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李健吾与他的“老大哥”郑振铎

陈福康

内容摘要: 李健吾一生取得多方面成就,与“老大哥”郑振铎的影响和帮助分不开。李健吾人生中最重要几个关头都得到郑振铎这位“带头人”的帮助。李健吾在读中小学时就已受郑振铎文艺理论的启蒙。郑振铎推荐李健吾为《文学季刊》的编委,这是后者成为著名编辑之始。李健吾在郑振铎主编的该刊发表论文,这是李健吾成为著名学者之始。郑振铎请李健吾去暨南大学破格当教授,这成为后者人生的重大转折。全面抗战后,李健吾追随郑振铎秘密参加“复社”,积极参加救亡戏剧运动。抗战结束后,李健吾接受郑振铎的意见,继续从事进步文化事业,这是他人生的又一重大转折。李健吾协助郑振铎主编《文艺复兴》,这段时间成为其一生的高光时刻。在反对国民党发动内战、争取民主自由的斗争中,李健吾也是跟着郑振铎的。解放后,郑振铎对不重视李健吾的现象提出意见,又把后者调入文学研究所工作,这是李健吾人生的再次重要转折。

关键词: 李健吾 郑振铎 带头人

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0001-12

Title: Li Jianwu and His “Old Brother” Zheng Zhenduo

Author: CHEN Fukang

Abstract: Li Jianwu has made many achievements in his life, which is inseparable from the influence and help of his “old brother” Zheng Zhenduo. Critical stages in Li Jianwu’s life have witnessed the help of the “leader” Zheng Zhenduo. Early in primary and secondary school, Li Jianwu was enlightened by Zheng Zhenduo’s theory of art and literature. Zheng Zhenduo was the editor-in-chief of *Literary Quarterly*, and he recommended Li Jianwu as a member of the editorial board, which set Li Jianwu on the road to becoming a famous editor. Li Jianwu also published an article in *Literary Quarterly*, and later rose to be a renowned scholar. Exceptionally, Zheng Zhenduo invited Li Jianwu to be a professor at Jinan University, which was a great turning point in Li’s life. After the all-round Anti-Japanese War, Li Jianwu followed Zheng Zhenduo and secretly joined the “Restoration Society” to actively participate in the drama movement for national salvation. After the Anti-Japanese War, Li Jianwu accepted Zheng Zhenduo’s advice and continued his cultural endeavour, which was a critical moment in his life. Li Jianwu assisted Zheng Zhenduo in editing the journal *Renaissance*, which became the highlight of his life. In the struggle against the

Kuomintang civil war and for democracy and freedom, Li Jianwu also followed Zheng Zhenduo. After liberation, Zheng Zhenduo commented on the phenomenon of not attaching importance to Li Jianwu, and transferred Li to the Institute of Literature, which was another decisive turning point in Li Jianwu's life.

Keywords: Li Jianwu; Zheng Zhenduo; leader

张爱玲与戏剧

——女性凝视与距离诗学

陈建华

内容摘要: 张爱玲与戏剧的渊源甚深,这一点却鲜少受到关注。她受萧伯纳和奥尼尔剧本的影响,以“一切人类制度”的立场和“神性”即“妇人性”的观念为信仰。张爱玲理解京剧,总是在中外不同身份的人物间变换距离,又将“妇人性”视为中国文化永葆青春活力的秘密。她的作品《小团圆》站在女性立场上,在叙事者与“我”、与观众、与戏台上人物之间设置“距离”,呈现出戏剧性的特点。从女性凝视和距离诗学的角度重新审视张爱玲的作品,也为张学提供了一个新的研究视角。

关键词: 张爱玲 戏剧 女性凝视 距离诗学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0013-14

