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“Theatricality”的历史维度和当代用法^①

[美] 托马斯·波斯特威特 [加] 特蕾西·C. 戴维斯 著
吴冠达 王慧敏 译

内容摘要: 尽管“名不正言不顺”,但是我们拒绝为“剧场性”(theatricality)下定义,因为“剧场性”的辽阔疆域不为任何单一的定义、时代或实践所限。对“剧场性”进行阐释会伴随哪些问题?一方面,必须探究“剧场性”这一当代观念如何与之前的概念一脉相承。另一方面,既要探究“剧场”(theatre)一词的本义及其隐喻的涵义,也要分析最近两个世纪的观念和实践如何影响我们对“剧场性”的理解。我们反对在今天的批评话语中,不尊重历史和事实随意使用“剧场性”这一概念,同时也希冀以相互联系、系统的阐释代替对“剧场性”东拼西凑的解释。

关键词: 剧场性 剧场主义 元剧场 剧场符号学 操演性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0001-18

Title: The Historical Dimension and Contemporary Usage of Theatricality

Authors: Thomas Postlewait, Tracy C. Davis

Translators: WU Guanda WANG Huimin

Abstract: While it may seem necessary, our study refuses to supply a meaning for theatricality because the terrain of theatricality cannot be confined by any singular definition, period, or practice. This paper identifies the interpretive possibilities and critical problems that pertain to the idea of theatricality. On the one hand, it investigates how the contemporary idea of theatricality engages with earlier concepts. On the other hand, we examine the word theatre itself and its metaphoric connotations, as well as how ideas and practices of the last two centuries have shaped our understanding of theatricality. We object to the ahistorical and laissez-faire uses of the concept of theatricality in critical discourse today. We hope to offer interconnected and systematic explanations of the concept instead of a composite interpretation.

Key words: theatricality; theatricalism; metatheatre; theatre semiotics; performativity

^① 译者注: 本文是特蕾西·C·戴维斯(Tracy C. Davis)与托马斯·波斯特威特(Thomas Postlewait)主编的 *Theatricality* (剑桥大学出版社, 2003年)一书的导言(第1—39页)。因原文篇幅较长,译者在征得原作者和剑桥大学出版社同意后做了适当删节。

布莱希特与中国古典戏剧中的“剧场性”

颜海平 著 吴冠达 译

内容摘要: 中国古典戏剧(戏曲)的审美追求既不同于布莱希特诉诸理性的“间离效果”,也与因循理解中目标为由“移情”而“认同”的西方资产阶级戏剧相异。这一古老而常新的传统之宗旨是“以情动人”,又从不为一种自然化的再现表达费心机。她的艺术前提可称为是一种虚拟审美观:这种虚拟审美通过“虚拟表意”的组织方式和“非凡程式”的具体展现发生。观众在完全意识到其“虚拟性”的心智过程中,决定去相信其真;作为这一过程中的内在结构性部分,他们由参与戏曲展开的“感天动地”而更新其人间绵延的“情感之域”。笔者称此为“剧场性”。

关键词: 剧场性 虚拟性 布莱希特 窦娥冤 汤显祖 琵琶记

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2022)02-0019-18

Title: Brecht and “Theatricality” in Classical Chinese Theatre

Author: YAN Haiping

Translator: WU Guanda

Abstract: The aesthetic aim of classical Chinese theatre (Xiqu) not only distinguishes itself from the Brechtian effect of alienation but also defines itself against the principle of “empathy” as it is normally understood in Western bourgeois theatre. The aim of Chinese performance is to “move people” with and into “deep feelings”. Chinese Xiqu never strives for naturalized representation. It is premised upon an aesthetic notion that might be translated into English as “suppositionality”: it actualizes itself through acting that is suppositional in the process of expressing signification and extraordinarily stylized in its specific executions. Fully cognizant of its aesthetic conventions, the audience reaches consensus about the truthfulness of the theatrical situation and actively participates in a “sphere of feelings” whose energies “move heaven and earth”, which is called theatricality.

