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编者按: 德国戏剧理论家汉斯-蒂斯·雷曼教授的著作 *Postdramatisches Theater* 由李亦男教授译成中文版《后戏剧剧场》在我国出版后,引起了持续的关注,成为近期戏剧界争议颇多的一个话题。本期特刊发日本学者濑户宏教授的一篇文章,介绍日本与中国学界对该书的不同接受状况,以飨读者。欢迎各方继续赐稿,以便就这一理论问题进行深入的探讨。

雷曼的 *Postdramatisches Theater*^① 在中国和日本

[日] 濑户宏

内容摘要: 汉斯-蒂斯·雷曼的 *Postdramatisches Theater* 1999 年以德文原版问世后,2002 年日文版《ポストドラマ演劇》(全译)、2010 年中文版《后戏剧剧场》(选译)相继出版,大受欢迎。中日两国戏剧研究界对 *Postdramatisches Theater* 的理解有着明显不同。中国学者认为 *Postdramatisches Theater* 提出了一个理论,并结合此理论和目前中国戏剧的现状展开了热烈讨论。日本学者认为 *Postdramatisches Theater* 是 20 世纪 70 年代以来新戏剧动态的介绍和总结,没有提出明确的理论,因此该书在日本的接受比较平静。“后戏剧剧场”作为 *Postdramatisches Theater* 的中文译词有失妥当,没考虑中国戏曲(昆剧、京剧等)的存在,因此应翻译为“后话剧戏剧”或“后话剧类戏剧”。

关键词: 汉斯-蒂斯·雷曼 *Postdramatisches Theater* 话剧

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2020)01-0001-10

Title: Lehmann's *Postdramatic Theater* in China and Japan

Author: SETO Hiroshi

Abstract: *Postdramatic Theater*, written by Hans-Thies Lehmann, was published in German in 1999, with its Japanese translation (full) and Chinese translation (selected) widely accepted after their respective publications in 2002 and 2010. Yet, it is argued that Chinese drama researchers have obvious differences from their Japanese counterparts in their understanding of the book. Chinese scholars believe that the book proposes a theory, based on which they have had a good discussion about current Chinese dramas, while Japanese scholars take it as an introduction to and summary of the development of new drama having risen since the 1970s, with no theory clearly proposed, hence it is neutrally accepted in Japan. It is also pointed out that the Chinese translation of the term “Postdramatic Theater” as “后戏剧剧场” may not be a proper one since Chinese Xiqu, such as Jingju or Kunqu, are not considered in such translation. Therefore, it is contended that the term can be translated as “后话剧戏剧” or “后话剧类戏剧”.

Key words: Hans-Thies Lehmann; *Postdramatic Theater*; Huaju

①该书书名的中文版译为《后戏剧剧场》;日文版译为《ポストドラマ演劇》。为了阅读的方便,正文中统一采用“《后戏剧剧场》”来指称。

融合：一种新戏剧观

张仲年

内容摘要：进入新世纪以来，由于“体验经济”的崛起和“数字技术”的迅猛发展，中国戏剧出现诸多新的探索、新的形态，种种迹象表明有新的戏剧观正在前行。新现象要求新的美学阐释和理论发展。因此，“融合戏剧观”正是在前辈的理论成果基础上，试图对新的实践和新的形态作出回答。

关键词：融合戏剧观 体验经济 新媒体演艺 国际化

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)01-0011-11

Title: Integration: A New Concept of Theatre

Author: ZHANG Zhongnian

Abstract: Since the beginning of the 21st century, due to the rise of “experience economy” and the rapid development of “digital technology”, there have been many new explorations and new forms of Chinese theatre, indicating that a new concept of theatre is moving forward. The new phenomenon requires a new aesthetic interpretation and theoretical development. Therefore, based on the theoretical results of the predecessors, the “integrated concept of theatre” is attempting to respond to these new practices and new forms.

