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# 论“行事”的叙事意义

## ——一个探索“借人物的动作来表达”的 叙事活动的特别视角

袁国兴

**内容摘要:**“借人物的动作来表达”的人物行动具有某种影像符号的表意特征。人物行动展开要有一定的合理性和目的性。参与到每一人物自身行动意图表达的那些叙事行为,它们出现在叙事活动中有其必然性。为了实现某种叙事意图而让不同人物行动发生链接的那些叙事行为,它们出现在叙事活动中要有某种可能性。从人物“所行的事”的视角去审视,必然性行事主要是为可能性行事的实现提供必要条件,叙事意图主要是从可能性行事活动中被圈定、被确型的。戏剧性叙事活动的剧中人物之间,剧中人物与观众之间,以及剧中人、观众与故事的完整呈现之间,有某种相对独立的事息传递渠道。对这三种事息传递渠道进行具体分析,不仅对理解戏剧性和剧场氛围具有重要意义,对于理解小说的描写话语及一般叙述话语的不同也有一定启示。

**关键词:** 影像符号 行事 事息 戏剧性

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0001-09

**Title:** The Narrative Significance of “Action”: A Special Perspective Exploring the Narrative Activity in “Expression via Characters’ Action”

**Author:** YUAN Guoxing

**Abstract:** Character acting — “expression via characters’ action” — has the ideographic characteristics of visual symbols. The development of characters’ action should be reasonable and purposeful. Some narrative behaviors involved in expressing each character’s intention appear in narrative activities according to the law of necessity. Other narrative behaviors connect different characters’ actions to achieve a certain narrative intention, and they should follow the law of probability. Examined from the perspective of “characters’ action”, necessary actions provide the critical conditions for the realization of probable actions, and the narrative intention is confined and confirmed by probable actions. In theatre narrative, there are relatively independent channels of information transmission between characters, between characters and the audience, and between characters, the audience, and the overall presentation of the story. A detailed analysis of the three channels of information transmission is not only of great significance for understanding theatricality and theatre ambience, but can also shed light on the difference between descriptive discourse and

general narrative discourse in novels.

**Keywords:** visual symbols; action; information; theatricality

## 关于“戏剧情境”的现象学思考

汪余礼

**内容摘要:**从现象学视野来看,“戏剧情境”是以人物处境为基底,以角色内外生命运动为核心内容且主客交融、内外交合、虚实相生、不断流动的综合生命体。在戏剧中,人与情境缘发构成,每个人物总是在其意识到或体验到的情境中生成动机发出动作,而这里的“情境”既有人心缘发构造的成分,亦有主体活态创造的成分,因而情境必然带有一定的生命意味。如果进一步发挥现象学的求真精神,那么会发现:戏剧情境归根到底是戏剧家身心共造之境,其中既有实的要素,也有虚的氛围;戏剧情境的运动固然跟剧中人物性格、人物处境有关,但也跟创作者的生命体验与艺术智慧有关。基于现象学视野重构后的“戏剧情境论”,对于戏剧创作、戏剧评论、戏剧研究具有多重启示意义,有助于中国特色戏剧学话语的建构。

**关键词:** 戏剧情境 现象学 戏剧本体 戏剧规律 戏剧学话语

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0010-13

**Title:** Phenomenological Thinking on “Dramatic Situation”

**Author:** WANG Yuli

**Abstract:** From a phenomenological perspective, the “dramatic situation” is a comprehensive life entity with the characters’ circumstance as the foundation and the internal and external life movement of characters as the core, which intermingles the subject and the object, combines the internal and the external, complements reality and fiction, and flows constantly. In drama, characters and situations are mutually constructed and integrated. The characters originate motives and take actions in the situation they are aware of or experience. The “situation that people are aware of or experience” contains a number of subjective elements, so the “situation” is constructed by both the consciousness and the activity of the subjects. If the truth-seeking spirit of phenomenology is further brought into this survey, then it will be found that the dramatic situation is ultimately a context created by the creators physically and mentally, in which there are both fiction and reality. The movement of dramatic situations is not only related to the personalities and situations of the characters, but also to the life experience and artistic wisdom of the creator. The reconstructed “dramatic situation theory” based on phenomenological perspective has multiple enlightening significance for drama creation, drama review and drama studies, so as to contribute to the construction of a discourse system of the drama study with Chinese characteristics.

