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Shifting Spaces: Local Dialect in *A Playboy from a Noble House Opts for the Wrong Career*

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The language of early dramatic lyrics was not a real spoken dialect, in the sense of representing the ordinary speech of an actual linguistic group. It was rather a stage *koine* (*guanhua* 官話) that was mutually intellgible across a variety of regions.[1] Despite this unifying feature, drama has been, and continues to be most often identified by region: northern comedy (*zaju* 雜劇), Yongjia (Wenzhou) comedy, southern plays (*nanxi* 南戲), northern plays (*beiqu* 北曲), Cantonese opera (*Yue ju* 粵劇), Jiang-Zhe opera (*Yue ju* 越劇), Henan opera (*Yu ju* 豫劇), etc. This regional differentiation, originally based on music and performative styles becomes problematical when dealing with scripts and texts, which shed traces of the intangible features of performance, leaving only the artifact of the character, a free-floating sign shorn of inherent signs of phonetic markers. But, while regional dialect can sometimes be traced through lexemes, it is phonology that remains the distinguishing feature that allows us to recover speech acts bound to a real local dialect. This phonology, while not recoverable from the blank character, can be reconstructed from the inherent relationships between groups of characters, most often in the form of rhymes or puns.

Drama and its textual residue, then, operate in a varying scale of spaces of intelligibility in at least two ways: first as a regional versus pan-regional form, but second, and most interestingly, as a set of variables in which scales of possible intelligibility change within the drama itself. Wang Jide (ca. 1542-1623) one of

[1] Ning Jifu 寧繼福, ed. *Zhongyuan yinyun biao gao* 中原音韵表稿 (Changchun: Jilin wenshi chubanshe, 1985), pp. 182-84 has a different view, and considers dramatic language Dadu dialect (therefore the forerunner of modern Beijing dialect). This may be a possibility, but given what we know about the use of stylized language on stage in practically every culture, I suggest that we might think of it as making gestures toward real speech, and that actual pronunciation probably changed with the change in locale.

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the major dramatic theorists and critics of the late Ming shared a commonly held naturalistic belief in which it was thought that geography and topography were the major influences on culture, language, human temperament, and literary production:[2]

> 南北二調，天若限之，北之沉雄，南之柔婉，可畫地而知也。
>
> The two modes of northern and southern [drama], seem to have been limited by heaven itself. The profound martial nature of the northern and the soft gentleness of the southern can be known by clearly drawing a mark upon the land.[3]
>
> 北人工篇章，南人工句字。工篇章，故以氣骨勝；工句字，故以色澤勝。
>
> Northern men are skilled at entire passages, while southerners are skilled at lines and words. Skilled at entire passages, so the spirit and inherent structure are paramount. Skilled at lines and words, so color and richness are paramount.[4] (1488-1559)

These two passages do not directly address the issue of dialect but rather see compositional style and tenor as markers of region. While these stylistic factors would probably have been reflected in performance, they are seen here as general cultural differentiations stemming from landform and human temperament consequent to place.[5] Not only was the north the home to the most wide-spread dialect, it was also a highly porous area, open to linguistic and musical incursions from the various confederations and tribes of west, north, and northeast of China proper. Part of the belief that the north was "martial" was originally because it was near the border between the sedentary agricultural population of China and these nomads. It was thought as early as the Tang that northern music was deeply polluted by the

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[2] Stephen H. West, "Text and Ideology: Ming Editors and Northern Zaju" in *The Song-Yuan-Ming Transition in Chinese History*, ed. Richard Von Glahn and Paul Jakov Smith (Cambridge: Harvard University East Asia Center, 2003), p.372.

[3] Wang Jide 王驥德, "Zalun 39" 雜論 39 in *Wang Jide Qulü* 王驥德曲律, ed. and ann. Chen Duo 陳多 and Ye Changhai 葉長海 (Changshai: Hunan Renmin chubanshe, 1983), p. 175. See also Wang's "On the Origins of *Qu*" (*Lun qu yuan* 論曲源), *ibid*., pp. 30-32.

[4] *Wang Jide Qulü*, p. 372.

[5] The distinction between northern and southern cultures is extremely old. A very good, terse introduction to the topic is found in Liu Shipei's 劉師培 (1884-1919) essay, "On the Fact that Northern and Southern Literature Differ," 南北文學不同論 see Xu Wenyu's 許文雨, "Liu Shipei 'Nanbei wenxue butong lun'" 劉師培南北文學不同論, in *Wenlun jiangshu* 文論講疏 (Taipei: Zhengzhong shuju, 1937), pp. 387-434.

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"barbarian,"[6] an opinion that endured well into the 20th century.[7] One can extrapolate from these opinions about music that the same perspective might be employed when discussing the phonetics of northern language. Surprisingly, however, in the mid-Ming, southern dialects were thought to be less adaptable to drama. As Wang Jide remarked,

> The reason that northern *qu* can use dialect occasionally and that southern *qu* cannot is due to the fact that northern language covers a broader area, and in this area [these dialect phrases] would be more or less understandable. But in the south local phonology is different in every province and commandery, and if [dialect phrases] are put into *qu* they cannot be understandable across the board. 北曲方言時用，而南曲不得用者，以北語所被者廣，大略相通，而南則土音各省、郡不同，入曲則不能通曉故也。[8]

The language of which Wang is speaking covers an area roughly equivalent to modern Mandarin. And, while not every region covered by its spread spoke exactly the same, the variations would be minor enough that phonological adaptations can be made reasonably quickly. Word order and vocabulary would also be much more similar between disparate regions of Mandarin than in the southern dialects.[9]

Wang Jide seems to make a claim in the passage cited above from his *Qulü* that northern drama was a universal form because of the possibility of its comprehensibility across a wide spectrum. But, his statement should be also seen in light of the upward movement of dramatic text and composition into the literati world, and the accepted belief that Northern texts were associated not only with a language that was accessible over a broad area, but also one that stemmed from the traditional centers of Chinese culture. Some 60 years before Wang wrote this passage, Yang Shen 楊愼 (1488-1559) had already conceived of northern drama (which he called Yuan drama) as an orthodox "Chinese" form," placing it in a line orthodox dynastic texts that granted it legitimacy as a universal genre rather than a regional form of drama. He wrote, in a shorthand

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[6] See Wang Pu 王溥撰, *Tang huiyao* 唐會要 (Beijing: Zhonghua shuju, 1985), p. 588. "In the beginning Zu Xiaosun considered the older music of the Chen and Liang dynasties to intermixedly use the sounds of Wu and Chu, and the older music of Zhou and Qi often to become engaged with the musical entertainments of the Hu and Rong. So at that point he ascertained what to incorporate from north and south, making his investigation on the basis of old sounds, thereby creating the court music of the Great Tang." 初，孝孫以陳梁舊樂，雜用吳楚之音；周齊舊樂，多涉胡戎之伎。於是斟酌南北，考以古音，而作大唐雅樂。

[7] See Xu Wenyu, p. 427.

[8] Wang Jide, pp. 182-83.

