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沉浸性：表演在后现代语境的 另一种探讨

沈嘉熠

内容摘要：伴随着戏剧范式从文本到事件的转向，表演从以叙事为核心中跳脱出来，游走于戏剧与生活的边界，生发出观众与演员互为主体的沉浸性。这是一种过程的表演，是由观众与演员共同完成的、幻与戏的结合。沉浸性表演中观众的身体感知引发深刻的体验，使他们成为主体而参与，但戏剧时空又给观众提供弥散的场景，使他们迷失其中。在身体感知与弥散幻境之间，观众与场景(包含演员)产生“看”与“被看”的关系，身体的核心与场景的松散因“凝视”而共生，沉浸由此发生。

关键词：沉浸性 身体感知 戏剧事件 凝视

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)05-0001-9

Title: Immersion: An Alternative Discussion of Performance in the Postmodern Context

Author: SHEN Jiayi

Abstract: Along with the shift of the theatrical paradigm from text to event, performance breaks away from narrative, which was once taken as the core, and traverses the boundary between theatre and life, giving rise to the immersion of audience and actors as mutual subjects to each other. This is a kind of process performance, a combination of illusion and theatre completed by audience and actors. In immersive performances, the audience's perception triggers deep feelings, leading them to participate as the subjects, but theatrical time and space provide them with scattered scenes, in which they feel lost. With perception and illusion, the relationship between the audience and the scenes (including actors) is "seeing" and "being seen", and thus immersion occurs through the symbiosis of the body core and the loose scenes as a result of "gazing".

Key words: immersion; perception; theatre event; gaze

观演行动矫形术：沉浸式剧场 观演权利差异化现象研究

王嘉嘉

内容摘要：在沉浸式剧场“观演行动矫形术”的操控下，沉浸式戏剧创作者赋予观众的差异化观演权利与观众观演行动本体论意义上的“否定性”形成既相互对峙又彼此依附的辩证关系。沉浸式剧场观众在接受差异化观演权利机制的同时，也在应允相应的权利让渡，在否定创作者设立的选择边界时，也在改写创作者植入的干预边界。沉浸式剧场“观演行动矫形术”始终处于不断自我调试的弹性生长空间。沉浸式剧场观众差异化观演行动背后的主体建构力既是沉浸式剧场价值的独特生产方式，亦是其生产价值本身。

关键词：沉浸式剧场；演出技术工程；观演权利差异化；观演行动矫形术

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)05-0010-12

Title: Orthopedics of Audience Action: A Research on the Differentiation of Audience Rights in Immersive Theatre

Author: WANG Jiajia

Abstract: Under the control of orthopedics of audience action in immersive theatre, the differentiated audience rights given by the immersive theatre creators and the “negation” of audience action in the ontological sense have formed dialectical relations of confrontation and attachment. While accepting the differentiated audience rights, the audience of immersive theatre allow that some of their rights concerned be transferred; while resisting the choice boundaries set by the creators, they rewrite the intervention means implanted by them. There exists an elastic space of growth for continuous adjustment of the “orthopedics” in immersive theatre. The subject construction ability of the differentiated audience action in immersive theatre comes from not only the unique production mode of immersive theatre, but also its own production value.

Key words: immersive theatre; performance technology engineering; differentiation of audience rights; orthopedics of audience action

具身感的临界与断裂

——“观演性”视域下戏剧演出与电子游戏 “表演性”的比较研究

高 洋

内容摘要:“表演性”不仅是传统戏剧演出的本质属性,而且也是作为“赛博戏剧”的电子游戏在“演出”实践中重要的本体论问题。“表演性”的生成与展开在现象学层面上受到“观演性”以及与之相关的具身感的建构与接受机制的深刻制约。如果说传统戏剧中基于“观演分离”的“扮演”带来了“具身”与“非具身”之间的临界转换,那么电子游戏中以“观演融合”为基础的“操演(作)”则切断了“具身”与“非具身”的联结。相较于电子游戏的“表演性”造成的无“思”状态,传统戏剧演出的“表演性”在主体间触发的“思”与“思”的融合所具有的社会变革潜力在数字时代仍然应该得到我们的珍视。

关键词:表演性;观演性;具身;电子游戏;赛博戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0022-10

