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编者按：2023年诺贝尔文学奖的授予，让约恩·福瑟那片寂静而丰饶的文学世界呈现在全球读者眼前。上海戏剧学院很早就翻译、演出、评论福瑟的戏剧，并致力于推进福瑟戏剧研究的深入。福瑟专栏由三篇论文组成，首先是福瑟先生亲自为本刊挑选的创作自白——《写作的灵知》，以哲学思辨的语言表达他对写作的根本认识。挪威教授托尔-海尔格·阿勒恩的《状态而非行动：花唱式剧作法视域下的约恩·福瑟戏剧探析》聚焦福瑟戏剧区别于传统戏剧的创作特征，通过对比分析福瑟的花唱式剧作法与北欧萨米文化中的约伊克吟唱，论证了福瑟戏剧“聚焦状态而非行动，凝滞瞬间而非因果”的核心诗学。孔瑞教授的《重构易卜生：福瑟的后现代传记戏剧〈苏珊娜〉》论证花唱式剧作法在《苏珊娜》中的实际运用，通过时空并置和复调独白，将不同人生状态的聚焦转化为对记忆、孤独、等待等人类境况的哲思。

写作的灵知

[挪] 约恩·福瑟 著 秦 宏 译

内容摘要：约恩·福瑟以哲学思辨与自白体，解释写作动因并剖析本质。他直面一个核心悖论：为何理性认知令人懂得越来越少，而创造性写作却令人懂得越来越多，并指出这一悖论源于两种理解方式。福瑟认为真正的写作是“先存在，后表意”，其核心是创造世间本不存在的事物与全新世界。面对挪威社会将作家视为异类或神化的两极评判，福瑟坦陈对名誉的复杂态度，选择退回写作构筑的精神空间。福瑟强调写作的源头是近似诺斯替主义的灵知，并将写作比作兼具神圣性与渎神张力的祈祷，不可言说之物借文字成为存在。

关键词：约恩·福瑟 写作 灵知 诺斯替主义

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)06-0001-03

Title: Gnosis

Author: Jon Fosse

Translator: QIN Hong

Abstract: In this reflective and deeply personal essay, Jon Fosse meditates on why he writes and what writing truly is. He faces a central paradox, stemming from the fact that through rational thought we seem to understand less and less, yet through creative writing we come to know more and more. For Fosse, real writing “exists before it means”, and its essence lies in bringing into being what has never existed before. Confronted with Norway’s tendency to see writers either as the unhinged or as demigods, Fosse admits his mixed feelings about fame and chooses instead to withdraw into the inner world that writing opens up. He sees the source of writing as a kind of gnosis, a knowledge close to that of ancient Gnosticism, and likens it to a prayer that feels both

holy and almost criminal, through which the unspeakable takes shape in words.

Keywords: Jon Fosse; writing; gnosis; Gnosticism

状态而非行动：花唱式剧作法 视域下的约恩·福瑟戏剧探析*^①

[挪] 托尔-海尔格·阿勒恩 著 郑丝丝 孔 瑞 译

内容摘要：挪威当代剧作家约恩·福瑟的“状态而非行动”独特剧作倾向，可通过“花唱式剧作法”分析。花唱式剧作法通过将状态、特质或装饰性瞬间抽离与悬置而形成戏剧张力，使得观众沉浸其中，体验戏剧蕴含的复杂性与沉思性。该剧作法可以与其他剧作法兼容，但强调对状态与特质的聚焦而非追求因果关系或结果导向。北欧萨米文化中侧重状态呈现而非行动叙述的“约伊克”吟唱形式，同样体现出与福瑟戏剧相通的诗学原则。以福瑟聚焦状态的戏剧《有人将至》为例，它鲜明体现了区别于古典线性因果叙事的艺术传统。福瑟的一大艺术成就在于，他在当代戏剧语境中更新并深化一种古老的叙事传统和戏剧形式。

关键词：约恩·福瑟 花唱式剧作法 约伊克 状态 装饰性瞬间

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)06-0004-15

Title: Condition rather than Action: An Analysis of Jon Fosse's Plays with Melismatic Dramaturgy as an Analytical Frame