[9] See the compilers notes to *ibid*.: "In addition to phonological differences between regional and local dialects, both vocabulary and word order also differ." And, "The 'northern' language used by northern *qu* is the largest single dialect of Chinese, centered in the Yellow River basin, and distributed across the northeast, the central part of the Yangzi basin, and in the various provinces of the southwest. Moreover, the dialectal differences between each area would not be major, the internal consistency very strong, so that for the most part it could be understood."

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form, “Songs of Chu, Han *fu*, Jin calligraphy, Tang *shi* poetry, Song lyric songs, Yuan *qu*” 楚騷、漢賦、晉字、唐詩、宋詞、元曲。[10] Placing drama in a lineage of essentially elite writings was to become an accepted convention of literary history after the late 15th century.

We can see in these Ming writings the same paradoxical desire that has led modern scholars to claim, for instance, that Peking Opera (a regionally designated form) is a “National Drama” (*guoju* 國劇). In both cases this argument is made primarily by an audience of intellectual afficionados, a class whose allegiance to text (rather than performance) and a universal cultural model is stronger than that to any regionalized manifestation of culture. When Yang Shen makes northern *zaju* a dynastic marker, he sets the basis for accepting *zaju* as a subversive form of Chinese “resistance” to alien rule. This not only authorizes it within the historical tradition of literature as political protest, but also grants *zaju* a legitimation as one in a series of cultural forms considered universal enough to be part of an orthodox transmission of Chinese literary production.

Wang Jide, himself, a proponent of northern *qu*, also had to acknowledge that it had become a pan-regional form broad enough to contain Chinese universal values. This leads to a paradoxical situation in which region is seen as a device for classifying drama, yet at the same time dialect features become underplayed in analysis as the genre moves closer to the center of the legitimate tradition of textual production. As opposed to linguists, scholars of drama seldom discuss dialect beyond identifying pronunciation or tonal patterns, despite the fact that the language of drama has been classed, at least since the time of the Ming critics, as “dialect and colloquial” (*fangyan suyu* 方言俗語).[11] Such a general classification of the language of drama as either dialect or spoken colloquial is imprecise. Only recently, to my knowledge, has this general classification of dramatic language come under fire. Xu Zhengyang 許政揚, writing in the 1960’s, criticized this generalization on both counts:

> It is extremely inappropriate that generations have called the vocabulary of Yuan drama “dialect and colloquial.” Dialect is the language of one particular area; colloquial is the oral language of customary speech and is always spoken of in distinction to “book language” (*shumian yu* 書面語). Both terms imply limitations of either place or register. But the vocabulary of Yuan drama is not like this. For one thing, it is not limited to a single area; it is a generalized form of language that spread as far as Dadu (the area of modern Beijing) and as far

[10] Yang Shen, *Danqian yulu* 丹鉛餘錄 (Skqs ed.) 8.4b. This phrase occurs frequently after this, most notably in Hu Yinglin’s *Shaoshi shan fang bicong* 少室山房筆叢, vol. 2 (Beijing: Zhonghua shuju, 1964), p. 562, and in Zang Maoxun’s preface to the *Yuanqu xuan*.

[11] [Huang Ke 黃克, compiler, from notes he took in Xu’s class on Yuan drama] “Yuanqu yushi yanjiu cankao shumu” 元曲語釋研究參考書目 *Xu Zhengyang wencun* 許政揚文存, ed. Zhou Ruchang 周汝昌 (Beijing: Zhonghua shuju, 1984), p. 132; on *pendiao* as torture, see Xu’s own notes in “Song Yuan xiaoshuo xiqu yushi (I),” 宋元小說戲曲語釋 in *ibid*., p. 10.

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> as Hangzhou. Even though the home registry of playwrights was either northern or southern, there was no difference in their use of the language. So, to call it dialect is simply a product of imagination. On the other hand this was also not a truly colloquial language because it did not exist in contradistinction to any book language. For instance, *yutuhu* 玉兔鶻 means a waist wrap and *pendiao* 盆吊 means a way of torturing a convict to death, whether in written or in oral form—it simply appears to be colloquial.[12]

Xu's case is surely somewhat overstated since dialect is a feature of the spoken dialogue and monologue of the comic or villain characters. What he refers to is the fact that virtually all dramatic lyrics are written to the rhymes of the *Zhongyuan yinyun* 中原音韻 and it is clearly the case that these early plays, like modern Peking opera, are stamped by an artificial dramatic language that resembles, but does not match any local dialect. Ironically, the generalization that the language of early northern and southern plays is "dialect" may have impeded a sounder use of regional linguistic features as a useful method to identify provenance and authorship of plays, to fix specific levels and registers of their language, and to identify professional, secret, or foreign vocabulary contained therein.[13]

I would like to examine two segments of the Yuan dynasty southern play, *Huanmen zidi cuoli shen* 宦門子弟錯立身 (hereafter *Huanmen*) in light of dialect to illustrate *fangyan*'s usefulness in specifying elements of text from different sources and in resurrecting an otherwise obscured vocabulary—maledicta, the language of sex and cursing. The text itself is one of three southern plays that were discovered in 1920 in a London second-hand bookstore by the Chinese scholar Ye Gongchuo 葉公綽. Along with two other plays, *Zhang Xie zhuangyuan* 張協狀元 and *Xiao Sun tu* 小孫屠 *Huanmen* had been preserved as volume 13,991 of the compendium *Yongle dadian* 永樂大典, an enormous encyclopedia compiled in manuscript form (though never published) in 1403-09 by an imperial commission of scholars. These three plays are all that are left of the 33 dramas originally found in volumes 13965-991.[14]

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12 *Ibid*., p. 132-33.

13 *Ibid*., p. 131, where Xu identifies the following categories:
Dialect and Yuan colloquial (language specific to Yuan dramatic texts 所謂的方言俗語).
Professional and secret language (of professions, crafts, vagabonds, and secret societies 市語、行話、術語、隱語、黑話、江湖切語); Mongol and Jurchen language 蒙古語、女眞語; Institutions and names of things 名物制度.

14 The three plays exist in a version copied out of the *Yongle dadian* during the Wanli era. On the basis of this copy they were restored to the *Yongle dadian* published in 1960 by Zhonghua shuju (Beijing). This copy of the plays has been reproduced in the first series of the *Guben xiqu congkan* 古本戲曲叢刊 (Shanghai: Shangwu yinshuguan, 1954). In 1931 a typeset and punctuated edition was produced in Beijing by the *Gujin xiaopin shujie yinxing hui* 古今小品書籍印行會 under the title, *Yongle dadian xiwen sanzhong* 永樂大典戲文三種. This version in turn served as the base text for Qian Nanyang's 1980 commentary on the text. See Qian

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Huanmen treats the story of a young Jurchen nobleman, Wanyan Yanshouma 完顏延壽馬, who falls in love with an actress, Wang Jinbang 王金榜, and begins practicing plays and farces with her with the intent of joining her family's itinerant troupe. Caught by his father, Magistrate of Luoyang, and confined to his study, Yanshouma escapes, tracks down Wang Jinbang's troupe and is reunited with her. But by the time he reaches her he has lost all of his money, has traded his extra clothes for pawn, and is roundly abused by her family. He is allowed to join the troupe only after proving his expertise in various types of theatrical performances. He thereafter shares the troupe's hardships on the road. His father, meanwhile, has been appointed as Traveling Censor and summons the troupe one night to alleviate his weariness and depression. He recognizes his son and scene of reunion ends the play, as the young man receives his father's blessing to marry Wang Jinbang.