**Keywords:** dramatic situation; phenomenology; drama ousia; law of drama; discourse of drama studies



# 从戏剧到电影：布莱希特的 电影实践、理论与影响

杨佳凝

**内容摘要：**相比戏剧经历，布莱希特的电影实践和理论在中文学术界被严重低估。布莱希特一生参与并计划的电影项目多达五十余个，陆续公开后获得电影史的价值追认；布莱希特戏剧与电影实践联系密切，多个戏剧作品改编为电影，电影经历也影响其戏剧创作观念；布莱希特的电影理论围绕技术性、辩证性和革命性展开，即辩证看待电影技术，思考电影与戏剧及其他艺术的关系，并使电影及技术发挥革命性效果。受限于影片发行和材料公开，布莱希特因戏剧而非电影成就对电影界产生影响，其理论经由《电影手册》“左转”造势和法国新浪潮导演的借鉴使用得以扩大，进入中国时同样遭遇一定的误读与误用。

**关键词：**布莱希特 电影手册 新浪潮 直面镜头 间离

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X-(2024)01-0023-12

**Title:** From Theatre to Cinema: Brecht's Cinematic Practice, Theory, and Impact

**Author:** YANG Jianing

**Abstract:** Despite his acclaimed achievements in theatre, Brecht's cinematic practice and theory remain seriously unrecognized in Chinese academia. Brecht has dedicated himself to the production of more than 50 films, the cinematic value of which was later acknowledged after their successive release; Brecht's theatre and cinematic practice bear a close tie with each other, as many of his dramatic pieces were adapted into films, and his view of theatre also reflected his cinematic experience. Brecht's theory of cinema enjoys a technological, dialectical, and revolutionary nature; he examines cinema technologies with a dialectical mindset, explores the relations between cinema, drama, and other art forms, and empowers cinema and its technologies with revolutionary effects. However, owing to the belated release of the films and insufficient open-access materials, Brecht's dramatic influence on cinema has mostly been mediated, often distortedly, through the leftist movement of *Cahiers du Cinéma* and the cinematic productions of the French New Wave directors, and was thus partly misinterpreted or misapplied by Chinese film scholars and practitioners.

**Keywords:** Brecht; *Cahiers du Cinéma*; French New Wave; looking at the camera; distancing effect

# 人工智能识别中的人物性格分析

## ——以经典人物麦克白为例

陈珂

**内容摘要:** 人工智能识别技术超越传统思维,将表象性格与卷积神经网络相结合,能从戏剧文本中提取人物性格特征,与表象性格的五大性格维度进行对比与映射,重新解构和建构剧中人物性格。利用人工智能,可在对经典人物麦克白的性格分析中进行创新性动态调整和平衡,在不同维度对其心理状态展开对峙与整合。智能化人物性格分析更深入、更多维度地解构和建构了人类性格模态,同时为戏剧研究和教学带来了新趣味、新方法和新思路。

**关键词:** 人工智能 表象性格 五大人格分析 麦克白 人物性格

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0035-16

**Title:** Character Analysis in AI Intelligence Recognition — A Case Study of the Classic Character Macbeth

**Author:** CHEN Ke

**Abstract:** AI intelligence recognition technology surpasses traditional thinking, combining apparent personality with convolutional neural networks to extract character personality traits from drama texts, compare and map them with the five dimensions of apparent personality, and reconstruct and construct the characters in the play. Taking the classic character of Macbeth as an example, how to innovatively adjust and balance the analysis of Macbeth's character dynamically, and how to confront and integrate his psychological state in different dimensions? Intelligent character personality analysis deconstructs and constructs the human personality modality in a deeper and more dimensional way, bringing new methods and ideas to drama research and teaching.

**Keywords:** artificial intelligence; apparent personality; five-factor personality analysis; Macbeth; character personality

# 数字戏剧表演美学建构：理念阐发、 实践路径和技术赋能

杨冬妮

**内容摘要：**将戏剧表演美学与数字美学有机融合，建构一种优势互补的新型数字戏剧表演美学范式，是促进戏剧数字化转型并大规模提高知名度的一条可行路径。数字戏剧表演美学以“现场实时人人、人机观演互动共创”为本质属性，包含“现场实时”“人人观演互动”“人机互动共创”三个有机组成部分。其实践路径是以计算机技术、网络技术、人工智能技术赋能戏剧创演，打造元宇宙戏剧、人工智能表演等较之以往更具互动性、参与性和沉浸性的数字戏剧创演模式。