Author: Tor-Helge Allern

Translators: ZHENG Sisi and KONG Rui

Abstract: The unique tendency of “condition rather than action” in plays of contemporary Norwegian playwright Jon Fosse can be explored through the frame of melismatic dramaturgy. Melismatic dramaturgy generates dramatic tension by isolating and suspending conditions, traits, or ornamental moments, thereby immersing the audience in a reflective experience of the play's complexity and contemplation. While it can be combined with other dramaturgies, it is characterized by highlighting condition and traits rather than pursuing causal relations or final outcomes. In a similar way to Fosse, the “joik” chanting tradition in Sámi culture privileges the

* 我谨向西挪威应用科学大学的同事斯蒂格·A. 埃里克松(Stig A. Eriksson)、卡里·M. 赫格斯塔(Kari M. Heggstad)和阿达姆·奇博利(Adam Cziboly)致以诚挚的谢意,感谢他们在本文初稿阶段所给予的支持与宝贵意见。

① melisma 中文译作“花唱”,源自古希腊语 μέλισμα,指演唱一个音节时使用多个不同音高,从而形成乐句或乐段。在西方古典音乐中,它与 syllabic(单音式)、neumatic(纽姆式)并列为三大演唱风格。本文把 melismatic dramaturgy 译作“花唱式剧作法”,指通过单一元素的重复变奏呈现丰富状态的剧作手法,如福瑟通过重复台词或动作展现多重状态的戏剧创作手法。

presentation of conditions rather than narration of actions. In this way joik embodies an aesthetic principle closely aligned with Fosse's plays. Taking *Someone is Going to Come* as an example for the exploration, Fosse's play clearly reflects an artistic approach distinct from classical linear and causal narratives. One of Fosse's major artistic achievements lies in his renewal and deepening of an ancient narrative tradition and dramatic form within the context of contemporary drama.

Keywords: Jon Fosse; melismatic dramaturgy; joik; condition; ornamental moment

重构易卜生：福瑟的 后现代传记戏剧《苏珊娜》

孔 瑞

内容摘要：2023年诺贝尔文学奖获得者约恩·福瑟与“现代戏剧之父”亨里克·易卜生同为挪威享有世界声誉的剧作家，福瑟以易卜生妻子为原型创作了后现代传记戏剧《苏珊娜》。青年、中年和老年苏珊娜在戏剧舞台并置时空中的意识流复调式独白，构建了交错视域下“缺席”的易卜生人物形象；三位苏珊娜“非自觉记忆”中的“等待”联通舞台意识空间，揭示了生命孤独的哲思主旨；老年苏珊娜与青年及中年自我通过视觉棱镜相互凝视，体现了悦纳生命的反思。《苏珊娜》戏剧诗学研究有益于揭示其艺术形式、审美机制及主题意蕴的深层互动。

关键词：约恩·福瑟 易卜生 苏珊娜

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)06-0019-09

Title: Reconstructing Ibsen: Fosse's Postmodern Biographical Drama *Suzannah*

Author: KONG Rui

Abstract: The 2023 Nobel Prize laureate Jon Fosse and “the father of modern drama” Henrik Ibsen are both world-renowned Norwegian playwrights. Fosse wrote the postmodern biographical play *Suzannah* using Ibsen's wife as a prototype. The stream-of-consciousness polyphonic monologues of young, middle-aged, and old Suzannah, presented within a juxtaposed stage space, construct an image of Ibsen as an “absent” character seen from interlaced perspectives. The “waiting” that emerges from the *mémoire involontaire* of the three Suzannahs connects the layers of stage consciousness and reveals the philosophical theme of life loneliness. The mutual gaze between the old Suzannah and her younger selves through a visual prism reflects a reconciliation with life. Exploring the dramatic poetics of *Suzannah* helps to illuminate the intrinsic connections among artistic form, aesthetic mechanism, and thematic implication.