Title: Liminality and Fracture of the Sense of Embodiment: A Comparative Study of the “Performativity” of Theatre Performance and Computer Games from a Perspective of Spectatorship

Author: GAO Yang

Abstract: “Performativity” is not only an essential quality of traditional theatre performance, but also an important ontological issue within the “performance” practice of computer games as a kind of “cyber-theatre”. The emergence and unfolding of “performativity” are greatly regulated at the phenomenological level by the state of spectatorship and its associated mechanism for the construction and reception of the sense of embodiment. While the “impersonation” in traditional theatre performance, which is based on the “division of performing and spectating”, brings about a liminal transformation of “embodiment” and “disembodiment”, the “operation” in computer games, which is based on the “integration of performing and spectating”, cuts off the link between “embodiment” and “disembodiment”. Compared to the condition of “no mind” caused by the “performativity” of computer games, the fusion of minds among different subjects triggered by the “performativity” of traditional theatre performance has the potential for social reform, which should still be cherished in the digital age.

Key words: performativity; spectatorship; embodiment; computer games; cyber-theatre

当代欧美戏剧与表演研究的 非人类表演理论建构

陈 畅

内容摘要:当代欧美戏剧与表演研究存在一个突出趋势,即认为非人类在剧场内虽不是严格意义上的“演员”,却是可以表演的,不论是动物、机器、数字媒介等可以自发行动的非人类,还是自然物质、植物、物件等相对静态的非人类,都拥有表演的能力。当代欧美戏剧与表演理论关注非人类表演的机制与影响,“表演”概念的内涵因非人类经历了充实与变化。同时,仅仅关注非人类表演的机制是不够的,人类与非人类的联结共生是当今全球生态不可避免的问题,也是戏剧与表演研究必须重视的话题,因此需要进一步探讨非人类与人类合作表演的可能模式,以及非人类表演对人类观众产生的作用与意义。

关键词:非人类;表演;动物;物;机器;数字技术

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2022)05-0032-18

Title: Theoretical Construction of Nonhuman Performances in Contemporary European and American Studies of Theatre and Performance

Author: CHEN Chang

Abstract: In contemporary European and American studies of theatre and performance, there exists a distinct trend of thought that considers nonhumans, which are not real “actors” in theatre, to be agents capable of theatrical performances. These nonhumans include animals, machines and digital media that can act spontaneously, and also natural substances, plants and objects that are relatively static. Contemporary European and American theatre and performance attach importance to the mechanism and influence of nonhuman performance that have enriched and transformed the connotation of “performance”. Moreover, it is not enough to simply focus on the mechanism of nonhuman performance; the symbiosis between human and nonhuman is an unavoidable issue in today’s global ecology, and hence a topic that must be emphasized in the studies of theatre and performance. Therefore, it is necessary to further explore the potential collaboration of performance between human and nonhuman as well as the effect and significance of non-human performance on human audiences.

Key words: nonhuman; performance; animal; object; machine; digital technology

后戏剧剧场中的《哈姆雷特》

陈 恬

内容摘要: 后戏剧剧场取消了文本在剧场权力结构中的统领地位,但并不排斥文本本身。当戏剧剧场的经典文本进入后戏剧剧场,它就不再呈现为一个封闭的戏剧性世界,而是为自我反思性的符号使用敞开了空间。罗伯特·威尔逊的《哈姆雷特:一场独白》、波兰山羊之歌剧团的《哈姆雷特评论》、丹麦共和剧团与英国老虎百合乐队合作的《老虎百合演出〈哈姆雷特〉》、爱尔兰盼盼剧团的《排练,扮演丹麦人》、英国强制娱乐剧团的《全集:桌上莎士比亚》等案例显示,后戏剧剧场在打破戏剧性框架之后,强调了莎士比亚文本中的独白和声音,彰显了演出的现场性和作为事件的意义,这些都是在戏剧剧场中曾经被遮蔽的维度。

