

04 | 2023

2023年8月第四期(总第234期)

戏剧艺术

JOURNAL OF SHANGHAI THEATRE ACADEMY



THEATRE ARTS

上海戏剧学院学报

全国中文核心期刊

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中国人文社会科学AMI综合评价核心期刊

中国学术期刊综合评价数据库来源期刊

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评吴宗锡的评弹理论研究

——兼论评弹与戏曲之关系

朱栋霖

内容摘要: 吴宗锡是苏州评弹艺术理论研究的开拓者。“叙事”与“表演艺术”是吴宗锡关于评弹艺术本体阐述的两个关键词。他剖析了评弹叙事的方法、特点,涉及叙事视角、叙事逻辑、叙事时间、叙事空间、叙事节奏等要素,揭示了评弹多视角、多时空、灵活转换的叙事方式,是不可多得的中国叙事学研究成果。他强调评弹的表演艺术性,引起了争论。苏州评弹从20世纪三四十年代开始吸收戏剧艺术因素,在表演艺术与演唱流派方面呈现出新的风格。

关键词: 吴宗锡 苏州评弹 叙事 戏剧艺术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0001-16

Title: Wu Zongxi's Theoretical Research on Pingtan and the Relationship between Pingtan and Xiqu

Author: ZHU Donglin

Abstract: Wu Zongxi pioneered the theoretical research on Suzhou Pingtan art. "Narration" and "performing art" were two key words that Wu Zongxi elaborated on the ontology of Pingtan art. He analyzed the methods and characteristics of Pingtan narration, involving elements such as the perspective, logic, time, space, and rhythm of narration. He revealed that Pingtan narration had diverse perspectives, and flexibly switched between multiple space-time; his research on narratology is invaluable in China. His emphasis on the performing artistic aspect of Pingtan has caused controversies. Since the 1930s and 1940s, Suzhou Pingtan has absorbed elements of theatre art and presented a new style in terms of performing art and singing genres.

Keywords: Wu Zongxi; Suzhou Pingtan; narration; theatre arts

民国时期电影对戏曲的反哺管窥

赵哲群

内容摘要: 电影艺术与传统戏曲之间的关系问题素来为学界所关注,然而基于中国戏曲“早熟”与电影艺术“晚出”的客观现实,大量研究更集中在传统戏曲如何滋养电影艺术的问题上。诚然,民国时期戏曲对电影的哺育是不争的事实,然而在显像的背后,电影对戏曲的反哺同样值得关注。在两者的交汇与碰撞中,电影的技术手段、故事内容、表演形式、美学追求等分别渗透进戏曲的舞台布景、剧目创排和艺人表演中,使得该时期戏曲的整体风貌较之既往有了变化。

关键词: 民国 电影 戏曲 反哺

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0017-12

Title: The Back-nurturing of Films on Xiqu in the Era of the Republic of China

Author: ZHAO Zhequn

Abstract: The relationship between film art and Xiqu has always attracted academic interest. Based on the solid reality that Xiqu “matures early” while film art is a “latecomer”, a large number of studies focus on how Xiqu nourishes film art. Undoubtedly, Xiqu nourished film in the era of the Republic of China. But beneath the surface, the nourishment of film on Xiqu is also worthy of attention. In the intersection and collision between the two, the technical means, story content, performance form, and aesthetic pursuits of film have respectively penetrated the stage setting, playwriting and rehearsal, and artistic performance of Xiqu, contributing to the transformation of the overall style of Xiqu in this period.

Keywords: the Republic of China; film; Xiqu; back-nurturing

20 世纪河南豫剧的三次变革

王璐瑶

内容摘要: 由冯玉祥主导的梆戏改造、由知识分子同戏曲艺人合作的梆戏改良和由河南豫剧院三团引领的豫剧现代戏创作是 20 世纪河南梆戏的三次重要变革。冯玉祥将改良戏曲纳入“建设新河南”系统工程,河南梆戏在演出场所、剧本和演员构成上发生了重要变化;樊粹庭、王镇南等接受现代大学教育的知识分子与陈素真、常香玉等艺人合作,初步确立了剧场、演员、剧本协调发展的现代豫剧体制,并开启了用豫剧表现现实生活的创作;河南豫剧院三团引领的豫剧现代戏创作一定程度上改变了豫剧的舞台面貌,极大地丰富了剧种的表现力。