Keywords: Jon Fosse; Ibsen; *Suzannah*

导演艺术与 20 世纪中国戏剧的历史建构

——论黄佐临与莎士比亚戏剧

杨 扬

内容摘要: 导演艺术的出现,是 20 世纪中国戏剧发展过程中的重要现象。在这一过程中,黄佐临是非常重要的标志性人物。对黄佐临的研究,以往比较多地集中在他的“写意戏剧观”以及他与布莱希特戏剧的关系上。但事实上,黄佐临与莎士比亚戏剧的关系,贯穿其戏剧探索的整个一生,也是他导演艺术的核心内容之一。黄佐临的作品《乱世英雄》《血手记》较充分地体现了其导演艺术独特性的形成和发展。今天重新审视黄佐临对导演艺术的探求,具有一定的现实意义。

关键词: 黄佐临 莎士比亚戏剧 导演艺术 20 世纪 中国戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)06-0028-14

Title: Director's Art and the Historical Construction of 20th-Century Chinese Theatre: On Huang Zuolin and Shakespearean Drama

Author: YANG Yang

Abstract: The emergence of director's art was a significant phenomenon in the development of 20th-century Chinese theatre. Huang Zuolin stands as a pivotal figure in this process. Previous research on Huang Zuolin has largely focused on his Xieyi (symbolic) Theatrical Concept and his engagement with Brechtian theatre. However, Huang Zuoli's relationship with Shakespearean drama spanned his entire career and constitutes one of the core aspects of his directorial approach. His works *Heroes in Troubled Times* and *The Bloody Hand* vividly reflect the formation and development of his unique directorial style. Revisiting Huang Zuolin's exploration of director's art today holds notable contemporary significance.

Keywords: Huang Zuolin; Shakespearean drama; director's art; the 20th century; Chinese theatre

卡门的革命之路 ——论田汉的话剧《卡门》及其周边

沈雅婷

内容摘要:《卡门》(1930)是田汉“左转”后的第一部话剧,改编自法国作家梅里美的同名小说。因不满于电影中的“荡妇卡门”形象,田汉借翻译小说、改编话剧阐明卡门的自由精神,并在话剧中将其升华为反抗的革命精神。为吸引小市民,田汉寓革命于恋爱,想象卡门在种族、阶级的双重压迫下,经意识形态的“询唤”而成为潜在的革命主体,并以此规定两段爱情的走向。但小市民观众对恋爱而非革命的关注宣告了田汉欲缝合二者并突出后者的失败。革命在剧中被呈现为由“诉苦”和“呐喊”构成的声音感知,忽视了话剧媒介对视觉的倚重,从而削弱了应有的情动力量,折射出田汉“左转”初期对革命的单薄想象。

关键词: 田汉 卡门 话剧改编 革命 恋爱

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)06-0042-13

Title: Carmen's Revolutionary Road: A Study of Tian Han's Play *Carmen* and Its Context

Author: SHEN Yating

Abstract: As the first play marking his “leftist turn”, Tian Han's *Carmen* (1930) is a theatrical adaptation of Prosper Mérimée's eponymous novella. Dissatisfied with the cinematic portrayal of Carmen as a mere “femme fatale”, Tian Han, through his translation of the novella and his theatrical adaptation, emphasizes her spirit of freedom and elevates it into a spirit of revolutionary resistance. To appeal to the petty-bourgeois audience, he embeds revolutionary themes within a love story, imagining Carmen, under the dual oppression of race and class, as a potential revolutionary subject shaped through ideological interpellation. This framework, in turn, governs the trajectory of her two romantic relationships. However, the audience's focus on romance rather than revolution reveals the failure of Tian Han's attempt to fuse the two themes and foreground the political message. Revolution in the play is primarily conveyed through auditory means—a sonic perception composed of “speaking bitterness” and “cries of protest”. This emphasis on sound, at the expense of the visual dimension central to theatre, diminishes the play's intended affective power and reflects the limited imagination of revolution in Tian Han's early leftist thought.

Keywords: Tian Han; *Carmen*; theatrical adaptation; revolution; romance

1936年《赛金花》“争演风波”新考

王 羿

内容摘要:《懒寻旧梦录》中有关《赛金花》“争演风波”的记述广为学界采信,但与其他史料对读时仍可见疑点,有重新考察的必要。七场剧《赛金花》因与业余剧人协会1936年春实践的职业化转型路径相悖,问世后一度未得青睐。“两个口号”论争初期,业余剧人协会选排《赛金花》以支持国防剧运,但又借“无合于演赛金花一角者”之由搁置剧本逾两月。为打破“选而不排”的僵局,夏衍、于伶转而扶持四十年代剧社排演,引发了两个剧团间的首演权纠纷。“赛金花”角色之争在历史上仅是“争演风波”冰山一角,但在以《懒寻旧梦录》为代表的左翼剧人集体记忆重构的过程中逐渐被替换为“争演风波”的全部内容。