**关键词：**数字戏剧表演美学 戏剧表演美学 数字美学 数字技术

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X-(2024)01-0051-11

**Title:** Construction of Digital Theatrical Performance Aesthetics: Conceptual Elaboration, Practical Path and Technological Empowerment

**Author:** YANG Dongni

**Abstract:** Achieving the seamless fusion of theatrical performance aesthetics and digital aesthetics, and constructing a new form of digital theatrical performance aesthetics presents a viable avenue to propel the digital transformation of theatre. The fundamental attributes of digital theatrical performance aesthetics entail “face-to-face interaction and co-creation between human actors, audiences, and artificial intelligence”. The pragmatic trajectory encompasses the empowerment of theatrical performances through the application of digital technologies, culminating in the creation of metaverse theatres, artificial intelligence performances that exhibit heightened interactivity, participatory engagement, and immersive experiences.

**Keywords:** digital theatrical performance aesthetics; theatrical performance aesthetics; digital aesthetics; digital technologies

# 人工智能与当代舞台美术设计

蒋志凌

**内容摘要:**人工智能的时代已经来临。虽然目前还处在“强人工智能”发展的初期,但我们已经切身感受到了人工智能的强大及其无可限量的发展空间。人工智能的迭代发展将彻底解放低端重复劳动,使人类能够有时间和精力从事更高层次的工作。就舞台美术设计而言,人工智能会取代很多人力,但也会很大程度地解放设计师。未来的舞台美术设计工作有如下的前景:由人工智能创造空间、控制灯光、参与表演,人类设计师则以艺术总监的身份对它进行指导和要求,而人工智能也能很好地理解和体现设计师的意图,甚至在某些方面还能反馈给设计师一些高质量的创意和帮助。此时,舞台美术设计工作就将真正进入“智能设计”的阶段。在人类设计师和人工智能相互深化协作的未来,二者将会变为一个整体。

**关键词:**人工智能 舞台美术设计 人机协作 设计师 强人工智能

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0062-12

**Title:** Artificial Intelligence and Contemporary Stage Art Design

**Author:** JIANG Zhiling

**Abstract:** Artificial intelligence, or “AI”, has been a hotly debated topic since the 20th century. In the early 21st century, there was much speculation about what AI could do and to what extent. With the rapid advancement of technology, AI has evolved from a conceptual model to a practical tool in people’s daily lives, and the answer to this question has become self-evident. With the widespread application of AI across various fields, stage art design is also moving towards being “convenient” and “intelligent”. However, as AI technology continues to deepen and iterate, there is growing unease about its rapid “growth”. Will the emergence of AI mark the end of an era of art dominated by human thought? Will designers’ roles be supplanted by AI’s powerful computational abilities? Such new questions continually challenge the artistic community. Therefore, there is an urgent need to consider the relationship between AI and designers, as well as the revolutionary changes that AI may bring to design work in the future.

**Keywords:** artificial intelligence (AI); stage design; human-machine collaboration; designers; strong AI

# 肉傀儡表演的三个阶段

## ——兼论北曲杂剧的最终形成

刘叙武

**内容摘要:** 肉傀儡表演据形态可分为嬗递发展的三期——百戏阶段、戏弄阶段、戏剧阶段。百戏阶段的肉傀儡表演仅装扮人物而不演故事,来源于佛教行像仪式,如今中国各地的抬(台)阁、芯子、飘色、肩膀戏等即其遗存;戏弄阶段的肉傀儡表演已具简单、滑稽情节,做动作者模仿傀儡,鬻弄即此种肉傀儡表演;戏剧阶段的肉傀儡表演能够演述比较复杂的故事,与长篇说唱艺术如诸宫调、说唱词话结合,可向成熟戏曲演进。北曲杂剧最终形成时间约在公元1214至1224年间,地点在金都城开封。

**关键词:** 肉傀儡 百戏 鬻弄 连厢搬演 北曲杂剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0074-13

**Title:** Three Stages of Body Puppet Performances and the Final Formation of Northern Zaju

**Author:** LIU Xuwu

**Abstract:** The form of body puppet performance can be divided into three stages: the stage of "one hundred entertainments", the stage of *Cuan Nong*, and the stage of mature drama. Body puppet performance in the first stage simply enacted characters without telling stories, and was originated from the Buddhist ritual of parading statues. Today, its legacy includes ceremonies such as "Raising the Pavilion", "Over-the-shoulder Drama", "Floating Colors" and "Xinzi" throughout China. In the second stage, body puppet performance had a simple and funny plot, and the actor imitated the puppet and earned the name of *Cuan Nong*. In the third stage, the body puppet performance could tell more complicated stories, and it developed into a mature theatrical form by combining with long narrative art such as *All Keys (Zhugongdiao)*, *Ci* poetry and storytelling. The final formation period of the Northern Zaju was around 1214 - 1224 AD, and it was located in Kaifeng, the capital of the Jin Dynasty.

