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论数字时代戏剧的媒介间性

胡 寒

内容摘要: 媒介化表现形式介入现场戏剧后,以“此时此地”和“观演双方身体在场”为框架的表演本体论面临挑战。戏剧的“媒介间性”视域,为现场与媒介化形式在表演中的价值之争提供了非二元的反思框架,回答了二者对话之于戏剧的意义。它基于戏剧的超媒介特性,将戏剧场域里的现场媒介和多种技术媒介纳入共同关联的统一体中考察,关注多重媒介特性的互动对具身感知模式的重塑,从而破除了长期存在于现场媒介与数字媒介、人类肉身与数字身体、物质性与虚拟性之间的二元区隔。其衍生概念“媒介间性在场”描述了数字时代的戏剧空间里,可容纳的一种经典在场与虚拟在场交织的双重在场。

关键词: 数字戏剧 媒介间性 在场 虚拟

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0001-10

Title: On the Intermediality in Theatre in the Digital Age

Author: HU Han

Abstract: After the intervention of mediated forms in live theatre, the ontology of performance, which is framed by the “here and now” and the “physical presence of both the audience and the performer”, is challenged. The “intermediality” perspective in theatre provides a non-dualistic framework for reflection on the value of live and mediated forms in performance, addressing the significance of the dialogue between the two for theatre. Based on the hypermediality of theatre, it examines live and various technological media within the domain of theatre into an interrelated unified system, focusing on how the interaction of multiple media characteristics reshapes embodied perception. This approach dissolves the long-standing binary divisions between the live and the digital media, human physicality and digital bodies, and materiality and virtuality. The derived concept of “intermedial presence” describes a dual presence, intertwining classic and virtual presence, within the theatrical space in the digital age.

Keywords: digital theatre; intermediality; presence; virtuality

数字表演与新型互动：互联网艺术、 虚拟现实与人工智能

陆子惠

内容摘要：数字技术在为表演提供新的技术手段的同时，还帮助表演打破了其固有的等级制度和观演关系的桎梏。在数字表演中，媒介不仅是信息的载体，还凸显了自身的主体价值。随着数字技术的演变，艺术家不断将新技术融入表演中，同时也不断挑战、解构并重塑数字表演中的互动性。在以互联网艺术、虚拟现实和人工智能装置为代表的数字表演中，观演者与表演本身，乃至表演中的各个媒介呈现出不同的互动模式，其相关技术为深化互动性带来了可能。

关键词：数字表演 互动性 互联网艺术 虚拟现实 人工智能

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)05-0011-09

Title: Digital Performance and New Forms of Interaction: Internet Art, Virtual Reality, and Artificial Intelligence

Author: LU Zihui

Abstract: Digital technology not only provides new technical means for performance but also helps to break down the traditional hierarchies and constraints within the performer-audience relationship. In digital performance, the media serve not just as a carrier of information but also highlights its intrinsic value. As digital technology evolves, artists continually incorporate new technologies into performances, challenging, deconstructing, and reshaping interactivity within digital performance. In digital performances represented by internet art, virtual reality, and artificial intelligence installations, the interaction between the audience and the performance, as well as among various media within the performance, manifests in different modes. The related technologies offer potential for deepening interactivity.

Keywords: digital performance; interactivity; internet art; virtual reality; artificial intelligence

在场数字化：虚拟现实视域下的 戏剧数字化路径

孟 可

内容摘要：相较于其他艺术形式，戏剧艺术因其对“在场性”的要求长期以来难以找到令人信服的数字化表达。而随着虚拟现实技术的崛起，戏剧艺术迎来了全新的发展可能。虚拟现实的沉浸特性让戏剧的“在场”能够以数字化的姿态存在，从而推动戏剧艺术快速跟上时代节奏，演变出“虚拟环境戏剧”这一数字化表现形式，其成果丰富，传播高效。此外，虚拟现实的交互特性也将继续发展戏剧艺术的存在形式，应运而生的“赛博戏剧”作为未来戏剧的一种表现形态从技术维度拓宽了它的边界。

