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教育戏剧的反思： 特性、嬗变及本土化争议

洪瑞祥

内容摘要：教育戏剧源于西方，当前中国学者对其的理解和使用还存在一定混乱与争议。梳理和反思教育戏剧有利于本土相关研究的发展。教育戏剧的特性主要体现在戏剧结构的融入、主客体与环境的融合，以及群体实践的强调三方面；其嬗变主要经历实践的尝试、经验的抽象、实践的普及、理论的升华和理论的新探索五个阶段。教育戏剧在我国本土化过程中存在的争议主要体现在教育戏剧与戏剧教育概念的模糊，以及对英文原文 Educational Drama 和 Drama in Education 的不同理解。在中国语境下，教育戏剧和戏剧教育是“同源相交”的关系，Drama in Education 和 Educational Drama 分别指狭义和广义的教育戏剧，前者是后者的核心和基础。未来，教育戏剧应当从关注戏剧在教育中的工具作用转向通过戏剧视角对教育进行重构。

关键词：教育戏剧 特性 发展脉络 本土化 争议

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)03-0001-11

Title: Reflection on Educational Drama: Its Characteristics, Evolution, and the Controversies over Its Localization

Author: HONG Ruixiang

Abstract: Currently there are still some confusions and controversies among Chinese scholars regarding the understanding and use of educational drama which originated from the West. It is of great significance to sort out and to reflect on its theory, which is conducive to the development of relevant local research. The characteristics of educational drama are mainly embodied in three aspects: the integration of drama structures, the integration of subject, object and environment, and the emphasis on group practice. Its evolution mainly goes through five stages: initial trial, learning by experience, popularization, proposing a theory, and new theoretical exploration. The disputes existing in the localization of educational drama in China are mainly the ambiguity of the concepts of educational drama and drama education, and the different understanding of the two English terms—"educational drama" and "drama in education". In the Chinese context, educational drama and drama education have a "homologous intersection". The term of educational drama is used in a broad sense, while drama in education, being the essence and foundation of the

former, refers to educational drama in its narrow sense. In the future, educational drama should shift from the focus on the role of drama as a tool in education to the reconstruction of education through a dramatic perspective.

Key words: educational drama; characteristics; evolution; localization; controversy

表演文本论：何谓案头 如何场上

刘晓明

内容摘要：对于戏剧文本而言，“表演文本”这一范畴指将剧场时空体内化为语义结构的文本。剧场时空体是戏剧演出中由剧场诸存在者在可演性作用下所构建的时间与空间相融合的表现形式。可演性通过视觉性、听觉性、伎艺性与戏剧性等因素发生作用。表演文本作为一种语义时空体需要融入感性的剧场时空体，由此会带来以下表征：首先，表现为一种剧场时空体及其表演范型的文字“组装”；其次，在语义时空体中实现感性维度的转化，尤其是视听结构的转化；第三，持续地将伎艺性开辟的表演新形式转化为文本空间。由此，“表演文本”成为一种开放的概念：在作者、表导演与观者之间激荡，既表现出既定性也呈现出无限的可能。

关键词：表演文本 剧场 时空体 可演性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)03-0012-14

Title: On the Performance Text: The Stage and Page

Author: LIU Xiaoming

Abstract: As far as theatrical texts are concerned, “performance text” refers to the one that internalizes the spatiotemporal entity of the theatre into semantic structures. The spatiotemporal entity of a theatre, a form of expression that integrates time and space, is constructed by various entities under the influence of performability in theatrical performance. Performability functions through visual, auditory, artistic, and dramatic factors. As a semantic spatiotemporal entity, performance text needs to be integrated into the perceptual theatrical spatiotemporal entity, which endows it with the following features: firstly, it is manifested as a textual “assembly” of the theatrical spatiotemporal entity and its performance paradigm; secondly, in the semantic spatiotemporal entity, it achieves perceptual transformation, especially the transformation of audio-visual structures; thirdly, it continuously transforms the new performing forms brought about by artistic skills into textual space. As a result, performance text has become an open concept; it oscillates between the author, the director, and the audience, showing both stability and infinite possibilities.

