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译者按:《斯坦尼斯拉夫斯基体系在 20 世纪 30 年代的发展及其出版历史》是圣彼得堡俄罗斯国立舞台艺术学院教授谢尔盖·切尔卡斯基(俄文名“Сергей Черкасский”,英文名“Sergei Tcherkasski”)教授的大作《演员技巧:斯坦尼斯拉夫斯基、波列斯拉夫斯基、斯特拉斯堡——理论、历史、实践》(圣彼得堡:RGSI 出版社,2016 年)的第九章,包括五节:1.“体系”^①能写出来吗?2.晚年的斯坦尼斯拉夫斯基;3.20 世纪 30 年代斯坦尼斯拉夫斯基著作中的情感记忆;4.斯坦尼斯拉夫斯基与瑜伽;5.“体系”走向读者。该章在这部 800 多页的大书中占关键的地位,其目的是要厘清斯坦尼斯拉夫斯基体系的发展逻辑。

作者在总结斯坦尼斯拉夫斯基体系在 20 世纪 30 年代的发展及其出版历史时指出:俄罗斯和世界戏剧界对斯坦尼斯拉夫斯基的理解有两个特点:第一,“体系”创造者对其工作的书面陈述是不完整的;第二,斯坦尼斯拉夫斯基晚期创作研究(形体动作方法、行动分析法、小品方法)具有多面性。

作者指出,20 世纪 30 年代,斯坦尼斯拉夫斯基将动作视为完整的“心理生理”过程的认识日趋成熟。他将情感记忆视为演员心理技巧中最重要的元素,是“工作中的主要元素”^②。而瑜伽哲学和瑜伽实践对“体系”的影响可以追溯到 20 世纪 10 年代,在斯坦尼斯拉夫斯基 20 世纪 30 年代的排练和研究活动中长期存在并明显可见。“体系”中大约三分之一的元素仍然是通过瑜伽训练完善的,斯坦尼斯拉夫斯基最重要的论点“通过意识进入无意识”和他的超意识概念都直接借鉴了瑜伽。

到了后期即综合时期,斯坦尼斯拉夫斯基有了重要的新发现,他发展出各种方法。回顾这一历程,似乎斯坦尼斯拉夫斯基在不同时期的探索是相互排斥的,但实际上他始终忠实于其探索的首要任务——在舞台有机生命的创造中寻找客观的自然规律。总之,那些与“体系”发展初期相关联的思想和元素,不断出现在“体系”的当代形态中。这使人们认识到早期的发现在“体系”发展的各个阶段以及对演员心理技术的进一步研究中都不失去其意义,这个事实证明了“体系”的完整性和统一性。

斯坦尼斯拉夫斯基体系 在 20 世纪 30 年代的发展及其出版历史

[俄] 谢尔盖·切尔卡斯基 著
陈世雄 译

内容摘要: 对于斯坦尼斯拉夫斯基体系在 20 世纪 30 年代的发展及其出版历史,俄罗斯和世

① 在原文中,大写的“Система”都是指斯坦尼斯拉夫斯基体系,因此,相应的打引号的中文译文“体系”就是指斯坦尼斯拉夫斯基体系。此外,本文的俄文、英文参考文献格式,以及参考文献中人名等名称的拼写均来自切尔卡斯基的原稿。(译者注)

② Станиславский К. С. Э. Хэпгуд [11 января 1937 г. Барвиха] // Собр. соч.: В 9 т. Т. 9. С. 665.

界戏剧界的理解有两个特点：第一，“体系”创造者对其工作的书面陈述是不完整的；第二，斯坦尼斯拉夫斯基晚期创作研究具有多面性。斯坦尼斯拉夫斯基体系发展的逻辑是：从早期分析时期对创造性自我感觉的独立要素进行分析，发现无意识过程在演员创造力中的作用，到后期综合时期发展出各种有意识的方法，启动演员创造力的无意识过程，以此产生创造性自我感觉。在斯坦尼斯拉夫斯基体系发展的历程中，不同时期、不同阶段存在着方法论的变化。斯坦尼斯拉夫斯基在不同时期的探索看似相互排斥，但实际上他始终忠实于其探索的首要任务——在舞台有机生命的创造中寻找客观的自然规律。