关键词：虚拟现实 戏剧艺术 数字化 在场性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)05-0020-11

Title: Digitalization of Presence: Digital Pathways of Theatre in the Context of Virtual Reality

Author: MENG Ke

Abstract: Compared to other art forms, theatre art has long struggled to find a convincing digital expression due to its inherent demand for “presence”. However, with the rise of virtual reality technology, theatre is encountering new possibilities for development. The immersive nature of virtual reality allows the “presence” of theatre to exist in a digital form, enabling the art to quickly adapt to the rhythm of the times and evolve into a digital form known as “virtual environment theatre”, which has produced abundant results and efficient dissemination. Furthermore, the interactive nature of virtual reality will continue to develop the forms of theatre art, with the emerging “cyber theatre” broadening its boundaries from a technological perspective as a future theatrical form.

Keywords: virtual reality; theatre art; digitalization; presence

沉浸、间离与认知： 论当代沉浸式戏剧的观众体验

陈 畅

内容摘要：沉浸式戏剧是 21 世纪最重要的剧场实践形式之一，经常被贴上娱乐、商业与新自由主义的标签，但实际上，沉浸式戏剧并非不具备激进的政治潜能，而是能够传承布莱希特叙事剧的政治遗产。认知科学的视角有助于发现，沉浸式戏剧为观众创造的“认知沉浸”不仅得以实现布莱希特理想中的戏剧政治介入作用，且相比于布莱希特所倚赖的“间离效果”，或许更为有效。沉浸式戏剧扩大与丰富了布莱希特叙事剧中“共鸣”和“间离”的内涵，超越了两者的对立，在 21 世纪激活了戏剧艺术的政治能动性。

关键词：沉浸 间离 认知 沉浸式戏剧 观众体验

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)05-0030-10

Title: Immersion, Estrangement and Cognition: On Audience Experience in Contemporary Immersive Theatre

Author: CHEN Chang

Abstract: Immersive theatre is one of the most important forms of theatrical practice in the 21st century. Although it is often labeled as entertaining, commercial, and neoliberal, immersive theatre is not devoid of radical political prospects and harbors the potential to inherit and update the leftist theatrical conceptions of Bertolt Brecht's epic theatre. From the perspective of cognitive science, it can be observed that the "cognitive immersion" created in immersive theatre not only achieves the political intervention that Brecht envisioned but may also be more effective compared to Brecht's "Verfremdungseffekt". Immersive theatre expands and enriches the connotations of "empathy" and "estrangement" in Brecht's epic theatre, transcends their opposition, and can thereby activate the political agency of theatre in the 21st century.

Keywords: immersion; estrangement; cognition; immersive theatre; audience experience

当代中国戏曲创作的问题与对策

卢 昂

内容摘要:当代中国戏曲正处于以下四种因素共同的影响中:一、传媒时代对戏曲艺术的冲击;二、现代人生存方式对戏曲艺术的挑战;三、西方强势文化对戏曲艺术的侵蚀;四、国家文化战略对戏曲艺术的影响。当代中国戏曲创作的首要任务是与时代接轨,是在思想内容、审美品格、舞台表现、艺术范式等方面进行深刻的开掘与独特的创造。文本层面需要加强对作品文学品格的现代性开掘,舞台层面需要正确处理守正与创新之间的关系。随着数字时代的到来,戏曲创作更应该积极拥抱新科技,在戏曲动作表演与数字交互技术结合等问题上进一步探索。

关键词:当代中国戏曲创作 问题 对策 文本现代性 舞台创新性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0040-10

Title: Issues and Strategies in Contemporary Chinese Xiqu Creation

Author: LU Ang

Abstract: Contemporary Chinese Xiqu is influenced by four major factors: the impact of the media age, the challenges from modern lifestyles, the erosion of dominant Western culture, and effects of national cultural strategies. The first and foremost task of contemporary Chinese Xiqu creation is to keep pace with the times by making profound excavation and unique creation in ideological content, aesthetic character, stage performance and artistic paradigms. On the textual level, there is a need to enhance the modern exploration of the literary qualities of works, and on the stage level, it is important to correctly balance preservation and innovation. With the advent of the digital age, Xiqu creation should actively embrace new technologies and further explore the integration of Xiqu performance with digital interactive technologies.