The play has been thought by some, notably Qian Nanyang, to be a Song dynasty play. Qian points to two the major features of *Huanmen* to make his case: first, that it incorporates northern songs and two, that it frequently uses Song dynasty place names. In the first instance, Qian believes that the "primitive" use of "two or three northern songs" would place the drama before the innovations of Shen He 沈和 (also known as Shen Hefu 和甫), who has traditionally been acknowledged as the creator of the northern and southern combined suite. Shen He's death occurred before Zhong Sicheng's 鍾嗣成 *Register of Ghosts* was completed, and since he is listed in the category, "Those Talented Ones Whom I Knew: a biographical sketch for each and a song to the tune, 'Wave-Crossing Transcendent' to eulogize their passing" 方今才人相知者，爲之作傳，以凌波仙曲吊之, he must have died before the book was completed. The "Preface" to the *Register* is dated 1330, but there is also internal evidence that some new material was added in 1332 and 1345, so we can date Shen He's death to prior to 1330-45. Zhong wrote of Shen,

> A person of Qiantang [modern Hangzhou], an able writer of text, skilled at conversation and joking. By nature a bon-vivant, he simultaneously understood musical prosody. The singing of southern and northern songs together [in a single suite] began with Hefu. His [song suites] like "Eight Scenes on the Xiao and Xiang"[15] and "Delighting in my Lover" are extremely crafted and clever. Later, he died in his residence at Jiang County.[16] In the Jiangxi area he was

Nanyang, *Yongle dadian xiwen sanzhong jiaozhu* 永樂大典戲文三種校注 (Beijing: Zhonghua shuju, 1980), p. i; see also Wilt Idema and Stephen West, *Chinese Theater from 1100-1450*: *A Source Book* (Münchener ostasiatische Studien) (Wiesbaden: Franz Steiner Verlag, 1982), pp. 205-35; 445-58.

15 This suite is still extant and uses northern and southern tunes in rotation throughout the suite. See Lü Weifen 呂薇芬 and Wu Kengshun 吳庚舜, eds. *Quan Yuan sanqu guangxuan, xinzhu, jiping* 全元散曲廣選．新注．集評 Vol. 1 (Shenyang: Liaoning renmin chubanshe, 2000), pp. 527-32.

16 Modern Jiujiang 九江.

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> called "cracker [Guan] Hanqing."[17] 能辭翰，善談謔。天性風流，兼音律。以南北詞調和腔，自和甫始。如〈瀟湘八景〉、〈歡喜冤家〉等，極爲工巧。後居江縣卒。江西稱蠻子漢卿。[18]

Based on this passage, Qian Nanyang wrote of *Huanmen*, thereby placing the putative date of the play to somewhere around 1270-80.

> There are two or three northern songs interspersed within the musical suites of this drama, but certainly not enough to form a 'combined suite' (*hetao* 合套). But it begins the practice of using northern and southern song in the same suite and was simply an inspiration for Shen He's creation of combined suites of northern and southern songs." 本戲在套曲中偶然插入兩三支北曲，實在不成其爲合套，不過開南北合用之端，對沈和創南北合套一些啓發而已。[19]

Secondly, Qian points out that the play uses Song dynasty place names, identifying Dongping 東平 as a "prefecture" (*fu* 府), and Luoyang 洛陽 as "the western capital (*Xijing* 西京)," official placenames that had disappeared by the Yuan.[20] To dispense with the second issue first, we can clearly see, as Liao Ben has shown, that the use of anachronistic Song place names is a feature of nearly all drama.[21] The proclivity for dramatists to use older place names is too well known to mention; for instance, in the *Xiao Suntu*, set in the Song, Kaifeng is called Dongjing, a term only used by the Song. Yet, there is clear agreement that the play is a Yuan text. Qian's claims can be countered, as Liao has done, by showing that the place name *on* the text, *gu Hang* (Old Hangzhou), from the authorial note after the title, "newly compiled by talented ones from old Hangzhou" (*Gu Hang cairen xinbian* 古杭才人新編) came into use as a designation for Hangzhou only after the Yuan. This and other evidence elicted by Liao Ben clearly dismisses the possibility of dating the *Huanmen* on the basis of place names *within* the text.[22]

The first question raised by Qian is more complex, and directly involves the issue of music and dialect. *Huanmen* begins *in media res*, and has clearly lifted songs

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17 The term I have translated "cracker" is *manzi*, which is a derogatory word used for southerners. The only term that comes to mind in English is the term "cracker," which is a derogatory term for poor whites from the southern United States.

18 Zhong Sicheng, *Lugui bu* in Lugui *bu wai sizhong* 錄鬼簿外四種 (Shanghai: Shanghai guji chubanshe, 1978), p. 33; see also, p. 81 for some variation in a different edition of *Lugui bu*.

19 Qian Nanyang, "Song Jin Yuan xiju banyan kao" 宋金元戲劇搬演考, *Yanjing xuebao* 燕京學報 20(1936), rpt. in *Hanshang yi wencun* 漢上宧文存 (Shanghai: Shanghai wenyi chubanshe, 1980), pp. 1-2. (Note that the title of the book has misprinted 宧 for 宦).

20 *Ibid*.

21 Liao Ben 廖奔, "Nanxi *Huanmen zidi cuo li shen* shidai kaobian" 南戲宦門子弟錯立身時代考辨, in *Zhongguo xiqu de chantui* 中國戲曲的蟬蛻 (Beijing: Wenhua yishu chubanshe, 1989), pp. 399-400

22 *Ibid.*

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from two acts of a northern drama.[23] The first instance is in scene 5 of the play, and the second in scene 12.[24] Scene 5 seems to be a true "combined suite" (*hetao* 合套), with a sequence of songs commonly found in the suites of the first acts of early Yuan drama (See fig. 1) in a round-robin sequence with a southern tune.

We can see that the scene is divided into two distinct sections. The first part appears to be a combined set of songs, with alternating southern and northern tunes, and the second part a normal sequence of southern songs. In fact, the "combined" portion of the suite shows clear signs of having been lifted from a northern drama, perhaps from the demi-act (*xiezi* 楔子) and the first act. *Shanghua shi* is usually the song used in the demi-act, and it sets the stage for the enumeration of the plays that follow in the scene.

（旦唱）【賞時花】 (female sings:) [Shanghua shi]
憔悴容顏只爲你， My face haggard and worn, all because of you,
每日在書房攻甚詩書！ And just which classics do you apply yourself to in your study every day?
（生）閑話且休提， (young male [sings:]) Don't waste time on idle talk,
你把這時行的傳奇。 Bring out those popular musical plays!
（旦白）看掌記， [(female speaks:)] Look at the scripts,
（生連唱）你從頭與我再溫習。 [(young male continues singing:)]And rehearse them all for me from the very beginning!

