剧与悲剧也常用，可说是中国各种古典戏剧类型的共同特色；插科打诨在元杂剧中，无脚无之，净丑自不必说，连正儿八经的生旦也常有令人绝倒的科诨，可以说上自王侯将相，下至贩夫走卒，其科诨皆有可观。本书于此论列甚详。

其三，全书不但纵向比较，将汉唐与明清文学或戏剧中之喜剧精神与手法作参照来讨论元杂剧的科诨艺术，且进一步将西剧横移过来，在本书第七章，作者将元杂剧之科诨与西方古典戏剧中之滑稽手法作比较，对古希腊喜剧、古罗马喜剧、中世纪宗教剧、16世纪意大利即兴喜剧、莎翁喜剧、莫里哀喜剧等，择要论证，在对比中，更凸显元杂剧科诨独特的艺术品位与东方文化精神。本章的写作，可见作者对东西古典戏剧样式总体把握准确，论述颇见功力。

其四，本书写作态度之认真严肃，作者学风之正派尤其值得一说。本书是郭伟廷君的博士学位论文，作为论文的指导教师，我自始至终见证了论文写作的过程。全书表述朴素，不故作惊人之论，却时有真知灼见显现其中。全书征引宏富，中外古今，港台海内，理论视野开阔，本书注条特多，有时一段一句，“取”之于人，必有注明，绝无掠美之心，更无占为己有之意。这种老老实实做学问的态度，值得赞扬。

本书是具有一定学术价值的专著，作者郭伟廷君是一位年富力强的学者。作为指导教师，我很乐意将本书推介给读者与学界朋友。是为序。

2001年中秋节前于
广州中山大学中文系

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引 言

插科打诨，或简称科诨，是中国戏曲普遍使用，制造滑稽效果的一种表现手法。这里的“科”，与一般剧本中意指提示动作的“科”不同，是指滑稽动作；而“诨”是指滑稽语言。顾名思义，插科打诨在戏曲中的作用主要是制造滑稽，逗观众发笑，成为喜剧性的穿插；但与此同时，插科打诨也发挥着好些戏剧功能，使它成为戏曲有机的构成部分，带着独特的艺术特色和美学旨趣。时至今日，科诨仍然在戏曲舞台上被表演着，受着观众的欢迎，说明了它自身的生命力。

据《中国大百科全书·戏曲曲艺卷》言科诨“来自以滑稽、戏谑为主的宋杂剧，但在戏曲中只作喜剧性的穿插”^①，已很清楚指出作为我国真正戏曲之始的元代杂剧，其中的科诨乃系对宋（金）杂剧有所继承；不过，如果从更广阔的意义上言，则元杂剧中的插科打诨，还可以追溯至更远古的历史渊源，自公元前五六世纪以来的俳优活动、汉魏六朝以来的角抵戏、歌舞戏和参军戏，还有记载在如《东京梦华录》等宋人笔记里的民间表演艺术，都为元杂剧所吸收和提炼。总而言之，插科打诨是我国戏曲