Key words: integrated concept of theatre; experience economy; new media performing arts; internationalization

从《节妇吟》的修改到《陈仲子》的复排

——王仁杰戏剧观念再思考

林清华

内容摘要：“返本开新”是王仁杰戏剧观念的核心，但在返本与开新之间存在一条难以逾越的裂缝，王仁杰的剧作是其弥合裂缝的努力与实践。学界多认为王仁杰的作品存在鲜明的“复古”倾向，但通过考察《节妇吟》的文本修改、《董生与李氏》的多元解读与《陈仲子》的不同际遇，可以发现，处在古典与现代夹缝之间的王仁杰，其戏剧观念在困惑与纠结的过程中，其实经历了几次有意味的后撤，而正是这些有意味的后撤，成就了他的剧作在中国当代戏曲界独一无二的个性与多元化的理论价值。

关键词：古典 现代 夹缝 后撤

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)01-0022-08

Title: From the Revision of *Virtuous Yin* to the Restage of *CHEN Zhongzi*: Reflections on WANG Renjie's Drama Philosophy

Author: LIN Qinghua

Abstract: Though “to refer to the classics and to create something new” is at the core of WANG Renjie's drama philosophy, there is an unbridgeable gap between the two, and his plays show his efforts and attempts to bridge the gap. It is generally believed that WANG's works have a distinct tendency towards idolizing the ancient. However, by examining the revision of *Virtuous Yin*, the multilayered interpretations of *Dongsheng and Lishi* and the ups and downs of *CHEN Zhongzi*, this paper argues that there are several intriguing retreats which have conferred unique character and diversified theoretical values upon his works in the crevice between the classic and the modern in contemporary Chinese Xiqu.

Key words: classic; modern; crevice; retreat

女性主义批评视域下的戏曲新编 ——以“休妻/夫”故事模型为中心的探讨

徐 晨

内容摘要: 以女性主义批评的方法来解读戏曲,既可以是传统戏曲在当代传承与演变的一条重要路径,也应该是新编剧目究竟以何种价值取向与审美维度面对当下戏剧环境与年轻观众的一种尝试。在女性主义批评视域下,众多以女性为主人公并以“婚恋为题材”的剧目,有一个矛盾冲突最为尖锐的“王有道休妻”及“朱买臣休妻”等“休妻/夫”故事模型,从中可以看出20世纪以来京剧《御碑亭》及昆剧《烂柯山》等经典剧目在不同时期的改写和编演,以及戏曲新编创作中女性价值观念的演变及其命运模式的重构。

关键词: 女性主义批评 戏曲新编 休妻 御碑亭 朱买臣

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0030-09

Title: A Study of Xiqu Adaptations from a Feminist Perspective: A Discussion on the Divorce Story Mode

Author: XU Chen

Abstract: Interpreting Xiqu from a feminist perspective is an important way to carry on and develop traditional Xiqu in modern times and also an attempt to explore the value orientation and aesthetic dimension with which the contemporary adaptations of traditional Xiqu stories confront the current cultural environment and young audience. The divorce story mode's theme of "love and marriage" is studied from the perspective of feminist criticism in the selected plays of female protagonists. This is to examine the adaptations and performances of the classic plays *Yu Bei Ting* and *Lanke Mountain* of different times and to explore the evolution of women's values and the reconstruction of their fate in contemporary Xiqu adaptations.