关键词: 河南梆戏 现代豫剧 豫剧现代戏 变革

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0029-12

Title: Three Reforms of Henan Yuju in the 20th Century

Author: WANG Luyao

Abstract: The transformation of Bangzi led by Feng Yuxiang, the improvement of Bangzi jointly organized by intellectuals and Xiqu artists, and the creation of modern realistic Yuju plays led by the Third Troupe of Henan Yuju Theatre were the three important reforms of Henan Yuju in the 20th century. Feng Yuxiang incorporated the improved Xiqu into the systematic program of “Constructing a New Henan”, giving rise to important changes in venues, performers and script composition of the Henan Bangzi; intellectuals who had received modern university education, such as Fan Cuiting and Wang Zhennan, collaborated with Xiqu artists, such as Chen Suzhen and Chang Xiangyu, to initially establish the modern Yuju system which coordinated the development of theatres, performers and scripts; the creation of realistic Yuju plays led by the Third Troupe of Henan Yuju Theatre changed stage performance to some extent and significantly enriched the expressiveness of Yuju.

Keywords: Henan Bangzi; modern Yuju; realistic Yuju plays; reform

艺人的作为：“传”字辈昆剧承传之路述论

朱云涛

内容摘要：戏以人传，昆剧传习所的创办赋予了“传”字辈承传昆剧的历史使命。作为承传的主体，“传”字辈在继承全福班艺人技艺之后，通过长期的舞台实践以及向后辈传艺延续了昆剧的一脉馨香。不过，因为受到各种因素的影响和制约，他们的昆剧传承之路表现出明显的阶段性，昆剧艺术的特征和品质也随之发生变化。20世纪二三十年代，“传”字辈继承了正统的昆剧艺术，其后出于竞争的需要，表演中融入了京剧的技艺。20世纪五六十年代，由于培养方式、传承观念以及地域文化的不同，江浙沪三地昆剧演剧风格呈现出地域性差异。20世纪八九十年代，“传”字辈与其后辈在观念上存在冲突，由此引发昆剧艺术的诸多变异。

关键词：“传”字辈 昆剧传承 姑苏风范 昆剧形态

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)04-0041-14

Title: Artists' Achievements: On the Inheritance of Kunqu by the "Chuan" Generation of Kunqu Artists

Author: ZHU Yuntao

Abstract: Kunqu is passed on by people. With the establishment of the Kunqu Academy, the "Chuan" generation has been entrusted with the historical mission of inheriting Kunqu. As the subject of inheritance, the "Chuan" generation performed the skills they inherited from the artists of the Quanfu Troupe and taught the skills to the younger generation. The "Chuan" generation was influenced and restricted by various factors, resulting in changes in the characteristics and artistic quality of Kunqu. In the 1920s and 1930s, the "Chuan" generation inherited the orthodox Kunqu art, and then, due to competition, their performance incorporated the skills of Jingju. In the 1950s and 1960s, due to differences in training methods, inheritance concepts and regional culture, the performance styles of Kunqu in Jiangsu, Zhejiang and Shanghai showed regional differences. In the 1980s and 1990s, there was a conceptual conflict between the "Chuan" generation and its descendants, which led to many variations in the art of Kunqu.

Keywords: "Chuan" generation; Kunqu inheritance; Gusu style; form of Kunqu

论田汉南国社时期戏剧创作、 演出与接受的关联互动

陈 军 张燕玲

内容摘要: 田汉在南国社时期的戏剧创作、演出、接受之间存在着明显的关联互动,其戏剧创作多从演员身上汲取写作资源和灵感,采用集体即兴创作方式,边写边演、先演后写,早期作品以艺术家形象塑造和感伤唯美的风格见长,同时田汉的戏剧创作对南国社演员的本色表演和唯情演技亦产生深刻的影响。南国社演出与接受之间的互动则表现在:南国社表演真挚感人,演出效果很好,有力地扩大了新兴话剧的社会影响,受到观众的欢迎和追捧,但也收到了不少尖锐的批评和督促,南国社后来的“左转”除了受到左翼戏剧运动的影响,也与观众的批评接受有关。

关键词: 田汉 南国社时期 戏剧创作 演出 接受

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0055-10

Title: The Association and Interaction of Writing, Performing, and Reception of Tian Han's Plays during the Nanguo Drama Club Period

Authors: CHEN Jun, ZHANG Yanling

Abstract: Association and interaction could be evidently observed in the writing, performing, and reception of Tian Han's plays written for the Nanguo Drama Club. Tian was inspired by actors' performance, and the plays were collectively improvised-some plays were written during the performance or even as a result of it. Tian's early plays were characterized by sentimental styles with artistic protagonists, which influenced performers of the Club who aspired to the standards of instinctive performance and natural expression of true feelings. The interaction between performance and reception could be seen in the stage effect. On the credit side, the unaffectedly moving performance received warm applause from the audience, thus publicizing and expanding the social impact of Huaju. On the debit side, they were the target of sharp criticism, which, as a concurrent reason with the leftist theatre movement, accounted for the leftist tendency of the Nanguo Drama Club.