关键词: 哈姆雷特 后戏剧剧场 独白 声音 现场性

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2022)05-0050-11

Title: *Hamlet* in Post-dramatic Theatre

Author: CHEN Tian

Abstract: Post-dramatic theatre removes the overarching position of text in the power structure of theatre, but it does not exclude the text itself. When a classic text of dramatic theatre enters post-dramatic theatre, it does not present itself as a closed dramatic world any longer, but opens up space for self-reflexive signification. Cases such as Robert Wilson's *Hamlet: A Monologue*, the Polish company Songs of the Goat's *Hamlet — A Commentary*, the Danish theatre company Republique and the British musical trio the Tiger Lillies' coproduction *The Tiger Lillies Perform Hamlet*, the Irish Pan Pan Theatre Company's *The Rehearsal, Playing the Dane*, and the British company Forced Entertainment's *Complete Works: Table Top Shakespeare* show that by breaking the dramatic framework, post-dramatic theatre develops monologue and sound in Shakespeare's plays, manifests the liveness of performances and the significance as events, all of which are dimensions obscured in dramatic theatre.

Key words: *Hamlet*; post-dramatic theatre; monologue; sound; liveness

缪斯精神的传承

——论《罗密欧与朱丽叶》的创作与改编

乔雪瑛 杨林贵

内容摘要: 在当今的舞台和银幕上,改编自莎剧《罗密欧与朱丽叶》的作品层出不穷。该剧也是莎士比亚利用当时的流行素材改编而成的杰作。它具有持久生命力的原因可以从以下三方面剖析:探究罗密欧与朱丽叶这个故事的衍变以及莎士比亚在该剧上的创新,梳理近一个世纪的莎剧改编并分析几部代表作品体现的时代性和创造性,从经典与流行的辩证存在角度探讨莎剧改编中的创新问题。当代莎剧改编应发扬莎士比亚在创作时秉持的缪斯精神,将莎剧置于不断创新的改编过程中,在充分体验莎翁作品的创造性、多元性、兼容性和永恒性的同时,展示当下时代的特点以及人们对时代的理解和认识。

关键词: 罗密欧与朱丽叶 莎士比亚 创造性改编 流行文化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0061-11

Title: Inheritance of Artistic Creativity: The Creation and Adaptation of *Romeo and Juliet*

Author: QIAO Xueying, YANG Lingui

Abstract: There are many plays and films adapted from Shakespeare's *Romeo and Juliet* that is also Shakespeare's successful creative adaptation from materials popular at his time. The reasons for the enduring vitality of Shakespeare's plays could be found through probing into the evolution of the story of Romeo and Juliet and Shakespeare's creative adaptation, reviewing the adaptation of *Romeo and Juliet* in the past century, analyzing the modernity and creativity embodied in several representative works, and discussing the importance of innovation in the adaptation of Shakespeare's plays from the perspective of the dialectical existence of classic and popular works. Contemporary artists should follow Shakespeare's way of creative adaptation, and put Shakespeare's plays in the process of continuous innovation, so as to show the characteristics of the current era and their understanding of them while appreciating creativity, diversity, compatibility and eternity of Shakespeare's works.

Key words: *Romeo and Juliet*; Shakespeare; creative adaptation; popular culture

论《哈姆雷特机器》的非自然叙事

张汝杰

内容摘要: 德国当代著名剧作家海纳·米勒的《哈姆雷特机器》通过对经典戏剧的反叛,探索新的戏剧形式。剧中的哈姆雷特和奥菲丽雅是由拼贴角色构成的非自然的叙述者。这部戏通过自我暴露表演过程、违反自然规律的行动以及反叙述等异于常规戏剧的方式,构成叙述进程。从叙述者、叙述进程、叙述结局三方面剖析《哈姆雷特机器》的非自然叙事表征,同时结合对罗伯特·威尔逊执导的舞台演出的阐释,有助于理解这部剧的价值内涵。该剧用混乱的形式表达了摧毁的主题,把读者从对社会历史不假思索的接受、对被损害者习以为常的漠视中唤醒。

关键词: 海纳·米勒 哈姆雷特机器 非自然叙事

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0071-09

Title: The Unnatural Narrative of *The Hamletmachine*

Author: ZHANG Rujie

Abstract: The famous contemporary German playwright Heiner Müller's *The Hamletmachine* explores new drama forms by rebelling against the classic drama. Hamlet and Ophelia in the play are unnatural narrators made up of collaged characters. The narrative progression of the play is realized through self-exposure, actions against the laws of nature, and anti-narrative, which are different from conventional drama. It is helpful to understand the value of the play by analyzing the unnatural narrative representation from the following aspects of narrators, the narrative progression and the narrative ending, as well as the interpretation of the stage performance directed by Robert Wilson. The play expresses the theme of destruction in the form of chaos, awakening readers from an unthinking acceptance of the social history and a habitual indifference to the damaged.