Keywords: contemporary Chinese Xiqu creation; issue; strategy; textual modernity; stage innovation

正确处理戏曲现代转型中的 四组关系

郭 宇

内容摘要: 在戏曲现代化的过程中,需要面对的核心问题就是如何将现代理念融入戏曲表达,以实现形式与内容的协调。不同于其他领域,对于文化,特别是对于戏曲艺术而言,绝不可能搞釜底抽薪似的重构。在戏曲现代转型的过程中,我们需要正确处理以下四组关系:一、故事性表达与技巧性表现需要同时强化、相得益彰;二、“情感反应”与“情绪表达”需要迭代推进;三、曲唱、念白重回现代戏曲结构之中心的过程中,需要克服“话剧加唱”的弊端;四、可以借鉴斯坦尼斯拉夫斯基体系角色内心体验的表演方法,但需要做到体验生活与追求“戏曲味”的平衡,坚守戏曲艺术本体。

关键词: 现代化 表演形态 本体特质 现代戏曲

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0050-08

Title: Properly Handling Four Relationships in the Modern Transformation of Xiqu

Author: GUO Yu

Abstract: The core issue in the modernization of Xiqu is how to integrate modern concepts into Xiqu expression to achieve harmony between form and content. Unlike other fields, culture, especially Xiqu art, cannot undergo a radical reconstruction. During the modern transformation of Xiqu, four key relationships need to be properly managed. First, the narrative expression and technical performance should be simultaneously strengthened and complement each other. Secondly, “emotional response” and “emotional expression” need to be iteratively advanced. Thirdly, in the revival of singing and recitation as central elements in modern Xiqu structure, the drawback of “Huaju with singing” need to be overcome. Fourthly, the Stanislavski system’s method of character inner experience can be borrowed, but a balance between life experience and “the Xiqu flavor” must be maintained.

Keywords: modernization; performance forms; inherent characteristics; modern Xiqu

论写意精神在当代戏曲现代戏 舞台美术中的转化

伊天夫

内容摘要: 戏曲现代戏繁荣的背后,舞台美术起到了关键作用。它不仅丰富了舞台表现,还深化了戏剧内涵。写意精神作为中国艺术的思维方式、美学追求与表现手法,旨在通过具象与抽象的结合传达深层意蕴。戏曲现代戏舞台美术中的写意精神,在传统、现代、当代三个维度均有应用与创新。无论是传统、现代还是当代的写意,其核心都是通过外物之“象”传达艺术家的深层之“意”,在形神兼备中传达作品的精神实质。当代写意更是扩展了表达边界,融合跨界合作、新媒体技术等,强调观念的传达与艺术力量的展现,体现出更加开放和包容的艺术态度。写意精神在戏曲现代戏舞台美术中应用广泛,展示了其作为中国艺术独特标识的持续生命力与创新可能。

关键词: 写意精神 舞台美术 戏曲现代戏 当代性 中国文化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0058-12

Title: On the Transformation of the Suggestive Spirit in Stage Art of Modern Theatre in Contemporary Chinese Xiqu

Author: YI Tianfu

Abstract: The prosperity of modern theatre in contemporary Chinese Xiqu is closely linked to the crucial role of stage art, which not only enriches stage expression but also deepens the theatrical meaning. The suggestive spirit, as a way of thinking, aesthetic pursuit, and expressive technique in Chinese art, aims to convey deep meanings through a combination of the concrete and the abstract. In the stage art of modern theatre in contemporary Chinese Xiqu, the suggestive spirit is applied and innovated across traditional, modern, and contemporary dimensions. Whether in traditional, modern, or contemporary suggestive spirit, the core lies in conveying the artist's deep intentions through the "image" of external objects, capturing both form and spirit to express the essence of the work. Contemporary suggestive spirit further expands the boundaries of expression, integrating cross-disciplinary collaboration with new media technologies, and emphasizing the conveyance of ideas and the display of artistic power, reflecting a more open and inclusive artistic attitude. The widespread application of the suggestive spirit in the stage art of modern theatre in Xiqu demonstrates its enduring vitality and potential for innovation as a distinctive marker of Chinese art.