**Keywords:** body puppet; a hundred entertainment; Cuan Nong; Lian Xiang; Northern Zaju

# 论元代宫廷杂剧演出

李文胜

**内容摘要:** 元代宫廷很少演出元杂剧,目前没有确切文献证明元代宫廷有其演出。从20世纪中期开始就一直存在“蒙元皇帝喜欢戏曲并促进杂剧繁荣”这样的说法,事实上蒙古皇帝并不喜欢元杂剧,目前没有文献证明他们看过元杂剧演出。有宫廷经历的元代文人没有描写蒙元皇帝观看杂剧的诗歌,相反,他们的诗歌中有大量记载蒙元皇帝观看歌舞、杂戏、滑稽戏以及参与佛事活动的作品。元代宫廷杂剧演出情况并不好,元代宫廷构不成元杂剧的演出中心。“宫廷中心论”实际是学者对元代宫廷杂剧演出情况过于乐观的产物,有先入为主之嫌。

**关键词:** 元代 宫廷 杂剧演出 教坊

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0087-13

**Title:** On the Court Performance of Zaju in the Yuan Dynasty

**Author:** LI Wensheng

**Abstract:** Zaju were rarely performed at the court of the Yuan Dynasty, as evidenced by the lack of relevant and accurate documents. Since the mid-20th century, however, there has been a saying that “Mongol Yuan Dynasty emperors liked Xiqu and promoted the prosperity of Zaju”. In fact, the Mongol emperors were not interested in Zaju. So far, there is no extant document to prove that the emperors attended Zaju performances. None of the literati of the Yuan Dynasty with the privilege of entering the court wrote poems describing any court performance of Zaju, but there are a large number of works describing the Mongol emperors watching songs and dances, acrobatics, burlesques and participating in Buddhist activities. There were few court performances of Zaju in the Yuan Dynasty, so the Yuan court was hardly the performance center of Zaju. The “court-centered theory” is the product of scholars’ over-optimism about the performance of Zaju in the Yuan Dynasty court, and is inaccurately taken for granted.

**Keywords:** Yuan Dynasty; court; Zaju performances; the palace teaching workshop

# 宋金杂剧历史分期新论

马正正

**内容摘要:** 宋金时期是我国戏曲形成的重要阶段。宋金杂剧演进为金元戏曲的过程中,其杂剧色、伴奏、乐舞及故事性等因素的发展是关键。据上述因素的变化,宋金杂剧演进历程可分为五个阶段:宋真宗以前的杂剧延续唐代弄参军的表现样式;仁宗朝以来杂剧演出已由杂剧色来完成,且初步有了乐器伴奏;徽宗朝至北宋末,形成了“两段式”杂剧的演出模式,且有了大量乐器伴奏,乐舞因素进一步强化;至南宋初期,出现了乐舞戏和“三段式”的杂剧演出样式,且乐舞因素不断发展,促使“装旦色”出现;南宋宁宗朝以降,宋金杂剧完成了向“歌舞演故事”的戏曲转变。

**关键词:** 宋金杂剧 历史分期 形态演进 教坊乐舞

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0099-11

**Title:** New Discussion on the Historical Stages of Zaju Performances in the Song and Jin Dynasties

**Author:** MA Zhengzheng

**Abstract:** The Song and Jin Dynasties are an important stage in the formation of Xiqu. During the development of Zaju in Song and Jin dynasties into Xiqu in Jin and Yuan dynasties, the key factors were the development of Zaju roles, music and dance, and story. According to the changes of the above factors, the development of performance in the Song and Jin dynasties can be divided into five stages: the Zaju performance before the reign of Emperor Zhenzong continued the performance style of the Tang Dynasty; during the reign of Emperor Renzong, the performance of Zaju was completed by Zaju roles, and initially accompanied by musical instruments. From the reign of Emperor Huizong to the end of the Northern Song Dynasty, the performance mode of the “two-part” drama was formed with extensive musical instrument accompaniment, and the musical and dance factors were further strengthened. In the early period of the Southern Song Dynasty, the music and dance drama and the “three-part” drama performance style appeared, and the music and dance factors developed continuously, which promoted the appearance of “*Zhuang Dan*” (female roles). During the reign of Emperor Ningzong in the Southern Song Dynasty, the Song and Jin Zaju was transformed into Xiqu of which “stories are unfolded through song and dance”.