Key words: performance text; theatre; spatiotemporal entity; performability

元杂剧曲唱对宋金杂剧“主张”的扬弃

——兼论戏曲的“念白叙事+曲唱抒情”模式

张长彬

内容摘要: 宋金杂剧“末泥色主张”中的“主张”伎艺,其表现为歌唱,其主要功能为抒情。它起源于宋代的歌舞剧“调笑转踏”,在宋金杂剧中定型,今存元杂剧剧本中亦有少量宋金杂剧“主张”的近似形态,由此可知“主张”是指以“曲唱抒情”的方式对“念白叙事”进行渲染与烘托。元杂剧曲唱是对宋金杂剧“主张”的扬弃,其“扬”有二端,一是发扬了其抒情的传统功能,二是保留了“一人主唱”的分工体制;其“弃”亦有二端,一是改联章体、大曲体为套曲体,二是改“对称化”的先叙事后抒情模式为“非对称化”的复杂多元结合模式。歌舞剧所创建的“念白叙事+曲唱抒情”模式经由宋金杂剧的完善和元杂剧的滋养而深入人心,是中国戏曲最鲜明的美学形式。

关键词: 宋金杂剧 主张 元杂剧 一人主唱

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0026-13

Title: The Substitution of Singing in Yuan Zaju for “Zhuzhang” in Song-Jin Zaju: Regarding the Mode of “Narrative Recitation+ Lyrical Singing” in Xiqu

Author: ZHANG Changbin

Abstract: “Zhuzhang”, coming from “Zhuzhang of Moni” in Zaju of the Song and Jin dynasties, is a kind of singing for expressing emotions. It originated from “Tiaoxiao zhuanta”, a kind of song and dance play in the Song Dynasty and was finalized in Song-Jin Zaju. There are also a few similar forms of “Zhuzhang” in the existing scripts of Zaju of the Yuan Dynasty. Therefore, it shows that “Zhuzhang” refers to enhancing “narrative recitation” via “lyrical singing”. The singing of Yuan Zaju both developed and discarded parts of “Zhuzhang” in Song-Jin Zaju. On one hand, it inherited the lyrical feature of “Zhuzhang” and retained its labour division system of “one lead singer”. On the other hand, it substituted the music system of joint units and along composition for a set of musical compositions, and changed the symmetric mode of “singing after narration” into a complicated asymmetric mode of multiple units. Developed in Song-Jin Zaju and nurtured in Yuan Zaju, the mode of “narrative recitation + lyrical singing” originating from the song and dance play has been deeply rooted in people’s heart and become the most distinctive aesthetic feature of Chinese Xiqu.

Key words: Song-Jin Zaju; Zhuzhang; Yuan Zaju; one lead singer

明清南曲的正音观念与字音规范

郑伟

内容摘要: 南曲与北曲的正音规范,学界大都熟知明代沈宠绥“北叶《中原》,南遵《洪武》”的说法。但从元明以后各种戏曲理论家著述所揭观点与事实来看,南曲正音与《洪武正韵》并没有完全保持一致。这固然是因为南曲兴起于南方,受各地土音口语所影响,规范字音的难度大于北方,同时南曲因与北曲颇相异趣,念字、押韵等习惯南、北正音又有不少分别。辨明南曲正音与吴中土音、南曲正音与北曲正音两个层面的异同,能够丰富学界对南北戏曲源流史的认识,同时也可以深化古典戏曲语言艺术的探索。

关键词: 戏曲理论 明清南曲 正音观念 字音规范

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0039-11

Title: The Sense of Phonetic Standardization and the Norms of Pronunciation in Nanqu in the Ming and Qing Dynasties