Title: Eileen Chang and Drama: The Female Gaze and the Poetics of Distance

Author: CHEN Jianhua

Abstract: It has been largely ignored that Eileen Chang had a rich relationship with drama. Influenced by the plays of George Bernard Shaw and Eugene O'Neill, she believed in the position of “all human systems” and the concept of “divinity” or “womanhood”. Eileen Chang borrowed techniques from Peking Opera, and always shifted her lens while depicting Chinese and foreign people with different identities, and she regarded “womanhood” as the secret of Chinese culture’s eternal youth and vitality. Based on women’s perspectives, her *Little Reunions* distances the narrator from “I” and the audience from the characters on the stage, and is endowed with dramatic characteristics. Re-examining Eileen Chang’s works from the perspective of the female gaze and the poetics of distance can provide a new perspective for research on Chang.

Keywords: Eileen Chang; drama; female gaze; the poetics of distance

被遮蔽的“启蒙”话语：论赵清阁的战时改译剧

朱佳宁

内容摘要：1941—1943年间，赵清阁集中发表了《生死恋》《活》和《此恨绵绵》三部改译剧，改编力度之大，几乎可视作独创性作品。因三部剧本均为爱情主题，且显示出鲜明的“为抗战服务”倾向，研究界惯用“抗战+恋爱”的公式来概括其写作模式，却忽略了其中关于启蒙问题的复杂书写。在这三部改译剧中，赵清阁集中关注了新女性的精神困境，并提出“自救”和“互助”两条解决路径。同时，她还敏锐地书写了战争语境下启蒙主体的转换与知识分子的尴尬退场，呈现出抗战文学的复杂面目。

关键词：赵清阁 改译剧 新女性 启蒙主体

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)05-0027-12

Title: The Defiladed Discourse of “Enlightenment”: Research on Zhao Qing-ge’s Adapted Plays during the National War

Author: ZHU Jia-ning

Abstract: From 1941 to 1943, Zhao Qing-ge adapted three foreign plays: *Angelo*, *Le sens de la mort*, and *Wuthering Heights*. The plays were completely rewritten and can therefore be regarded as the author’s own creation. The three love-centred plays share a strong tendency to “serve the War of Resistance Against Japanese Aggression”. For this reason, Zhao Qing-ge’s mode of writing is considered to be “war plus love”, which ignores the author’s complex reflection on enlightenment. In fact, Zhao Qing-ge focused on the spiritual predicament of new women in her plays, and offered two ways out of the predicament: “self-help” and “mutual-help”. Her works also show the implicit transformation of the enlightenment subjects and the awkward exit of intellectuals in the context of war, presenting the complex features of anti-Japanese war literature.

Keywords: Zhao Qing-ge; adapted plays; new women; enlightenment subject

时空即人

——赖声川戏剧时空观念及构形

林 婷

内容摘要: 在赖声川戏剧中,时空的存在形态、布列顺序、更移规律往往突破常规思维,根据创作者的表意目的,组织出层叠交互、虚实无间、自如穿越的形式。其戏剧通过特定的时空形式来指涉现实,同时创造各种“相关性”进入历史、政治、文化、哲理等多层场域,激发更为丰富的指意面向。赖声川以“人”的表现为中心,将神话、宗教、小说、历史、现实等不同层面的时空打通,创造出异彩纷呈的戏剧时空形态。其戏剧时空观念与构形受到佛教“中观”思想启发,体现着“空”与“有”一体两面的辩证思维。

关键词: 时间 空间 连接 中观

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0039-10

Title: Time and Space Come from Human Beings: The Conception and Construction of Time and Space in Stan Lai Shengchuan's Plays

Author: LIN Ting

Abstract: In Stan Lai Shengchuan's plays, the form of existence, the order of arrangement and the law of change of time and space often break through conventional thinking, and organize a form of layered interaction, seamlessly virtual and real, and free passages based on their expressive purpose. Stan Lai's plays refer to reality through the specific choice of time and space, and simultaneously create various "correlations" into the fields of history, politics, culture and philosophy, stimulating a richer meaning. His plays focus on the representation of "human beings", connecting the time and space of mythology, religion, fiction, history, reality and other dimensions, and creating a variety of forms of time and space. The conception and construction of time and space of his plays are inspired by the Buddhist idea of "Madhyamika", reflecting the dialectical thinking of "emptiness" and "existence" as two aspects of the same thing.