Key words: feminist criticism; contemporary Xiqu adaptations; divorce; *Yu Bei Ting*; ZHU Maichen

耍孩儿·台阁(抬阁)·肉傀儡

康保成 张哲

内容摘要: 金元时期已广泛使用的曲牌[耍孩儿],来自将幼童扛在肩上玩耍的一种游戏,亦即“肉傀儡”。幼童若以土木制作的假娃娃充任,便成为傀儡戏。艺人在演唱傀儡戏时专腔专用,此唱腔便演变为曲牌。文献中记载的“肉傀儡”现在依然保留在全国各地,多地称其为“抬阁”,宋代以前多写作“台阁”。最初用于佛道二教仪式,是以草木扎成的亭台楼阁,并非一种娱乐方式。作为娱乐方式的台阁出现在南宋。明代出现“抬阁”的叫法,其意义也从名词转而成为动宾词组,且专指幼童被扛在成年人肩上游戏。其余还有“芯子”“小儿扮戏”“背铁棍”“飘色”等多种叫法。其特点是在衣裤中穿入一根金属的“芯子”将小儿绑定,观众只看到小儿是立于大人肩上,或坐在车上、轿上,装扮戏剧故事。广东地区的“水上飘色”(当地人直称“水色”),则是小儿立于船上装扮戏剧人物。

关键词: 耍孩儿 肉傀儡 抬阁 台阁 芯子 飘色

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0039-10

Title: Shuuhai' er, Taige and Body Puppet

Author: KANG Baocheng, ZHANG Zhe

Abstract: Shuuhai' er was a widely used *qupai* (a fixed melody in traditional Chinese music) during Jin and Yuan Dynasties. It literally means “playing with child”. It originated from a game where children were carried on an adult's shoulder, so it is also known as “body puppet”. If the puppets were not human beings but wooden dolls, the game would become a “puppet play”. The folk artists in such a play would use a particular tune to sing the songs, which finally became a *qupai*. According to the literature, the practice of the “body puppet” is still preserved in different places across China and is named “taige” (抬阁), literally meaning “carrying a garret”. During the pre-Song Dynasty(960-1279 A. D.), it was written as “taige” (台阁), literally meaning “a garret on a platform”, which was traditionally performed in Buddhist and Taoist ritual ceremonies. In these ceremonies, the garrets were made of wood and the practice was not for entertaining purposes. It was not until the South Song Dynasty (1127-1279 A. D.) that this practice was transformed to recreational. The name “taige”(抬阁) appeared in Ming Dynasty (1368-1644 A. D.), with its grammatical structure changed from a noun phrase to a verb-objective phrase, referring specifically to the game in which adults carry children on their shoulders. The other names also include “xinzi”(芯子), meaning the core, “xiao'erbanxi”(小儿扮戏), meaning kids acting, “beitiegun”(背铁棍), meaning carrying the black iron cudgel, and “piaose”(飘色),

meaning flying colors. The sharing feature is that in these games kids are stabilized with a metal “xinzi”(the core) hidden in their clothes over the shoulders of the adults, or over the cars or sedan chairs, wearing different costumes, acting as characters from folk stories. In Guangdong, the “shuishangpiaose”(水上飘色), meaning flying colors over the water, or “shuise”(水色), the color of the water, as it is named by the local people, is with children standing over the boats in costumes, acting as the characters from traditional Xiqu.

Key words: shuuhai'er; body puppet; taige (抬阁); taige (台阁); xinzi; piaose

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②周德清:《中原音韵》,《中国古典戏曲论著集成》(一),北京:中国戏剧出版社,1959年,第230页。
③任光伟:《〈耍孩儿〉纵横考——兼谈“柳子”声腔的渊源与流变》,《戏曲艺术》,1989年第3期。
④魏天定编:《中国戏曲剧种大辞典》“耍孩儿”条,上海:上海辞书出版社,1995年,第281页。
⑤孟元老:《东京梦华录》,《东京梦华录》(外四种),上海:上海古典文学出版社,1956年,第48页。
⑥周密:《武林旧事》,《东京梦华录》(外四种),第380页。