关键词: 赛金花 夏衍 于伶 演剧职业化 集体记忆

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)06-0055-11

Title: A New Examination of the 1936 *Sai Jinhua* “Performance Dispute”

Author: WANG Yi

Abstract: Accounts of the *Sai Jinhua* “performance dispute” in *Lan Xun Jiu Meng Lu* (*An Unwilling Search for Bygone Dreams*) have been widely accepted in scholarship, yet when compared with other historical sources, certain inconsistencies emerge, warranting a reevaluation. The seven-act play *Sai Jinhua* initially failed to gain favor because it conflicted with the professionalization path pursued by the Amateur Dramatic Association during its 1936 spring practices. In the early stage of the “Two Slogans” debate, the Association selected *Sai Jinhua* to support the national defense theatre movement but then postponed the production for more than two months on the grounds that no suitable actor could perform the title role. To break this “selected but unproduced” impasse, Xia Yan and Yu Ling turned to support its production by 1940s theatre troupes, which sparked a dispute between the two companies over premiere rights. Historically, the competition over the role of *Sai Jinhua* represents only the tip of the iceberg of the so-called “performance dispute”. Yet, in the process of reconstructing leftist dramatists’ collective memory—exemplified by *Lan Xun Jiu Meng Lu*—this singular episode gradually came to represent the entire “performance dispute”.

Keywords: *Sai Jinhua*; Xia Yan; Yu Ling; professionalization of theatre; collective memory

论《中原音韵》的南方语音因素

俞为民

内容摘要:《中原音韵》有“墨本”和“的本”,“墨本”平声内比“的本”多“阴阳”一类,而平声不分阴阳,这正是南方语音的特征。元灭南宋后,北曲杂剧南移,杂剧作家受到南方语音的影响,出现了两韵混押的现象。《中原音韵》收列了两韵双收、可以“出入通押”的韵字,其中有些两韵双收韵字就具有南方语音的因素。《中原音韵》无入声,是“为作词而设”,而南方实际语音中有入声。《中原音韵》中的入派三声虽是从前辈曲作中汇集而成的,但有的是周德清根据自己的经验和认知派定的,也就必然会受到其所处的江南地区的入声字的影响,融入南方语音的因素。

关键词: 中原音韵 中原语音 南方语音因素 两韵双收 入派三声

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)06-0066-12

Title: On the Southern Phonetic Elements in *Central China Phonology*

Author: YU Weimin

Abstract: *Central China Phonology* exists in two major versions: the Mo Ben and the Di Ben. The Mo Ben contains more categories such as Yin and Yang within the level tones than the Di Ben. The distinction of Yin and Yang in level tones is characteristic of southern Chinese phonetics. After the Yuan Dynasty conquered the Southern Song, Northern Qu Zaju moved south, and playwrights were influenced by southern pronunciation, resulting in the phenomenon of dual-rhyme usage. *Central China Phonology* lists characters that can belong to two rhyme categories and be used interchangeably, some of which reflect southern phonetic features. The book does not include *ru sheng* (the entering tone), as it was “designed specifically for lyric composition”, whereas southern pronunciation at the time retained entering tones. In *Central China Phonology*, the entering-tone characters were assigned to the three other tones. Some of these assignments were compiled from earlier musical works, but others were determined by Zhou Deqing based on his own experience and understanding. Inevitably, these assignments were influenced by the entering-tone characters in the Jiangnan region where he lived, thus incorporating southern phonetic elements.

Keywords: *Central China Phonology*; central China phonetics; southern phonetic elements; characters with dual rhymes; redistribution of entering tones

论清代宫廷戏曲艺术生产

柯尊斌

内容摘要: 清代宫廷戏曲凭借强大的皇权和财力支持,在吸收民间戏曲运行模式的基础上,创造出更精细的艺术生产程序。机构管理方面,先后有南府、景山、昇平署等部门负责演剧事宜,设置总管、首领等管理团队以执行皇帝或太后旨意,形成了“总管——首领——教习——演员”四级运行体系。演员训练方面,通过“上散学”“唱对”“说”“排”“过”“站”“响排”等方式完成新剧目排练,在民间戏曲说戏制的基础上增加了说戏内容和质量监管环节。舞台演出方面,通过题纲、串头、排场等复杂排演脚本实现对演出细节的严格把控,通过“演砌末”“摆字样”等方式提升舞台视觉效果。