Keywords: time; space; connection; Madhyamika

孟京辉版《茶馆》： 身体漩涡与“齿咬”焦灼

杜 怡

内容摘要：孟京辉版《茶馆》在看似杂乱无章的拼贴技法背后，有着一以贯之的阐释秘钥——“齿咬”焦灼。在此精神性痛感中，剧中人物见证了价值体系的倒转倾覆，却在无意中以浪漫之名参与暴力的共谋。最终，仅存的革命幻梦亦被现实所捣毁。凡种种锥心刺骨、无可奈何的精神自戕，在舞台上转换为挣扎的身体经验，表面上悖谬乖张的情节经由“齿咬”焦灼得到了融贯性的解释。在此意义上，孟版《茶馆》与老舍原作分享了相似的生存创痛，《茶馆》在当代实现了经典化所亟须的自我更新。

关键词：茶馆 孟京辉 老舍 齿咬

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)05-0049-12

Title: Meng Jinghui's *Tea House*: The Vortex of the Body and the Anxiety of "Soul-biting"

Author: DU Yi

Abstract: Behind the seemingly messy collage techniques in Meng Jinghui's *Tea House* lies a consistent interpretative key - the anxiety of "soul-biting". Bearing this spiritual pain, the characters in the play witness the overturning of the value system, and inadvertently participate in violent complicity in the name of romance; in the end, the only remaining revolutionary fantasy is destroyed by reality. All these piercing and helpless mental suicides are transformed into physical experiences of struggle on the stage, and the seemingly paradoxical plots are coherently explained through the anxiety of "soul-biting". In this sense, Meng's *Tea House* shares a similar survival trauma with Lao She's original play which has also achieved its self-renewal urgently needed for canonization in contemporary times.

Keywords: *Tea House*; Meng Jinghui; Lao She; soul-biting

中国当代“导演戏剧”类型论

杨 光

内容摘要: 中国当代戏剧是导演主宰的时代,不过“导演戏剧”在中国并非单一的戏剧类型,其大体包括三类:“思想开掘型”“改编剧”“后戏剧”及其变体。“思想开掘型”演出需要导演对剧本进行深度开掘,包括“剧蕴发掘”和“人文诠释”两种形态。“思想开掘型”应以高质量的剧本为前提,其面临的最大困境仍是“剧本荒”。“改编剧”强调导演对原著的诠释,包括“舞台性”改编和“剧本性”改编。前者的问题在于缺少对文学逻辑的修正,后者的问题在于深度不足。“后戏剧”及其变体实验性较强,评论者应给予其必要的宽容。类型的丰富不等于思想的深刻,“导演戏剧”的潜力在中国仍未完全释放。

关键词: 导演戏剧 戏剧类型 导演中心

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0061-10

Title: On the Types of Director's Theatre in Contemporary China

Author: YANG Guang

Abstract: Contemporary Chinese theatre is dominated by the director, and the director's theatre (Regietheater) has three sub-types: enriching-thought theatre, adapted theatre and postdramatic theatre with its variants. Enriching-thought theatre can be divided into two forms: digging out dramatic implications and seeking humanistic interpretation. Excellent drama, the prerequisite of enriching-thought theatre, is in short supply, which puts enriching-thought theatre in a dilemma. Adapted theatre emphasizes the director's new interpretations of the stage and the script: the former, the stage adaptation, fails to modify the logic of the original work, and the latter, the script adaptation, is inadequate in its depth of thought. Postdramatic theatre and its variants are experimental forms to which theatre critics should be more tolerant. The variety of sub-types, however, is not equal to the profundity of thought, and director's theatre still has a great potential to be tapped in China.