丝路交融:梨园戏手姿与敦煌手姿渊源考

王晓茹

内容摘要: 泉腔梨园戏深居东南一隅福建泉州,敦煌莫高窟位于大西北甘肃敦煌,两者相隔万里为何其手姿密切相关。这一问题涉及泉腔梨园戏剧种的历史源流,还涉及古代陆丝文化与海丝文化的交汇融合。从造型方式、表现手段与文化内涵三层面对比,探明梨园戏手姿与隋唐时期敦煌尊像画人物的手姿蕴有亲密的“血缘关系”。考证唐代中原传入泉州的歌舞戏“戏弄”的“下南”一派和宋代南外宗正司传入泉州的乐伎家班的“小梨园”一派,探明在丝路交融中唐宋时期歌舞艺术的共同始源是两者渊藪关系的成因,将梨园戏肇基期往前推至隋唐时期,联通“古南戏活化石”梨园戏与“墙壁上的图书馆”敦煌壁画,为中华民族戏曲文化研究开辟新渠道。

关键词: 梨园戏手姿 敦煌手姿 历史渊源 唐歌舞戏 翰林院会馆

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0049-17

Title: Blended with the Silk Road: Textual Research on the Historical Connections Between the Hand Posture of Liyuan Xi and that of Dunhuang Frescoes

Author: WANG Xiaoru

Abstract: Liyuan Xi originated in Quanzhou, Fujian province of southeastern China, while the Mogao Grottoes of Dunhuang is in Gansu province of northwestern China. Why are the hand postures of them closely related despite the great distance? This question is not only concerned with the historical origins of Liyuan Xi, but also with the integration between the culture of the ancient Silk Road and that of the ancient maritime Silk Road. In light of this, this essay has a comparison between them in the ways of modeling, means of expression, and cultural connotation, finding that the hand postures of Liyuan Xi and that in Dunhuang Frescoes are closely related. This essay concentrates on tracking down the “Xianan” style (a kind of singing and dancing introduced into Quanzhou from the Central Plains during the Tang dynasty) as well as the “Xiaoliyuan” style (a kind of Xiqu introduced into Quanzhou by the lineage of Nanwai during the Song Dynasty), revealing the fact that Liyuan Xi and Dunhuang Frescoes have both inherited the art of singing and dancing in Tang Dynasty and Song Dynasty, which contributes to the historical connections between the hand postures of Liyuan Xi and that in Dunhuang Frescoes. In this essay, the Liyuan Xi is deemed to have originated in Sui and Tang dynasties. This essay connects

Liyuan Xi and Dunhuang Frescoes, providing a new channel for the research on the culture of Chinese Xiqu.

Key words: Hand posture of Liyuan Xi; Hand posture in Dunhuang Frescoes; Historical connections; singing and dancing in Tang Dynasty; Hanlin Academy

① 王晓茹:《梨园戏“表演科范”艺术特征探微》,《戏剧艺术》,2017年第6期。

② 苏彦硕:《海峡两岸梨园戏学术研讨会论文集:梨园戏表演艺术中的“科”》,台北:中正文化中心编印,1998年,第65页。

毕沅幕府与清中叶西安的秦腔秦伶

陈志勇

内容摘要: 清乾隆间毕沅连续在西安为官十四载,其幕下文人和名伶汇聚,秦腔演出频繁。由三位幕客合撰的《秦云撷英小谱》,是毕沅西安幕府演剧活动和文人狎伶生存状态的真实记录,承载着作者对秦腔源流和艺术特征等问题的思考。毕沅幕中江南文人群体对秦腔秦伶由拒绝到喜爱的转变,反映出当时剧坛“喜梆厌昆”的新潮流。毕沅西安幕府因处于特殊的历史、地理和事件节点上,幕中演剧成为清中叶上层社会消费秦腔的典型案列。

关键词: 毕沅幕府 西安剧坛 秦腔 秦云撷英小谱

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0066-12

Title: BI Yuan's Shogunate and the Actors of Qingqiang in Xi'an in Mid-Qing Dynasty