Keywords: Tian Han; Nanguo Drama Club; playwriting; performance; reception; association and interaction

欲望与权力的身体叙事： 曹禺剧作的叙事动力问题研究

卫亭绒

内容摘要：身体既是欲望的对象与主体，又是权力铭刻的表面，对于戏剧艺术来说，更是剧场上下的核心、戏剧性产生的动力。曹禺的“生命三部曲”突出地呈现出以身体为动力的叙事特征：《雷雨》在对周朴园这一权力身体的“隐藏”与“揭示”中推动叙事；《原野》的仇与爱是欲望对象错位纠缠的悲剧；陈白露则处于错综的社会权力控制之下，她的自杀是女性对自己身体所有权的最后争取。曹禺中后期的作品在叙事动力方面有了较大转变，个人化的身体叙事转而成为国家身体的宏大叙事，由此带来了作品风格的明显转向。

关键词：欲望 权力 身体叙事 曹禺剧作

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)04-0065-08

Title: The Body Narrative of Desire and Power: A Study of the Narrative Motivation of Cao Yu's Dramas

Author: WEI Tingrong

Abstract: The body is not only the object and subject of desire, but also the surface on which power is inscribed. For theatre art, it is the core of theatre and the power of dramatic productions. Cao Yu's dramas present the narrative feature of taking the body as motivating power: *Thunderstorm* promotes the narrative in the "hiding" and "revealing" of Zhou Puyuan's body of power; *The Field* is the tragedy of the dislocation and entanglement of the object of desire; Chen Bailu, the female protagonist of *Sunrise*, is under the control of complicated social power, and her suicide is the last struggle for women's ownership of their bodies. Cao Yu's works in the middle and later periods have changed greatly in terms of narrative power. The personalized body narrative has been transformed into the grand narrative of the national body, which has brought about an obvious change in the style of his works.

Keywords: desire; power; body narrative; Cao Yu

论历史剧的“文本性”

——以四部《王昭君》的互文解读为中心

徐阿兵

内容摘要: 以郭沫若、汪曾祺、曹禺和郑怀兴的同题剧作《王昭君》为中心,充分关联作者意图与时代背景、文本效果与演出反响、同时代评论与历时性研究,有助于深入理解历史剧的“文本性”。历史剧的文本性由诸多因素所共同决定,其中最重要的因素是戏剧的本体特征、古为今用和对待历史真实的态度。历史剧的“彻底解放”,不是指剧作家能够享有任意虚构的艺术特权,而是指他们在充分认识到诸多限制之后,再以强大的思想主体性和艺术表现力穿透这些限制,从而体会到真正的思维乐趣与艺术自由。

关键词: 历史剧 文本性 王昭君 互文性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0073-13

Title: On the “Textuality” of History Plays: Centred around Intertextual Interpretation of Four Productions of *Wang Zhaojun*

Author: XU Abing

Abstract: This article focuses on four productions, under the same title of *Wang Zhaojun*, written respectively by Guo Moruo, Wang Zengqi, Cao Yu and Zheng Huaixing. This article combines the dramatist's intention with his social background, textual effects and performance reception, contemporary comments and diachronic studies to achieve an in-depth understanding of the “textuality” of history plays. The textuality of history plays is determined by many factors, the most important of which is the ontological characteristics of drama, the use of the past to serve the present, and the dramatist's attitude towards historical truth. The “complete liberation” of history plays does not mean that the dramatist can enjoy the artistic privilege of arbitrary fabrication, but that, after full recognition, he can penetrate the limitations with strong ideological subjectivity and artistic expression, so as to realize the genuine fun of critical thinking and artistic freedom.