Keywords: director's theatre; types of theatre; director-oriented

“一个不太重要的作品” ——雷蒙·威廉斯评《玩偶之家》

张乾坤

内容摘要: 20世纪英语世界重要的戏剧评论家雷蒙·威廉斯对易卜生的《玩偶之家》提出了质疑。他认为这部作品与易卜生其他多数戏剧相比,在艺术表现手法上存在不足,也没有反映易卜生戏剧的核心思想,不能代表易卜生戏剧创作的高峰。威廉斯的批评主要从以下三个角度展开:从戏剧手法上看,《玩偶之家》与易卜生前期作品相比缺乏创新,甚至在表现形式上是一种倒退;从自由主义悲剧的角度看,《玩偶之家》提供的解决方案是暂时的逃避,过于理想化;从评论视角看,威廉斯指出萧伯纳的《易卜生主义的精髓》对《玩偶之家》的推崇是一种误读。不同评论家的解读表明这部经典作品具有开放的阐释空间,使读者对它的理解更加深入全面。

关键词: 雷蒙·威廉斯 玩偶之家 戏剧形式 自由主义悲剧 萧伯纳

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0071-09

Title: “A Slighter Work”: Raymond Williams’s Critique of *A Doll’s House*

Author: ZHANG Qiankun

Abstract: As one of the most important theatre critics in the English-speaking world in the 20th century, Raymond Williams questioned the achievements of *A Doll’s House*. He even believed that the play was in some ways “a slighter work” compared to most of Ibsen’s plays. There are three main reasons for Williams’s belittlement: from the perspective of theatrical form, compared to Ibsen’s previous “creative efforts”, *A Doll’s House* is almost unremarkable, even a “regression” in the form; from the perspective of liberal tragedy, *A Doll’s House* provides a “temporary escape” that is overtly idealistic; from the perspective of criticism, Williams pointed out that George Bernard Shaw’s praise of *A Doll’s House*, reflected in Shaw’s *The Essence of Ibsen’s Doctrine*, was a misunderstanding. Different critics’ interpretations show that *A Doll’s House* is open to diverse interpretations, which facilitates readers to gain a deeper and more comprehensive understanding of the play.

Keywords: Raymond Williams; *A Doll’s House*; dramatic form; liberal tragedy; George Bernard Shaw

论罗密欧·卡斯特鲁奇戏剧中的 身体双重解构

高永杰 赵思源

内容摘要: 罗密欧·卡斯特鲁奇将身体物化为一种新的戏剧景观并将其作为探索戏剧新形式的媒介。他戏剧中的身体美学主要表现为非常态的身体指向残酷生命的展演,以及真实动物上场导致虚构秩序的瓦解。无论是不完美的人类身体还是真实的动物,都旨在探索一种传统叙事之外的表达。它们给演出引入了种种冲突:缺陷与正常、有序与无序、肉体与精神、再现与虚构、在场与代为在场、毁灭与重建等。这一系列冲突解构了传统中完整规范的身体美学和人在舞台上的主导地位。

关键词: 罗密欧·卡斯特鲁奇 身体 动物 解构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0080-10

Title: On the Double Deconstruction of the Body in Romeo Castellucci's Theatre

Authors: GAO Yongjie, ZHAO Siyuan

Abstract: Romeo Castellucci materializes the body into a new dramatic landscape and uses it as a medium to explore new forms of drama. The body aesthetics in his theatre is mainly manifested in the performance of the abnormal body which indicates the cruel life, and the collapse of fictional order caused by the appearance of real animals onstage. Both the imperfect human body and the real animals seek an expression outside the traditional narrative. They introduce various conflicts to the performance; defect and normality, order and disorder, body and mind, presentation and fiction, presence and vicarious presence, destruction and reconstruction, etc. This series of conflicts deconstructs the traditionally complete and standardized body aesthetics and the dominant position of people on the stage.