**Keywords:** Song and Jin Zaju; historical stages; evolution of theatrical forms; music and dance in the palace teaching workshop

## 论清中后期花部戏本的体制嬗继

王一冰

**内容摘要:** 清中后期花部戏本,具有承继副末开场的报条,存在以[点绛唇]开场和段落性“同韵”的音乐现象,出现了灵活使用脚色的新变化。这些体制特征与传奇体制存在承继关系。清中后期花部戏本体制嬗继,反映了戏曲史发展过程中戏曲体制观念的格律性和统一性。花部戏体制的嬗继,揭示了“花”“雅”之间紧密承续的历史事实。

**关键词:** 花部抄本 报条 点绛唇 同韵 体制嬗继

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0110-12

**Title:** On the Systematic Evolution of *Huabu* Plays in the Middle and Late Qing Dynasty

**Author:** WANG Yibing

**Abstract:** In the middle and late Qing Dynasty, the “*Bao Tiao*” in *Huabu* playscript is an inheritance of the “opening by *Fumo*”, the music of *Huabu* plays is featured with the opening of melody of “*Dian Jiangchun*” and “*Tong Yun*” (the same rhyme) in different sections; another change in *Huabu* plays is the flexible employment of role types. These systematic characteristics were inherited from *Chuanqi*. In the middle and late Qing Dynasty, the evolution of the *Huabu* system reflects the regularity and unity of the concept of theatre system in the development of theatre history. The evolution of the *Huabu* system reveals the historical fact that the “*Hua*” (vulgar) inherited from the “*Ya*” (elegant).

**Keywords:** *Huabu* playscript; *Bao Tiao*; *Dian Jiangchun*; *Tong Yun*; systematic inheritance



# 全球迁徙者的登场：艾杜与丘吉尔 剧作里跨越边界的女性形象<sup>①</sup>

颜海平 著 周佳 译 李德光 校译

**内容摘要：**“穿越边界”的意识延展，是数十年来欧美人文话语的核心特征。笔者聚焦加纳作家爱玛·艾杜和英国作家卡尔·丘吉尔笔下女性“迁徙人”意象的形塑过程，探讨她们在“越界”中的动能悖论，如何构成了二战后由英帝国瓦解而显形的时空巨变的全球性文化表征。悬置常规分类将艾杜归为后殖民文学、丘吉尔限于英国文学的研究范畴，笔者将她们的独特意象并置，辨析这些意象如何以不同形式登场，在穿越地缘边界、社会区隔、意识鸿沟的大迁徙中，叩问现代性发轫伊始人类流动性命题及其困境变奏，指向战后氤氲深化的“交织性世界史”全新视野和复杂张力，揭示出现代时空中流寓人生的差异共振，及其可能生成的审美变革和人性艺术。

**关键词：**全球迁徙 现代边界 流寓与家园 人性的艺术

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X-(2024)01-0121-22

**Title:** Staging Global Vagrants: Female Figures of Border-crossing in Ama Ata Aidoo and Caryl Churchill

**Author:** YAN Haiping

**Translator:** ZHOU Jia

**Translator and proofreader:** LI Deguang

**Abstract:** The irruption of the consciousness of “border-crossing” is the core characteristic of Euro-American humanistic discourse in recent decades. Focusing on the figurations of female vagrants by Ghanaian author Ama Ata Aidoo and English author Caryl Churchill, this essay examines how their paradoxical momentum of “border-crossing” helps to construct the features of cultural openings made possible by the disintegration of the British Empire. Contrary to the traditional categorization of Aidoo as a postcolonial writer and Churchill as an English writer, this essay juxtaposes their distinct female figures and analyzes how these figures are staged in different ways; in the great

global vagrancy across geographical boundaries, social divisions and ideological gaps, this essay inquires about the proposition of human mobility and its predicament variation at the dawn of modernity, pointing to a new vision and complex tension of “intertwined modern world histories” that has deepened after World War II, bringing forth resonations in the modern vagrancy along with possible aesthetic transformations and the art of humanity.