Key words: Heiner Müller; *The Hamletmachine*; unnatural narrative

“被一头熊追下”： 《冬天的故事》中熊的书写

胡 鹏

内容摘要：《冬天的故事》是莎士比亚后期创作的传奇剧，其中有“被一头熊追下”的舞台指示，这也是莎士比亚所有作品中最有名的舞台指示。“熊”这一动物好像出现得非常突兀，在全剧中仅出现几次，似乎无关紧要，实则大有深意。这句舞台指示与同时代颇受欢迎的逗熊活动及历史背景密切相关。剧作家选择熊一方面是因为它代表着残暴和无情，另一方面是因为其意象在改变戏剧氛围和悲喜剧文类上起到重要作用。

关键词：冬天的故事 熊 逗熊 象征 意象

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)05-0080-12

Title: “Exit, Pursued by a Bear”: Analysis of the Bear in *The Winter’s Tale*

Author: HU Peng

Abstract: *The Winter’s Tale* is a legendary play written by Shakespeare in the later period of his creation. “Exit, pursued by a Bear”, a stage direction in the play, is the most famous one among his plays. The abrupt appearance of the “bear”, which only appears a few times in the whole play, seems to be irrelevant, but is actually very meaningful. Studies show that the stage direction is closely related to the historical background of bearbaiting popular in Elizabethan England. For Shakespeare, the bear typifies ferocity and mercilessness, and plays a significant role in changing dramatic atmosphere and the genre from tragedy to comedy.

Key words: *The Winter’s Tale*; bear; bearbaiting; symbol; image

参军服色与参军戏的起源及流变

孟祥笑

内容摘要: 参军戏是唐宋时期盛行的戏剧样式,服色是参军戏研究的重要问题。王国维提出参军服色有白、黄、绿三种,学者多因之而有所辨析。纵观参军戏的发展历程,白色非参军之职的服色,亦非参军戏中角色之服色,而是参军戏本事中犯官的服色。参军服色经历了黄、绿到诸色的变化,反映了参军戏的发展过程。黄色是参军戏形成之初所扮官员的服色。绿衣是参军戏定型时,参军这一脚色的标志性装扮。后期的参军戏其搬演内容不限于弄假官,参军脚色因扮演不同戏剧角色而服色各异,可称之诸色。北宋时期出现参军色之名,参军色在节庆乐事中承担指挥、调度职责,其服色为红色。戏剧服饰是舞台构成之一,是戏剧程式化的重要组成部分。参军服色的变化伴随着参军戏及参军脚色的形成与演变。这一现象在中国戏剧进程和戏剧脚色的演化过程中具有典型意义。

关键词: 参军戏 参军 服色 参军色

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0092-12

Title: The Origin and Evolution of Canjun Theatre and the Color of Its Costume

Author: MENG Xiangxiao

Abstract: Canjun Theatre was popular in the Tang and Song dynasties. The color of actors' costume is an important issue in the study of Canjun Theatre. WANG Guowei proposed that white, yellow, and green were the three costume colors, based on which researchers have made some distinctions and analyses. White is neither the costume color of the officer Canjun, nor that of the actor Canjun, but that of the offending officer in the theatre. The costume colors of Canjun Theatre have undergone changes from yellow, green to various colors, which reflects its evolution process. Yellow is the costume color of the officer at the beginning of the formation of Canjun Theatre. Green clothing is the typical costume for the role of Canjun when the genre of Canjun Theatre is finalized. The story of the later Canjun Theatre is not limited to the officer's fraud, so the Canjun characters wear costumes of various colors in accordance with the different roles they play. In the Northern Song Dynasty, the role of Canjuns appeared. Canjuns were responsible for commanding and dispatching in festivals and entertainments, and the color of their costumes was red. Costumes are one of the stage components and an important part of stylized plays. The change of costume colors is accompanied by the formation and evolution of Canjun Theatre and the role of Canjun. This phenomenon has typical

significance in the development of Chinese Xiqu and the evolution of its characters.