This particular scene, in which a male prompts the female entertainer to sing, is repeated in other plays, notably Zhu Youdun's Liu Panchun Remains Loyal: Perfume Sachet Grief (劉盼春守志香囊怨). The real key, however, is the order of songs immediately after *Shanghua shi*, which are all sung by the female role. It is common in northern drama for one singer to sing the entire suite, while Southern songs are usually divided among actors. The last four reprises of the song *Suo nan zhi* are regular in that all actors on stage sing in a round-robin sequence. Furthermore, the

Fig. 1. Song Sequence in the Fifth Act of *Playboy from a Noble House Opts for the Wrong Career*		
Southern	生【醉落魄】	
Northern	旦【賞時花】 生	憔悴容顏只爲你。每日在書房攻甚詩書。（生）閑話且休提。你把這時行的傳奇。（旦白）看掌記。（生連唱）你從頭與我再溫習。

[23] Liao Ben 廖奔, "Nanxi *Huanmen zidi cuo li shen* yuanchu bei zaju kao" 南戲宦門子弟錯立身源出北雜劇考, in *Zhongguo xiqu de chantui* 中國戲曲的蟬蛻, pp. 404-17.

[24] The original text is not divided into scenes. Here I am following Qian Nanyang's division of the scenes of the play.

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Southern	旦【排歌】	聽說因依，其中就里：一個負心王魁；孟姜女千里送寒衣；脫像雲卿鬼做媒；鴛鴦會，卓氏女；郭華因爲買胭脂；瓊蓮女，船浪舉，臨江驛內再相會。
Northern	又【那吒令】	這一本傳奇，是《周孛太尉》。這一本傳奇，是《崔護覓水》。這一本傳奇，是《秋胡戲妻》。這一本是《關大王獨赴單刀會》。這一本是《馬踐楊妃》。
Southern	又【排歌】	柳耆卿，《蠻城驛》；張珙《西廂記》；《殺狗勸夫婿》；《京娘四不知》；張協斬貧女；《樂昌公主》；牆頭馬上擲青梅，錦香亭上賦新詩，契合皆因手帕兒；洪和尚，錯下書；呂蒙正《風雪破窯記》；楊寔遇，韓瓊兒；冤冤相報《趙氏孤兒》。
Northern	又【鵲踏枝】	劉先主，跳檀溪；雷轟了薦福碑；丙吉教子立起宣帝；老萊子斑衣；包待制上陳州糶米；這一本是《孟母三移》。
Southern	生【樂安神】	
Northern	生【六么序】	
Southern	生【尾聲】	
Southern	外【瑣南枝】	
Southern	生【同前換頭】	
Southern	旦【同前】	
Southern	淨【同前換頭】	

tunes Nezha ling and Que ta zhi are usually found in sequence, as is the case in the sequence of play titles in Xiangnang yuan,[25] as well as in the first acts of 23 of the 30 Yuan printed editions of drama; likewise, Liuyao xu is found after Que ta zhi, always with one or two songs interceding. The following list shows the Yuan editions of plays that have the Nezha ling and Que ta zhi sequence; those that are followed by the tune Liuyao Xu are marked with asterisks (**)

Prince Guan Goes to a Single Sword Meeting 關大王單刀會[26]
A Clever Wench Sports in the Wind and Moon 詐妮子調風月[27]
Tippler Zhao Yuan Meets the Prior Emperor 好酒趙元遇上皇[28]
King Zhao of Chu—People with No Relatives Overboard! 楚昭王疏者下船[29]
***A Slave to his Money Buys a Creditor as Enemy* 看錢奴買冤家債主[30]
He Distributes the Family Wealth, Heaven Grants Him a Son in his Old Age 散家財天賜老生兒[31]

[25] See Idema and West, pp. 354-422.

[26] Ning Xiyuan 寧希元, ed. *Yuankan zaju sanshi zhong xinjiao* 元刊雜劇三十種新校 vol. 1 (Lanzhou: Lanzhou daxue chubanshe, 1988), pp. 34 ff.

[27] *Ibid*., pp. 56 ff.

[28] *Ibid*., pp. 74 ff.

[29] *Ibid*., pp. 86 ff.

[30] *Ibid*., pp. 102 ff.

[31] *Ibid*., pp. 147ff.

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Ma Danyang Thrice Converts Crazy Ren 馬丹陽三度任瘋子[32]
Gaozu of Han Washe his Feet and Angers Ying Bu 漢高皇濯足氣英布[33]
The Orphan of Zhao 趙氏孤兒[34]
Xue Rengui Returns Home in Flashy Duds 薛仁貴衣錦還鄉[35]
Zhang Ding Cleverly Investigates the Moheluo 張鼎智勘魔合羅[36]
***Li Taibo is Banished to Yelang* 李太白貶夜郎[37]
***Duke Wen of Jin Cremates Jie Zitui* 晉文公火燒介子推[38]
Running Afoul of the Affair of the Eastern Window 東窗事犯[39]
***Huo Guang Remonstrates as a Ghost* 霍光鬼諫[40]
***Friends in Life and Death: Fan Shi, Zhang Shao, Hen and Millet* 死生交范張雞黍[41]
***Yan Ziling Drops his Hook in Sevenmile Rapids* 嚴子陵垂釣七里灘[42]
***In Aid of King Cheng, the Duke of Zhou Acts as Regent* 輔成王周公攝政[43]
Xiao He Pursues Han Xin 蕭何追韓信[44]
Chen Jiqing Realizes the Way on a Bamboo Leaf Boat 陳季卿悟道竹葉舟[45]
Zhuge Liang Burns the Encampment at Bowang 諸葛亮博望燒屯[46]
Little Zhang the Butcher Immolates his Child to Save His Mother 小張屠焚兒母[47]
***Wang Can Ascends the Tower* 王粲登樓[48]

Scene 12 of *Playboy* has most likely been directly lifted from the third act of a *zaju*. If we look at the structure, we can see that there is no attempt to make a "combined suite," and that the arias have been appropriated in sequence, broken after the first two sings with the interspersion of five southern tunes (see fig. 2).

32 *Ibid*., pp. 131 ff.
33 *Ibid*., pp. 175 ff.
34 *Ibid*., pp. 185 ff.
35 *Ibid*., vol. 2, pp. 2 ff.
36 *Ibid*., pp. 18 ff.
37 *Ibid*., pp. 32 ff.
38 *Ibid*., pp. 65 ff.
39 *Ibid*., pp. 83 ff.
40 *Ibid*., pp. 99 ff.
41 *Ibid*., pp. 112 ff.
42 *Ibid*., pp. 134 ff.
43 *Ibid*., pp. 151 ff.
44 *Ibid*., pp. 169 ff.
45 *Ibid*., pp. 187 ff.
46 *Ibid*., pp. 200 ff.
47 *Ibid*., pp. 230 ff.
48 *Ibid*., pp. 249 ff.

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Fig 2. Scene 12 of Playboy	
Northern	【越調・鬥鵪鶉】
Northern	【紫花兒序】
	【四國朝】
	【駐雲飛】
	【同前】
	【同前】
	【同前】
Northern	【金蕉葉】
Northern	【鬼三台】
Northern	【調笑令】
Northern	【聖藥王】
Northern	【麻郎兒】
Northern	【么篇】
Northern	【天淨沙】
Northern	【尾聲】

These northern arias are in perfect order if one takes out the intrusive southern songs, leaving an intact third act in the northern *Yuediao* modus. This can be shown by comparing it to the same aria in other Yuan texts, for instance, *Yan Ziling Drops his Hook in Sevenmile Rapids* (see fig. 3).