Key words: theatricality; suppositionality; Brecht; *The Injustice Done to You*; Tang Xianzu; *The Lute*

俄罗斯戏剧的新趋势

陈世雄

内容摘要: 苏联解体后,俄罗斯意识形态发生了巨大的变化,并在戏剧艺术领域表现出来。1917年革命前的俄罗斯经典作品为了适应当代观念而被改编和“重铸”,苏联时代剧目绝大多数遭到排斥,理论界对西方戏剧思潮的影响产生不同看法,对国内的戏剧新流派、新剧目持不同评价。剧坛生态的改变引起俄罗斯高层的关注,政府采取了有力措施。近几年来,俄罗斯戏剧理论界深入思考“我们来自哪里,我们将到哪里去”的根本问题,扭转历史虚无主义倾向,回顾俄罗斯戏剧的历史,探讨苏联时代剧作传统在后苏联时代戏剧中的折射、继承和延续,对否定文本在戏剧中占主导作用的论调有所批判,剧坛前景比较乐观。

关键词: 俄罗斯 后苏联时代 戏剧 新趋势 传统

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0037-11

Title: New Trends in Russian Theatre

Author: CHEN Shixiong

Abstract: After the disintegration of the Soviet Union, great changes have taken place in Russian ideology, which has been shown in theatre arts. The Russian classics created before the revolution in 1917 are adapted and “recast” so as to follow contemporary concepts. Most of the plays in the Soviet era are rejected. The theoretical circles have different views not only on the influence of Western theatre trends but also on the evaluations of domestic new theatre trends and plays. The changes in theatre ecology have attracted the attention of the Russian authority and effective measures have been taken. In recent years, Russian drama theorists have been deeply thinking over the fundamental problem of “where were we from and where are we going”, trying to reverse the tendency of historical nihilism, reviewing the history of Russian theatre, and discussing the reflection, inheritance and continuation of the Soviet theatre tradition in the post-Soviet era. They criticize the argument that denies the leading role of the text in theatre, and hold a relatively optimistic view to the future of Russian theatre.

Key words: Russia; post-Soviet era; theatre; new trends; tradition

西方左翼戏剧的介入实践与美学创造

李时学

内容摘要: 西方左翼戏剧美学在剧本、舞台空间、演出形式和观演关系等方面的创造和革新,除了受马克思主义社会介入观念的影响外,真正动因是工人运动的实际需要、左翼戏剧本身突出的意识形态本性以及现代戏剧观念和美学思潮的激荡,其直接的动力机制在于由强烈的政治诉求引发的主体介入和参与。主要受现实政治和意识形态诉求推动的左翼戏剧改变了传统的戏剧惯例,跟戏剧艺术的先锋派一道创造了极具影响力的新的戏剧美学。

关键词: 西方左翼戏剧 介入实践 参与 美学创造

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0048-11

Title: The Social Intervention and Aesthetic Creation of Western Left-wing Theatre

Author: LI Shixue

Abstract: In addition to the influence of the Marxist concept of social intervention, the creation and innovation of Western left-wing theatre aesthetics, which are shown in scripts, stage space, performing forms and spectator-performance relations, are strongly impelled by the practical needs of the labor movement, its salient ideological nature, and the prevalent modern theatrical ideas and aesthetic thoughts. Directly driven by the subjective intervention and participation caused by strong political demands, and promoted by political condition and ideology, the Western left-wing theatre has changed the traditional theatrical practice and, together with the theatrical avant-garde, created a kind of influential, new theatrical aesthetics.

Key words: Western left-wing theatre; social intervention; participation; aesthetic creation

论皮斯卡托的叙事戏剧创作

常佩婷

内容摘要: 皮斯卡托是德国戏剧史上叙事戏剧的先驱。他主张以整体性时空观构建作品的文本结构。叙事戏剧的文本结构特征是连接相对独立的多个事件和场景的快速转化,与之相对应的舞台呈现手法也进行了创新性的变革。皮斯卡托倡导的舞台蒙太奇手法主要体现在两个方面:多种艺术形式的拼贴与组接、共时性舞台的创建。皮斯卡托叙事戏剧的文本结构和舞台表现方式力图从整体上呈现时代及社会发展状况,引导观众以批判性的眼光思考社会现状,对布莱希特等戏剧工作者产生了重要影响。