Key words: Canjun Theatre; Canjun character; costume color; Canjuse

北宋相国寺演剧考

贾战伟

内容摘要: 北宋时期的相国寺,是一个集宗教、贸易、游乐、演剧诸种属性于一身的城市公共空间。从五代后唐到北宋真宗祥符元年(1009年),它一直是皇家斋会演剧的首选之地。在北宋时期以三元节日为主的节令演出期间,相国寺大殿前百戏杂陈,昼夜不停。因为诞节演剧、节令演剧、僧侣俗讲和“以谗丐钱”的倡优演剧等演剧形态的存在,相国寺可谓中国戏剧史上一座独特的“瓦舍”。这座集官方、民间演出于一身的特殊剧场,是中国戏剧剧场形态进化史上的重要一环。

关键词: 北宋 相国寺 演剧 诞节 三元节令

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0104-10

Title: On the Performances at Xiangguo Temple in the Northern Song Dynasty

Author: JIA Zhanwei

Abstract: Xiangguo Temple in the Northern Song Dynasty was an urban public space of religion, trade, entertainment, and performance. From the Later Tang Dynasty of the Five Dynasties (923-936) to the first year of Xiangfu of Emperor Zhenzong in the Northern Song Dynasty (1009), it was always the first choice for the performance of the Royal Fast ceremonies. During the period of festival performances around the three Yuan Festivals in the Northern Song Dynasty, there were various performances day and night in front of the main hall of Xiangguo Temple. It was known as “Washu”, a unique performance place in the history of Chinese theatre for different forms of theatrical performances, such as Emperor’s Birthday celebration performance, festival performances, monks’ public lectures, and commercial performances by itinerant actors. Integrating official and folk performances, this special place is an important part in the evolution history of Chinese theatre form.

Key words: the Northern Song Dynasty; Xiangguo Temple; performance; Emperor’s Birthday celebration; three Yuan Festivals

是“文”不是“戏”：从金圣叹评《西厢记》 看中国古代“文以载道”传统

汪晓云

内容摘要：金圣叹评《西厢记》有许多惊人之说，其中最根本的论断是《西厢记》是“文”不是“戏”，金圣叹对《西厢记》的全部解读皆围绕这一中心论点展开。这一论断不仅揭示《西厢记》乃至中国古代戏曲与经传子史、诗词歌赋一样，皆为“文以载道”，还揭示“文”如何、为何载“道”，也就是以“以气寓道”为“立言之体”，通过文字完成由“气”向“器”的转换，使“以气寓道”变为“道寓于器”，从而实现古代文人“文以载道”、通过文字表达自身政治倾向、进行权力斗争的目的。

关键词：金圣叹 西厢记 文以载道 以气寓道 道寓于器

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)05-0113-12

Title: It's "Writing" rather than a "Play": The Ancient Chinese Tradition of "Writing for Conveying Truth" from JIN Shengtan's Commentary on *The Story of the West Chamber*

Author: WANG Xiaoyun

Abstract: JIN Shengtan's comments on *The Story of the West Chamber* have many amazing views, the most fundamental of which is that the book is "writing" rather than a "play". His entire interpretation of the book revolves around this main statement. This assertion not only reveals that the play and other ancient Chinese plays are all "writing(s) for conveying truth" like the classical essays and ancient poems, but also reveals how and why "writing" conveys "truth". That is, writing "embodies truth with Qi", which is "the way to write and express ideas". The transformation from "Qi" to "vessels" is completed through writing, so that "embodying truth with Qi" becomes "embodying truth with vessels". It is in this way that the ancient literati realize the purpose of "writing for conveying truth", namely, expressing their own political inclinations and conducting power struggles through writing.

Key words: JIN Shengtan; *The Story of the West Chamber*; writing for conveying truth; embodying truth with Qi; embodying truth with vessels