Keywords: Romeo Castellucci; body; animal; deconstruction

雅克·科波戏剧革新理念的形成及其 对欧美戏剧的冲击

鲁楠

内容摘要: 雅克·科波作为法国现代戏剧的鼻祖,其开创性的戏剧革新理念和乌托邦式的老鸽巢剧院不仅深远影响着20世纪的法国剧坛,还在欧美跨文化戏剧交汇、碰撞和革新的轨道中占据重要位置。20世纪20年代,科波与阿道夫·阿庇亚和戈登·克雷就戏剧空间、舞台美术、演员训练等观念产生交汇,在此基础上他形成了自己独特的戏剧理念。科波和老鸽巢于纽约演出季在文学戏剧、意大利即兴喜剧、“空舞台”等方面的实践使得他的戏剧革新理念成为20世纪欧美戏剧艺术的启迪之源。

关键词: 雅克·科波 阿道夫·阿庇亚 戈登·克雷 老鸽巢剧院 空舞台

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0089-11

Title: The Formation of Jacques Copeau's Pioneering Concept of Theatrical Innovation and Its Impact on European and American Theatre

Author: LU Nan

Abstract: As the founding father of modern French theatre, Jacques Copeau's pioneering theatrical innovation concept and utopian ideal not only profoundly influenced the French theatre in the 20th century, but also occupied an important position in the trajectory of cross-cultural theatrical convergence, collision, and innovation in Europe and the United States. Through the similarities and differences among Copeau, Appia, and Craig on the convergence of concepts such as theatrical space, stage art, and actor training, this article explores the formation of Copeau's theatrical innovation concept in the 1920s. During the performance season in New York, Copeau and the Theatre of Vieux-Colombier experimented with literary theatre, Italian Commedia dell'arte, and "the empty stage", which makes Copeau's concept of theatrical innovation become the source of inspiration for European and American theatre art in the 20th century.

Keywords: Jacques Copeau; Adolphe Appia; Gordon Craig; Theatre of Vieux-Colombier; the empty stage

剧场的公共性：论卡巴莱在德意志民主共和国的起源和发展

黄明慧

内容摘要：举办各种活动和聚会的人际交流场所有时可转化成辩论及反思的场域。这个半公半私的空间具有哈贝马斯眼中公共领域的积极性，各种知识信息都在其中传递，不同的生活样貌也随之呈现。卡巴莱是这个空间中常见的一种表演形式，演员以讽刺的口吻、批判的眼光，搭配专属的服装和道具，与观众一同针砭时弊、抒发己意。卡巴莱的发展历史、创作理念与社会功能都表明其对德意志民主共和国的公共领域有着重要意义。卡巴莱的剧场空间对形塑人民的自我意识与共筑“想象的共同体”起着积极作用。它以鲜明的风格建构了另类公共空间，也成为德意志民主共和国艺术领域的一个特色。

关键词：卡巴莱 哈贝马斯 公共领域 德意志民主共和国

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)05-0100-09

Title: The Publicity of Theatre: On the Origin and Development of Cabaret in the German Democratic Republic

Author: HUANG Minghui

Abstract: A place of interpersonal communication that holds various activities and parties may change to a field of debate and reflection. The semi-public and semi-private space has the positivity of the public sphere in Habermas's eyes, in which all kinds of knowledge and information are transmitted, and different life styles are presented. Cabaret is a common form of performance in this space. The actors use a satirical tone, critical vision, and exclusive costumes and props to criticize the maladies of the times and express their opinions with the audience. The development history, creative ideas and social functions of cabaret all show that it was of great significance to the public sphere of the German Democratic Republic. The theatrical space of cabaret has an active role in shaping people's self-awareness and building an "imaginary community" together. It constructs an alternative public space with a distinctive style, and it has also become a prominent feature in the art field in the German Democratic Republic.