Keywords: suggestive spirit; stage art; modern Xiqu; contemporaneity; Chinese culture

从“整理改编”到“经典改写”

——兼论现代戏曲的一种新文体

赵建新

内容摘要：对于当今那些为传统戏曲剧目赋予了新形式和新内容的创作实践，称之为“经典改写”或许比“整理改编”更为准确合理。当代改写已具备不同于传统改写的创作方式，因为它们从文化内涵、主题驱动、叙述特征等方面均表现出独立的文类特征。在情节结构上，传统的“整理改编”多是对经典剧目适当的丰富和补充，而“经典改写”则在一定程度上改变了传统剧目的叙事方式，再构了改写作品的戏剧情节。在人物形象的塑造上，传统的“整理改编”对老戏中的人物性格是基本延续，并不刻意改造，而“经典改写”则在很大程度上颠覆了既有形象，打开了传统剧目中并不被关注的边缘视角。

关键词：整理改编 经典改写 戏曲现代化创作 新文体

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)05-0070-08

Title: From “Editing and Adaptation” to “Classic Rewriting”—On a New Literary Form in Modern Xiqu

Author: ZHAO Jianxin

Abstract: For creative practices that give traditional Xiqu repertoires new forms and content, the term “classic rewriting” may be more accurate and reasonable than “editing and adaptation”. Contemporary rewriting differs from traditional adaptation in its creative approach, as it exhibits unique literary characteristics in cultural connotation, thematic motivation, and narrative features. In terms of plot structure, traditional “editing and adaptation” often enriches and supplements classic repertoires, whereas “classic rewriting” alters the narrative style of traditional repertoires to a certain extent, reconstructing the plot of the rewritten work. In character portrayal, traditional “editing and adaptation” typically continues the original characters’ traits without deliberate transformation, while “classic rewriting” often subverts established images, and opens marginal perspectives that were not previously emphasized in traditional repertoires.

Keywords: editing and adaptation; classic rewriting; modern Xiqu creation; new literary form

清末学生演剧与中国话剧 诞生之关系辨正

——基于对早期上海学生演剧史料的 发掘及形态考察

黄爱华

内容摘要:近年学界围绕中国话剧的开端与诞生问题,争议之声不绝。判定清末学生演剧是否标示中国话剧的诞生,关键是分析考察其是否具备较为完整的话剧艺术形态。对19世纪末20世纪初上海教会学校和新式学堂学生演剧史料的发掘及形态考察,可知无论是圣约翰书院、南洋公学,抑或是1907年之前其他国内学生演剧,普遍都只是初具话剧形式和写实性特征。可以说清末学生演剧是中国话剧的开端,但笼统地认为“清末学生演剧标示中国话剧诞生”则欠严谨。1907年之前的早期学生演剧,还不是现代意义上的话剧;1907年开始学生演剧进入大剧场演出,舞台形态趋于完整,确实为促成中国话剧艺术的诞生作出了重要贡献。

关键词:清末学生演剧 话剧诞生 演出形态

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0078-12

Title: Reexamining the Relationship Between Late Qing Student Theatre and the Birth of Chinese Huaju—Based on Exploration and Morphological Investigation of Early Shanghai Student Theatre Historical Materials

Author: HUANG Aihua

Abstract: In recent years, the academic debate on the origins and birth of Chinese Huaju has been ongoing. The key to determining whether late Qing student theatre marks the birth of Chinese Huaju lies in analyzing whether it possessed a relatively complete Huaju form. Through the exploration and examination of historical materials related to student theatre in late 19th and early 20th century Shanghai, particularly in missionary schools and modern educational institutions, it is evident that early student performances, whether at St. John's College, Nanyang Public School, or other student theatres before 1907, only partially exhibited the formal and realistic characteristics of Huaju. While late Qing student theatre can be considered as the beginning of Chinese Huaju, it is not entirely accurate to claim that it signifies the birth of Chinese Huaju. The early student performances before 1907 were not yet modern Huaju in the full sense. However, the transition of

student theatre into large theatres starting in 1907, with more complete stage forms, indeed played a significant role in the emergence of Chinese Huaju.