评点·创作·演出： 清代新疆流人与《西厢记》

任 荣

内容摘要：乾隆年间，流人高秉、张锦和殷宝山在流徙地伊犁进行戏曲评点、创作和演出。他们的活动互有交集，涵盖了古典戏曲的三种活动形态，而且在清代戏曲史上有着标志性的意义。高秉被遣戍的罪证之一便是私藏禁毁曲本《喜相逢传奇》，而这个案件也可能成为清廷设立词曲局大规模删改曲本的开端。流徙期间，高秉从批判诲淫诲盗的立场评点了《西厢记》。这部评点本成为张锦创作《新西厢》的直接动因。张锦的《新西厢》将崔莺莺塑造成封建礼教的信徒，并且对《西厢记》的“淫秽”情节大加删减。《新西厢》在短时间内便翻刻三次，并且诱发了同时代的汤世澐创作《东厢记》，形成一股《西厢记》翻案风。《新西厢》完成后曾在伊犁演出。殷宝山在流放期间曾教授秦腔戏班五福班昆曲，由此可证伊犁曾有昆曲演出。因此，《新西厢》可能是由五福班用昆曲演出，亦有可能是外来戏班演出。流人在遣戍期间深受精神和肉体折磨，因此迫切希望释还。高秉评点《西厢记》以及张锦创作《新西厢》都是借此宣传忠孝以向清廷输诚，希望获得朝廷认可及赦免。

关键词：高秉 张锦 殷宝山 流人 西厢记

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)05-0125-16

Title: Commentary, Creation and Performance: Xinjiang Exiles in the Qing Dynasty and *The Story of the West Chamber*

Author: REN Rong

Abstract: During the reign of Emperor Qianlong, exiles GAO Bing, ZHANG Jin and YIN Baoshan conducted criticism, creation and performance of classical plays in Yili, the place of their migration. Their activities intersected with each other, covering the three activity forms of traditional Xiqu, having striking significance in the Xiqu history of the Qing Dynasty. One of the reasons for GAO Bing's exile was the possession of the forbidden play *Legend of Happy Meeting*, and this case may also be the beginning of the Qing court's establishment of the Bureau of Poetry and Play to delete and modify such writing on a large scale. During the exile, GAO Bing commented on *The Story of the West Chamber* from the standpoint of criticizing fornication and theft. His review became the direct motivation for ZHANG Jin to create *New West Chamber*. ZHANG portrayed CUI Yingying as a follower of the feudal ethics, and greatly abridged the obscene plots of *The Story of the West*

Chamber. *New West Chamber* was reprinted for three times in a short period of time, and caused his contemporary TANG Shiyong to create *The Story of the East Chamber*, leading to a trend of reversing *The Story of the West Chamber*. After its completion, *New West Chamber* was once performed in Yili. YIN Baoshan taught Kunqu in Wufu, a troupe of Qinqiang, during his exile, which proves that there were once Kunqu performances in Yili. Therefore, *New West Chamber* might have been performed in the form of Kunqu by the Wufu troupe, or by some other troupes from outside of Yili. The exiles suffered from mental and physical tortures during their exile and desperately hoped to return home. Both GAO Bing's commentary on *The Story of the West Chamber* and ZHANG Jin's *New West Chamber* were aimed at promoting loyalty and filial piety, which showed they surrendered themselves to the Qing court and their hope to obtain the court's recognition and absolution.

Key words: GAO Bing; ZHANG Jin; YIN Baoshan; exile; *The Story of the West Chamber*

身体的“在场”与“缺场” ——新世纪以来中国话剧叙事的空间建构

姚爽

内容摘要: 身体与空间互为建构。网络社会的流动空间向中国话剧提出了身体“缺场”与“在场”的挑战,新世纪话剧由此形成了顺流而动和逆流而变两条叙事空间的变革路径。在顺流而动中,流动空间的剧场建构拓宽了“空的空间”的叙事语法;技术革新使影像与戏剧的关系变得繁杂,“以影就戏”“以戏就影”频繁亮相,“影戏相协”相对缺乏;线上戏剧的现场性实验止步于精神的共同在场,未能真正完满。在逆流而变中,身体的在场成为叙事空间建构的关注核心,身体的解符码化撬动了空间的解符码化;空间的感知被多维开掘,观演交流的建构重心也出现了从演员向观众的位移。叙事空间两条变革路径的关系是辩证的,可互为转换、支撑,没有纯粹的高下之分。

关键词: 新世纪 网络社会 中国话剧 空间建构 身体建构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0141-14

Title: The “Presence” and “Absence” of the Body: The Spatial Construction of Chinese Theatre Narrative since the New Century

