

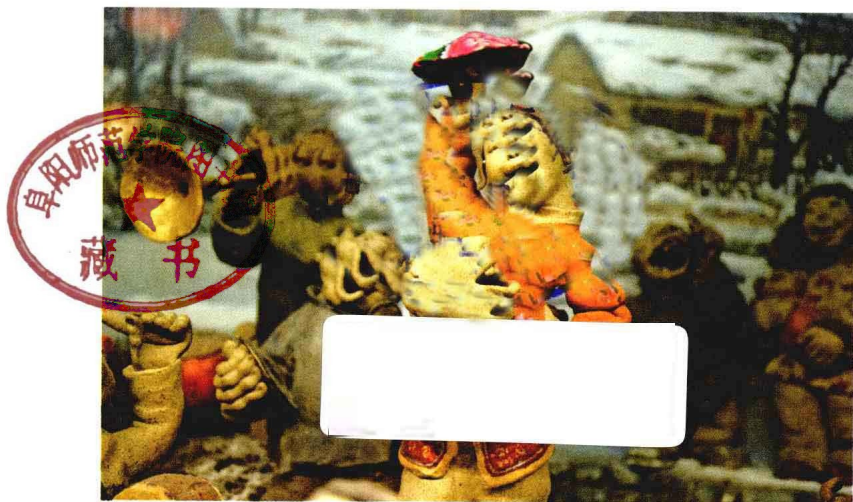




# 民间戏曲

## Chinese Folk Opera

张光奇 ◎ 编著



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(本版图书凡印刷、装订错误可及时向承印厂调换)

世界上最古老的三种戏剧是古希腊的悲剧和喜剧、古印度的梵剧和中国的民间戏曲。其中，中国民间戏曲是生命力最顽强的一种。如今，古希腊的戏剧与古印度的梵剧已经退出了舞台，唯有



Ancient Greek's tragedies and comedies, ancient India's Sanskrit drama and China's folk opera are the three drama forms that have the longest history in the world. Of the three, Chinese folk opera is the one with the most vitality. While the former two have left the stage already, Chinese folk opera alone still frequents the theater, delivering the unique and charming characters of the Chinese culture to the rest of the world.

With traditional Chinese instruments singing aloud and the theater curtain raised up, capricious changes in history and vicissitudes in time would be displayed dramatically within short times. That's what has been fascinating the Chinese people for some thousand years. Chinese folk opera is a form of musical theater that features in an integrative way the four skills of singing, dialogue, acting and martial arts. Meantime, it makes use of several forms of art like literature, music, painting, dancing, handicraft, martial arts and acrobatics.

中国民间戏曲依然活跃在舞台上，传递着中国文化的独特魅力。

曲声一响，大幕拉开，王朝的更替，岁月的变迁，都能在短短的时间里尽情地展现。这便是迷倒中国人千年的戏曲。中国的戏曲是以唱、念、做、打的综合表演为中心的戏剧艺术，同时涵盖了文学、音乐、美术、舞蹈、工艺、武术、杂技等多种艺术因素。

中国各民族、各地区的民间戏种繁多。本书介绍了中国民间戏曲的历史、演出习俗，以及民间戏曲的种类等内容，使人能从中感受到别样的中国民间戏曲文化。



China abounds in forms of folk opera among various ethnic groups and in different places. This book is intended to be an introduction to its history and performance tradition. In particular, several branches are elaborated on for the readers to have a vivid and special appreciation of the art of Chinese folk opera.