关键词: 皮斯卡托 叙事戏剧 舞台蒙太奇 共时性舞台 舞台投影

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0059-11

Title: The Epic Theatre Creation of Erwin Piscator

Author: CHANG Peiting

Abstract: As a pioneer of epic theatre in the history of German theatre, Piscator advocated to construct the theatre text with the holistic view of time and space. The text structure of epic theatre is characterized by the connection of relatively independent events and the rapid transformation of scenes. The corresponding stage presentation methods have also been changed innovatively. The stage montage advocated by Piscator is mainly represented in two aspects: the collage and combination of various art forms and the innovative simultaneous stage. The text structure and stage expression of Piscator's epic theatre try to present the situation of the times and social development as a whole, and guide the audience to think critically about the current social situation, which has cast great influence to Brecht and other theatre professionals.

Key words: Piscator; epic theatre; stage montage; simultaneous stage; stage projection

① Michael Schwaiger(Hg.), *Bertolt Brecht und Erwin Piscator: Experimentelles Theater im Berlin der Zwanzigerjahr*(Wien: Verlag Cchristian Brandstät, 2004),16.

身体的舞台呈现与戏剧共情

——论玛格丽特·埃德森剧作《灵智》

李 晶

内容摘要:美国当代剧作家玛格丽特·埃德森在普利策获奖剧作《灵智》中关注受癌症折磨的身体。主人公薇薇安是研究玄学诗歌的教授,在她看来,身体是从属于灵魂的次级物。然而,癌症的出现打破了这种二元对立。临床医学中人文社会科学与自然科学的冲突以及人文感性与工具理性的冲突都在薇薇安的病体中得到具化。摆脱肉体束缚与禁锢后,薇薇安最终超越了身体与灵魂的对立,回归到人性的温暖之中。埃德森通过患者的身体叙事,唤醒观众的同理心,实现了戏剧共情。

关键词: 玛格丽特·埃德森 灵智 身体 共情

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0070-09

Title: The Staging of Body and Theatrical Empathy: On Margaret Edson's *W; t*

Author: LI Jing

Abstract: American contemporary playwright Margaret Edson focuses on a body ravaged by cancer in her Pulitzer Prize play *W; t*. As a professor of literature oriented in the study of Metaphysical Poetry, the female protagonist Vivian regards the body as secondary to the soul. When a malignant tumor befalls and breaks the binary opposition between body and soul, the contradictions between social science and natural science, and between humanist sensibility and technological rationality in clinical medicine are materialized in Vivian's sick body. When she is finally free from the confinement of the body, Vivian transcends the opposition between body and soul and returns to the warmth of humanity. Through the body narrative of a patient, Edson arouses empathy in the audience and realizes the empathic mechanism of theatre.

Key words: Margaret Edson; *W; t*; body; empathy

郑振铎与百年中国戏剧

陈福康

内容摘要: 郑振铎为百年中国戏剧事业做出了重大的甚至他人无可替代的贡献,但有些方面却几乎被当代研究者忽视甚至遗忘。郑振铎是五四时期新戏剧运动的先驱者,他的戏剧活动从一开始就目的明确,全方位进行,显示出开创性和指导性的显著特点。他把戏剧运动称为“光明运动”,是他一辈子坚持的初心和使命。“五四”后他仍然积极参与了大量的、多方面的戏剧活动,而且一以贯之地与其爱国的、进步的社会活动紧密结合。他与20世纪中国一大批最著名的戏剧家及戏剧研究者、外国戏剧翻译者都是好友,或给过他们巨大帮助。他一生对中国古典戏剧作了深入研究和精心保护。1949年以后他积极参与领导了戏曲改革,发表过重要意见,倾注了很大的心血。

关键词: 郑振铎 中国戏剧 百年

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0079-15

Title: Zheng Zhenduo and the Chinese Theatre in a Hundred Years

Author: CHEN Fukang

Abstract: The theatre reform starting from the May 4th Movement has gone through a long time of over one hundred years, but Zheng Zhenduo's important contribution to and irreplaceability in the reform has been nearly ignored or even forgotten among contemporary researchers. Being a pioneer of the New Theatre movement during the May 4th period, Zheng had a very clear purpose in his theatre activities from the very beginning and carried them out in an all-round way, which showed his creativity and guidance. He called the theatre movement as “the light movement”, which he took as his life-long aspiration and mission. After the May 4th movement, he participated in a variety of theatre activities, which were closely combined with his patriotic and progressive social activities. He made friends with and gave help to a large number of the best-known Chinese theatre professionals, researchers and translators in the 20th century. Throughout his life, he made in-depth research on and provide careful protection for ancient Chinese theatre. After 1949, he took a leading role and actively participated in the reform of Xiqu, in which he expressed important opinions and made great efforts.