Author: ZHENG Wei

Abstract: Regarding the norms of phonetic standardization in Nanqu and Beiqu, most scholars know well the theory proposed by Shen Chongsui of the Ming Dynasty, that “Beiqu follows the rhyme book of *Zhongyuan Yinyun* and Nanqu follows that of *Hongwu Zhengyun*”. However, from the viewpoints and facts mentioned in the various theoretical works of Xiqu since the Yuan and Ming dynasties, it can be seen that the standard pronunciation of Nanqu is not completely consistent with *Hongwu Zhengyun*. This is certainly because Nanqu originated in the south and was influenced by the dialects of various regions, making it more difficult to standardize the pronunciation of characters than that in the north. At the same time, Nanqu and Beiqu have different charms with distinctive features in pronunciation, rhyme, etc. It can give us a better understanding on the origin and development of Nanqu and Beiqu and help with the exploration of the language arts of ancient Xiqu to find the similarities and differences between the standard pronunciation of Nanqu and the Wuzhong dialect, and between the standard pronunciation of Nanqu and that of Beiqu.

Key words: theory of Xiqu; Nanqu in the Ming and Qing dynasties; sense of phonetic standardization; norms of pronunciation

明清宫廷演剧服饰中的玉色与月白

邵旻

内容摘要:明代教坊司在搬演内廷杂剧时,为避免“凶主素”的白色服装出现在喜庆的演出场合,专门设置了玉色,用以替代白色,于是明代内府搬演杂剧时曲本中的“白袍将军”在舞台上变成了“玉色袍将军”。这一替色规则可溯源自明代夕月坛舞生的玉色袍服制度,玉色由此衍生出了一个富有诗意的别名:月白。至清代,月白先是与玉色两词兼用,尔后逐渐替代了玉色,完成了色名流变。随着清代衣箱制的发展与完备,月白最终成为宫廷演剧中塑造干净素雅的青年男女形象的重要服装色彩。

关键词: 宫廷演剧 服饰 玉色 月白

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0050-12

Title: The Costume Colours of Yuse and Yuebai in the Court Performances of the Ming and Qing Dynasties

Author: SHAO Min

Abstract: In court performances of Zaju by the Department of Jiaofang in the Ming Dynasty, the color Yuse was especially designed to replace the ominous colour white in costumes on festive occasions. Therefore, in the extant costume books of Zaju performance recorded by the Ming Court, the stage direction of “General in White Robe” became “General in Yuse Robe”. This way of color replacement can be traced back to the rule of wearing Yuse robe by the dancers of the Temple of the Moon in the Ming Dynasty, which gave rise to a poetic name for Yuse—Yuebai (Moon White). In the Qing Dynasty, the terms Yuse and Yuebai were used interchangeably at first. But later Yuebai gradually replaced Yuse, and the substitution of color names was completed. With the development and maturity of the costume system in the Qing Dynasty, Yuebai eventually becomes an important costume color which helps construct neat and elegant young men and women in court performances.

Key words: court performance; costume; Yuse; Yuebai

“留日救济音乐会”缘起与 春柳社首演《茶花女》真相

张 军

内容摘要: 1907年2月11日春柳社在日本东京首演据《茶花女》节选改编的《鲍止坪诀别之场》,系“留日救济音乐会”的一个节目。音乐会是由江南省特派委员、安徽教育总会副会长李宗棠奉命专程赴日本、朝鲜为江北水灾募款而启动,中华留日基督教青年会主办的义演,与国内赈灾活动遥相呼应。李宗棠与青年会干事王治昌于1月27日接洽,经过半个月筹备,演出最终募款1800日元。春柳社演剧应为音乐会上半场最后一个节目,说明欧阳予倩所谓“未了一个节目是《茶花女》”并非记忆错误。《时报》“独家报道”应与李叔同直接相关。

关键词: 江北水灾 春柳社 茶花女 李宗棠 王治昌

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0062-12

Title: The Origin of the “Charity Concert of Chinese Students in Japan” and the Truth of the First Performance of *The Lady of the Camellias* by the Spring Willow Society

Author: ZHANG Jun

Abstract: On February 11, 1907, the Spring Willow Society premiered *A Farewell to Pao Zhiping* in Tokyo, Japan, adapted from an excerpt of *The Lady of the Camellias*. It was one of the programs of the “Charity Concert of Chinese Students in Japan”. The concert was launched by Li Zongtang, the special deputy of Jiangnan Province and the vice president of Anhui Education Association, who was ordered to go to Japan and Korea to raise funds for the flood in Jiangbei. It was a charity performance organized by the Christian Youth Association of Chinese Students in Japan, and corresponded with disaster relief activities in China. Li Zongtang met Wang Zhichang, the secretary of the Youth Association, on January 27th. After half a month of preparation, the performance ultimately raised 1800 yen. The performance of the Spring Willow Society should be the last program in the first half of the concert, indicating that Ouyang Yuqian’s memory that the last program was *The Lady of the Camellias* is correct. The “exclusive report” of *Eastern Times* should be directly related to Li Shutong.