Keywords: cabaret; Habermas; public sphere; German Democratic Republic

戏房形成考

陈佳宁

内容摘要: 戏房,又称“后台”,与用于表演的“前台”相对,是舞台极为关键的一部分。虽然戏房形成的原因和过程在传世文献中并未记载,但借助与戏房相关的文物,可以得知其与傀儡戏的演出方式密切相关。最直观的反映是含有戏房的舞台和傀儡戏戏棚的形式一致,都以帷幕或屏风分隔出台前幕后。此外,在产生时间、戏房功能和称谓等方面也可证明这一点。而真正将傀儡戏和戏剧表演牵系起来的媒介是肉傀儡,肉傀儡受到假人傀儡的影响,使用帷幕分隔出表演区和操控区,而宋元戏剧又受到肉傀儡的影响,也在舞台上设置帷幕区分前后台,戏房便由此诞生了。揭示戏房形成的经过,不仅能推进宋代表演场所的研究,也为宋代不同戏剧种类间的互动提供了一则实例。

关键词: 戏房 形成 肉傀儡 戏棚

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0109-11

Title: An Examination of the Formation of the Backstage in Chinese Theatre

Author: CHEN Jia-ning

Abstract: *Xì fáng*, or “backstage”, physically opposite to the “front stage” performance area, is a critical part of the whole stage. Although the reasons for and the process of the formation of the backstage are not recorded in the historical literature, it can be deduced from relative cultural relics that the backstage is closely related to the performance mode of puppet theatre. The most obvious evidence is that theatre stages with a backstage share a similar layout with puppet theatre sheds: the front stage is separated from the backstage by curtains or painted screens; this similarity can also be demonstrated in terms of the date of formation, the function and the naming of the theatre backstage. The medium that links puppetry and theatrical performance is the body puppet. Influenced by puppetry, the body puppet uses the curtain to separate the performance area from the control area; as Song and Yuan drama is influenced by the body puppet, the curtain is put on the stage to distinguish the front and the back stage, giving birth to the backstage. Revealing the process of theatre backstage formation is not only beneficial to promoting the study of the Song dynasty performance areas, but also provides an example of the interaction between different theatre genres in the Song dynasty.

Keywords: backstage; formation; body puppet; puppet theatre shed

论古代曲学与兵学之关联

韦云鹤

内容摘要: 古代曲学话语不仅通过取象军事人才、兵略计谋、兵器,形成象喻体系,而且通过移植兵学相关概念,如“气”“势”等构筑言说空间。“气”论主要用于称誉元杂剧创作独特的精神状态,而“势”论则更多用以揭示《西厢记》等经典作品的叙事笔法,并生发出具有层次性和理论深度的新概念。此外,批评家对传奇创作“奇正”“虚实”关系的认知与兵学辩证思想在逻辑上存在共通。曲学中的兵家语主要集中在明末清初曲论中,曲学与兵学的关联折射出中国古代文人文武一体的价值观。

关键词: 曲学 兵学 象喻 概念移植

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0120-15

Title: On the Relationship between Ancient Theatre Studies and Military Science

Author: WEI Yunhe

Abstract: The discourse of ancient theatre studies not only forms a figurative system borrowing images of military talents, strategies and weapons, but also transplants relevant concepts of military science, such as “Qi” and “Shi”. The theory of “Qi” is mainly used to praise the unique state of mind reflected in the Yuan-dynasty *Zaju* creation, while the theory of “Shi” is often used to reveal the narrative of classical plays such as *Romance of the Western Chamber*, giving rise to new concepts with hierarchical and theoretical depth. Moreover, theatre critics’ recognition of the relationship between “Qi Zheng” (“the extraordinary and the ordinary”), and between “the fictional and the real” in playwriting, is logically related to the dialectical thinking of military science. The use of military language in theatre studies is most common in the theatre theories of the late Ming and early Qing dynasties. The relationship between theatre studies and military science reflects the ancient Chinese literati’s values of integrating the pen and the sword.