**Keywords:** global vagrancy; modern boundary; wanderings and homeplaces; art of humanity

## 论贝丝·亨利《心灵之罪》中的 性别化空间

汪 玲

**内容摘要:** 贝丝·亨利的代表作《心灵之罪》展现了性别化空间对女性主体权的束缚。该剧揭示了女性在性别化空间中遭受的禁锢、男性对女性空间的规训、女性对性别化空间界限的突破。通过重新分配空间中的权力,亨利呼吁女性对性别化空间内的既定秩序发起挑战,宣夺自我空间中的领土权,赢取空间中的主动权。在某种程度上,亨利把女性对性别化空间的反叛视为边缘对中心的颠覆。这种颠覆与反叛的实现标志着女性寻求空间正义的强烈诉求。

**关键词:** 贝丝·亨利 心灵之罪 性别化空间 空间正义

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**Title:** Gendered Space in Beth Henley's *Crimes of the Heart*

**Author:** WANG Ling

**Abstract:** Beth Henley's seminal play, *Crimes of the Heart*, exhibits gendered space as the crucifixion of women's self-sovereignty. The play reveals women's confinement within gendered divisions, their discipline from the masculine space, and their challenges against gendered division of space. Through relocating the uneven distribution of power in space, Henley advocates women's courageous challenge to the assigned order in gendered space, claiming spatial sovereignty and cultivating subjectivity in space. To some extent, Henley regards women's rebellion against gendered space as the subversion of periphery against centrality. The subversion and rebellion signify women's strong desire for spatial justice.

**Keywords:** Beth Henley; *Crimes of the Heart*; gendered space; spatial justice

## 论《长发》的先锋价值与历史地位

韩曦

**内容摘要:**《长发》是美国音乐剧发展史上承前启后的一部先锋戏剧。它以20世纪60年代嬉皮亚文化为背景,多维度地展示了民权运动、反对越战,以及我行我素的自由与叛逆的社会思潮和文化现象。它用摇滚乐贯穿全剧,打破舞台与观众界限,通过非线性的叙事方式和即兴表演推动剧情等手法,将外百老汇和外外百老汇先锋艺术成果带进了主流戏剧舞台,对盛行至今的音乐剧多样化艺术风格的出现及艺术产业化桎梏的突破均具有一定推动作用。然而,作为那个时代的产物,《长发》在艺术上依然存在一些局限性。

**关键词:** 美国 音乐剧 长发 历史地位 先锋价值

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0153-11

**Title:** On the Historical Status and Value of the American Musical *Hair*

**Author:** HAN Xi

**Abstract:** *Hair* is a pioneering musical in the history of American musical. It takes the hippie subculture in the 1960s as the background, and displays the civil rights movement, the opposition to the Vietnam War, as well as the free and rebellious social trends and cultural phenomena in multiple dimensions. It uses rock music throughout the play, breaks the boundary between stage and audience, and promotes the plot through non-linear narrative methods and improvisation, bringing the avant-garde artistic achievements of Off-Broadway and Off-Off-Broadway into the mainstream drama stage, which has played a certain role in promoting the emergence of diversified artistic styles of the musical and breaking through the shackle of artistic industrialization. However, as a product of its time, *Hair* still has some artistic limitations.

**Keywords:** America; musical; *Hair*; historical status; pioneering value

## 论《琼斯皇》中个性心灵的深层挖掘

姚 琨

**内容摘要:** 在非理性思潮的影响下,奥尼尔将人深层而隐秘的内心世界和心理活动作为表现对象。但区别于其他表现主义戏剧家把人物变成某种抽象观念的做法,奥尼尔坚持在作品中塑造出鲜活的人物个性的主张,并由此在创作中立足于戏剧情境,探索新的表现方式。其戏剧主张在《琼斯皇》中具体表现为:运用鼓声建构情境,并在戏剧本体上实验了幻象和独白的融合。他通过这些戏剧形式揭示了人内部深藏的自我矛盾和典型性的精神冲突,完成了对个性的塑造。

**关键词:** 表现主义戏剧 奥尼尔 琼斯皇 个性 情境

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0164-10

**Title:** The Exploitation of the Individual Soul in *The Emperor Jones*

**Author:** YAO Kun

**Abstract:** Under the influence of irrational trends, O'Neill took the deep and mysterious inner world and psychological activities of people as the objects of expression. But unlike other expressionist dramatists who turned characters into abstract concepts, O'Neill firmly shaped vivid character personalities in his works. On this basis, he explored new ways of expression through the dramatic situation in order to practice his own theatrical principles. In *The Emperor Jones*, for example, he used drums to construct the situation, experimented with the fusion of illusion and monologue, and completed the shaping of individuality by dramatic revelation of the inner self-contradictions and typical spiritual conflicts hidden within contemporary people.