^① 《中国大百科全书·戏曲曲艺卷》“科诨”条，北京：中国大百科全书出版社 1983 年版，第 174 页。

历史发展中，渐次形成的一种艺术表现手段，经元代杂剧家成功地用于戏曲后，也不断为明代、清代，甚至现代剧作家所采用和借鉴，极富研究价值。

插科打诨之被当作一项独特问题提出讨论，始自明代，徐渭《南词叙录》、王骥德《曲律》、祁彪佳《远山堂曲品》等戏曲论著，都就科诨提出研究心得和见解；到了清代，戏曲理论家兼作家李渔在《闲情偶寄》中，更专门列了《科诨第五》一章节，使之与结构、词采、音律、宾白并排，科诨在戏曲研究与创作中的重要性更被进一步发掘并得到提升。现代的戏曲研究学者也有就插科打诨发表专题论文^①，又或者是在讨论喜剧的问题时，会对科诨有所触及。尤其是自 80 年代始，学者对喜剧的研究一日千里，至今已见硕果累累。这些有关论著，或多或少地都曾对科诨有正反面或侧面的论述，也有的占用了相当的篇幅，如赵山林《中国戏剧学通论》^②便将科诨列为戏剧“宾白论”的五论之一；宁宗一等合编《元杂剧研究概述》在总结学界对元杂剧喜剧民族特色的研究时，也提到科诨是五个方面之一。总之，在今天学术界都不会再认为插科打诨是一个微不足道的小问题；不过，在理论层次上言，仍停留在总结过往理论的阶段，纵使有独到的观察见解，也较零碎，而未见有比李渔更进一步和全面的论著，难免令人感到遗憾。自 80 年代始，我国学者对喜剧的研究，无论在喜剧理论、美学和历史等范畴，都跨前了一大步，借着这些有利条件，插科打诨这最为传统喜剧惯用制造滑稽的艺术，也应重新

① 参见宁宗一、陆林、田桂民编著《元杂剧研究概述》，《元杂剧研究论文集索引之二》，天津：天津教育出版社 1987 年版，第 435 页。

② 参见赵山林《中国戏剧学通论》，安徽：安徽教育出版社 1995 年版，第 488 页。

被仔细研究。

元杂剧是我国最早出现的真正、纯粹的戏剧，插科打诨就像歌唱、舞蹈、戏弄、音乐等元素，被剧作家从民间文学、表演艺术中汲取，加以提炼和变化，科诨之在元杂剧中普遍被运用，正是元杂剧的戏剧特质之一，而在运用科诨的手段和方法言，不同的剧作家就有很大的分别，这些分别也正好显出作家的特性；此外，科诨在元杂剧中，有些是被运用得很出色的，但也有不很妥帖，但总体上，仍然起了很强的示范作用，某些精彩的插科打诨固定在元代剧作中互相模仿或改进，而戏曲中有科诨，亦几成为戏曲之定式，意义不可谓不重大。本论文就是希望透过对现存元杂剧^①的研究，发掘科诨在其中的运用情况和技巧、戏剧功能及文学特质，往前则追溯其渊源，往后则讨论其对后代戏曲的影响，兼及戏曲理论家所提意见，并尝试将元杂剧的科诨艺术与西方戏剧中的滑稽手法比较，寻求个中异同和规律。

^① 本研究所采用的戏曲版本，主要是根据王学奇主编《元曲选校注》，河北：河北教育出版社1994年版。其次是隋树森编《元曲选外编》，中华书局1959年版。在有需要情况下，亦采用参校其他版本，如《孤本元明杂剧》、《缀白裘》、《全元戏曲》（北京：人民文学出版社1999年版）等。

第一章

插科打诨的艺术渊源

插科打诨是一种艺术手法，也是一种喜剧精神的体现。它来源于人的达观自信的心态，来源于对生活的调侃与滑润，来源于以艺术之“轻”去消解生活之“重”。

插科打诨是喜剧手法之一种，当然，在中国古典戏剧里，悲剧中也会出现插科打诨，但即使如此，也只是作为穿插，与喜剧中的一样，科诨的本体和目的，都同样是离不开“滑稽”，使人发笑。滑稽作为喜剧的一个独立范畴，其渊源当自中国文化里的喜剧精神，此种精神蕴藏于各层人物心灵，亦流露于日常生活、语言文字中。

插科打诨又可以说是与中国戏剧活动同生。从文献上作一番考察，早者可追溯至先秦典籍、诸子寓言，如《诗经》中那些充满了讽刺、揶揄的诗句，《韩非子》、《庄子》里令人难以忘怀的形象夸张的寓言故事。到了汉代司马迁《史记》为滑稽立传，可谓是我国喜剧精神史上一桩大事，也是司马迁以国史身份宣告对喜剧精神的肯定。在“曼倩之风”被国人充分意识到之后，六朝时名士的任诞，《世说新语》中的言语，就常带着些荒诞、幽默的味道，刘勰《文心雕龙》有《谐谑》篇讨论谈谐滑稽与文章义法的关系。隋唐及两宋，代表着知识分子阶层的文士们，他们的