Key words: flood in Jiangbei; the Spring Willow Society; *The Lady of the Camellias*; Li Zongtang; Wang Zhichang

抗日战争时期的民族动员与认同书写

——《塞上风云》的生成与接受

李晓晓

内容摘要:《塞上风云》作为第一部涉及蒙汉民族关系的剧作,自起意、构思、写作直至最终成文,均受到读者的高度关注,并引发后者的有效参与,敦促剧作者对剧本修改与定型。在读者与剧作者的双向互动中,不仅可以看出双方对蒙汉民族交往想象的差异,也揭示出对该剧主体思想反向塑造的可能。最终,《塞上风云》的创作、接受与改编构成“塞上风云”研究对象无法割裂之整体,对理解中国现当代诸多文艺现象的发展多有启示。

关键词: 塞上风云 创作 接受 改编

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0074-12

Title: National Mobilization and Identity Writing in the Chinese People's War of Resistance Against Japanese Aggression: The Production and Reception of *Storms Over the Border*

Author: LI Xiaoxiao

Abstract: As the first work to deal with the relations between Mongolian and Chinese, *Storms Over the Border* received a great deal of attention from readers during its inception, conception, writing and finalization. The readers' effective participation urged the playwright to revise and to finalise the script. The interaction between the reader and the writer reveals not only the differences between their imaginations of Mongolian-Chinese contacts, but also the possibility of readers' shaping the playwright's thoughts in reverse. Ultimately, the creation, reception and adaptation of *Storms Over the Border* become an integrated whole in the study of the work, which may be enlightening for the understanding of the development of many contemporary Chinese literary and artistic phenomena.

Key words: *Storms Over the Border*; creation; reception; adaptation

“演说”与民族国家叙事

——以 20 世纪 30 年代戏剧为中心

王雪芹

内容摘要:“演说”对中国现代戏剧的发展影响深远。和早期戏剧相比,20 世纪 30 年代戏剧中的“演说”不再直接和生硬,而是呈现了边界较模糊的复杂形态,它主要表现为两种基本形式,并显示出身体缺席和自我授权的内在逻辑。但“演说”始终不是戏剧话语,它虽呼应时代呐喊,但未能摹写民族国家新旧更迭的嬗变,其审美错位既表明剧人对话剧之“话”的理解仍未充分,也体现了戏剧现代化进程中的发展与遮蔽。此外考察“演说”也可对这时期重要作家作品以及历史剧、儿童剧等创作形态提供新的阐释。

关键词:演说 民族国家叙事 20 世纪 30 年代戏剧 戏剧现代化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0086-13

Title: “Speech” and National Narrative: A Discussion of the Theatre of the 1930s

Author: WANG Xueqin

Abstract: “Speech” has had a profound impact on the development of modern Chinese theatre. Compared with that in earlier plays, the “speech” in the theatre of the 1930s is less direct and rigid, and has a complicated form with blurred boundaries. It has two main basic forms and displays the internal logic of physical absence and self-authorization. However, “speech” is not a theatrical discourse. Although it echoes the cry of the times, it fails to imitate the evolution of the nation from old to new. Its aesthetic dislocation not only indicates an insufficient understanding of the feature of “speaking” in a play, but also reflects the development and obstruction in the process of theatre modernization. In addition, an examination of the “speech” can also provide new interpretations of important playwrights’ works, historical plays, children’s plays, and other creative forms during this period.