关键词: 清代 宫廷戏曲 艺术生产 演员训练

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)06-0078-15

Title: A Study on the Artistic Production of Court Theatre in the Qing Dynasty

Author: KE Zunbin

Abstract: Supported by strong imperial authority and abundant financial resources, court theatre in the Qing Dynasty developed a highly refined system of artistic production by drawing on the operational models of folk Xiqu. In terms of institutional management, the Nanfu, Jingshan, Shengping Office, and other departments, were responsible for theatrical affairs. Management teams consisting of *zongguan* (chief stewards) and *shouling* (department heads) executed the directives of the emperor or empress dowager, forming a four-tier hierarchy: *zongguan*, *shouling*, *jiaoxi* (instructors), and actors. Actor training followed a meticulous rehearsal procedure for new plays, including classroom learning, duet singing, narrative explanation, movement rehearsal, full run-through, positioning practice, and orchestra-accompanied rehearsal. This system extended the folk Xiqu *shuoxi* (oral instruction) model by adding structured narrative explanation and quality supervision, ensuring comprehensive understanding and performance readiness. Stage performance was strictly managed through elaborate rehearsal scripts, including scene outlines, choreography sequence, and stage blocking, while visual effects were enhanced through careful use of props and arranging actors to form auspicious characters on stage. Collectively, these practices effectively fulfilled the artistic function of a director, even though no formal title of “director” existed at the time.

Keywords: the Qing dynasty; court theatre; artistic production; actor training

杂剧名义源流考

张华宇

内容摘要: 语义流变与形态演进是构成杂剧历史的名、实两面。唐时,杂剧有“杂戏”“搏戏”两大内涵。宋代是杂剧戏剧化的关键时期,也是其语义转关的重要节点。除承袭“杂戏”义外,彼时“杂”与“剧”已然成为一个不可分割的整体,杂剧的指称对象也由北宋时的滑稽戏类渐趋指向独立的戏剧形态。金元之交,杂剧的指称对象渐趋稳定,成为北曲杂剧的专称。但随着北曲杂剧的衰亡,明清之际,杂剧不仅发生了诸多形态的迁变,语义也重归驳杂。今人使用杂剧多通过添加前缀以明确其指称对象,但存在不合理处。部分论著对早期杂剧驳杂的内涵,或忽视或一笔带过,遮蔽了杂剧尚未成熟时的本来面目。除以政权更替为杂剧分期外,语义流变与形态演进或是值得考虑的别样视角。

关键词: 杂剧 名义 形态 源流

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)06-0093-15

Title: A Study on the Semantic Origins and Evolution of Zaju

Author: ZHANG Huayu

Abstract: The history of Zaju unfolds through both semantic transformation and morphological evolution, which together constitute the two dimensions of its “name” and “substance”. In the Tang dynasty, Zaju encompassed two major connotations: *zaxi* (variety entertainment) and *boxi* (combat performance). The Song dynasty marked a crucial stage in its theatricalization and a key turning point in its semantic development. Beyond inheriting the meaning of *zaxi*, the components *za* and *ju* had by then fused into an inseparable whole, and the referent of Zaju gradually shifted from the comic performances of the Northern Song toward an independent dramatic form. By the Jin-Yuan transition, the term had acquired a stable meaning, referring specifically to Northern Qu Zaju. However, with the decline of Northern Qu Zaju, the Ming-Qing period witnessed both the transformation of its formal features and the diversification of its semantics. In modern usage, scholars often attach prefixes to specify the referent of Zaju, yet such practice can be problematic, as it tends to obscure the heterogeneous meanings of the term in its early stages. Apart from dynastic divisions, semantic change and morphological evolution may provide alternative perspectives for understanding the historical periodization of Zaju.