关键词：斯坦尼斯拉夫斯基体系 发展历史 出版历史 整体性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)01-0001-30

Title: Development of Stanislavsky's System in the 1930s and the History of Its Publication

Author: Sergei Tcherkasski

Translator: CHEN Shixiong

Abstract: There are two key characteristics in understanding the development of Stanislavsky's system in the 1930s and its publication history, both within Russia and the global theatre world: first, the creator of the "System" did not provide a complete written account of his works; second, the study of Stanislavsky's late works exhibits multifaceted aspects. The logic behind the development of the Stanislavsky System is as follows: from the early analytical period, which involved dissecting the independent elements of creative self-sensation, and led to the discovery of the role of unconscious processes in the actor's creativity, to the later integrative period, which developed various conscious methods to activate the unconscious processes of an actor's creativity, thereby generating creative self-awareness. Throughout the development of the Stanislavsky System, methodological changes occurred across different periods and stages. While Stanislavsky's explorations in different periods may appear contradictory, he consistently remained faithful to his primary objective: searching for objective natural laws in the creation of the organic life on stage.

Keywords: Stanislavsky System; history of development; history of publication; integrity

中国戏曲中的客体生产与认识论

——从京剧《三岔口》的桌子说起

刘晓明

内容摘要: 中国传统戏曲的道具极为简单,几乎所有的客体甚至场景都可通过“一桌二椅”而获得显现。这是如何可能的? 中国传统戏曲、现代戏剧理论以及西方哲学理论对中国戏曲客体生产中的现象缺乏有针对性的分析,这种现象表现在一种客体同时存在着不同的“显相”。为此,发生戏剧理论能够对此现象提供一种新的理解维度。发生戏剧学认为,我们需要将客体重返它的发生形式,这种形式作为一种纯粹形式,处于前概念状态,尚未被实在化,它既在也不在,具有被无限定义的可能,也就具有无限的生成性。由此,我们就能理解戏曲中例如那张桌子的存在物何以能够不断地生产出不同的客体并被我们的认知所接受的根本原因。

关键词: 戏曲 客体生产 认识论 桌子

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)01-0031-13

Title: Object Production and Epistemology in Xiqu: Starting from the Table in Peking Opera *Three-way Intersection*

Author: LIU Xiaoming

Abstract: In traditional Xiqu, props are minimal, with nearly all objects and scenes represented through the use of “one table and two chairs”. How is this possible? Both traditional Xiqu and modern theatrical theory, as well as Western philosophical theory, often lack targeted analyses of the phenomena involved in the object production of Xiqu. This phenomenon is reflected in the coexistence of different “manifestations” of a single object. In this context, Emergent Dramaturgy offers a new dimension of understanding. According to Emergent Dramaturgy, the object must be returned to its mode of emergence—a form that exists as a pure entity in a pre-conceptual state, neither fully realized nor actualized. It is both present and absent, with infinite possibilities for definition and, consequently, infinite generative potential. From this perspective, we can better understand why objects such as the “table” in Xiqu can continuously generate different forms and be readily accepted by our cognition.

Keywords: Xiqu; object production; epistemology; table

《太和正音谱》的后世流传及其 戏曲史意义

李 越

内容摘要:《太和正音谱》是明初宁王朱权的戏曲论著。在明代不同时期,《太和正音谱》的命运起起落落。早期宁府刊本主要在宫廷、宗室和望族间流传,它在被收藏的同时也起到了文本校勘等作用。正德年间,北曲特盛,《太和正音谱》成为人们填词作曲必备的参考书。之后《太和正音谱》被人们阅读、传抄、拆分、合并、刊刻,成为市场上的热门书籍。万历以后,《太和正音谱》又影响到了南曲谱的编纂。追踪《太和正音谱》的流传轨迹及文本的变化,可见其命运和明代戏曲的勃兴及曲学的发展紧密联系。