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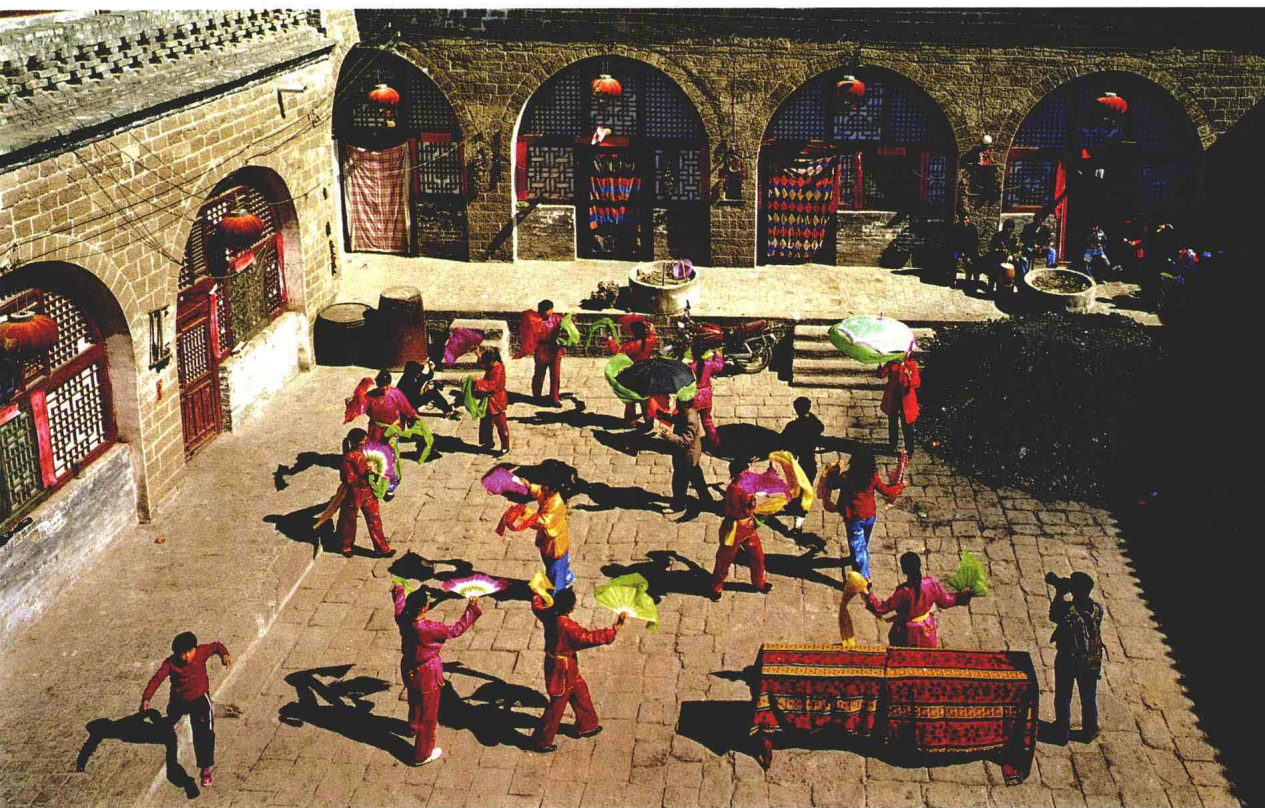
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# 中国民间戏曲概述

## An Overview of Chinese Folk Opera

中国的民间戏曲源远流长，早在原始社会的歌舞中已经开始萌芽。经过漫长的孕育与成长过程，民间戏曲终于成为一种独特的艺术形式，在舞台上活跃了几千年。民间戏曲演出时，有各种宗教性的仪式和禁忌相沿成俗。严谨的行规造就了戏曲艺人们对艺术精益求精的追求。民间戏曲多在岁时、节日演出，以酬神、娱人为目的，因此与节日民俗活动息息相关。

The root of Chinese folk opera goes back to as far as the primitive society, when singing and dancing took on their initial appearance. After a long period of development and improvement, folk opera finally became a distinctive form of art that has produced rich performances for thousands of years. On such performing occasions, religious rituals would be conducted and certain taboos should be obeyed, which have been handed down as part of tradition. Because of rigorous regulations within the circle, folk opera artists have cultivated the attitude of seeking for ever greater perfection. Performances would be given during traditional festivals to pay tribute to gods and to entertain people. Chinese folk opera is consequently closely bound up with traditional festivals.





## > 民间戏曲的历史

中国戏曲的萌芽可以追溯到原始社会时期，在当时的巫术活动和祭祀歌舞中就已经有了戏曲的最初形态。巫术活动中的歌舞表演虽不是用来娱乐大众的，但是其中所含有的娱乐神灵的功能正是戏曲产生的源泉。战国时期（前475—前221）诗人屈原在《楚辞·九歌》中记录了楚人以歌舞祭祀神灵的场面。《九歌》的前七章都是迎接神灵的歌辞，由扮演神灵的人来演唱，作为人们向神灵表达虔诚的一种方式。这种表演可以看做是戏曲的原始形态。在安徽、湖南、江西及贵州的一些地区，至今仍保留着歌舞祀神的传统。

春秋战国时期，在宫廷与贵族家中出现了“优人”。优人是专门

## > History of Chinese Folk Opera

Chinese folk opera can be traced back to the primitive period, when the original forms of folk opera could be found in songs and dances in witchcraft practices and fiestas. Though the songs and dances performed on those situations were not designed for entertaining purposes, the wishes to entertain gods embedded in the performances served as the right soil for generating folk opera. In the poem *Nine Songs* from his collection of poems *The Songs of Chu*, Qu Yuan, a poet of the Warring States Period (475 B.C.-221 B.C.), described how people in the State of Chu offered sacrifices to gods with songs and dances. The first seven sections are songs to welcome gods, sang by performers of gods as a means to pay tribute to the divine beings. Such performances can be regarded as the



• 舞蹈纹彩陶盆（马家窑文化）

彩陶盆内壁饰有三组舞蹈纹图案，每组五人手拉着手。这种舞蹈纹应是先民在举行重大的祭祀活动群舞场面的再现。

Colored Clay Basin Emblazoned with Dancing Figures (Majiyao Culture, 3800B.C.-2000B.C.)