Keywords: history play; textuality; *Wang Zhaojun*; intertextuality

论白先勇《游园惊梦》的互文性与 中国文学传统

王艳芳 李 唯

内容摘要: 在互文性理论视域中,白先勇的小说《游园惊梦》、话剧《游园惊梦》、昆曲青春版《牡丹亭》都是一种元文本的存在,而汤显祖的《牡丹亭》则是那个不断被引用、借鉴、嵌套、隐喻的潜文本。在其互文性关系中,“游园”“惊梦”不仅构成各自文本的重要部分,成为叙事推进的情节关键;而且重塑了人物性格及其精神特质,深度渲染了故事的氛围和情调,形成独立自足的艺术世界。最为重要的还在于,它深度诠释了创作者对于兴衰之变、家国离散的情感文化意蕴。经由《牡丹亭》,与白先勇创作构成互文性的潜文本可以一路追溯至洪昇的《长生殿》、孔尚任的《桃花扇》、曹雪芹的《红楼梦》,直至白居易的《长恨歌》等中国文学传统中以“儿女之情”寄“兴亡之感”的经典一脉。正是白先勇创作中的互文性新质,唤醒了人们对经典的再认识,经典也因被重新赋能而得以复活。

关键词: 白先勇 游园惊梦 互文性 中国文学传统

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0086-09

Title: On the Intertextuality of Pai Hsien-yung's *Wandering in the Garden*, *Waking from a Dream* and Chinese Literary Tradition

Authors: WANG Yanfang, LI Wei

Abstract: From the perspective of intertextuality theory, Pai Hsien-yung's novella *Wandering in the Garden*, *Waking from a Dream*, the play adaptation of the novella, and the youth edition of Kunqu *Peony Pavilion* are all metatexts, while Tang Xianzu's *Peony Pavilion* is the hidden text that is constantly quoted, referred to, recycled, and analogized. In the intertextual relationship, "*Wandering in the Garden*" and "*Waking from a Dream*" not only constitute an important part of the respective texts, but also become the key to the narrative progress; moreover, they reshape the characters' personality and spiritual characteristics, deeply render the atmosphere and emotional appeal of the story, and form an independent and self-sufficient artistic world. Most importantly, they show Pai Hsien-yung's emotional and cultural implications for the rise and fall of a nation, and the separation of home and country. In addition to *Peony Pavilion*, the hidden intertextual text of Pai Hsien-yung's creations can be traced all the way back to Hong Sheng's *Palace of Eternal Life*, Kong Shangren's *Peach Blossom Fan*, Cao Xueqin's *A Dream of Red Mansions*, and even Bai Juyi's

Song of Eternal Sorrow. It is typical of the Chinese literary tradition to embody the rise and fall of a nation in the story of young lovers. It is the new intertextuality in Pai Hsien-yung's creations that awakens a new understanding of the classics, and the classics are revived through the empowerment of new creations.

Keywords: Pai Hsien-yung; *Wandering in the Garden*, *Waking from a Dream*; intertextuality; Chinese literary tradition

二战后德国三代导演剧场 美学与政治性嬗变

陈琳

内容摘要: 二战后德国涌现的三代导演剧场分别展现了各自的美学特质和政治性,具体可从三个方面来理解。第一,德国战后三代导演剧场分别呈现出何种独特的美学特质,及产生这些美学特质的根本原因为何。第二,导演剧场政治味道浓厚的原因复杂,其中有历史习惯沿袭,也有启蒙以来的自我身份认同与定位,更是深层次的戏剧本身蕴含的政治性的凸显。第三,每一代导演剧场的政治性具体如何表演性展现,回应了怎样的时代问题,以及三代导演剧场之间如何嬗变。嬗变中,导演剧场的政治和美学交织,共同彰显出德意志民族的自我身份认同与自我反思。

关键词: 导演剧场 剧场政治性 反唯美艺术 暴烈美学 资本主义现实主义暗黑美学
中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0095-11

Title: Aesthetic and Political Evolution of Three Generations of German Director Theatre after World War II

Author: CHEN Lin

Abstract: The article focuses on the three generations of German Regietheater (director theatre) after World War II, and endeavors to analyze the leading directors of the three generations with the clues of aesthetic as well as political characteristics, and its inter-generational political evolution. Specifically, this article manages to solve three sets of problems. First, it explores the unique aesthetic characteristics of the three generations of German post-war director theatre and the fundamental reasons for these aesthetic characteristics. Second, it decodes the profound and complicated reasons for the strong political flavor of the director theatre, including historical reasons, self-identity and orientation since the enlightenment, and even more, the expression of the political nature of the very theatre. Thirdly, it displays the political characteristic of each generation of director theatre, focusing on how each generation responds to its own problems of the times, and how it evolves between generations. In the process of evolution, the politics and aesthetics of the director theatre are interwoven together to reveal the self-identity and self-reflection of the German nation.