Author: CHEN Zhiyong

Abstract: BI Yuan had been an official in Xi'an for 14 years in Emperor Qianlong's period of Qing Dynasty, when literatis and famous Qingqiang actors gathered together and Qingqiang was performed frequently in his shogunate. *Qin Yun Xie Ying Xiao Pu*, compiled by three apparitors, is the record of the performance of Qingqiang and the life of literati flirting with actors in BI Yuan's Shogunate, carrying the author's thoughts on the origin and artistic features of Qingqiang. The change on the attitude of Jiangnan literati in BI Yuan's Shogunate from rejection to acceptance and affection of Qingqiang reflects a new trend of "fancying Bangzi Tune but disgusting Kunqu" at that time. Due to its particular historical times, geographical features and events, BI Yuan's shogunate in Xi'an became a typical case of upper-class society which consumed Qingqiang in the middle of Qing Dynasty.

Key words: BI Yuan's Shogunate; Xi'an Xiqu circle; Qingqiang; *Qin Yun Xie Ying Xiao Pu*

论中国戏曲中的“超视界”演述现象

肖熠君

内容摘要：“超视界”演述是指中国古代戏曲中明显超出剧中人物生平经历、感知范围、生活体验的一种独特的存在，其实质是剧作家巧借演述者“声口”传达自己的创作意图、“隐身”参与剧场主体之间审美交流互动，使剧场主体实现“视界交融”而行之有效的一种编剧桥段。中国古代戏曲中的“超视界”演述形式主要有四：剧作家有意让剧中人念诵后世诗文以激活观众的“前理解”，剧作家有意让前代人物用后世典故以激活观众的接受“视界”，剧作家巧借剧中人物之口“预述”剧情以引发观众的“审美期待”，剧中人不在现场也能知道当时发生之事以推进演述进程。“超视界”演述形式充分体现了中国戏曲原创性和和合性的特色。

关键词：“超视界”演述 剧场主体 审美交流互动 视界交融

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)01-0078-12

Title: On the “Horizontverschmelzung” Narrative in Chinese Xiqu

Author: XIAO Yijun

Abstract: “Horizontverschmelzung” narrative refers to a unique existence in Chinese Xiqu that clearly exceeds the life experience and the perception range of the characters. It is an effective creation method by which the playwright skillfully conveys his creation purpose with the “voice” of the performer, and invisibly participates in the aesthetic exchanges and interactions between the main subjects of the theatre, so as to bring about Horizontverschmelzung to the theatre subjects. There are four main forms of Horizontverschmelzung experience of the characters in Xiqu. Firstly, the playwright deliberately has the characters recite the poems of the later generations to activate the “pre-understanding” of the audience. Secondly, the playwright deliberately lets the predecessors use the later generation allusion to activate the audience’s acceptance of the “vision”. Thirdly, the playwright skillfully “previews plot” with the mouth of the characters in the play to arouse the audience’s “aesthetic expectation”. Finally, characters who are not present at the scene can also know what is happening at that time to advance the narrative process. The Horizontverschmelzung performance form fully demonstrates the originality and the harmony of Xiqu.

Key words: “Horizontverschmelzung” narrative; theatre subject; aesthetic interaction; Horizontverschmelzung;

五四以来婚姻爱情戏剧的八种模式

——历史纵览的报告

陆 炜

内容摘要: 人格独立、个性自由、婚姻自主是五四新文化运动中的重要内容。从《中国现代戏剧总目提要》《中国当代戏剧总目提要》纵览这一精神百年来的戏剧表现,可以概括出作为创作套路的八种模式。20世纪10年代末和20年代,出现了“正面宣示式”“展现恶果式”“悲凉心态式”和“观念探讨式”四种,反映出婚姻爱情观念是当时社会的热点问题。在40年代,出现了讽刺旧文化残余的“嘲笑旧俗式”,在50年代,则有配合《婚姻法》颁布的“法制宣传式”。此后,由于“极左”思潮肆虐,产生了“革命化爱情式”的戏剧,80、90年代出现的“肯定人欲式”则是对“极左”的历史性反拨。八种模式不是编剧法研究,而是借助戏剧的文化历史研究,呈现一幅具体可感的历史画卷。