Fig 3. Comparison of scene 12 of *Playboy* and the suite structure found in act 3 *Yan Ziling*	
Yan Ziling Drops His Hook	*Playboy from a Noble House*
【越調・鬥鵪鶉】	【越調・鬥鵪鶉】
【金蕉葉 】	【紫花兒序】
【調笑令】	【金蕉葉】
【鬼三台】	【鬼三台】
【禿厮兒】	【調笑令】
【聖藥王】	【聖藥王】
【麻郎兒】	【麻郎兒】
【么篇】	【么篇】
【絡絲娘】	【天淨沙】
【收尾】	【尾聲】

The possible source of this appropriated third act is a play by Li Zhifu 李直夫, a Jurchen descendent living in Dexing. The *Register of Ghosts* lists him among “Fifty-six talented men of earlier generations who have compiled plays circulating in the world” 前輩才人有所編傳奇於世者五十六人, and ascribes to him a play with the same title as the southern *xiwen*. The title (題目) and name (正名) of the play are listed as:

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莊家付淨學蹈爨 A second comic from a farmer's family studies how to "trod a *cuan*,"

宦門子弟錯立身 A playboy from a noble house opts for the wrong career.[49]

The songs in this scene begin with Wanyan Yanshouma searching for Wang Jinbang, then move on to a scene of recognition, to one in which his acting ability is tested by Wang's father, and a finally to one of grudging acceptance of him into the troupe. The song suite is complete within itself. Curiously it is written to the same rhyme category as scene 5. Another aspect of the suite is the large amount of dialect argot peculiar to the northern stage. Consider, for instance, the song *Tiaoxiao ling*:

【調笑令】	Tiaoxiao ling
我這爨體，不查梨，格樣。	My cuan style skits, I'm not lying, are on the mark,
全學貫校尉。	For I've imitated Colonel Jia completely.
趁搶嘴臉天生會，	Capering to a beat or pulling faces, it's a natural gift,
偏宜抹土搽灰。	And I'm exactly suited for smearing on the clay and daubing lime.
打一聲哨子響半日，	Let me give a whistle, and it lingers for half the day,
一會道牙牙小來來胡爲。	And in an instant can babble on or come up with any crazy action.

The terms *cuanti*, *quqiang*, *zuilian*, *motu chahui*, *da xiaozi* all refer to actions associated with the *fujing* role type, which is found only in Northern drama. *Cuanti*, originally a section of a *yuanben* in which the *fujing* displayed his talents (see below, "Country Bumpkin"), had become a metonymy for the entire *yuanben*. *Quqiang* and *zuilian* were both terms used for a *fujing*'s actions on stage. Qian Nanyang suggests that *quqiang* means to move one's body in accord with the rhythm of a beat. But it also clearly means to caper (see the end of stanza 3 and the beginning of stanza 1 below). The phrase *motu chahui* indicates the lime and darkened eyes of that role as well (see stanza 4 below). The range of these performances is confirmed by the last few songs Du Shanfu's long suite "A Country Bumpkin Knows Naught of the Theater" (*Zhuangjia bushi goulan* 莊家不識构闌), which uses the *fujing* role as the focal point of its descriptions:

[四]一個女孩兒轉了幾遭。	(4)A lone girl did several turns,
不多時引出一夥。	Before long leading out her band,
中間裏一個央人貨。	Among them was a real good-for-nothing
裹著枚皂頭巾頂門上插一管筆。	Wrapped in a black turban, a pen stuck on the crown of his head,

[49] Zhong Sicheng, p. 28. Reading 宦 for 空, which is a scribal error.

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滿臉石灰更著些黑道兒抹。	A full face of lime had been streaked with lines of black—
知他待是如何過。	I knew how he got along!
渾身上下。	Head to toe,
則穿領花布直裰。	Was covered by cassock of flowered cotton.
[三]念了會詩共詞。	(3)He intoned some poems and then some lyrics,
說了會賦與歌。	And spoke some rhymeprose together with songs—
無差錯。	And missed not a beat.
唇天口地無高下。	Ranging over heaven and earth, he was never off tune,
巧語花言記許多。	Of clever phrases and flowery words he remembered a lot!
臨絕末。	As he approached the finale
道了低頭撮腳。	He finished speaking, lowered his head and pinched his foot—
爨罷將么撥。	The *cuan* skit was finished, and the next part was about to be played.
[二]一個粧做張太公。	(2)One had dressed up as Squire Zhang,
他改作小二哥。	But he [i.e. *fujing*] had turned into little brother two,
行行行說向城中過。	They walked and walked, saying they were one the way to the city,
見個年少的婦女向簾兒下立。	When they saw a young girle standing under a curtain.
那老子用意鋪謀待取做老婆。	The old one tried every ploy and every angle to get her to be his wife,
教小二哥相說合。	And sent off little brother two to make the match.
但要的豆穀米麥。	But she only wanted beans and rice, grain and wheat—
問甚布絹紗羅。	She didn't ask for cotton cloth, silks, or satins.
[一]教太公往前那不敢往後那。	(1)The squire had to mince forward, daring not mince backwards,
抬左腳不敢抬右腳。	Had to raise his left foot, but not his right—
翻來復去由他一個。	Back and forth, around and around—

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all because of *that* one.[50]

太公心下實焦懆。 Now the squires heart was on fire and fuming,

把一個皮棒槌則一下打做兩半個。 And he broke his skin-covered staff in half with a single blow!

我則道腦袋天靈破。 I would have said that his skull had cracked, his crown had split!

則道興詞告狀。 And just when I said this would give rise to depositions and go to court

划地大笑呵呵。 Suddenly everyone was laughing.[51]

Da xiaozi, likewise, refers to the *fujing*. The extant tomb tiles and figurines, so well preserved from Henan and Shanxi, have many poses of the *fujing* with finger and thumb in his mouth, doing what was known as the "barbarian whistle" 胡哨.[52] Thus, all of the terms in *Tiaoxiao ling* are basically northern stage jargon. This can also be seen in another aria, where Wanyan Yanshouma, responds to a question about his ability to do *zaju*:

【金蕉葉】 *Jin zhaoye*

子這撇末區老賺， Well, as for "acting out the male lead role", my postures are beguiling,

我學那劉耍和行蹤步跡。 I have studied moves and steps of that Liu Shuahe.

敢一個小捎兒喉咽韻美， I dare say my wind-reed throat produces sounds rounded and beautiful.

我說散嗽咳呵， And when I speak my prose declamations,

如瓶貯水。 It's like water poured out of a vase.

The term *piemo*, which literally means "to act out the male role," came to mean "to play a northern drama," and although there is a possibility that it could mean simply, "to act," its contextualization in a set of arias about the specific performative features of northern *zaju* emphasizes its specific meaning.