Keywords: Regietheater; theatre politics; anti-aestheticism; violent aesthetics; capitalist realist dark aesthetics

“继承危机”与当代德国戏剧体制

李 茜

内容摘要: 2018年,两座重要的德国公立剧院都在更换领导人时出现了争议,这一“继承危机”折射出了德国戏剧的体制框架,也反映了其深层危机。这一危机事件的前因后果反映了德国剧场中体制化的机构和美学构成,同时折射出使戏剧体制得以成立的文化构成。戏剧体制是一种在实践认知中构建的文化共同体,它的体制性特点可以最终归结到不同的文化生态。对文化生态的适应最终造成了戏剧在不同国家和地区的体制差异,这也在很大程度上影响了戏剧整体风貌的形成。

关键词: 戏剧 体制 德国戏剧 体制危机

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0106-11

Title: “Succession Crisis” and Contemporary German Theatre Institution

Author: LI Qian

Abstract: In 2018, conflicts over leadership changes broke out in two major German public theatres. This “succession crisis” reflects both the institutional framework of German theatre and its deep crisis. The causes and consequences of this crisis reflect the institutional and aesthetic composition of German theatre, as well as the cultural composition that facilitates the establishment of the theatre institution. The theatre institution is a cultural community constructed in practical cognition, and its institutional characteristics can ultimately be attributed to different cultural ecologies. The adaptation to the cultural ecology has finally created the institutional differences of theatre in different countries and regions, which also greatly affects the formation of the overall theatre institution.

Keywords: theatre; institution; German theatre; institutional crisis

回眸二十载：慕尼黑室内剧院多位 艺术总监定位策略探析

林彦

内容提要：在慕尼黑室内剧院的百年发展历史中，这座城市剧院因多任艺术总监的领导魅力而大放异彩。具有不同背景、对戏剧艺术有着不同理解的艺术总监们在剧院的定位策略、节目美学重心、团队组建方式、艺术来源及引起的社会反响方面都存在差异。但就21世纪以来室内剧院的四位艺术总监而言，他们都不约而同地选择了“丰富戏剧美学形式”“加强剧院城市本土性”“挖掘剧院多元社会功能”的发展策略。尽管实施程度及落实方式各有千秋，但这三条艺术策略未尝不是当代及未来大都市城市剧院在当地城市中的社会定位的发展趋势，值得中国剧场建设者借鉴。

关键词：艺术总监 慕尼黑室内剧院 定位策略 魅力型领导 城市剧院

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)04-0117-11

Title: Looking Back over the Last Two Decades; An Analysis of the Positioning Strategies of Different Artistic Directors at the Munich Kammerspiele

Author: LIN Yan

Abstract: In its centennial development history, the municipal theatre, Munich Kammerspiele, has flourished under the charismatic leadership of its artistic directors. The artistic directors with diverse backgrounds and understandings of theatre art have different positioning strategies, aesthetic focus of programs, team-building methods, artistic sources, and social responses. Among them, the four artistic directors who have led the Kammerspiele into the new century have unanimously chosen the development strategies of “enriching the aesthetic forms”, “strengthening the local urban identity”, and “exploring diverse social functions” of theatre. Although the degree of application and methods of implementation of these strategies vary among the four directors, these three artistic strategies represent the general trend of the social positioning of municipal theatres in the contemporary and future contexts of urban society, and are also worthy of inspiration for Chinese theatre practitioners.