Decorated inside the basin are three groups of dancing figures, each consisting of five dancers hand in hand. The design is very likely a representation of ancient people holding major sacrificing events with group dance.



以滑稽表演娱乐主人的一种奴隶，表演以诙谐的语言为主。汉代（前206—公元220）史学家司马迁的《史记·滑稽列传》中记载了这些人的故事，其中最著名的是“优孟衣冠”，讲述的是优人孟通过装扮成已故的宰相孙叔敖向楚庄王进谏的故事。

春秋时期楚国宰相孙叔敖忠诚廉洁，去世后没给家人留下财产，他的妻子与儿子生活困苦。当时著

primitive form of folk opera. The practice of offering sacrifices to gods with songs and dances is kept in some areas in provinces like Anhui, Hunan, Jiangxi and Guizhou.

During the Spring and Autumn Period (770 B.C.-476 B.C.) and the Warring States Period (475 B.C.-221 B.C.), a new kind of servants found their place in the royal court and houses of aristocrats. These servants, called *You*, specialized in comical plays to



#### • 戏曲行头

行头是戏曲服装的通称，是塑造戏曲人物外部形象的一种重要手段，用以表现人物的性别、年龄、身份、个性等特征。

#### Costume for Opera Performance

An actor's costume is a key means to manifest the exterior image of a figure in a play. The costume may represent the gender, age, social status and characteristics.

名的优人孟知情后，便穿戴上孙叔敖衣帽，效仿孙叔敖的音容笑貌，前往楚庄王处敬酒祝寿。孟扮演的孙叔敖惟妙惟肖，庄王以为孙叔

amuse their masters with witty and humorous languages. In his *Records of the Grand Historian: A Record of the Comedians*, Sima Qian, a historian in the Han Dynasty (206 B.C.-220 A.D.), wrote stories of the *You* people. The most famous one is titled "The Masquerading of *You* Meng", which is about a *You* called Meng who, dressed up as the deceased Prime Minister Sun Shu'ao, proposes advice to King Zhuang of the State of Chu.

Sun Shu'ao, Prime Minister of the State of Chu during the Spring and Autumn Period (770 B.C.-476 B.C.), was a loyal and honest statesperson. He left no assets to his family when he passed way and as a result his wife and son had to live a terrible life. When the famous *You* Meng learned of this, he put on Sun's clothes as well as his countenance and went to propose a toast as birthday congratulations to King Zhuang of Chu. He appeared so much alike with Sun Shu'ao that King Zhuang thought Sun had revived from death. Marveled and elated, King Zhuang decided on the spot to invite him to assume Prime Minister again. Meng then took the chance to



敖复活，一时间又惊又喜，要再拜其为相。孟乘机规劝庄王：“孙叔敖生前为官清廉，尽心竭力为大王效命，死后其子靠打柴养母，可见这个宰相不做也罢。”楚庄王听到后，感念孙叔敖，立即下令封赏孙叔敖的妻儿。“优孟衣冠”被后人用做登场演戏的代名词。虽然孟的表演还不能算做是真正的戏曲表



admonish the King, saying: “Sun Shu’ao had been honest in his position, making every effort to serve *Your Majesty*. Yet upon his death, his son had to make money through firewood collecting, in order to just about supporting the old widow. It’s evidently not worthwhile being the Prime Minister.” At these words, King Zhuang recalled what Sun Shu’ao had done for him and instantly ordered an award for Sun’s wife and son. The title of the story “The Masquerading *You Meng*” has hence been used as a proper name for those who perform on the stage and the act of performing itself. Meng’s performance cannot yet be taken as professional folk opera, but a key theatrical element is obviously displayed when he masquerades himself. The *You* people, then, can well be defined as the first opera performers in China.

During the Qin Dynasty (221 B.C.-206 B.C.) and Han Dynasty (206 B.C.-220 A.D.), a new form of Chinese folk opera Wrestling Opera, or Baixi Opera (opera with hundreds of kinds)

• 汉代画像石中的杂技表演图

Acrobatic Performances Carved in a Stone  
(Han Dynasty, 206 B.C.-220 A.D.)