Keywords: late Qing student theatre; birth of Huaju; performance forms

新剧人台湾： 上海民兴社赴台演出及意义

简贵灯

内容摘要：新剧(文明戏)的研究以起源地上海为主,其他地区并不多见。上海民兴社是日本侵占我国台湾时期唯一赴台巡演的的新剧戏班,它播下了新剧的种子,对我国台湾地区的话剧转型产生深远的影响。然而戏剧史著关于民兴社赴台演出这一重要戏剧事件的记载失之简单,相互抵牾,对于该社之福建巡演、赴台动因、行旅路线、演出剧目、演剧特色及意义价值至今仍不明朗。依托报刊、戏单、广告等第一手文献,考证民兴社赴台演出的前因后果,探究其对台湾话剧的影响,并回应台湾新剧起源这一戏剧史上的重要命题,具有重要的学术意义。

关键词：上海民兴社 新剧 台湾话剧 日本侵占时期

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)05-0090-15

Title: Xinju's Entry into Taiwan: Shanghai Minxing Society's Performance Tour in Taiwan and Its Significance

Author: JIAN Guideng

Abstract: Research on Xinju (Civilized Drama) has mainly centered on its origin in Shanghai, with little attention to other regions. Shanghai Minxing society was the only Xinju troupe to Taiwan during the Japanese occupation of the island, sowing the seeds of Xinju and significantly influencing the transformation of Taiwanese Huaju. However, books on the history of drama often oversimplify this important event, presenting conflicting accounts and leaving unclear details regarding the society's Fujian tour, the motivations for its Taiwan tour, its travel routes, performance repertoires, theatrical characteristics, and the significance of its performances. By relying on firsthand sources such as journals, playbills, and advertisements, this study aims to examine the background and consequences of the Minxing society's tour in Taiwan, explore its impact on Taiwanese Huaju, and address the critical issue of the origins of Xinju in Taiwan, thus contributing valuable insights to theatrical scholarship.

Keywords: Shanghai Minxing Society; Xinju; Taiwanese Huaju; Japanese Occupation Period

从小说到戏剧： 后现代与田沁鑫的话剧改编 ——从《北京法源寺》谈起

朱一田

内容摘要：自1999年改编萧红小说《生死场》开始，田沁鑫进行了一系列的话剧改编实践。这种实践是新世纪中国话剧探索的一股激流，代表着当代中国话剧编导的审美新趋势。与传统话剧改编相比，田沁鑫的改编力图挣脱文学原作的桎梏，强化导演在构剧中的主体作用，利用剧场媒介对原作进行再阐释与再创造。以话剧《北京法源寺》为例，田沁鑫在编导中采用群体叙述，以众声喧哗的方式瓦解历史记录和小说原文，通过游戏化、碎片化、感官化的后现代戏剧方式，呈现给观众一个多种可能的戏剧世界。这些特征是新世纪中国话剧编导区别于以往戏剧改编的一个明显特征，也是新世纪中国戏剧改编普遍采用的方式。

关键词：田沁鑫 话剧改编 北京法源寺 后现代

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)05-0105-13

Title: From Novel to Drama: Postmodernism and Tian Qinxin's Huaju Adaptations—Starting with *Beijing Fayuan Temple*

Author: ZHU Yitian

Abstract: Tian Qinxin has engaged in a series of Huaju adaptation practices since her adaptation of Xiao Hong's novel *Field of Life and Death* in 1999. These practices represent a powerful current in the exploration of Chinese Huaju in the new century and signify a new aesthetic trend among contemporary Chinese Huaju directors. Compared to traditional Huaju adaptations, Tian Qinxin's approach strives to break free from the constraints of the literary source material, emphasizing the director's central role in shaping the drama and utilizing theatrical media to reinterpret and recreate the original work. For example, in the play *Beijing Fayuan Temple*, Tian Qinxin employs collective narration and a cacophony of voices to dismantle historical records and the original text of the novel. Through postmodern theatrical techniques characterized by playfulness, fragmentation, and sensory emphasis, she presents the audience with a dramatic world full of possibilities. These features mark a significant distinction from previous theatrical adaptations in Chinese Huaju and represent methods widely adopted in new-century Chinese drama adaptations.