关键词: 太和正音谱 乐府楷式 流传 被塑造的曲谱

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)01-0044-14

Title: The Spread of *Taihe Zhengyin Pu* and Its Significance in Drama History

Author: LI Yue

Abstract: *Taihe Zhengyin Pu* is a work on Xiqu theory by Zhu Quan, a prince of the early Ming dynasty. Throughout the Ming period, the fate of *Taihe Zhengyin Pu* experienced various fluctuations. In its early stages, editions published by the Ning court primarily circulated among the royal court, nobility, and prominent families. It served not only as a collection item but also played a role in textual collation and correction. During the Zhengde period, when Northern Qu flourished, *Taihe Zhengyin Pu* became an essential reference for lyric writing and music composition. Subsequently, the book was read, transcribed, split, merged, and reprinted, becoming a popular publication in the market. After the Wanli period, *Taihe Zhengyin Pu* influenced the compilation of Southern Qu scores. Tracing the spread of this book and its textual changes reveals that its fate is closely intertwined with the rise of Ming Xiqu and the development of Xiqu's musical forms.

Keywords: *Taihe Zhengyin Pu*; model of Yuefu; spread; shaped Qu scores

接调考释

谭笑

内容摘要: 接调是古代曲乐学中一个较为冷僻的术语。其内涵在南宋姜夔《白石道人歌曲》中已有体现,而它作为一个理论术语则出现在明中叶南曲盛行之后。接调是南曲曲牌联套中过曲的一种特殊呈现。当接调与起调属于同一曲牌时,其首句板式有着较大的差异。接调功用是通过板式与字句的变换实现曲唱的和谐,因此其与换头有着密切的关联。

关键词: 接调 曲牌联套 过曲 板式 换头

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)01-0058-13

Title: An Examination of Jiediao

Author: TAN Xiao

Abstract: Jiediao is a relatively obscure term in the study of ancient Xiqu music. Its connotation was reflected in Jiang Kui's *Songs of Baishi Taoist* in the Southern Song Dynasty. As a theoretical term, it appeared after the mid-Ming period when Southern Qu became popular. Jiediao refers to a special presentation of Guoqu (transitioning tunes) in the Southern Qu suite of Qupai (melodic patterns). When Jiediao and Qidiao (the initial tune) belong to the same Qupai, the structure of the first line is significantly different. The function of Jiediao is to achieve harmony in singing through changes in beat, rhythm (Banshi) and phrasing, which is closely related to Huantou (changing the head melody).

Keywords: Jiediao; Qupai suite; Guoqu; Banshi; Huantou

剧场中的新物质性： 作为“电影身体”的实时影像

苏 杭

内容摘要：实时影像引入剧场，让“电影身体”不再只是一个现象学理论概念。在“新物质主义”哲学思潮和“场景学转向”的视域下，“电影身体”在剧场中所产生的联觉与共觉效应，远比其所承担的文化符号意义重要得多；“电影身体”与演员身体的物质性差异通过“内在互动”构建出一个体验性的、过程性的、临时性的“能动聚合体”；在以“电影身体”为表演主体的剧场实践中，“电影身体”获得了与演员身体平等被导演重新分配的权利，演员身体以其自身的物质性来帮助“电影身体”在剧场中创造实时电影。作为“电影身体”的实时影像不仅为剧场带来了新技术、新美学，还为剧场赋予了新物质性，以期转变人类主宰剧场的中心意识，实现数字技术和智能媒介与剧场艺术的平等互动，构建新物质主义的未来剧场。

关键词：实时影像 电影身体 新物质主义 场景学 剧场

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)01-0071-13

Title: New Materiality in Theatre: Real-time Images as the “Film Body”

Author: SU Hang

Abstract: The introduction of real-time images into the theatre transforms the “Film Body” from a mere phenomenological theoretical concept into a tangible entity. Within the perspectives of “new materialism” and the “scenographic turn”, the synesthetic and co-perceptual effects generated by the “Film Body” in the theatre are far more significant than the cultural symbolic meanings it represents. The material differences between the “Film Body” and the actor’s body are constructed through “internal interaction”, forming an experiential, process-based, and transient “active composition”. In theatrical practices where the “Film Body” serves as the performing subject, it gains rights equal to those of the actor’s body, which is reallocated by the director. The actor’s body, with its inherent materiality, collaborates in creating real-time cinema through the “Film Body” within the theatrical space. The real-time images of the “Film Body” not only bring new technologies and aesthetics to the theatre but also imbue the theatre with new materiality, aiming to shift the anthropocentric consciousness that has historically dominated the theatrical experience. This facilitates an equitable interaction between digital technologies, intelligent media, and theatrical arts, aiming to construct a future theatre grounded in the principles of new materialism.