Key words: Zheng Zhenduo; Chinese theatre; a hundred years

戏曲改编域外故事的成功探索

——越剧《春香传》的创演经验

朱恒夫

内容摘要: 越剧《春香传》是上海越剧院根据朝鲜同名故事改编而成的剧目。自1954年公演后,受到了观众热烈欢迎,越剧的许多剧团及京剧、黄梅戏、评剧等十多个剧种纷纷搬演。六十多年来,越剧《春香传》演出不断,其唱段“爱歌”“别歌”等至今仍为长三角地区广大的普通百姓喜闻乐唱。越剧《春香传》成功创演的经验,约有四点,即:原故事与中国传统文化相通;原故事具有越文化精神,适合用越剧来表现;反对门第观念、追求平等和敢于与封建势力作斗争的剧旨,迎合了时代的要求;融汇中朝戏剧艺术,既保持了中国戏曲的美学质地,又具有异域的特色。它还能给我们这样的启发:一个民族要使自己的文化在异域扎根,最好的方式是让代表自己优秀文化的文艺作品与他民族文化相融合,以他民族的文艺形式来表现,而要做到这一点,需要主动、热情地向输入者提供帮助。

关键词: 越剧 春香传 域外故事改编 成功经验启发

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0094-11

Title: A Successful Adaptation of the Foreign Story in the Form of Xiqu: A Case Study of Producing and Staging of Yueju *Chunxiang*

Author: ZHU Hengfu

Abstract: Adapted from the story of the same name in North Korea by Shanghai Yueju Company, Yueju *Chunxiang* has been very popular among the audience since its first staging in 1954. Many other Yueju companies, as well as more than a dozen other types of Xiqu, such as Jingju, Huangmeixi and Pingju, have staged their adaptations of this opera one after another. In the past six decades, it has been staged again and again, its episodes like “love song” and “farewell song” being loved and hummed by people in the Yangtze River Delta. The success of its producing and staging can be attributed to the following four points: an original foreign story which is closely related to traditional Chinese culture; the culture of Yue embodied in the original story, which can be well expressed by Yueju; the theses of opposing the bias on family status, pursuing equality and fighting bravely against feudal forces, which meet the needs of the times; a combination of Chinese and Korean theatre arts, showing both the aesthetics of Chinese Xiqu and alien qualities. It also inspires us that the best way for a nation to help its culture take root in foreign countries is to

integrate its representative literary and artistic works with the cultures of other nations and display them in the form of other nations' literary and artistic forms. In doing so, it would be necessary to take initiative and help the foreign adaptors with enthusiasm.

Key words: Shaoxing Opera; *Chunxiang*; adaptation of foreign stories; inspiration from the successful experience

昆剧传习所之功首先属于谁

——论民国知识阶层对昆曲文化保存的主动性追求

邹 青

内容摘要: 在“演员为中心”的昆曲史研究视角下,昆剧传习所的文化遗产之功主要归于“传”字辈艺人。然而揆诸史实,就会发现并理解“传”字辈艺人的“被动性”,并关注到更具“主动性”的民国知识阶层:他们对昆曲文化价值加以独立判断,视昆曲传承为社会责任,进而将这种文化自觉意识转化为人才培养过程中的文化主导思维;他们作为“清醒的理想主义者”,在彼时文化保存与艺人生存的矛盾中反复权衡、尽力周全,以持续、具体、全面的扶持行动竭力延续“传”字辈艺人的艺术生命。因此,昆剧传习所文化遗产之功应首先属于更具主动性的知识阶层。这也启示我们:只有破除演员为中心的惯性思维,才能更加客观地审视百年昆曲史;只有秉持文化思维在昆曲传承工作中的主导性地位,才能更好地保护这一文化遗产。