Keywords: Tian Qinxin; Huaju adaptation; *Beijing Fayuan Temple*; postmodernism

作为自由心灵显像的多元演剧开拓

——论林兆华对中国话剧演剧学派的贡献

京 锐

内容摘要: 在林兆华看来,话剧演剧与生命历程同构,他将舞台作为“心灵显像”的“第二世界”,并在对“人”内心的自由开掘中创造出“一戏一格”的独特舞台语汇。其中,民族演剧美学传统是他通向“自由心灵”的可能前提与方法路径,对后者的深刻追求又促发对前者的择鉴与现代转化。这种“自由戏剧观”从根本上启发和参与了他对表导演“双重结构”建构的持续探索,更引领“双重”趋向“多重”的演进。这在他不同时期主要导演作品中有清晰体现,尤以《绝对信号》(1982)、《狗儿爷涅槃》(1986)与《故事新编》(2000)为代表。通过对他矛盾化理论阐述、多元化演剧实践中贯穿始终的统一本质的发掘,其复杂演剧面貌呈现出本质上的关联性、连续性与发展性。

关键词: 林兆华 中国话剧演剧学派 自由心灵 民族美学 多元演剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0118-13

Title: The Expansion of Multidimensional Theatre as the Manifestation of a Free Spirit: Lin Zhao-hua's Contribution to Chinese Huaju Performance School

Author: JING Rui

Abstract: For Lin Zhao-hua, the practice of theatre is intertwined with the human life journey. He views the stage as a “second world” where “manifestation of the soul” takes place. Through his free exploration of the human inner world, he has created a unique theatrical language, characterized by “one play, one style”. The aesthetic tradition of national theatre serves as a potential foundation and method for reaching this “free spirit”, while his profound pursuit of the freedom further prompts the selection and modern transformation of these traditional aesthetics. This “free theatre concept” fundamentally inspires and shapes his ongoing exploration and the gradual development of a “dual structure” in his acting and directing, which later evolves into a “multiple structure”. This evolution is clearly reflected in his major directorial works across different periods, particularly in *Absolute Signal* (1982), *Uncle Doggie's Nirvana* (1986), and *A New Compilation of Stories* (2000). Through the consistent exploration of the unified essence in his contradictory theoretical explanations and diverse theatrical practices, the complex theatrical landscape he has created reveals intrinsic connections, continuity, and development.

Keywords: Lin Zhaohua; Chinese Huaju Performance School; free spirit; national aesthetics;
multidimensional theatre

戏场与剧场： 中西观阅元明戏剧的不同路径

陈田珺

内容摘要：情-境交融的戏场理论关注情的内在性与人戏合一的体验，是中文学者对古典曲论的继承与发扬。情-我两分的剧场理论强调情的外在性，为近期英语学界对中国古典戏曲新的关注点。英语学界新锐学者从早期关于宋金行院及元杂剧版本异文的讨论，转向对距离(distance)在不同时期古典戏曲中应用的讨论。中文学界视宋元戏曲为明清传奇的先声，将两者视作纵向上的有机整体。而英语学界倾向于认为元代戏曲中不存在戏剧性，明清戏曲中戏剧性才开始出现，因此元-明戏曲是本质截然不同的艺术形态。

关键词：元明戏曲 情感空间 情动理论 比较戏剧

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)05-0131-17

Title: Theatre and Drama: Different Approaches to Yuan and Ming Drama in Chinese and Western Perspectives