Keywords: real-time images; Film Body; new materialism; scenography; theatre

“有声的抗战”：街头剧的 感官动员机制论析

高 菲

内容摘要：抗战期间的街头剧实践，为探究“感官”“情感”能否定向思想、促发行动，提供了有价值的参照。街头剧“弄假成真”的“事件化”展演方式，意在通过情境性的构造，召唤身体的在场，在由“歌唱”“呼喊”“诉说”等声音技术制造的具身体验中，将听觉的呼应提升为感官的同构，继而把主体的形塑和家国共同体的命运进行有机的联结。这种独特的以“声”传“情”的感官机制(emotional regime)，在“声音-听觉”的想象与实践中共生出艺术的“情动效力”(affect)，最终，街头剧实践建立起一种“情动媒介”与“感官动员”相互贯通的能动过程。

关键词：街头剧 事件化 感官 情感 听觉动员

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)01-0084-11

Title: “Audible War of Resistance against Japanese Aggression”: An Analysis of the Sensory Mobilization Mechanism in Street Theatre

Author: GAO Fei

Abstract: The street theatre practices during the War of Resistance against Japanese Aggression provide valuable insights into whether “senses” and “emotions” can direct thoughts and prompt actions. The “event-like” performance style of street theatre, which often turns fiction into reality, aims to summon the body’s presence through situational construction. In the embodied experiences created by sound techniques such as singing, shouting and narrating, the auditory response is elevated into the integration of different senses. This then organically links the shaping of the subject with the fate of the national community. This unique emotional regime, which transmits “emotion” through “sound”, generates artistic affect in the imagination and practice of “sound-hearing”. Ultimately, street theatre practices establish an active process that integrates an “affective medium” with “sensory mobilization”.

Keywords: street theatre; eventalization; sense; emotion; auditory mobilization

论爱伦·坡的戏剧观及其对美国现实主义戏剧的先声作用

熊焕颖

内容摘要: 爱伦·坡以小说、诗歌和文学评论闻名于世,其在戏剧领域的探索和影响鲜有人关注。1812年美英战争后美国民族主义情绪高涨,美国剧作家们呼吁和探索具有美国特色和美国原创性的戏剧,试图摆脱欧洲戏剧传统的束缚。身为演员之子的爱伦·坡与戏剧有着千丝万缕的联系,他积极投身于美国本土戏剧的探索,旗帜鲜明地提出了“自然主义”戏剧观,主张以真实性原则评价美国戏剧,以自然原则评判演员的舞台表演,倡导美国剧作家师法自然,坚决反对模仿。从时间上看,坡的戏剧观具有超前性和先锋性,不仅在南北战争后的美国舞台上引发了一股极端现实主义表演的风潮,而且在“现实主义之战”和“未来戏剧”的理论探讨中产生了回响,对美国现实主义戏剧文学的发展也有指导性的意义。因此,它对其后美国现实主义戏剧的兴起和繁荣起到了先声作用。

关键词: 爱伦·坡 自然主义 戏剧观 现实主义戏剧 先声作用

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)01-0095-14

Title: On Edgar Allan Poe's View of Drama and Its Pioneering Role in American Realist Drama

Author: XIONG Huanying

Abstract: Edgar Allan Poe is renowned for his novels, poetry, and literary criticism, yet his exploration and influence in the field of drama have often been overlooked. After the War of 1812, American nationalism surged, and American playwrights called for and explored dramas with distinct American characteristics and originality, attempting to break free from the constraints of European dramatic traditions. As the son of an actor, Poe had deep connections with theatre. He actively engaged in the exploration of American native drama and clearly proposed the concept of “naturalistic” drama. He advocated for evaluating American drama based on the principle of authenticity, judging actors' performances on stage by natural principles, and encouraged American playwrights to learn from nature, firmly opposing imitation. Chronologically, Poe's view of drama was ahead of its time and pioneering. Not only did it spark a wave of extreme realism in post-Civil War American theatre, but also resonated in the theoretical discussions of the “battle of realism” and the “future of drama”, having a guiding significance in the development of American realist drama literature. Overall, Poe's view of drama played a pioneering role in the rise and flourishing of

American realist drama.