Keywords: theatre studies; military science; concept transplantation

曲话文体源流新探

孟 昕

内容摘要:自明嘉隆年间开始,由诗话派生的曲话文体在“论辞论事”的诗话体例基础上,逐步探索着更加符合戏曲自身特性的批评方法,并最终在20世纪初蜕变为兼具历史考据、批评议论、记事杂录功能,对戏曲之文词音律、题材命意、结构排场、唱做功法、经营体制等进行全面探究的综合性、笔记式文艺批评文体。20世纪上半叶,曲话又呈现出鲜明的舞台化、学术化转型趋向。相较于其他文体,曲话具有显著的诗性批评特色与“中介性”文本特质,在戏曲史料存录、作品鉴评、剧史考索与理论建构方面均发挥着重要作用。

关键词:曲话 文体源流 话体批评 古今演变

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0135-14

Title: A New Investigation into the Origin and Development of Quhua

Author: MENG Xin

Abstract: Since the Jialong period of the Ming dynasty, the genre of Quhua, derived from Shihua (poetry studies), has gradually found a critical approach that is more in line with the characteristics of Xiqu. In the early twentieth century, the genre was transformed into a comprehensive, note-taking style of literary criticism that combined historical research, critical discourse, and miscellany, and comprehensively explored Xiqu in aspects such as the rhythm of words, the meaning of the subject matter, the structure and dramaturgy, the techniques of singing and acting, and the management system. During the first half of the twentieth century, Quhua showed a clear tendency to transform itself into a theatrical and academic genre. Compared with other literary genres, Quhua has a significant characteristic of poetic criticism and mediating textual quality, and plays an important role in historical documentation, appreciation and evaluation of drama, and in the theoretical construction of Xiqu history.

Keywords: Quhua; the origin and development of a genre; Hua-style criticism; development from antiquity to modern times

沈宠绥曲唱正音观念发微

田 语

内容摘要: 晚明是曲学脱离诗学传统而独立为专门之学的重要时期,词与乐之间的关系向分体式发展过渡。晚明曲学家沈宠绥将曲唱之学提高到了理论层面,与彼时的研究趋势相耦合。他在前代音韵学成果的基础上,提出正音、辨讹、合俗的曲唱要求,具体为:规定宗韵方法以明确曲唱正音;建立口法系统以解决土音土腔;适当保留俗唱以顺应语音的自然流变。沈宠绥启发了后世关于曲唱、表演、舞台艺术等层面的讨论,带来了晚明曲学的转向。曲学家对曲唱的深度参与,使得昆腔南曲的精致化、标准化、文人化倾向越来越突出,最终带来了清代昆曲的全面兴盛。

关键词: 沈宠绥 曲唱 正音 晚明曲学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0149-12

Title: On Shen Chongsui's Concept of Singing and Pronunciation

Author: TIAN Yu

Abstract: The late Ming dynasty was an important period for the study of *Qū* which broke away from the traditional study of poetry and became an independent and specialized study; meanwhile, the relationship between word and music was in transition to split. Shen Chongsui, a musicologist of this period, raised the study of *Qū* singing to a theoretical level, which was in line with the research trend of the time. On the basis of previous phonological achievements, he put forward the requirements for correcting pronunciation, distinguishing errors and conforming to customs, which are as follows: establishing the authoritative rhymes to correct pronunciation; stipulating the oral method system to avoid the pronunciation and tone of dialects; and preserving a certain amount of folk singing to conform to the natural change of pronunciation. Shen Chongsui inspires the discussion on the aspects of singing, performance and stage art in later generations, and brings about a turning point in the study of *Qū* in the late Ming dynasty. The thorough participation of *Qū* experts in *Kunqu* singing promotes the refinement, standardization, and literati tendency of *Kunqu*, which ultimately contributes to the overall prosperity of *Kunqu* in the Qing dynasty.