Author: CHEN Tianjun

Abstract: Recent research by emerging scholars in English-speaking academia over the past decade presents two different approaches to understanding Yuan and Ming drama in Chinese and Western contexts—namely, the “performance space” where emotions and situation blend, and the “theatrical space” where emotion and self are distinct. The “performance space” theory focuses on the internality of emotion and the experience of unity between person and performance, inheriting and developing traditional Chinese Xiqu theory. On the other hand, the “theatrical space” theory emphasizes the externality of emotion, a new focus for recent English-language academia on traditional Chinese Xiqu. The discussion has shifted from early debates on textual variants in the different versions of Song-Jin Xingyuan and Yuan Zaju to emphasizing the application of distance in traditional Chinese Xiqu of different periods. Chinese scholars view Song-Yuan Xiqu as a precursor to Ming-Qing Chuanqi, considering them as a vertically integrated whole. However, English scholars tend to believe that there was no theatricality in Yuan Xiqu, with theatricality only emerging in Ming-Qing Xiqu, thus considering Yuan-Ming Xiqu as fundamentally different art forms.

Keywords: Yuan-Ming Xiqu; emotional space; affect theory; comparative drama

“味”论在中国戏曲批评中的发展

陈威俊

内容摘要: 中国戏曲批评中的“味”论萌芽于元代,其产生深受诗词“味”论影响,所论涉及表演、音律、曲体风格等多方面。至明代,曲“味”论发展成熟,“味”成为戏曲批评的常用术语,频繁出现在有关曲辞、曲风、关目、曲唱的评点中。清代文人则在以“味”论曲的基础上,扩大了“味”论的批评对象。花谱热潮中频现以“味”品伶之现象,“味”始用于表示伶人的某种独特文艺气质。近现代以来,“戏味”逐渐代替“曲味”之说,“味”不仅成为评判戏曲演员唱腔表现力的综合性指标,也常指代流派、剧种的多样化风格。

关键词: 味 曲味 戏味 戏曲批评

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0148-13

Title: The Development of “Flavor” Theory in Chinese Xiqu Criticism

Author: CHEN Weijun

Abstract: The “flavor” theory in Chinese Xiqu criticism emerged in the Yuan dynasty, deeply influenced by the “flavor” theory in poetry criticism, covering aspects such as performance, musical rhythm, and stylistic features. By the Ming dynasty, the “flavor” theory in Xiqu had matured, becoming a common term in Xiqu criticism, frequently appearing in commentaries on lyrics, styles, plots, and singing. In the Qing dynasty, scholars expanded the objects of “flavor” criticism. The trend of evaluating performers by their “flavor” emerged during the popularity of performer biographies, with “flavor” beginning to represent a unique artistic quality of performers. Since modern times, “Performance flavor” has gradually replaced “Xiqu flavor” as a comprehensive indicator of a performer’s vocal performance and often refers to the diverse styles of schools and genres.

Keywords: flavor; Xiqu flavor; Performance flavor; Xiqu criticism

清中后期禁抑职业女戏论析

李明山

内容摘要:就职业戏班演员的性别构成而言,明、清二代具有较大的差异。明代职业戏班依据市场需求自由组建男班、女班、男女合班,官方对此不干涉。清代中、后期职业男戏一如既往的盛行,而职业女戏连同女性观剧都受到了来自朝廷大臣、地方官乃至民间缙绅的联合抑制,一度衰歇沉寂。清代统治阶级对于职业女戏的控制大致经历了:顺、康、雍三朝的由宽趋严;乾隆朝对职业女戏的全面禁抑,并为嘉庆、道光朝所沿袭,但效果不及乾隆朝;咸丰、同治朝以降对职业女戏及女性观戏的限制日渐松动。直到民国时期,职业女戏和女性观戏才全面解禁。以往学界对于清代女戏的探讨存在的不足有:其一,有学者将清乾隆朝禁止职业女戏视为整个清代都禁止职业女戏,或想当然认为禁止职业女戏源于雍正帝打压戏曲;其二,有学者未能将清代禁抑职业女戏与听任家班女戏相区分,视乾隆朝禁抑职业女戏为禁止所有女戏;其三,有学者将乾隆以降职业女戏的不振误认为业已绝迹。以上诸种对于清代职业女戏的偏颇认识,较大地阻碍了清代戏曲史研究的深入开展。