The wholesale importation of these northern tunes into the southern *Huanmen* reveals the northern source of the arias and language, but at the same time it allows us to examine in some detail the function of "other" dialects on stage. Here, for instance, it lends a truthful, if exotic, air to the play by placing it not only by character but by dialect and lexicon as well, in the north. This lends credibility to a story about an acting tradition other than the one in which it is contextualized.

This is considerably different than the use of dialect in plays like Zhu Youdun's *Fuluochang*,[53] where one of Yang Jin'er's suitors speaks in a Guangxi dialect, or

[50] I.e., the *fujing*.

[51] Translation based on Wilt Idema and Stephen West, *Chinese Theater 1100–1250*, pp. 188–89.

[52] There are excellent reproductions of these objects in Zhang Linyu 張林雨, ed. *Shanxi xiju tushi* 山西戲劇圖史, vol. 1 (Taiyuan: Shanxi renmin chubanshe, 2002), pp. 225-27.

[53] Idema and West, pp. 358-87.

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perhaps in the *bahe* section of the northern plays, where country bumpkins speak in their local dialects. Clearly, in the transplanted suites in *Huanmen*, the use of dialect is not comic, but meant to add to the versimilitude of the story being told. Nor should we overlook the possibility that the music and dialect are kept because the hero of the story is a Jurchen, not a Chinese—people who could not possibly speak a southern dialect. Whatever the reason, we should be aware of the simple fact that the northern tunes all rhyme with each other, and not with the other songs of the scene, so they were meant to be heard as units distinct from the other songs, marked as something "different."

Another area in which dialect studies can help us is in the resurrection of lost vocabulary. For instance, in the second act of *Huanmen*, when the household servant refuses to summon Wang Jinbang to Wanyan Shouma's study, the young student orders him to summon Hound, the major-domo, to fetch the girl. The clown role, costumed as Hound, enters and sings:

（生白）你不去時與我叫過狗兒都管過來。（末叫淨介）（淨上唱）

【七精令】

相公不在家里，

老漢心下歡喜。

看官不認是阿誰？

我是一個佗背烏龜。

（白）從小在府里，合家見我喜。相公常使喚，凡事知就里。如今年紀大，又來伏事你。若論我做皮條，眞個是無比。若是說不肯，一頓打出屎。（末）都管，舍人喚你。（淨介、去介、見介）（生白）你如今和我去勾闌內打喚王金榜來書院中與它說話。（淨）去不妨，只怕相公得知連累我。（生介）（淨）我有言語。（生介）（淨白）自家是老都管，喫飯便要滿。要我做皮條，酒肉要你管。舍人使喚我，請甚王金榜。相公若知道，打你娘個本。婦人剜了別，舍人割了卵。（末收介）（生）你且急去莫遲疑，我每等候在書幃。（淨）小姐若還不來後，你在床上弄察兒。（並下）

(young male speaks:) If you won't go, then find Doggie the major-domo and tell him to come here. (male acts out calling clown.) (clown enters and sings:)

Qijing ling

When there's no master in the house,

This old fart's as happy as can be.

Audience—do you know who I am?

I'm a hunchback, ravenblack tortoise!

(Speaks:)

I've lived here all my life,

And everyone is happy to see me.

The master is always sending me on a summons,

Because I know the inside and out of every single thing.

I may be on in years now,

But I still come to serve you.

If you evaluate my skill as a flesh peddlar,

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I am truly without peer.
If they say they won't come,
I beat the shit out of them with a single blow.

(male speaks:) The young master is calling you. (clown acts up. Acts out going. Acts out greeting.) (young male speaks:) Go to the theater and summon Wang Jinbang to my study so I can talk to her there. (clown speaks:) There's no problem with going. I'm just afraid I'll get into a mess if the master finds out. (young male acts out. clown:) I've got something to say. (young male acts out. clown:)

An old and seasoned major-domo am I,
Who wants his fill if he eats.
If you want me to be your flesh peddlar,
Then the wine and the meat are on you.
Young master, you want to send me
To ask some Wang Jingbang.
But if the master should find out,
He'll say, "Screw your mother's cunt!"
He'll scoop out that girl's vagina,
And cut off your balls!

(male puts an end to the skit.) (young male:)

You go on now and don't delay
We'll be waiting in my curtained study.

(clown:)

And if that girl still won't come along,
You can lie on your bed and play with your dong!
(Exit together.)

The rhymes of the first poem by the clown carry on the rhymes of the song, and except for the final character, *shi*, belong to the category of rhymes denoted as 齊 and 微 in the *Zhongyuan yinyun* (-i, -ei, ui)[54] (see left table, fig 4.) The second verse offers a more interesting rhyme pattern. If reconstructed in the putative rhyme of *guanhua*, it makes use of two close rhyme categories, alternating between a medial (眞文) and a back (桓歡) vowel (-ən, -iən, -uiən/-uɔn). There is one intrusive nazalized final that belongs to a third category (江陽). But if one reconstructs this poem in 20th century Wenzhou dialect, there is a perfect rhyme, except for the second line of the verse, which is often a line that can, but need not, rhyme.[55] Several of the words, however, have alternate pronunciations, and by resorting to these, we can actually solve some lexical problems in the text. For instance, the word *ben* 本 from the line, 打你娘個本, has occasioned some problems for commentators.

[54] See Ning Jifu 寧繼福, passim.

[55] Basing my information on the *Hanyu fangyin zihui* 漢語方音字匯, ed. by the Department of Chinese Language and Literature at Peking University and the Linguistics Language Research Office (Beijing: Beijing daxue chubanshe, 1982).

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Fig. 4 Rhymes of Clown's recited verse in scene 2 of *Playboy from a Noble House Opts for the Wrong Career*								
Clown's first recited poem, scene 2				Clown's second recited poem, scene 2				
Rhyme character	中原音韵	中原音韵韵部		Rhyme character	中原音韵	中原音韵韵部	溫州甲	溫州乙
里	li	齊微		管	kuən	眞文	kaŋ	kʏ
喜	xi	齊微		滿	muɔn	桓歡	mø	mø
里	li	齊微		管	kuən	眞文	kaŋ	kʏ
你	ni	齊微		榜	puaŋ	江陽	paŋ	puɔ
比	pi	齊微		本	uən	眞文	paŋ	pø
屎	ʂï	支思		卵	luɔn	桓歡	laŋ	lø

Qian Nanyang, reads the line, "The word *ben* here makes no sense; I believe it to be a mistake for *hun*. It means to crack a joke and mess affairs up" 『本』字義不可通，疑是『諢』字之誤。言他一個諢就把事情混過去了。『娘』字僅用以加重語氣.[56] Gu Xuejie 顧學頡, in his monumental work on the lexicon of drama, has rightly guessed that *ben* means genitalia, "In *Playboy from a Noble House Opts for the Wrong Career*. . .the character *ben* refers to the organ of reproduction (《宦門子弟錯立身》……『本』字指生殖器。), but elicites no collaborative proof, resolving the issue solely from this one incident.[57] But, in fact, *ben* is quite rarely used in this meaning and never, as far as I can tell, in northern texts. But it does represent a colloquial Wenzhou dialect word for "vagina" that is still in current use in some regions. The character has two pronunciations in Wenzhou; the first is an *yin*-rising pronunciation of *pang*, in which case it refers to the normal meanings of the character *ben*: base, root, beginning, etc. The second pronunciation is an *yin*-rising pronunciation of *pø* with a nazalized vowel, in which reading it refers to the vagina.[58] The character 個 in this sentence of course represents a genetive particle commonly found in southern dialects; the phrase can then be understood as a southern counterpart to the modern northern Mandarin curse, *ni niang di bi* 你娘的屄. The use of the character 本 to mean vagina is rarely found in written documents or in other modern dialects, but from its fundamental meaning as "base" we can see that such a meaning is easily extrapolated (cf. the English word, "bottom"). It should be pointed out that it does not mean penis as 'root," a feature of Western metaphorical structure (and the way in which Gu Xuecang understands it?), but rather means "bottom," "lower part," or "nether-