Key words: speech; national narrative; theatre of the 1930s; theatre modernization

孩子剧团的抗战动员实践与 儿童主体性的建构

王 灿

内容摘要: 抗战时期,革命与救亡已成为时代的重大主题,民族的想象共同体意识逐渐形成,儿童也加入抗战的队伍中。抗战语境下儿童处于被“发现”、被“塑造”的状态,儿童身份的确立与家国同构,并且教育的现实功用被大大强化。孩子剧团是抗战时期活跃在抗日救亡一线的少年儿童团体,他们积极进行抗日救亡宣传,从事儿童戏剧创作与演出、编辑出版儿童刊物等多样化的抗战动员实践。而在此过程中,通过成人构建的文化符号秩序、具体的抗战动员实践与真切的战时体验,儿童的“实体自我”与“经验自我”实现双重成长,其主体性得以建构,并完成了对于自我的身份认同。

关键词: 孩子剧团 抗战动员 身份认同 主体性建构

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Title: The Anti-Japanese Mobilization of Children's Theatre Troupe in the Chinese People's War of Resistance Against Japanese Aggression and the Construction of Children's Subjectivity

Author: WANG Can

Abstract: During the Chinese People's War of Resistance Against Japanese Aggression, revolution and national salvation became major themes of the times when the national consciousness of an imagined community was gradually taking form. Children have also joined the War. In such context, children were in a state of being "discovered" and "shaped". The establishment of children's identity was the same as that of the nation, and the practical function of education was greatly strengthened. The Children's Theatre Troupe was a children's community during the war, and it was active in the front line to fight against the Japanese. Creating and performing children's plays, and editing and publishing children's magazines, they worked hard in multiple ways of anti-Japanese mobilization to call on people to resist the Japanese aggression and to save the nation. In this process, children's "substantial self" and "experiential self" have both achieved progress, their subjectivity has been constructed, and thus their self-identification has been achieved with the order of cultural symbol constructed by adults, their tangible practice of anti-Japanese mobilization, and their real wartime experience.

Key words: children's Theatre troupe; anti-Japanese mobilization; sense of identity; construction of subjectivity

感知的政治与批判的美学： 21 世纪欧洲剧场的政治美学路径概览

王 曦

内容摘要：21 世纪的欧洲剧场艺术与左翼政治美学在理论与实践层面互动频仍。区别于 20 世纪启蒙式政治剧场的介入方案，21 世纪的欧洲剧场依循政治美学路径，构想替代性的社会联合形式，以实现身体姿态的感性，再次完成与空间、时间的重新配置。欧洲剧场由此经历了从审美体验到公共机构的职能转变，它尝试走出布莱希特与奥古斯都·波瓦为代表的传统政治剧场的“教育学”模式，从唤起审美专注的“黑匣子”向开放式的全球化机构转变。剧场政治效果的传达不再依赖理性意识与政治行动，却诉诸“感知的政治”与“批判的美学”路径，通过剧场表演的感知变革而重构公共领域，以唤起集体的政治想象力。

关键词：欧洲剧场 政治美学 争胜 歧见 可感性分配

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)03-0113-10

Title: Politics of Perception and Critical Aesthetics: An Overview of the Political Aesthetic Paths of the European Theatre in the 21st Century

Author: WANG Xi

Abstract: European theatre in the 21st century interacts frequently with left-wing political aesthetics in theory and practice. Differing from the intervention scheme of enlightenment political theatre in the 20th century, European theatre in the 21st century follows the path of political aesthetics and conceives alternative forms of social unity in its attempt to realize the perceptual redistribution of body gesture and to achieve the reconfiguration of space and time. Thus European theatre undergoes a functional transformation from an aesthetic experience to a public institution. It tries to break away from the “pedagogy” mode of the traditional political theatre represented by Brecht and Augustus Bova in its shift from the “black box” that arouses aesthetic attention to an open globalized institution. The communication of political effects aroused by theatre no longer relies on rational consciousness or political action, but resorts to the path of “politics of perception” and “critical aesthetics”. Theatre performance reconstructs the public sphere through the perceptual reforms so as to arouse collective political imagination.