Keywords: artistic directors; Munich Kammerspiele; positioning strategies; charismatic leadership; municipal theatre

后移民戏剧：一种后表征主义剧场的多元身份建构探索

胡 玄

内容摘要：后移民戏剧是2006年诞生在德国剧场的新技术语，是剧场艺术家们对欧洲移民现象给社会带来的改变和问题做出的回应，也反映了他们在体制性层面对剧场变革的批判性、反思性姿态。德国马克西姆·高尔基剧院和比利时皇家弗莱明剧院在应对移民给社会带来的变化时采取了后表征主义剧场的体制性戏剧构作策略，通过《狂血》等作品质询现存的知识结构，激发对移民的偏见与歧视的批判性反思，并对欧美文化霸权主导下的多元文化身份建构和研究范式进行补充和修正。

关键词：后移民戏剧 后表征主义剧场 高尔基剧院 皇家弗莱明剧院 狂血

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)04-0128-11

Title: Post-migrant Theatre: An Exploration of the Construction of Multicultural Identity in Post-representative Theatres

Author: HU Xuan

Abstract: “Post-migrant theatre” is a new term coined in the German theatre in 2006. It is theatre artists’ response to the changes and problems caused by migration in Europe, and it reflects their critical and reflective gestures towards the changes in theatre at the institutional level. The Maxim Gorki Theatre in Germany and the Royal Flemish Theatre in Belgium adopt a post-representational institutional dramaturgy in response to the social changes brought about by migration. Theatre pieces such as *Verrücktes Blut* (*Mad Blood*) interrogate existing knowledge structures, stimulate critical reflection on prejudice and discrimination against immigrants, and provide a complementary reference to the construction and research paradigm of multicultural identity under European and American hegemony.

Keywords: post-migrant theatre; post-representative theatre; Maxim Gorki Theatre; Royal Flemish Theatre; *Verrücktes Blut*

演员的“物化”

——傀儡、赛博格和虚拟演员

殷无为

内容摘要:技术的不断发展使当代舞台艺术受到“物化”现象的影响,并直接指向了在舞台上的人——演员,演员由“真人”变成与前沿科学紧密合作的“物化生命体”。从舞台上的傀儡到赛博格再到虚拟演员,通过对不同类型的“物化”的演员的分析,可以发现创作者在实际创作过程中不自觉地体现了对“物化”的演员的矛盾态度:一方面,创作者在艺术创作过程中有意识或者无意识地积极使用物质,而不自觉地促使真人演员成为被“物化”的对象;另一方面,采用物化的“非人类”演员后,创作者又担心科学技术与社会道德伦理之间会发生冲突。在技术与人类的融合越发紧密的今天,应该重新反思人类和技术的关系、人类和舞台的关系、人类和“非人类”的关系。

关键词:演员的物化 傀儡 赛博格 虚拟演员 舞台艺术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0139-11

Title: The “Verdinglichung” of Actors: Puppets, Cyborgs, and Virtual Actors

Author: YIN Wuwei

Abstract: With the continuous development of technology, contemporary stage art has been affected by the phenomenon of “Verdinglichung” (“thingification”), especially in terms of people on stage - actors; the actor is changing from a “real person” to a “materialized organism” working closely with cutting-edge science. An analysis of different types of “Verdinglichung” of actors - from puppets to cyborgs to virtual actors - shows that creators unconsciously show their contradictory attitudes towards the “thingification” of actors in the actual creation process. On the one hand, whether consciously or not, creators actively use materials in the process of artistic creation, which unconsciously pushes real actors to become “materialized” objects; on the other hand, after adopting materialized “non-human” actors, creators are concerned about possible conflicts between science and technology and social ethics. In today’s increasingly close integration of technology and human beings, it is high time to rethink the relationship between humans and technology, humans and the stage, and humans and “non-humans”.

Keywords: Verdinglichung of actors; puppet; cyborg; virtual actor; stage art

论费登奎斯方法在演员训练中的作用

高 鸽

内容摘要: 费登奎斯方法不能取代整个表演技巧训练,但是此方法是替代演员之传统热身训练的较好选择,也可以作为演员表演训练的有效补充。费登奎斯方法通过生物学、心理学、神经学等原理帮助演员训练,可以缓解焦虑,降低紧张感,有效提升演员身体的敏感度,增强觉察力,改善自我意象,快速让演员达到一种“放松且专注的中性状态”,通过身体动作的训练使演员实现“身体—感觉—心理”的连接。其训练理念是:身心合一客观存在的,没有运动就没有思考。

关键词: 费登奎斯方法 演员训练 行动 动中觉察

中图分类号: J80 文献标识码: A 文章编号: 0257-943X-(2023)04-0150-13

Title: The Function of the Feldenkrais Method in Actor Training

Author: GAO Ge

Abstract: Although the Feldenkrais Method cannot replace the learning of performance skills, it is an ideal alternative to traditional actor warm-up training and can effectively supplement the training of performance skills. This article attempts to demonstrate how the Feldenkrais Method helps with actor training from the perspectives of biology, psychology, and neuroscience. It can reduce anxiety and tension, efficiently improve the sensitivity of actors' body, increase awareness, improve self-image, and enable actors to quickly achieve a “relaxed and focused neutral state”. Through the training of physical movement, actors can achieve a connection between body, sensation, and psychology. The training philosophy of the Feldenkrais Method is that the unity of body and mind is an objective existence, and that there is no thinking without movement.