• 彩绘陶舞俑（东汉）

Colored Dancing Clay Figurine (Eastern Han Dynasty, 25-220)

演，但其已经在表演中加入了“装扮”这一重要的戏剧元素。孟这一类的优人可以看作是中国的第一批戏曲演员。

秦汉时期，中国戏曲出现了新的形式——角抵戏，又称“百戏”。汉代时张骞出使西域，促进了中原地区与西域各国之间的文化交流，西域的音乐、舞蹈、杂技等融入中原地区的传统歌舞表演中。从此戏曲的发展开始丰富起来，增加了精彩纷呈的各式杂耍技艺，这些形式的表演被统称为“百戏”。百戏主要是供贵族举行酒宴时欣

emerged. Zhang Qian's visit to the west in the Han Dynasty promoted cultural communications between the Western Regions and Central China, and consequently music, dancing, acrobatics and the like from the west were incorporated into traditional singing and dancing in Central China. In this way, Chinese folk opera was enriched with various kinds of brilliant skills, and performances thus staged were called Baixi Opera. This new opera was mainly performed for the aristocratic class during banquets. Scenes with these performances are much depicted in mural paintings and stone reliefs of ancient tombs of the Han Dynasty. Besides, quite some pottery figurines of Baixi Opera actors have also been dug out. In his *Ode to the West Capital* (West Capital refers to Chang'an, or Xi'an, capital of the Western Han Dynasty, 206 B.C.-25 A.D.), Zhang Heng of the Eastern Han Dynasty (25-220) recorded the grand occasion when Baixi operas were performed: "Looking from afar at the



赏。在出土的汉墓中有许多反映百戏的壁画和画像石，以及许多百戏杂技陶俑。东汉张衡的《西京赋》（西京指西汉时的都城长安，即西安）中记载了当时百戏的盛况：“临回望之广场，程角抵之妙戏。”书中还描写了百戏演出中风景如画的仙山楼阁、纵情歌唱的演员等，还提到了走索、马戏、吞刀、吐火、跳丸剑等杂技以及《东海黄公》、《鱼龙蔓延》、《总会仙倡》等大型化妆歌舞表演。可见当时的中国戏曲中融入了杂技、化妆等元素，并且具有了特定的故事情节。

vast area, I see spectacular performances of Wrestling Opera”. He also described the picturesque settings of divine hills and pavilions, as well as devoted actors, and mentioned such acrobatic routines as rope-walking, horse taming, sword swallowing, fire blowing and throw-and-catching of balls and swords. Besides, he kept a record of large-scale singing and dancing performances where performers had makeup such as *Old Huang in Donghai*, *Story of Fish and Dragon*, and *A Gala of Gods, Humans and Creatures*. Clearly, Chinese folk opera at the time had already sought support from acrobatics and cosmetics, and had specific plots.

### 《东海黄公》

《东海黄公》是汉代百戏中比较著名的一个节目。据东晋葛洪的《西京杂记》记载，东海人氏黄公年轻时练过法术，能够制伏蛇、虎。他经常佩带赤金刀，用红绸束发，作起法来能兴云雾，本领很大。但是，随着年龄增长和饮酒过度等原因，他气力衰退，法术也逐渐失灵了，终于在一次与白虎搏斗的过程中被白虎咬死。这个故事被民众编成节目来表演，后来又被汉朝皇帝采入宫廷，作为汉代百戏的一个节目。

《东海黄公》中只有两个演员，一个扮演黄公，一个扮演白虎，有约定的故事情节，演员需遵循预先设计好的情节来表演，突破了之前优人即兴随意的逗乐与讽刺，这在戏曲发展史上可以说是一个巨大的进步。



• 画像石《东海黄公》

Stone Relief of *Old Huang in Donghai*

### *Old Huang in Donghai*

*Old Huang in Donghai* is a famous play of Baixi Opera. According to *Random Thoughts on the West Capital* written by Ge Hong of the Eastern Jin Dynasty (317-420), Huang of the Donghai area practiced magic arts when young and had the power to conquer snakes and tigers. He always carried a genuinely gold sword with him and braided his hair up with a red silk rope. When resorting to magic, he was so powerful that he could summon fogs and clouds. Yet because of his increasing age and addiction to alcohol, he gradually became weak and lost his magical power. In a fight against a white tiger, he was bitten and killed. This story was then adapted to a play, and later introduced to the royal court by an emperor in the Han Dynasty (206 B.C.-220 A.D.) as a play of Baixi Opera.