56 Qian Nanyang, p. 225.

57 Gu Xuejie, *Yuanqu shici* 元曲釋詞, vol. 1 (Beijing: Zhongguo shehui kexue chubănshe, 1983), p. 97.

58 Information provided by Zheng Zhang Shangfang from field work in Wenzhou dialect; see Zheng Zhang Shangfang 鄭張尚芳, "Wenzhou yinxi" 溫州音系, *Zhongguo yuwen* 中國語文 1(1964) : 28-60, 75.

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region." It functions like the well-attested Sino-Tibetan word *deŏk/teŏk*, represented by the characters 启、豚、屎、涿, and 屬, which refer specifically to the vulva and generally to the area of the thighs, buttocks, or genitalia.[59] This meaning is found at least as far back as the 3rd century, where it was used as a pun to make fun of Liu Bei.[60]

The case for *bie* 别 (GY:*biɛt/piɛt*) and *luan* 卵 (GY: *luan*) is far easier to resolve, if simply from their contrastive use in gender specific lines. *Bie* is unattested in other textual sources, but is a commonly used as a scribal loan for other characters (背、絆、憋、鼈).[61] Despite the lack of textual evidence, *bie*, or words with similar sounds (notably 鱉 [GY: *biăt/piɛt*] and 匹 [GY: *piĕt*]) that denote the female genitalia are a common feature of the lexicon of southern dialects. For example, in the *Li-xi ke* sub-dialect in Yingde District in Guangdong (英德縣．黎溪客) refer to female genitalia as *zhibie* 支别; and the local Cantonese dialects in Dawan District and Hanguang District refer to the same with 支鱉. The use of *bie* 别 in the *Li-xi-ke* dialect as a lexical replacement for 鱉 can be explained by the fact that upper register entering tones (*yin rusheng* 陰入聲) and lower register entering tones (*yang rusheng* 陽入聲) are interchangeable homophones. The distinction of voiced and unvoiced initials found in the *Guangyun*, where both words are listed under the *xie* 薛 rhyme, is not drawn in this dialect, allowing for the interchangeable use of the two characters.[62] These same principles of irregular sound change are found in the *Guangyun*, where the distinction between unvoiced and voiced is sometimes drawn to avoid the taboo use of certain characters. A similar process of pronunciation change occurs for the character 入, for which the reading of *ru* is an anomoly. As Li Rong has amply demonstrated, normal historical development should have led to a reading of *ri*; however, that pronunciation is a vulgarity meaning "to have sexual intercourse," one of the original uses of the word *ru*. The term occurs, along with its homophonic replacement 日, in both early vernacular texts (notably the *Shuihu zhuan* 水滸傳 and the *Jin Ping Mei* 金瓶梅) and in modern Beijing dialect. In the *Jin Ping Mei* the word is often written 㑩; Qing works associate this word with 肏 and one commentary notes that 日 and 肏 are pronounced the same. The modern reading of 肏 as *cao* is occasioned by its later adoption (as reflected in the *Hónglóu meng*) to represent the word 臊.[63]

The case with *luan* is much simpler. In Wenzhou dialect, like *ben*, it has two pronunciations, *laŋ* and *lɔ*. In the first case it refers to egg or ovum. In its other

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59 Mei Tsu-lin, "Sino-Tibetan 'year,' 'month,' 'foot,' and 'vulva'" 漢藏語的「歲」、「月」、「止」、「屬」等字, *Tsinghua Journal of Chinese Studies* 12.1(1979), pp. 117-32.

60 "Zhou Jun zhuan" 周群傳, *Shushu* 蜀書 12.1021 in vol. 4 *Xin jiaoben Sanguo zhi* 新校本三國志 (Zhonghua shuju ed.).

61 Gu Xuecang, p. 138.

62 Personal correspondence from Zhang Huiying, based on her field work.

63 See Li Rong 李榮, "Lun *ri/ru* zi de yin" 論入字的音, *Yuwen lunheng* 語文論衡 (Beijing: Shangwu yinshuguan, 1985), pp. 107-11, originally published in *Fangyan* 方言 4(1982), pp. 241-44.

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meaning, it refers to the male genitalia. In its second reading is still used in the region of Shanghai by itself or in its bound form *luanzi* 卵子 (*løtsi*) to mean the male genitalia and in the phrase *luanpao* 卵脬 (*løpæ*) to refer to the scrotum. As Zhang Huiying pointed out in her 1985 article, the reading of the word as *lø* is reserved *only* for the taboo reference to male genitalia; when the character is used to refer to the ovum,etc., in the modern language it has been replaced by the word lu 魯.[64] The taboo word occurs in many instances in the novels and short stories of the Ming and Qing.

Liao 窷 likewise represents another instance of a taboo word without a stable orthographic representation. In each of its written variants, however, it is commonly used to mean "penis." In Ming vernacular texts, it is commonly written 膫 or even 了. In Ma Zhiyuan's 馬致遠 *zaju*, *Yueyang lou* 岳陽樓 , the clown, who is portraying a wine vendor, recites the following upon his entrance:

> （淨扮酒保上詩云）俺家酒兒清，一貫買兩鉼，灌得肚兒脹，溺得了兒疼
> [Clown, dressed as wine server enters, and speaks inverse:]
> The wine of of our shop is fresh,
> Two jugs for a single string of cash;
> We'll fill you 'til your stomach bloats,
> And you'll pee until your pecker throbs.[65]

The term is also a frequently used as a curse in the *Jin Ping Mei*, for instance when Madam Yang curses Zhang Si, who wants to be part of the family business, "You old oily mouth, which prick of the Yang family screwed you into existence?" 你這老油嘴，是楊家那膫子 的？[66] That is, "Your not a member of the Yang family, since you weren't sired by a Yang." It appears in this and other instances that *liaozi* is a habitual and spontaneous curse levied against men. The word is still current in normal conversation, where it functions as a happy pun on its homophone 聊, "to chat, to shoot the breeze," as in the modern Beijing *xiehou yu* : *lao langye de jiba: shenlia*o 老郎爺的雞巴：神聊。 "Grandfather's penis"—"a sagely pecker/a desultory chat"

The question still remains about how dialect works in terms of creating distance and space in *Playboy from a Noble House*. In the first instance, the incorporation of the suites from northern drama obviously lends a certain credibility to a story about a northern foreigner and its use of the dialect, or argot, of the northern stage lends authenticity to the lives of characters on stage. But, at the same time, it also distances the southern audience by placing a very specialized vocabulary between them and the action on the stage. In this case, I would suggest that the distance helps exoticize something as completely familiar as the stage—not only is the language of the theater

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64 Zhang Huiying, "Irregular Sound Change and Taboo in Chinese," *Computational Analyses of Asian and African Languages* 24(1985), pp. 227-31.