Key words: European theatre; political aesthetics; agonism; dissensus; distribution of the sensible

“声音即演员”：声音戏剧构作与 当代剧场艺术的听觉转向

郑 钲

内容摘要：声音是剧场艺术的重要维度。在戏剧剧场时期，声音一般起到阐释性作用，是演出的布景。在后戏剧剧场时期，当文本不复是剧场的唯一中心时，“声音”被有意识地建构为积极的表演性成分。然而，长久以来，由于亚里士多德的理论建构以及广泛的文化症结，与声音相关的问题始终没有得到应有的重视。晚近以来，姆拉登·奥瓦迪亚提出“声音戏剧构作”，旨在挖掘被忽视的声音。声音戏剧构作继承了20世纪早期先锋派的遗产，凸显了声音的物质性及其抽象形式，既是创作的新路径，也是理论的新突破，或许能为我们解读剧场作品、梳理剧场史提供新视野和新语汇。

关键词：声音 声音戏剧构作 后戏剧剧场 听觉转向

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)03-0123-12

Title: “Sound is the Actor”: Dramaturgy of Sound and the Acoustic Turn of Contemporary Theatre Art

Author: ZHENG Zheng

Abstract: Sound is an important dimension of theatre art. On the stage of dramatic theatre, sound generally plays an interpretive role and serves as the setting for the performance. On the stage of post-dramatic theatre when the text is no longer the only center, “sound” is consciously constructed as a positive performative component. However, for a long time, due to Aristotle’s theoretical construction and extensive cultural issues, those related to sound have not received their deserved attention. In recent times, Mladen Ovadija has proposed the concept of “dramaturgy of sound”, aiming to address the neglected issue of sound. Dramaturgy of sound inherits the heritage of the avant-garde movement in the early 20th century, highlighting the materiality of sound and its abstract form. It is not only a new path of creation, but also a new breakthrough in theory. Perhaps it can provide us with a new perspective and vocabulary for interpreting theatre works and reviewing the history of theatre.

Key words: sound; dramaturgy of sound; post-dramatic theatre; acoustic turn

当代西方剧场艺术中的时间实验

丁 柳

内容摘要: 在当代剧场艺术中,时间是一个非常重要的概念,它在不同形态的演出里呈现不同的特质。以剧本为中心的戏剧时间是虚构和叙事的时间。二十世纪六七十年代,在后戏剧剧场一类的当代剧场创作中出现了新的时间现象:表演中的重复手法、慢动作、超长时间与拼贴结构间离了观众对戏剧情节时间产生的幻觉,使观众感知与体验到时间的存在与变化,从而使时间转变为一种审美体验的对象。在一些作品中,观众的时间参与了演出,观众的行动成为作品的一部分。“时间”成为观众和表演者共同经历的一段真实的“时间进程”,形成了一种平等的且互相参照、互相渗透的时间经历。

关键词: 剧场艺术 表演 后戏剧剧场 时间

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Title: Experiments of Time in Contemporary Western Theatre Arts

Author: DING Liu

Abstract: Time is a very important concept and it manifests different characteristics in different forms of performance in contemporary theatre arts. In the text-centered theatre, time is fictional and narrative. In the 1960s and 1970s, new ways of expressing time have emerged in contemporary theatre creation such as the post-dramatic theatre. The audience is distanced from the illusion of fictional time via repetition, slow motion, overlong performance, and structural collage in performance so that the audience can perceive and experience the existence and change of time. Hence time is turned into an object of the aesthetic experience in theatre. In some productions, the audience's physical time and action become part of the performance. Time becomes a real process that both the audience and the performer experience together, forming an equal, mutually referenced, and permeable experience of time.