**Keywords:** expressionist drama; O'Neill; *The Emperor Jones*; individuality; situation

# 中国戏曲知识在日本江户时代的流播与影响

林杰祥

**内容摘要:** 江户初期,日本人已经通过《古今类书纂要》来了解中国戏曲知识。18世纪20年代以来,日本儒者曾在笔记中做辑录与介绍,《俗语解》《剧语审译》等唐话辞书曾收录戏曲名词并做解释,《戏子名所图会》等日本剧场著作曾做引用,中国戏曲知识遂在日本江户时代广泛流传并产生深远影响。日本戏剧曾借鉴中国戏曲脚色,将“丑脚”称为“打诨”,并增设脚色,形成了独具特色的日本脚色体系。中国戏曲的演出形态通过唐土知识类书籍和江户时代日本人的观剧记录、舞台绘图,在日本社会广为流传。中国戏曲知识是日本人阅读、翻译、注释中国戏曲的重要基础,又对明治以来日本学者的中国戏曲研究产生了影响。

**关键词:** 中国戏曲 日本江户时代 戏曲知识 戏曲角色 唐话辞书

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0174-13

**Title:** The Dissemination and Influence of Xiqu Knowledge in the Edo Period of Japan

**Author:** LIN Jiexiang

**Abstract:** In the early Edo period, the knowledge of Chinese Xiqu was introduced to Japan through *Gujin Leishu Zuanyao*. After the 1720s, Japanese scholars collected and introduced Xiqu terms in their notes, mandarin dictionaries such as *Suyujie* and *Juyu Shenyi* collected and explained Xiqu terms, and Japanese theatre works such as *Xizi Mingsuo Tuhui* had quoted Xiqu terms, so the knowledge of Xiqu spread widely in Japan and had a far-reaching influence. Based on Xiqu characters, Japanese changed the role type of “Chou” to “Dahun” and added other characters, forming a unique Japanese role system. The performance form of Xiqu has been widely disseminated in Japanese society through books on Chinese knowledge, theatre viewing records, and stage drawings. The knowledge of Xiqu is an important basis for Japanese people to read, translate and annotate Xiqu script, and it has also influenced Japanese scholars' study of Chinese theatre since the Meiji period.

**Keywords:** Chinese Xiqu; the Edo period of Japan; Xiqu knowledge; Xiqu characters; mandarin dictionaries

# 歌舞伎剧场的近代转型及身份确认

方 军

**内容摘要:** 作为一种东方传统演剧艺术,日本歌舞伎在近代转型的过程中依托了剧场这一个重要的支点。歌舞伎领域的资深从业者、新型知识分子、政界人士、产业资本等,均从不同方面卷入了近现代歌舞伎剧场的身份塑造。近现代歌舞伎剧场的身份确立,是在西方演剧观与日本戏剧独特性之间展开的。其间的微妙关系及其博弈过程,凸显了东方传统演剧在近现代社会中转型时的处境,同时也表现出其异乎寻常的生命力和创造性。

**关键词:** 歌舞伎 剧场 转型 西方演剧观 东方独特性

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)01-0187-10

**Title:** The Modern Transformation and Identity of Kabuki Theatre

**Author:** FANG Jun

**Abstract:** In the process of modern transformation, theatre has become an important fulcrum of Japanese Kabuki, a traditional oriental theatre art. Senior practitioners in the field of Kabuki, new intellectuals, politicians, industrial capital, etc., are involved in the identity formation of modern Kabuki theatre from different aspects. The identity of Kabuki theatre in modern times is formed between the Western view of theatre and the uniqueness of Japanese theatre. The subtle relationship and interplay between them highlight the situation of traditional oriental theatre during the transformation of modern society, and also show its extraordinary vitality and creativity.

**Keywords:** Kabuki theatre; transformation; Western concept of drama; uniqueness of the East