关键词: 五四精神 婚姻自由 戏剧 模式

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0090-17

Title: Eight Modes of Romance and Marriage on Stage Since the May 4th Movement

Author: LU Wei

Abstract: Personality independence, spiritual freedom and marriage autonomy are the main concerns of the May 4th Movement. Based on *The Catalogue Abstract of Modern Chinese Theatre* and *The Catalogue Abstract of Contemporary Chinese Theatre*, this paper gives a survey to the expression of these concerns in theatre in the past one hundred years, putting them into eight categories of creation modes. Four modes of the plays, “direct declaration”, “display of evil consequences”, “misery and desolation”, and “concepts discussion”, began to take form at the end of the 1910s and in the 1920s, which showed that the focus of social lens was on love and marriage. Then, the mode of “old custom ridicule” appeared in the 1940s, mocking the residue of the old customs. The 1950s saw the appearance of the mode of “legal publicity”, which was partially a result of the enactment of *the Marriage Law*. Thereafter, the mode of “revolutionary love” was generated due to the widespread of the ultra-leftist thought. The mode of “acknowledgement of human desires” in the 1980s and the 1990s was a historic rebellion against the ultra-leftist thought. The categorization of the eight modes is not a study of dramaturgy, but a study of culture and history by means of stage research, which aims to present a tangible view on historical development.

Key words: spirits of the May 4th Movement; marriage autonomy; theatre; mode

有边界的“身体”： 论王墨林的戏剧“身体观”及其现实意义

罗祎英

内容摘要：王墨林的戏剧“身体观”是将身体从不可见的形式附庸到再度文本化的一种尝试，即通过对“身体”“肉体”“人”概念的审慎区分与界定，将“身体”作为批判与反思的工具，在语言的失能与感觉/感官的复归中寻找身体与空间、记忆、权力之间的辩证关系。其所力图完成并正在探索的理想是寻找一种独特的“中国人”的身体，以及身体在各个具体而微的历史心绪中的位置。在此过程中，“身体观”在尽力坚守其“激进”的精神内核的同时，正不断地在历史与记忆、政治与艺术、生活与表演、个人性与公共性的多重边界中寻求一种相对的平衡。

关键词：身体边界 小剧场 中国台湾

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)01-0107-13

Title: Body's Border: On "the Body View" and Its Practical Significance in WANG Molin's Plays

Author: LUO Yiyang

Abstract: The drama view of body of WANG Molin is a re-contextualization of body from an invisible accessory of stage to be a visible text. Through the careful distinction and definition of the concepts of "body", "flesh" and "person", WANG Molin has chosen the "body" as a tool of criticism and reflection, trying to seek for the dialectical relationship between body and space, memory and power in the disability of language and the return of feeling/sensory. The ideal that the body view tries to explore and achieve is to find a unique "Chinese" body and its position in each specific historical mood. In this process, while trying to adhere to its "radical" spiritual core, the "body theory" is constantly seeking a kind of relative balance in the multiple boundaries between history and memory, politics and art, life and performance, and individuality and publicity.

Key words: body boundary; minor theatre; Taiwan

新世纪中国先锋戏剧的身体叙事

陈吉德

内容摘要: 身体承载着各种各样的符号,是我们认识世界的手段,也是与外界交流的媒介物。身体叙事成为新世纪中国先锋戏剧的重要特征。新世纪中国先锋戏剧身体叙事主要关心情欲、死亡、疾病等问题,此外还涉及器官、与空间的关系、暴力意象、动作等问题。身体叙事使得新世纪中国先锋戏剧在思想内容层面上显得厚重充实,散发出更加浓郁的人文气息,这对于中国先锋戏剧今后的健康发展不无裨益。