关键词:清中后期 职业女戏 家乐女戏 禁抑 男旦现象

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0161-15

Title: Analysis of the Suppression of Professional Xiqu Actresses in the Mid-Late Qing Dynasty

Author: LI Mingshan

Abstract: There were significant differences in the gender composition of professional Xiqu troupes between the Ming and Qing dynasties. In the Ming dynasty, professional Xiqu troupes freely formed male, female, or mixed-gender groups based on market demand, with no official interference. In contrast, In the mid to late Qing dynasty, while professional actors continued to flourish, professional actresses, along with female audience, was suppressed by court officials, local authorities, and even civilian gentry, leading to a period of decline and silence. The Qing ruling class's control over professional actresses roughly followed a trajectory from leniency to strictness during the Shunzhi, Kangxi, and Yongzheng reigns, culminating in a comprehensive ban during the Qianlong reign, which was continued, though less effectively, during the Jiaqing and Daoguang reigns. Restrictions on professional actresses and female audience gradually relaxed from the Xianfeng and Tongzhi reigns onwards. It was not until the Republican period that professional actresses and female audience were fully liberated. Previous academic discussions on Qing dynasty

female performances have some shortcomings. First, some scholars have mistakenly assumed that the Qianlong ban on professional actresses extended throughout the entire Qing dynasty or that it originated with Emperor Yongzheng's suppression of Xiqu. Second, some scholars failed to distinguish between the suppression of professional actresses and the tolerance of private household actresses, considering the Qianlong ban as a prohibition of all Xiqu actresses. Third, some scholars mistakenly believed that professional female performances ceased after the Qianlong reign, rather than just being in decline. These misconceptions have significantly hindered the in-depth study of Qing dynasty Xiqu history.

Keywords: mid-late Qing dynasty; professional Xiqu actress; private household Xiqu actress; suppression; men playing female roles

明代徽州戏曲刻书考论

张慧子

内容摘要: 徽州是明代的重要刻书中心之一。明代徽州戏曲刻书起步稍迟,但发展迅猛,并繁荣一时。从现存刊本来看,徽州戏曲刻书始于嘉靖后期,至万历年间达到鼎盛,天启崇祯年间趋于衰落。在新安理学的背景下,徽州戏曲刻书多出于教化的目的,以刊刻劝善类作品为主;戏曲版画风格由粗犷古朴转向精致秀雅;作品选择呈现复古北曲到南北并举,这些共同构成徽州戏曲刻书的地域特征。徽州戏曲刻书不仅促进了戏曲交流和传播,也为戏曲史研究保留了大量的善本和珍贵的文献资料。

关键词: 明代 徽州 戏曲刻书 戏曲版画

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)05-0176-17

Title: A Study on Ming Dynasty Xiqu Book Printing in Huizhou

Author: ZHANG Huizi

Abstract: Huizhou was one of the important printing centers in the Ming dynasty. Although Xiqu book printing in Huizhou started late, it developed rapidly and flourished for a time. Existing editions show that Huizhou Xiqu book printing began in the late Jiajing period, peaked during the Wanli period, and declined during the Tianqi and Chongzhen periods. Under the influence of Neo-Confucian Thought of Xin'an, Huizhou Xiqu book printing was mostly for educational purposes, mainly publishing works promoting morality. The style of Xiqu illustrations evolved from rough and archaic to refined and elegant. The selection of works showed a transition from reviving Northern Xiqu to a combination of Northern and Southern Xiqu, collectively forming the regional characteristics of Huizhou Xiqu book printing. Huizhou Xiqu book printing not only promoted the exchange and dissemination of Xiqu but also preserved a large number of rare editions and valuable documentary materials for Xiqu history research.

Keywords: Ming dynasty; Huizhou; Xiqu printing; Xiqu illustrations