

專輯論文

自發的現代性：歷史人類學視角下的 《楊三姐告狀》個案研究

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摘要

1949年之後，評劇因善於反映現代生活成為中國大陸僅次於京劇的第二大傳統戲曲劇種，成兆才創作《楊三姐告狀》被認為是這一傳統的開創性事件。本文以成兆才創作《楊三姐告狀》這一文化實踐為研究對象，使用歷史人類學的方法對當時具體的歷史語境和結構與事件的關係進行深描。本文認為，成兆才創作《楊三姐告狀》時所採取的文化實踐策略，在將當代新聞納入劇作題材方面固然有其歷史偶然性和個體能動性的要素，但整體上依然是受戲曲表演的市場化的推動，以及成兆才以往劇目創編實踐的敘事慣習的影響，體現了結構對事件的包容和消解。在這一文化實踐背後所體現出的「自發的現代性」，隨着現代知識分子在傳統戲曲這一場域內展開的話語實踐，最終被建構為「常規意義的現代性」。

關鍵詞：《楊三姐告狀》、成兆才、評劇、自發的現代性、歷史人類學

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Special Issue Article

Spontaneous Modernity: A Historical Anthropological Study of *Miss Yang's Lawsuit*

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Abstract

Due to its ability to represent modern life, the Ping opera became the second largest traditional opera just behind the Peking opera since 1949 in mainland China. Cheng Zhaocai's famous work, *Miss Yang's Lawsuit*, is recognized as the beginning of this special tradition. Through the method of historical anthropology, this paper treats Cheng's work as a cultural practice and provides a thick depiction. In consideration of the historical context and the interaction between the structures and events, this paper argues that Cheng's work demonstrates a spontaneous modernity at the root of the social change in Late Imperial China, which was generated by commercialized performance and influenced by Cheng's existing narrative skills. In the following years, this kind of spontaneous modernity has been successfully constructed as normal modernity by Chinese modern intellectuals, demonstrating how events exert their reaction on structures.

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Keywords: *Miss Yang's Lawsuit*, Cheng Zhaocai, Ping opera, spontaneous modernity, historical anthropology

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