关键词: 中国先锋戏剧 身体叙事 情欲 死亡 疾病

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0120-10

Title: The Body Narration of Chinese Avant-garde Theatre in the New Century

Author: CHEN Jide

Abstract: The body bears all kinds of symbols. It is a way for us to understand the world and a medium for us to communicate with the outside world. Body narration has become an important feature of Chinese Avant-garde theatre in the new century. The body narration of Chinese avant-garde theatre is mainly concerned with such issues as lust, death and disease. Additionally, it involves the issues of organs, relationship with space, violence intention and action. Body narration makes Chinese avant-garde theatre in the new century rich and substantial in thought and content, and exudes a richer cultural atmosphere, which is beneficial to the healthy development of Chinese avant-garde theatre in the future.

Key words: Chinese avant-garde theatre; body narration; lust; death; disease

莎剧中国化与话剧民族化

——论顾仲彝、费穆《三千金》 对莎剧《李尔王》的改编与演绎

陈莹

内容摘要: 上海沦陷时期,顾仲彝、费穆的《三千金》通过对莎剧《李尔王》的改编与演绎,将自己对中国社会、文化、政治的态度融入剧本,体现了创作者在复杂的现代社会语境中对真正优秀的传统文化的吁求,而创作者尝试用电影手法营造剧中的民族空气也使得该剧成为一次戏剧民族化的有益探索。

关键词: 顾仲彝 费穆 三千金 李尔王 戏剧民族化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0130-11

Title: Chinese Shakespearean Theatre and the Nationalization of Huaju: On the Adaptation and Interpretation of *King Lear* in GU Zhongyi and FEI Mu's *San Qian Jin*

Author: CHEN Ying

Abstract: In Japanese occupied Shanghai, GU Zhongyi and FEI Mu adapted Shakespeare's *King Lear* into *San Qian Jin*. Through their adaptation and interpretation, they expressed the attitudes towards Chinese society, culture and politics and demonstrated their appeal for truly excellent traditional cultures in a complicated modern social context. Their intention which applied movie techniques to create national aesthetic atmosphere on stage was another beneficial exploration to nationalizing Huaju.

Key words: GU Zhongyi; FEI Mu; *San Qian Jin*; *King Lear*; nationalization of Chinese theatre

①柯灵:《漫忆若干剧团》,《剧场偶记》,天津:百花文艺出版社,1983年,第90页。

试论当下中国戏曲舞美创作的美学追求

伊天夫

内容摘要: 在第十三届布拉格国际演出设计与空间四年展中,中国舞美设计师高广健选送的京剧《天下归心》获得演出设计金奖,刘杏林选送的昆曲《牡丹亭》获得演出设计荣誉奖。在这两部获奖的中国戏曲舞台设计中,当代中国戏曲舞台美术设计的艺术观念和创作方法正发生新变化。他们运用抽象简约的艺术处理方式,对传统古典的艺术元素进行当代“激活”以及转换运用,寻找自身文化的元素符号,使中国戏曲舞台美术走向世界。表明自己的民族文化身份,表明中国艺术精神的价值取向,在当下变成了很多有追求的中国舞台美术设计师的自觉行为。

关键词: 中国戏曲舞台美术 美学追求 装置艺术 极简主义

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0141-07

Title: On the Aesthetic Pursuit of Stage Design in Chinese Xiqu at Present

Author: YI Tianfu

Abstract: In the 13th Prague Quadrennial of Performance Design and Space, the Jingju *Throughout the Empire All Hearts Turned to Him*, selected and sent by the Chinese stage designer GAO Guangjian, was rewarded with the Gold Medal PQ 2015 for Performance Design, and the Kunqu *The Peony Pavilion* sent by LIU Xinglin was rewarded with the Honorary PQ 2015 Award for Performance Design. The stage designs of the awarded Chinese Xiqu show that changes have taken place in concept and creation techniques of stage design for Chinese Xiqu at present. By applying abstract and concise art techniques, Chinese stage designers reactivated and converted the traditional classic artistic elements, looking for their own cultural symbols, in order to lead Chinese stage design to the world. It has become the conscious action of many ambitious Chinese stage designers to demonstrate the values of Chinese art.