Throughout the play, there are two actors, one acting Old Huang and the other the white tiger. The story has pre-planned plots for the actors to follow, which is a step forward from performances by *You* actors, who teases and mocks extemporaneously. This is a great leap ahead in the progress of Chinese folk opera.



魏晋南北朝时期（220—589）是各种艺术形式高度发展的时期，其中以《大面》、《拨头》为代表的歌舞戏是这一时期著名的戏曲形式。

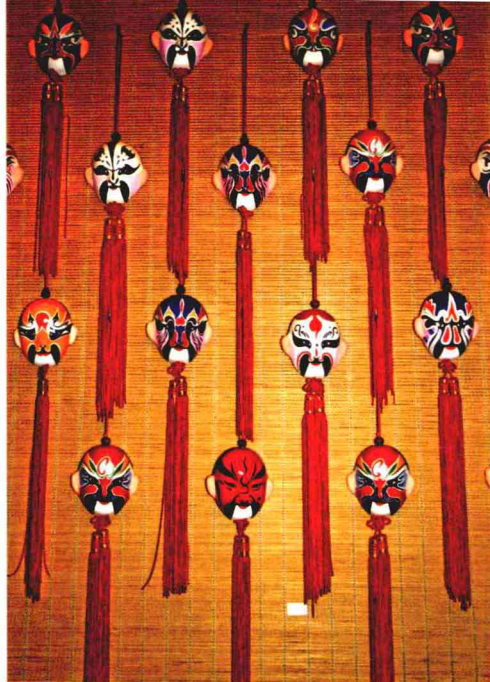
《大面》是一种面具戏，讲述的是北齐兰陵王高肃的故事。据《旧唐书·音乐志》记载，兰陵王长相俊美柔善，像女人。为此，他每次出战都会戴上特制的面具——面目狰狞的“大面”，此后果然打



• 兰陵王  
Prince of Lanling

During the era of Three Kingdoms Period (220-280), Western Jin Dynasty and Eastern Jin Dynasty (265-420) and Southern and Northern dynasties (386-589), various forms of art enjoyed a period of rapid development. The most popular of folk opera forms was Musical Opera represented by plays like *Da Mian* and *Bo Tou*.

*Da Mian*, telling the story of Gao Su, Prince of Lanling in the Northern Qi Dynasty (550-577), is a play performed with masks. It is recorded in the *Book of Tang: Music* that Prince of Lanling had the grace and elegance of a woman. Consequently he put on a *Da Mian* (the Grand Mask) specially made for wars, the Grand Mask that gave him a vile visage. Not surprisingly a number of victories followed thereafter. The most well-known is the Battle of Mangshan Mountain that took place in the year 564. The Tujue Army joined force with Northern Zhou (557-581) to invade Northern Qi, sieging the strategic city of Luoyang. The Northern Qi army was on the verge of collapsing, when Prince of Lanling, with his Grand Mask on, led a train of five hundred cavalries breaking their way through of a thick defensive wall of soldiers, and with irresistible



• 京剧脸谱面具

Pendants with Peking Opera Facial Makeup Designs

了许多胜仗。最著名的一次是公元564年的“邙山大战”，突厥和北周对北齐发起进攻，北齐重镇洛阳被围困，北齐军队眼看就要溃败。这时戴着“大面”的兰陵王率领五百精骑，奋勇杀出重围，势如破竹，一直杀到洛阳城下。守城的齐兵认不出戴着面具的人，怀疑是敌人的计谋，不敢贸然开门。兰陵王摘下面具，齐兵军心大振，打开城门，奋勇杀敌，很快将敌人击溃。狰狞的面具为兰陵王增加了神秘的色彩和传奇的光环，因而被世人传

force, sweeping all the way till down the gate of the Luoyang city. The Qi's army who guarded the city, not recognizing the man with a mask, suspected it to be a scheme of their enemy and so refused to open the gate without affirmation. Prince of Lanling took off the mask at the spot, which greatly spurred the Qi's Army, who then opened the gate, summoned up all their courage to fight and soon defeated the enemy. As a mysterious and legendary element in the tale of Prince of Lanling, the forbidding mask became a celebrated object in later operas. Facial patterns in Peking Opera is at times said to be related with the mask of Prince of Lanling.

The Tang Dynasty (618-907) witnessed further development in the content of folk opera, the most typical being Musical Opera and Canjun (a military counselor) Opera. The former carried down the artistic tradition of Baixi Opera in the Han Dynasty (206 B.C.-220 A.D.) and was enriched with elements