关键词: 民国昆曲教育 知识阶层 主动性追求 昆剧传习所

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0105-16

Title: Who is the Greatest Contributor to Kunju Learning Institute: On the Intellectuals' Initiative in Pursuit of the Preservation of Kunqu Culture during the Republican Period

Author: ZOU Qing

Abstract: In the “actor-centered” research on the history of Kunqu, the artists of “Chuan” generation are generally taken as the main contributors to cultural inheritance of Kunqu. But if we take a look at the historical facts, we will find and understand the “passivity” of these artists and notice the more “active” intellectual class during the Republican period. They made an independent judgment on the cultural value of Kunqu, took the inheritance of Kunqu as their social responsibility, and then turned this cultural consciousness into a recognition of the leading role of culture in artist cultivation. As “sober idealists”, they repeatedly weighed and tried to strike a balance between culture preservation and the artists' livelihood at that time, trying their best to prolong the artistic life of the “Chuan” generation with support that was sustained, specific and comprehensive. Therefore, the greatest contributor to cultural inheritance of Kunju Learning Institute, was the more active intellectual class. We are also inspired that only when we break away from the actor-centered convention can the history of Kunqu in the past hundred years be more

objectively examined, and that only when we put the cultural consciousness at the center of Kunqu inheritance can this cultural heritage be better protected.

Key words: the Kunqu education in the period of Republic of China; intellectual class; initiative pursuit; Kunju Learning Institute

晚清民国江南曲社曲家与 昆剧传习所关系考论

裴雪莱

内容摘要: 晚清民国时期江南曲社曲家与昆剧传习所共同构筑江南昆曲生态共同体,呈现互生共荣之势。江南曲社曲家对传习所的生存发展倾注心力,他们通过技艺传授、策划宣传、参与串演、心灵呵护和文化理论提升等诸多方面,对传习所发挥巨大作用。而传习所师生的共同努力和学员的迅速成长又对江南曲社曲家产生反向作用,最终促进江南昆曲生态共同体双向互动的内循环,助推古典昆剧的近现代转型。

关键词: 晚清民国 江南 曲社曲家 昆剧传习所 关系考论

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0121-10

Title: On the Relationship between the Artists of the Kunqu Troupes in the Area South of the Yangtze River and Kunju Learning Institute in the Late Qing Dynasty and the Republican Period

Author: PEI Xuelai

Abstract: The state of being of Kunqu in the late Qing Dynasty and the Republican Period was shown by the artists of the Kunqu troupes in the area south of the Yangtze River and the Kunju Learning Institute, who made joint efforts and worked for the prosperity of Kunqu. The artists of the Kunqu troupes devoted themselves to the survival and development of the Learning Institute, playing a great role in the inheritance and learning of Kunqu by imparting artistic skills, designing and promoting, participating in performances, caring for the soul and enhancing cultural understanding. The efforts of both the teachers and the students as well as the rapid development of the students in the Learning Institute reacted to the artists of the Kunqu troupes. Ultimately they formed a mutually reinforcing relationship, which promoted the modern transformation of the classical Kunqu.

Key words: the late Qing Dynasty and the Republican period; the area south of the Yangtze River; artists of the Kunqu troupes; Kunju Learning Institute; investigation of relationship

迎接新趋势

——数字化时代的整体设计

伊天夫

内容摘要: 数字化技术是时代的浪潮,它能重建想象的心灵世界。它能拓展“所见即所得”的疆域,创造艺术的新未来。在整体设计中,数字化技术有自身独特的语境逻辑,底层逻辑体现为预演未来演出图景,顶层逻辑则表现为直观“可见的思想”。数字化时代整体设计将创造超凡的艺术世界,并给我们带来从未有过的审美震撼。探讨数字化时代的整体设计,其目的在于:以数字化观念和方法引领舞台艺术创作,推动整体设计以更多元的方式迭代发展。

关键词: 数字化 整体设计 镜像 预演

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0131-13

Title: Meeting the New Trend: Holistic Design in the Digital Age

Author: YI Tianfu

Abstract: Digital technology is the tide of the times, which can reconstruct the imaginary spiritual world. It can expand the territory of “what you see is what you get” and make a different future for art. In holistic design, digital technology has its unique contextual logics. The basic logic is to preview the future performance, while the top one is to directly see the “visible thought”. The holistic design in the digital age will create an extraordinary artistic world and bring us an unprecedented aesthetic tremor. The purpose of discussing the holistic design in the digital age is to guide the stage art creation with digital concepts and methods, and to promote the iterative development of holistic design in multiple ways.