Keywords: Edgar Allan Poe; naturalism; view of drama; realist drama; pioneering role

他者境遇与族群认同： 20 世纪 80 年代以来 美国华裔戏剧叙事变奏

黄慧慧

内容摘要：20 世纪 80 年代以来，美国华裔戏剧在相对宽松的环境中蓬勃发展。华裔剧作家以纪实加虚构、意象隐喻、喜剧讽刺等艺术手法拓展了华裔戏剧的叙事主题和审美维度，在叙事题材方面主要表现为从“苦力”到“新移民”再到“ABC”的生活故事和衍变，在人物形象方面主要呈现了华裔的“他者”境遇和身份“误读”，彰显了族群认同的自我意识和文化选择。随着社会的发展，华裔戏剧在不同时期的叙事聚焦和形态各有侧重，呈现出多元性。在全球化语境下，关注华裔戏剧的叙事变奏问题既有助于理解华裔境况和诠释华裔形象，又能传播华夏文明和弘扬中国精神。

关键词：华裔戏剧 叙事变奏 他者境遇 族群认同 文化选择

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Title: The Situation of the Other and Ethnic Identity: Narrative Variations in Chinese American Drama since the 1980s

Author: HUANG Huihui

Abstract: Since the 1980s, Chinese American drama has flourished in a relatively relaxed environment. Chinese American playwrights have expanded the narrative themes and aesthetic dimensions of Chinese American drama through artistic techniques such as a blend of documentary and fiction, images and metaphors, and comedy and satire. In terms of narrative subjects, these works primarily explore the life stories and transformations of Chinese Americans, from “coolies” to “new immigrants” and “ABC” (American-born Chinese). In terms of character portrayal, they predominantly depict the otherness of Chinese Americans and the misreading of their identity, highlighting the self-awareness of ethnic identity and cultural choices. As society has developed, Chinese American drama has focused on different narrative aspects and forms at different times, presenting diversity. In the context of globalization, examining the narrative variations in Chinese American drama not only helps in reinterpreting the Chinese American experiences and images but also promotes Chinese civilization and advocates Chinese spirit.

Keywords: Chinese American drama; narrative variations; the situation of the Other; ethnic identity; cultural choices

格洛托夫斯基客观戏剧 (1983—1986)的实践考察

张佳蓁

内容摘要: 欧美戏剧界往往将格洛托夫斯基的客观戏剧视为其工作的转折期,并无太多着墨。然而,格洛托夫斯基的客观戏剧对我国台湾地区的戏剧有比较重要的影响。它也是格氏的后戏剧在美国高校的一次特殊实验。更重要的是,格氏运用客观戏剧的理念,在加州的自然环境中开展表演生态学的前沿研究。该研究以戏剧技艺为基础,借鉴不同文化中的传统仪式与表演形式,通过表演训练和个人神秘剧的实践,探索表演行动的阈限功能。表演者不再扮演外部角色,而是发现自己的内部角色,及其与他者和自然环境的关系,为数字时代日趋异化的人类生存境况提供具身性的反思。

关键词: 表演生态学 格洛托夫斯基 客观戏剧 比较仪式研究 个人神秘剧

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Title: An Examination of Grotowski's Practice of Objective Drama (1983 - 1986)

Author: ZHANG Jiafen

Abstract: In Western theatre studies, Grotowski's Objective Drama is often regarded as a turning point in his career, though it has been somewhat overlooked. However, Grotowski's Objective Drama has had a significant impact on Taiwan's contemporary theatre. Furthermore, it represents a unique experiment within the American university setting. More importantly, conducted in California's natural environment, Objective Drama can be seen as a pioneering study in "performance ecology". Grounded in theatrical knowledge and drawing on traditional rituals and performances from various cultures, while utilizing acting training and the "personal mystery play" as mediums, it explores the liminal functions of performative actions. The performers no longer play external roles, but discover their internal roles and their relationships with others and the natural environment, offering embodied reflections on the increasingly alienated human condition in the digital age.