Keywords: Feldenkrais Method; actor training; action; awareness through movement

限价档案中的北平戏院(1946—1948)

林 媛

内容提要: 抗战胜利后,物价飞涨逐渐演变为恶性通货膨胀。为了平抑物价,北平当局施行了限价政策,国剧、评剧、曲艺均在限价之列。一方面是无法抑制的物价飞涨;另一方面,在限价政策下,底层艺人的生活陷入贫困,剧业人员大量流失。限价政策遭到当时戏院娱乐业或明或暗的强烈抵制。在1946年限价政策的初期表现为停业罢演和为取消限价据理力争;1947年超价处罚的档案大量出现则是戏院找到经营之道的明证,暗中抵制是民间抵抗最为常见的方式。限价档案材料显示出传统娱乐业的强大生命力和内在持续力。同时,也可以看到当时北平电影业的发展给传统娱乐业带来的冲击。

关键词: 限价 通货膨胀 北平 戏院

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0163-15

Title: A Look at Peiping Theatres from the Price Control Archives (1946 - 1948)

Author: LIN Yuan

Abstract: After the victory of the Anti-Japanese War, rising prices gradually turned into hyperinflation. In order to stabilize prices, the authorities implemented a price control policy by limiting the ticket price of Peking Opera, Pingju, and Quyi. On the one hand, the skyrocketing prices were uncontrollable; on the other hand, under the price control policy, the livelihood of grassroots theatre artists could not be guaranteed, and a large number of them left the theatres. The price control policy was fiercely resisted by the theatre entertainment industry at that time, either explicitly or implicitly. In the early stage of the price control policy in 1946, the resistance manifested itself in the suspension of performances and the fight for the cancellation of the price control policy; in 1947, a large number of files on the punishment of theatres for overpricing proved that theatres had found a way to operate, and the secret boycott of the people became the most common way of dealing with the price control. Archival materials on the price control show the strong vitality and internal persistence of the traditional entertainment industry, and the impact of the development of the film industry on the traditional entertainment industry in Peiping.

Keywords: price control; inflation; Peiping; theatres

戏剧观众对剧院服务的需求研究

——基于上广深 2 066 份观众调研数据的实证分析

陈仕国 黄佳佳

内容摘要: 基于上海、广州、深圳 2 066 份观众调研数据,通过实证分析,可发现当今戏剧观众对剧院服务的多维度需求。在购票决策中,观众对剧院核心服务的需求同其戏剧消费频率呈正相关,而对附属服务的需求同其消费频率无关;在现场体验中,观众对剧院核心服务的需求同其消费频率呈正相关,而对附属服务的需求同其消费频率呈负相关,且观众消费动机在其中发挥着中介效应;在需求期望方面,观众对提升剧院服务及周边服务的期望同其消费频率呈正相关,消费动机亦在其中发挥中介效应。

关键词: 剧院服务 核心服务 附属服务 消费频率 消费动机

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)04-0178-15

Title: Research on the Demand for Theatre Services: An Empirical Analysis Based on A Sample of 2066 Audience Members from Shanghai, Guangzhou, and Shenzhen

Authors: CHEN Shiguo, HUANG Jiajia

Abstract: Based on a sample of 2066 audience members from Shanghai, Guangzhou and Shenzhen, this study explores the different demand of theatre audience with different consumption behavior for multi-dimensional theatre services. In terms of purchase decision, the audience's expectation for theatres' core services is positively correlated with consumption frequency, while there is no significant correlation between the demand for supplementary services and consumption frequency. In terms of live performance experience, the audience's expectation for core services is positively correlated with consumption frequency, while that for supplementary services is negatively correlated with consumption frequency, and the audience's motivation plays an intermediary role in the relationship between the audience's service demand and consumption frequency. In addition, the audience's expectation of improvement of theatre services and related services is positively correlated with consumption frequency, in which motivation also plays an intermediary role.

Keywords: theatre services; core services; supplementary services; consumption frequency; consumer motivation