65 Ma Zhiyuan, *Lü Dongbin sanzui Yueyang lou* 呂洞賓三醉岳陽樓 (Guming jia ed. in Maiwang guan chaoben gujin zaju) in vol. 2 *Guben xiqu congkan siji* 古本戲曲叢刊四集. Zang Maoxun 臧懋循 has changed 了 to 膫 in *Yuanqu xuan* 元曲選 (Beijing: Zhonghua shuju, 1979), p. 614.

66 *Jin Ping Mei cihua* 金瓶梅詞話 (Wanli ed.) 7.11b.

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different, but that difference is coupled with the portrayal of a non-Chinese attempting to enter the performance world. It must have been comforting to see a conqueror of the north throwing away his official career to pursue a life on the stage. *Huanmen zidi* obviously plays off the culturally-fashioned stereotypes of the Jurchen (and other northerners) as being completely given over to "song and dance" by showing how, by natural temperment, they privilege passion for acting (i.e., singing and dancing) over the more culturally (i.e., Chinese) directed study of the classics. This recurs in the other early play on theater, *Wind and Moon in the Courtyard of Purple Clouds* (風月紫雲庭).[67]

In contrast to this incorporative space, which tends to distance the audience through a weak form of linguistic alientation, the use of local southern dialect is reserved for humor and maledicta. In a theatrical tradition in which the arias of the plays are in a form of *koine*, plain speech or spoken language is a way to ground the text within any certain local space by diminishing the distance between stage and audience. There has been a long-held belief in theater criticism that the dialogue and spoken verses of drama were created ad-hoc by the clowns and comics of the stage. This is something that is impossible to deny or verify on the basis of text, which is capable only of recording one possible performance (either real or vitual). But the fact that these bawdy and irreverent passages are clearly in southern dialect in *Playboy* gives credence to this view—if this play were performed in another area, it is probable that such passages could easily be readapted into another local dialect. This localization creates a bond of intimacy between audience and stage and simultaneously creates a mentality of inner and outer. This is made specifically clear in this play when the clown makes his first entrance and sings:

Qijing ling
When there's no master in the house,
This old fart's as happy as can be.
Audience—do you know who I am?
I'm a hunchback, ravenblack tortoise!

By addressing the audience directly, and then changing into dialect, he has effectively shortened the distance between the spectators and himself, and he invites them into a world of maledicta and irreverence in which the outside world is bounded by the limits of comprehensibility of the language he chooses to use.

These shifting spaces, one moving outward to incorporate distant worlds of the exotic and the other collapsing inward into a small community tightly bound by language are both legitimized by an appeal to authenticity. In the world that expands beyond the community, the audience is invited, like the modern television audience of travel shows, to enjoy a performance of ethnography that bears the authentic markers of a distant place—dialect, jargon, and dress, all made accessible by the more familiar

[67] See Idema and West, pp. 236-78.

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context that surrounds the incorporated songs. The localized world relies on the authenticity of shared experience, shared culture, and shared language, where social rules and roles may be upset by play and humor between members of an "in-group."

These spaces are intimately related to performance but residue and artifacts of performance left in text, like archeological finds anywhere, provide only partial clues to what this social world and performance context must have been like. The *Playboy of a Noble House* has not been studied much because its short length and its patchwork text do not make it a good read. But in fact it is the incoherence of its textual form and its shifting use of dialect that may actually provide clues as to why it was popular on stage, even though the textual hints it provides of that popularity will remain ambiguous, both subtle and tenuous.

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Shifting Spaces: Local Dialect in *A Playboy from a Noble House Opts for the Wrong Career*

Stephen H. West

這篇論文主要是研討中國早期南戲中的地區性，表演藝術，以及空間性之整合與排擠狀況。由於典雅文學的風行，早期有關戲文與雜劇的評論，大都採取一般普遍性文化特徵—地域，來做爲戲曲的分類。十七世紀初王驥德表示，文體型式和表演藝術都被不同的地區以及來自這些不同地區的人的整體價值所牽制。王又指出，這些了解雜劇語言的廣泛普及地區實宜成爲提升中國文化世界化價值的理想工具。這是由於文人開始對雜劇加以重視，而且也受到了雜劇文本以及文人圈內雜劇的表演藝術在文化等級上逐漸提升的多重影響。然而，一個值得注意的現象是，當雜劇在與以官話爲主要賓白或劇曲整合時，大多數並沒有以方言作爲地方性的標記。元代早期的戲文—《宦門子弟錯立身》就是一個很好的例子。因爲這部來自江浙地區戲文的文本採用了某一已不再殘存雜劇的一部分套數，所以也就增加了其中的複雜性。藉由將大量北方戲劇的表演藝術與南方戲劇整合在一起，提供了一個渙然異奇而又充滿北方表演藝術方言術語的新天地，並且連結了女眞族男角「胡人」的天性。同時，這部戲劇橫梗著丑角用溫州方言所傳達的粗猥的語言。而這也就造使了一個只有地方性觀眾才能了解與感受的低層幽默的專屬空間。由此可知，地方方言特色的確可以成爲了解早期劇場表演藝術和戲劇文本的工具。

關鍵字：地方性　空間　王驥德　雜劇　戲文　《宦門子弟錯立身》　女真

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Stephen H. WEST

This essay examines the relationship between regionality, performance, and spaces of incorporation and exclusion in early Chinese southern drama. Following the practice of polite literature, early critical writing on *xiwen* and *zaju* use general cultural characteristics to classify drama by region. In the early 17th century, Wang Jide, pointed to the style of composition and performance as being generally reflective of values imposed by different landforms and by the human temperament these landforms created. He also pointed out that the widespread area in which the language of *zaju* (Northern drama) could be understood made it a far better vehicle for the universal values of Chinese culture, and therefore a universal form. This was reflective of the growth of literati interest in *zaju* and the gradual elevation of its texts and its private performance in the cultural scale. There was, paradoxically, little interest in dialect as a local marker when it was incorporated into plays that used a form of guanhua for most dialogue and for the arias. The early Yuan *xiwen, A Playboy for a Noble House Opts for the Wrong Career*, is an interesting example because it incorporates into its texts lengthy passages from a *zaju* text no longer extant. This complicates the picture because the performance area of the drama was definitely the Jiang Zhe region. By incorporating large sections of northern drama about performance practice into a southern play about the same, it offered a new and exotic world full of northern dialect terminology for acting, coupled with the "barbarian" nature of the Jurchen male lead. At the same time the same play couches the bawdy language of the clown role in Wenzhou dialect, creating an exclusive space for local audiences to appreciate low humor. This, in turn, suggests that dialect features may be a useful tool for understanding the performance, as much as the text, of early theater.

Keywords: regionality spaces Wang Jide *zaju* *xiwen* *A Playboy for a Noble House Opts for the Wrong Career* Jurchen

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