Keywords: performance ecology; Grotowski; Objective Drama; comparative ritual studies; personal mystery play

矫治、演出与创作：监狱戏剧的 三种理念和实践

沈 亮

内容摘要：监狱戏剧是指在监狱服刑人员这一特别群体中开展的戏剧活动。虽然在漫长的监狱历史中，存在服刑人员自发零星的戏剧行为，但到 20 世纪下半叶，戏剧专业人士才开始与监狱方合作，开展自觉的监狱戏剧活动。20 世纪末，监狱戏剧的实践和理论日益丰富，开始进入公众和学术视野。戏剧家在监狱里开展的戏剧活动有三种基本理念导向：行为矫治、艺术表达和实验创作。在上述三种不同的理念导向下，监狱戏剧在故事内容选择、戏剧创作方法、戏剧最终呈现上都有明显的差别。研究监狱戏剧的不同理念及实践，能让我们认识到戏剧在人类社会中存在方式的丰富性，给不同人群中戏剧活动的开展带来借鉴意义，同时也能进一步丰富和深化戏剧理论，促进戏剧与社会的融合。

关键词：监狱戏剧 行为矫治 艺术表达 实验创作

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Title: Rehabilitation, Performance, and Creation: Three Concepts and Practices of Prison Theatre

Author: SHEN Liang

Abstract: Prison theatre refers to theatrical activities conducted within the unique group of individuals—prisoners. While spontaneous and occasional theatrical activities have existed throughout the long history of prisons, it was not until the second half of the 20th century that theatre professionals began to collaborate with prison authorities to develop organized prison theatre activities. By the end of the 20th century, both the practice and theory of prison theatre had been increasingly developed, entering both public and academic discourse. The theatrical activities carried out by dramatists in prisons are guided by three basic concepts: behavioral rehabilitation, artistic expression, and experimental creation. Under these three different guiding principles, prison theatre shows significant differences in story selection, creative methods, and final presentation. Exploring the various concepts and practices of prison theatre helps illuminate the various ways theatre manifests within human societies, providing insights for the development of theatrical activities in different groups. It also further enriches and deepens theatre theory, fostering the integration of theatre with society.

Keywords: Prison Theatre; behavior rehabilitation; artistic expression; experimental creation

博物馆戏剧：在“活的历史” 中诠释、建构与教育

赵蕊

内容摘要：作为向社会公众开放的文化机构，博物馆承载着教育、传播、文化、科技、艺术，以及展示人类历史与自然历史的功能。随着沉浸式演出的兴起与戏剧教育的广泛应用，在博物馆中开展戏剧演出和戏剧化教育活动逐渐成了博物馆教育新形态。在历史诠释、文化建构和教育实践三重维度下，博物馆戏剧利用沉浸式体验、互动式参与和情境化叙事，让观众从单向的历史接收者转变为主动的历史共建者，发挥了“文教+文旅”的独特优势。探究博物馆戏剧创作的核心优势、未来发展和有待解决的问题，可为当下博物馆教育、戏剧教育，乃至弘扬中国文化提供新思路。

关键词：博物馆戏剧 互动体验 沉浸式 社群戏剧

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Title: Museum Theatre: Interpretation, Construction, and Education in “Living History”

Author: ZHAO Rui

Abstract: As cultural institutions open to the public, museums carry the functions of education, communication, and the exhibition of history (both human and natural), culture, science, technology, and art. With the rise of immersive theatre and the widespread application of drama education, theatrical performances and educational drama activities in museums have gradually emerged as a new form of museum education. Under the three dimensions of historical interpretation, cultural construction, and educational practice, museum theatre utilizes immersive experiences, interactive participation, and situational narratives to transform audiences from passive recipients of history into active co-creators of it, thus showcasing the unique advantages of the “cultural education + cultural tourism” model. Exploring the core advantages, future development, and unresolved issues of museum theatre creation can provide new perspectives for contemporary museum education, drama education, and even the promotion of Chinese culture.

Keywords: museum theatre; interactive experience; immersive; community theatre