Author: YAO Shuang

Abstract: Body and space construct each other. The fluid space of the network society presents Chinese theatre with the challenge of “absence” and “presence” of the body. As a result, the theatre in the new century has formed two paths of transformation of narrative space; moving with the flow and changing against the flow. In the process of moving with the flow, the theatre construction of the mobile space has broadened the narrative grammar of “empty space”; technological innovation has made the relations between video and theatre complicated, with frequent results of “supplementing theatre with video” and “supplementing video with theatre” and the relative lack of “synergy between video and theatre”; the on-site experiments of online theatre stop at the joint presence of spirit, and are not truly completed. In the process of changing against the flow, the presence of the body has become the focus of attention in the construction of narrative space, and the decoding of the body has stimulated the decoding of the space; the perception of space has been explored in multiple dimensions, and the construction focus of actor-audience communication has also shifted from actors to audience. The relations between the two reformation

paths in narrative space is dialectical. They can be transformed into each other, and can also support each other, neither of them being absolutely superior or inferior.

Key words: new century; network society; Chinese Huaju; spatial construction; body construction

论方旭对老舍小说的戏剧改编

——老舍作品的另一种舞台面貌

郭晨子

内容摘要: 长期以来,老舍作品的舞台面貌由北京人民艺术剧院创造的“北京人艺演剧学派”所垂范。然而,老舍先生的创作是具有双重性的,写实主义的巨著之外,早期的喜剧小说亦独树一帜。作为编剧之一、导演和演员,方旭先后改编了《二马》《猫城记》《离婚》《牛天赐传》等,在戏剧舞台上呈现出老舍的喜剧世界。这些作品突破了现实主义的美学框架和戏剧体戏剧的手法,实现了对文学作品的剧场化改编。

关键词: 戏剧体戏剧 叙述体戏剧 正剧 黑色喜剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0155-10

Title: FANG Xu's Theatrical Adaptation of LAO She's Novels: An Alternative Stage Presentation of LAO She's Works

Author: GUO Chenzi

Abstract: For a long time, the stage presentation of LAO She's works has been modeled by the performing school of Beijing People's Art Theatre. However, apart from the realistic masterpieces, his early comic novels are also unique. As the director, actor and one of the screenwriters, FANG Xu has successively adapted *Two Horses*, *Cat City Tale*, *Divorce* and *The Biography of NIU Tianci*, presenting LAO She's comic world on the stage. These stage works break through the realistic aesthetics and the writing technique of dramatic theatre, and realize theatrical adaptation of literary works.

Key words: dramatic theatre; narrative theatre; serious drama; black comedy

田沁鑫戏剧作品中的 “疾病书写”与“疗愈”

徐敏杰

内容摘要: 在田沁鑫的戏剧作品中,“疾病书写”分为生理疾病、心理疾病和社会疾病三个向度,其“疗愈”范围也扩展至三个维度:一是戏剧人物的“疗愈”;二是导演视角下的“疗愈”;三是戏剧上演对观众产生的“疗愈”。从20世纪末到21世纪初,她的“十年”戏剧创作既有残酷戏剧的表现形式,又有隐喻和意指性显现其中,其作品中的“疾病书写”与“疗愈”范围小至个体的七情六欲,大至国家的生死存亡,它超越了医学表征,饱含着田沁鑫对当下生活的真切思考和人文关怀。这些作品借助戏剧的宣泄与启迪功能赋予当下人们走出心灵困境的契机,由此在当代社会中产生持续的激荡和回响。

关键词: 田沁鑫 戏剧 疾病书写 疗愈

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)05-0165-10

Title: “Disease Writing” and “Healing” in TIAN Qinxin’s Theatre

Author: XU Minjie

Abstract: In TIAN Qinxin’s theatrical works, “disease writing” is divided into three dimensions: physical disease, psychological disease and social disease, and the “healing” is also extended to three dimensions: the “healing” of the characters, the “healing” from the perspective of the director, and the “healing” of the audience with staged theatrical works. From the end of the 20th century to the early 21st century, her theatrical creation of “ten years” has not only the form of theatre of cruelty, but also the use of metaphor and deep meaning. The “disease writing” and “healing” in her works range from individual feelings and desires to the survival of a nation. They transcend medical representation and express TIAN’s sincere thinking over and humanistic care about the current life. Owing to the theatrical functions of catharsis and enlightenment, these works give people an opportunity to get out of the spiritual dilemma, and thus have continuous echoes in the contemporary society.

Key words: TIAN Qinxin; theatre; disease writing; healing