论文摘要

20世纪20年代，通俗文学杂志仍然继世纪之初再现繁荣局面，而在这众多的通俗文学杂志之中属《红玫瑰》最为畅销，最为长寿。《红玫瑰》创刊于1924年，至1932年停刊，曾经创下高达5万的销售记录，被誉为继《礼拜六》之后鸳鸯蝴蝶派的另一代表刊物。《红玫瑰》的成功与其有效迎合文学领域的内外因素进行改革有着密切的关系。这些内外因素包括读者、编者、作者、评论者、出版社、发行社、文学团体、市场竞争、舆论氛围等。值得注意的是，《红玫瑰》在进行改革的同时，也十分注重甚至愈加强调自己的短峭性、通俗性、滑稽性与趣味性。因为《红玫瑰》对自己办刊主旨的坚持，所以在与新文学杂志和同类杂志的同坛竞争中成功脱颖而出。《红玫瑰》入世的笔触又可谓重要的文化视角，让我们得以透视20世纪20年代的上海印刷文化、社会现象和市井生活，可见于两份《恋爱号》的个案分析。简言之，我们今天所看到的《红玫瑰》可谓是在“变”与“同”当中塑造而成的，具有“变中有同，同中有变”的面貌。
Abstract

The 1920s continue to be another period of vibrancy for popular literature magazines in Shanghai, following the success of the previous decade and the Red Rose (Hong Mei Gui) magazine emerged as the most popular and longest surviving magazine of its kind. It was established in 1924 and was said to be the next highly acclaimed representative of the Mandarin Ducks and Butterflies literature after the Saturday (Li Bai Liu) magazine. This paper will argue that the success of Red Rose magazine is closely related to its effectiveness in adjusting and reforming itself amidst the evolution of synergies in the literary field, which agents include readers, editors, writers, publishers, distributors, competitors, critics and literary associations. However, despite extensive changes, the magazine was determined in following through with its stated core values, namely pettiness, mundaneness, humorousness and delightfulness, which enables it to emerge as the champion in its competition with other popular literature and serious literature magazines. Besides shedding light on twentieth century print culture, the magazine also serves as an important cultural lens, providing us a glimpse into the everyday lives of the petty urbanities and the societal phenomenon of that time. This will be illustrated under the case study of two Love issues. In conclusion, the Red Rose magazine can be said to be shaped amidst changes and constancy.