Key words: theatre arts; performance; post-dramatic theatre; time

重影乌托邦的时间迷宫

——论陆帕戏剧导演艺术中的时间美学

章文颖

内容摘要: 时间是克里斯蒂安·陆帕戏剧导演艺术中一个重要的创作元素。主观时间与客观时间相对,是主体心灵中的内时间意识。陆帕比一般艺术家有着更为敏锐而明确的主观时间的体验和创造意识。在导演创作中,他的时间美学形成了一系列鲜明的艺术表征,用多种手段建构起时间的迷宫。他调度时间的艺术旨归在于深度打开主体的内在知觉,使其进入活生生的哲学意义上的“生活世界”。他的戏剧是探究生活和生命真相的认知场,对人类心灵的剖析和生命体验的表达深刻而极致。然而,对中国观众来说,陆帕的作品需要在客观时间和主观时间之间找到平衡,才能兼顾艺术表达的特异性和观众普遍的接受度,取得好的效果。

关键词: 陆帕 戏剧 导演艺术 时间美学

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Title: The Time Labyrinth of Utopia and Its Double: On the Aesthetics of Time in Lupa's Art of Directing

Author: ZHANG Wenying

Abstract: Time is an important compositional element in Krystian Lupa's art of theatre directing. Subjective time, as opposed to objective time, is the inner time consciousness in the subject's mind. Lupa's consciousness to experience and to create subjective time is acuter and clearer than many other artists. His aesthetics of time is embodied in his directing creation, forming a series of distinctive artistic characteristics and building a time labyrinth through various means. Artistically, the purpose of his aesthetics of time lies in opening up to the depths of the subject's inner perception and making the subject enter the living Lebenswelt. His theatre is a cognitive field to search for the truth of living and life, which is extremely profound in the analysis of human soul and the expression of life experience. However, for Chinese audiences, Lupa needs to strike a balance between objective time and subjective time in his works so as to both retain the uniqueness of his artistic expression and to win the general audience acceptance and favorable effects.

Key words: Krystian Lupa; theatre; art of directing; aesthetics of time

论跨文化戏剧表演事件中的观看生成

——以《精灵女王》和《红与黑》的中国改编为例

钱激扬 银家钰

内容摘要: 西方跨文化戏剧第三次浪潮十分关注非主流与西方外跨文化剧场实践中的表演事件。当代剧场的表演事件研究从以表演者身体为中心的观众体验转向纳入非人材料的情动考察,这说明跨文化戏剧的事件性不仅与观看体验有关,还与表演者、观演者和非人材料共同构成的存现性相关。以《精灵女王》和《红与黑》这两部乌镇戏剧节上演的经典改编为例,前者利用湖水、建筑和技术等媒介完成了环境与观众身体的情动交换,使观看主体实现了内在互动的跨文化感知联结,后者运用摄像机、油画、实时影像等媒介促使观演者在情动式选择中悬置既有观念,生成与媒介具有主体间性的后人类观看模式。研究表明,物与人的互动在跨文化戏剧中不只是审美交换,还有施动材料的见证,它引导观众对物质文化遗产和新技术在传承中外经典中的价值产生新的思考。

关键词: 跨文化戏剧 表演事件 观看 情动 经典改编

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0158-10

Title: On the Becoming of Spectatorship in Intercultural Theatre; A Case Study of the Chinese Adaptations of *The Fairy Queen* and *Le Rouge et Le Noir*

Author: QIAN Jiyang, YIN Jiayu

Abstract: The third wave of Western intercultural theatre revolves around “performance event” in non-mainstream and non-West intercultural theatre practices. The fact that the study of “performance event” is shifting from audience-oriented experience that focuses on the performer’s body to non-human-incorporated affection suggests that event-based studies of intercultural theatre are concerned with the co-presence of the performer, the spectator and the non-human materials as well as the forms of spectatorship. *The Fairy Queen* and *Le Rouge et Le Noir*, two adaptations of the classics staged at the Wuzhen Theatre Festival serve as examples. The former adopts such media as lake, architecture and electronic media to trigger affect exchanges between the environment and the audience’s body, enabling the spectators to achieve an interconnected intercultural perception in intra-activities, while the latter employs the media of camera, oil painting and real-time video to suspend the spectators’ existing perceptions and replace them with an affective choice in which an inter-subjective mode of posthuman spectatorship is generated. This study shows that the

object-human interactions in the intercultural theatre cannot be merely seen as an aesthetic exchange, but involves the agency of the media who has participated in spectators' witness to the value of tangible cultural heritage and new technologies in the circulation of Chinese and foreign classics.