Key words: digitization; holistic design; mirror; preview

① [美] 尼古拉·尼葛洛庞帝:《数字化生存》,胡泳、范海燕译,北京:电子工业出版社,2017年,第5页。

创造“运动中的视觉”

——罗伯特·勒帕吉导演的舞台空间探索

胡 佐

内容摘要: 罗伯特·勒帕吉导演自由地穿梭于戏剧、电影和新媒体等多个领域,掌握不同艺术门类各自的优势。他调动了电影的观看方式,将“运动”作为处理舞台时空最为关键的要素,在戏剧中孕育了一种新的“空间-时间”理念。他通过建构多重的观看视角、驾驭活动的“表演机器”、营造虚幻的影像奇观,从而加强了舞台空间的运动,拓展了四维空间的戏剧表现力,创造了独特的“运动中的视觉”。

关键词: 运动 舞台空间 观看视角 表演机器 影像奇观

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0144-13

Title: Creating “Vision in Motion”: Director Robert Lepage’s Exploration of Stage Space

Author: HU Zuo

Abstract: Director Robert Lepage shuttles freely in various fields such as theatre, film and new media, and knows the respective advantages of different artistic genres. Making use of the way of movie watching, he takes “motion” as the crucial element of stage space, breeding a new concept of space-time in theatre, which helps his works “develop a new spatial relationship so that they can intuitively explain and fully meet the special needs of motion vision in the present age.” By constructing multiple viewing angles, controlling the mobile “performance machine” and manipulating the illusory image spectacles, the motion of stage space is strengthened, the theatrical expressiveness is expanded to a four-dimensional space, and his unique “vision in motion” is developed. It is widely recognized that he has developed a new artistic form.

Key words: motion; stage space; viewing angle; performance machine; image spectacle

媒介视域下的剧场转向与呈现

季仲夏

内容摘要: 电影媒介引发了剧场的影像转向,与身体知觉紧密关联的现场性作为媒介时代的剧场最具有争议的话题之一,在很大程度上已经被媒介所改变。数字技术引发了剧场的数字化转向,以身体和空间为核心的剧场艺术与数字媒介之间的关系构成了当代剧场最值得探索的趋势之一。从电影到虚拟现实的媒介发展过程也是剧场从内化媒介走向自身媒介化的过程。20世纪至今,舞台设计在数字交互投影等技术的推动下呈现出全新的媒介景观与数字景观。

关键词: 媒介 剧场 现场性 数字技术 虚拟现实 舞台设计

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)02-0157-13

Title: The Turn of Theater and its Presentation from the Perspective of Media

Author: Ji Zhongxia

Abstract: Film media has triggered the image turn of theater. Being one of the most controversial topics in theater in the media age, the liveness, which is closely related to body perception, has been largely changed by the media. Digital technology has brought about the digital turn of theater. The relationship between digital media and theater art focusing on body and space becomes one of the trends of contemporary theater which is very much worthy of exploring. The media development from film to virtual reality is also the process of theater developing from internalized media to self media. Since the 20th century, stage design has shown a brand-new media view and digital view under the impetus of techniques like digital interactive projection.