Keywords: Shen Chongsui; singing; pronunciation; the study of *Qū* in the Ming dynasty

苏联专家书写“中国形象”的尝试

——以话剧《暴风骤雨》为中心的考察

杨 乐

内容摘要: 话剧《暴风骤雨》是 20 世纪 50 年代一部苏联专家和中国演员用中国材料(小说)演给中国人看的中国戏。库里涅夫在中国传统与现实的基础上,通过《暴风骤雨》创造了“最新最美”的“中国形象”,这意味着创建我们民族自己的演剧体系的过程中,不仅有中国戏剧工作者的艰辛探索,也有苏联戏剧专家的深度参与。库里涅夫留下的实践经验与理论探索不仅可以推进中苏戏剧交流史的研究,还能应用于今天的表导演教学,对戏剧工作者正确认识斯坦尼体系、对戏剧界继承传统与开拓创新有着积极作用。

关键词: 苏联专家 暴风骤雨 中国演剧体系

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0160-11

Title: The Attempt of Soviet Experts to Create “The Image of China”: Focusing on *The Storm*

Author: YANG Le

Abstract: *The Storm* is a Chinese drama created by Soviet experts and Chinese actors with Chinese materials (novels) for the Chinese people. On the basis of Chinese tradition and reality, Kurinev created the “newest and most beautiful” “image of China” through *The Storm*, which means that the Chinese national theatre system was established not only through the arduous exploration of Ouyang Yuqian, Tian Han, Jiao Juyin and other Chinese theatre workers, but also the participation of Soviet drama experts. The practical experience and theoretical exploration left by Kurinev can not only promote the research on the history of Sino-Soviet drama exchange, but can also be applied to today’s directing and acting training; Kurinev’s experience can help Chinese theatre workers to further understand the Stanislavski system, to better inherit the tradition, and to innovate the theatre industry.

Keywords: Soviet experts; *The Storm*; the system of Chinese theatre performance

抗战初期爱尔兰短剧《月出》的“中国化”

曹波 周丽

内容摘要: 爱尔兰作家格雷戈里夫人的民族主义独幕剧《月出》在 20 世纪 30 年代中国剧坛的“剧本荒”中得到多次改写(译)和排演。在全民抗战的语境中,吕复等四人在《三江好》中对《月出》的场景、人物、歌谣等进行了合理的本土化改写,但添加的“家仇”有违现实原则;陈治策则在《月亮上升》中对《月出》进行了全面改译,尤其在警察角色的重置上有所创新。两剧的主要区别在于其中的歌谣(唱段),体现出不同的改写(译)者惯习所影响的不同的剧作接受和适应性:前者置换成多地流行的民间小调,易于巡回演出;后者换上了流行于都市的京剧,受众较少。总之,上述改写(译)本是抗战期间西方戏剧“中国化”的范例。

关键词: 月出 三江好 月亮上升 全民抗战 中国化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)05-0171-10

Title: The Sinicization of *The Rising of the Moon* in the Late 1930s

Authors: CAO Bo, ZHOU Li

Abstract: In the 1930s when plays were in shortage, Chinese adaptations and tradaptations of *The Rising of the Moon* by the Irish dramatist Lady Gregory were repeatedly performed by traveling troupes during the War of Resistance Against Japanese Aggression (1937-1945). In the context of the war, Lü Fu and his three co-authors indigenized the setting, roles, and music tunes of *The Rising of the Moon* into *Sanjianghao*, while the added plot of “family strife” was unrealistic. Chen Zhice tradapted *The Rising of the Moon* into *Yueliang Shangsheng*, and his rewriting of the role of the policemen proves to be the most innovative. The music tunes, which are the major difference between the two adaptations, reflect the habits of the adapters and influence the reception of the adaptations: the widely popular folk tunes made *Sanjianghao* suitable for touring performances, while the *Jingju* tunes, accessible only to city dwellers, limited *Yueliang Shangsheng* to a smaller audience. In short, the above works exemplify the sinicization of Western drama during the War of Resistance.

Keywords: *The Rising of the Moon*; *Sanjianghao*; *Yueliang Shangsheng*; the War of Resistance Against Japanese Aggression; sinicization