Key words: stage design of Chinese Xiqu; Aesthetic pursuit; Installation art; Minimalism

融入生活的舞台艺术观念和形态

——数字媒体和文旅产业语境下的舞台美术思考

韩 生

内容摘要: 舞美以多学科专业边缘交叉和艺术要素多元构成为特点,近年来在戏剧等各类演出中起到基础性和先导性作用,舞美专业逐渐为社会所关注。基于数字媒体及人工智能技术进步、文化装备和文化旅游产业发展背景,新时代的演出艺术形态呈现为综合多元的艺术文化生态系统,城市之间、城乡之间、艺术种类之间、实体和媒体之间、虚拟和现实之间、人机之间等等,构成了多元的和以交互体验为特征的演出艺术新形态。舞台美术在其中起到的平台和枢纽作用是其之所以在当今更加受到关注的内在原因。以跨专业、跨学科、跨行业、跨领域为特征的当今剧场艺术创作与运作,更加需要一种对应当今时代条件下新的整体戏剧观,这也是对舞台和戏剧演出艺术本质规律认识的回归。

关键词: 舞台美术学 数字媒体 文旅产业 新整体戏剧观

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0148-07

Title: Stage Art Concepts and Forms Integrated into Life: Reflections on Scenography in the Contexts of Digital Media and the Cultural Tourism Industry

Author: HAN Sheng

Abstract: Scenography, focusing on being multidisciplinary with a diversified composition of artistic elements, has recently played a fundamental and leading role in various performances such as drama. The scenography subject has gradually attracted the attention of society. Based on the development of digital media, artificial intelligence technology, cultural equipment and the cultural tourism industry, the performance art form of the new era presents a comprehensively and diversified artistic and cultural ecosystem between different cities, urban and rural areas, different kinds of art, entities and media, the virtual world and reality, and human beings and computers, etc. This forms a new kind of performance art featuring multiple interactive experiences. The role as platform and pivotal that scenography plays in it is the internal reason why it attracts more attention today. Engaged in the artistic creation and operation of today's theatre which is cross-professional, interdisciplinary, cross-industry, and cross-academic area, we need a new concept of "Total Theatre" in accordance with condition of the current era. This is also a return to the understanding of the artistic nature of stage and theatre performance.

Key words: scenography; digital media; cultural tourism industry; new concept of "Total Theatre"

文献意识·现代观念·理论建构

——评董健、胡星亮主编《二十世纪中国戏剧理论大系》

汪 杨

内容摘要:《二十世纪中国戏剧理论大系》在20世纪中国社会、思想、文化的现代化视野下,全面总结20世纪中国戏剧理论创获,全景呈现20世纪中国戏剧现代进程。《二十世纪中国戏剧理论大系》在文献意识、现代观念和理论建构三个方面的深度探索与积极实践,为20世纪中国戏剧理论研究做出了典范性的启示与独创性的贡献。

关键词: 二十世纪中国戏剧理论 文献意识 现代观念 理论建构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)01-0155-06

Title: Awareness of Documentation, Modern Concepts and Construction of Theories: A Review of *The Theoretical Series of Chinese Theatre in the 20th Century* Edited by DONG Jian and HU Xingliang

Author: WANG Yang

Abstract: In the social, ideological and cultural contexts of the 20th century China, *The Theoretical Series of Chinese Theatre in the 20th Century* summarizes the achievements and the innovations in Chinese theatrical theories during the 20th century, and presents a full view of the process of modernizing Chinese theatre. The book deeply explores and actively practices in the aspects of the awareness of documentation, the modern concepts and the construction of theories, thus making exemplary enlightenment and innovative contributions to the studies of Chinese theatrical theories of the 20th century.

Key words: Chinese dramatic theories of the 20th century; awareness of documentation; modern concepts; construction of theories

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