Key words: medium; theatre; liveness; digital technology; virtual reality; stage design

① 本雅明作品的英译者(Harry Zohn)在翻译《机械复制时代的艺术作品》时,将“本真性”译为“在场”,这一术语也在英文文献中被沿用下来。“现场性”与“在场”的关系在下文有讨论。

“场域”下的民国戏校

——读李如茹《理想、视野、规范：戏曲教育的实验——北平市私立中国高级戏曲职业学校（中华戏校）（1930—1940）》

翁思再 林康伟

内容摘要：李如茹所著《理想、视野、规范：戏曲教育的实验——北平市私立中国高级戏曲职业学校（中华戏校）（1930—1940）》一书，既是一部深入堂奥的研究论著，也是一部扎实的资料集成。该论著以45万字纸质书兼200余万字光盘内容的硕大体量，填补了民国教育史和文化史上的一项空白。作者借助法国思想家布迪厄社会文化学的研究方法，从“场域”“生存心态”和“资本”入手，基本厘清了科班教育系统之由来，考察了戏校体制与科班之间的不同。作者秉持客观公正原则记叙李石曾的开创性贡献，给予这位民国元老以应有之文化地位。在理论阐述的同时，作者穿插了不少有趣的逸闻，提升了该书的可读性。

关键词：中华戏校 “德和金玉永” 布迪厄 场域 李石曾

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)02-0170-07

Title: The Xiqu School in the “Field” during the Republican Period: A Review of *Dream, Vision and Norm: The Experiment on Xiqu Education: The Chinese Advanced Xiqu Vocational School in Peking (Chinese Xiqu School) (1930-1940)* by Li Ruru

Author: WENG Sizai, LIN Kangwei

Abstract: Li Ruru's book *Dream, Vision and Norm: The Experiment on Xiqu Education: The Chinese Advanced Xiqu Vocational School in Peking (Chinese Xiqu School) (1930-1940)* is not only a profound work of research but also a solid collection of data, which fills a gap in the educational and cultural history of the Republican period in China with a book of as many as 450,000 words and a disc containing more than 2 million words. With the help of the research method of Bourdieu's socioculturology and from the perspectives of “field”, “survival mentality” and “capital”, Li basically clarifies the origin of the professional education system and examines the differences between Xiqu school system and professional classes. Adhering to the principle of objectivity and justice, the author narrates Li Shiceng's pioneering contribution, and gives the grand man of the Republican period his due cultural status. While expounding the theory, Li intersperses many interesting anecdotes here and there, which improves the readability of the book.

Key words: Chinese Xiqu School; “De-He-Jin-Yu-Yong”; Bourdieu; Field; Li Shiceng

从尝试到范式：编年体戏曲史著刍议

——兼评程华平《明清传奇杂剧编年史》

刘召明 徐钰雯

内容摘要：20世纪90年代中期以来，以编年的形式演述中国戏曲史的发展历程，客观展示戏曲发展的实际情形，逐渐成为戏曲史书写的一种新范式。这种戏曲史研究范式在观念、方法、内容、价值、体例等方面展示了一种全新的学术理念：既立足大戏剧的观念，又以庞大的文献作为研究工作的支撑。编年体戏曲史著不仅体例与章节体迥然不同，而且内容客观丰富，兼具史料性与工具性。其中程华平《明清传奇杂剧编年史》作为迄今体系最宏大、内容最丰富的编年体戏曲史著，堪称此类述史范式的最新标志性成果。

关键词：戏曲史 编年体 范式 明清传奇杂剧编年史

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)02-0177-06

Title: From Attempt to Paradigm: On Chronicle of Xiqu and Cheng Huaping's *Chronicle of Chuanqi and Zaju in the Ming and Qing Dynasties*

Author: LIU Zhaoming, XU Yuwen

Abstract: Since the mid-1990s, it has gradually become a new paradigm for the writing of Chinese Xiqu history to narrate the development of Xiqu in the form of chronology and objectively show the actual situation of its development. This paradigm of Xiqu history research shows a brand-new academic idea in concept, method, content, value and style, which is based on the concept of grand theatre and supported by huge amount of literature. The chronicle of Xiqu is not only quite different from the chapter-style, but also objective and rich in content, which makes it both historical and instrumental. Cheng Huaping's *Chronicle of Chuanqi and Zaju in the Ming and Qing Dynasties* is the most ambitious and the richest among the chronicles of Xiqu, which is taken as the latest landmark achievement of this kind of historical paradigm.

Key words: Xiqu history; chronicle; paradigm; *Chronicle of Chuanqi and Zaju in the Ming and Qing Dynasties*