Key words: intercultural theatre; performance event; spectatorship; affect; adaptation of classics

中戏德演：《琵琶记》 德语演出形态变迁考论

李霖 吕方格

内容摘要：1930—1937年间德国汉学家洪涛生将其翻译的《琵琶记》多次搬上舞台，并带回欧洲。其间，德语《琵琶记》在演出形态上不断发生变化，国内外历次演出史料揭示了其从最初的“话剧”形态，一步步向“昆曲”演出形态靠拢，并最终呈现出德语念白配以昆曲音舞表演的“中戏德演”形态。这一发生在20世纪初中西戏剧交流史上的独特现象不仅具有戏曲本体研究意义，更为当下中国戏曲海外传播提供了丰富的历史启示。

关键词：昆曲 琵琶记 洪涛生 演出形态 戏曲海外传播

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)03-0168-09

Title: Chinese Xiqu Performed in German: A Research on the Changes of German Performances of *The Lute*

Author: LI Lin, LV Fangge

Abstract: From 1930 to 1937, German sinologist Vincenz Hundhausen put his translated *The Lute* on the stage many times and brought it back to Europe. During this period, the performance form of the German *The Lute* has been constantly changing. Historical data of all the performances at home and abroad have revealed that the performance has gradually departed from its original form of “spoken drama”, moving closer to the form of “Kunqu”, and finally took on the form of “Chinese Xiqu performed in German”, that is, speaking and singing in German with the music and dance in the style of Kunqu. Systematically sorting out and discussing this unique phenomenon in the history of Chinese and Western theatre exchanges at the beginning of the 20th century is not only significant for the study of Xiqu itself, but also provides a rich historical inspiration for the current overseas spreading of Chinese Xiqu.

Key words: Kunqu; *The Lute*; Vincenz Hundhausen; form of performance; overseas spreading of Xiqu

罗伯特·威尔逊《郑和 1433》 对中国历史故事的跨文化重述

惠子萱

内容摘要: 郑和下西洋是中国古代历史故事,长期以来不同时代的作家不断对其进行改编。当代美国先锋戏剧家罗伯特·威尔逊的《郑和 1433》用戏剧重述了明朝航海家郑和的海上历险经历,展现了其弥留之际的心态转变,在古今碰撞中显示出对传统的继承与颠覆。在内容层面,威尔逊着意避开过于历史性的描述,以“航行”为重点,刻画出一个“被遗忘的航海家”的心路历程。在舞台表演层面,他借鉴不同戏剧传统的表演要素进行跨文化的组合拼贴,实现意象剧场的营造。具体而言,威尔逊借助说书人的角色置换传统戏剧中的语言景观,并从日本能剧和中国禅宗思想中生成舞台经验,使《郑和 1433》成为集写实性、写意性与跨文化性为一体的艺术作品。

关键词: 罗伯特·威尔逊 郑和 1433 中国历史故事 跨文化重述

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)03-0177-10

Title: An Intercultural Retelling of the Chinese Historical Story in Robert Wilson's *1433—The Grand Voyage*

Author: HUI Zixuan

Abstract: Zheng He's voyage to the West is an ancient Chinese historical story, which has been continuously adapted by writers of different eras. Contemporary American avant-garde playwright Robert Wilson wrote the play *1433—The Grand Voyage*, and retold the maritime adventures of Zheng He, a patriotic general of the Ming Dynasty, showing the changing of his state of mind at the last moment of his life. The play shows the inheritance and subversion of tradition in the collision between the ancient and the modern. As far as the content is concerned, Wilson tries to avoid excessive historical descriptions, and focuses on the “sailing” to depict the inner world of a “forgotten navigator”. As for stage performance, the elements of different theatre traditions are used for intercultural combination and collage to create an image theatre. For example, the role of a storyteller is inserted to replace the language landscape in traditional theatre, and the stage experience is borrowed from Japanese Noh and Chinese Zen thought, all of which helps *1433—The Grand Voyage* becomes a realistic, impressionistic and intercultural work of art.

Key words: Robert Wilson; *1433—The Grand Voyage*; Chinese historical story; intercultural retelling