Keywords: Zaju; semantics; morphology; origin and evolution

寻找剧院替代品：20 世纪 苏俄左翼戏剧的演剧空间实验

姜训禄

内容摘要：打破传统戏剧空间成为 20 世纪初俄罗斯新戏剧创作的突破点，戏剧改革从新剧本创作转向探索新型演剧空间。随着无产阶级革命运动的推进，先锋艺术家改造演艺空间的美学诉求与公众的政治诉求掺杂在一起，旧式剧院成为资产阶级艺术形式的象征。苏维埃俄国各左翼戏剧团体趋向于寻找剧院的替代品，将演剧空间打造成一个具有示范功能及对观众产生意识形态影响的场所。苏俄左翼戏剧团体围绕特定场域的选取、剧院的广场化和马戏化、生产和生活空间剧场化几种路径，探索了新型演剧空间在戏剧创作中的可能。

关键词：俄罗斯 左翼戏剧 特定场域戏剧 梅耶荷德 工人俱乐部

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)06-0108-14

Title: Searching for Alternatives to Theatres: Experiments in Performance Spaces of Soviet Russian Left-Wing Theatre in the 20th Century

Author: JIANG Xunlu

Abstract: Breaking away from traditional theatrical spaces became a major breakthrough in early 20th-century Russian theatre, as theatrical reform shifted its focus from script innovation to the exploration of new performance environments. With the advance of the proletarian revolutionary movement, avant-garde artists' aesthetic pursuit of transforming performance spaces merged with the political aspirations of the public, and the old theatre came to symbolize bourgeois art. Left-wing theatre groups in Soviet Russia sought alternatives to conventional theatres, reimagining performance spaces as arenas for demonstration and ideological influence. These groups experimented with new forms of spatial performance through various approaches, including site-specific theatre, the transformation of theatres into public-square and circus-like spaces, and the theatricalization of production and everyday living spaces.

Keywords: Russia; left-wing theatre; site-specific theatre; Meyerhold; workers' clubs

从“形而上”到“形而下”： 对残酷戏剧理论的世俗化接受

孙晓星

内容摘要：阿尔托提出的残酷戏剧作为一种“神圣戏剧”，旨在通过“重生的影子”（复象）恢复戏剧的原始“魔力”，从而将演出引向形而上学。然而，在西学东渐的过程里，“道器”的断裂，导致西方戏剧只被当作一种应用技术。残酷戏剧理论传入中国之时，正值20世纪80年代启蒙理性回归之际，戏剧界致力于构建“人学”的戏剧。在此背景下，残酷戏剧在中国不得不与其神圣性分离，变成世俗化的工具，用来支持当时演剧样式的革新，同时也带来理论空心化与消费主义侵蚀等问题。进入数字时代，拟真的“虚假的影子”（幻象）充斥于视觉与文化现场，倡导“总体戏剧”的残酷戏剧也面临沦为全景式幻觉的危险。尽管将阿尔托与布莱希特理论相结合在一定程度上抑制了残酷戏剧的娱乐化倾向，但却又难以避免被工具化，这都使得残酷戏剧在接受过程中从“形而上”走向了“形而下”。

关键词：复象 幻象 形而上学 世俗化 拟像

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Title: From “Metaphysical” to “Physical”: The Secularized Reception of the “Theatre of Cruelty” Theory

Author: SUN Xiaoxing

Abstract: Artaud's Theatre of Cruelty, conceived as a form of “sacred theatre”, sought to restore the theatre's primal “magic” through the “double” (the reborn shadow), and thus to elevate performance toward the metaphysical realm. However, during the eastward transmission of Western learning, the rupture between Dao (the way or principle) and Qi (means or technique) led to Western theatre being received merely as a technical practice. When the theory of the Theatre of Cruelty was introduced to China in the 1980s, a period marked by the return of Enlightenment rationality, the Chinese theatre community aimed to construct a theatre of humanism. Within this context, the Theatre of Cruelty was inevitably detached from its sacred dimension and transformed into a secularized instrument to support formal innovations in performance, yet this also resulted in theoretical hollowing and the encroachment of consumerism. In the digital age, lifelike “false shadows” (phantasms) saturate visual and cultural spaces, and the “total theatre” envisioned by Artaud now faces the risk of degenerating into panoramic illusion. Although the combination of

Artaudian and Brechtian theories has, to some extent, restrained the entertainment-oriented tendencies of the Theatre of Cruelty, it remains susceptible to instrumentalization. Consequently, the Theatre of Cruelty, in its process of reception, has descended from the “metaphysical” to the “mundane”.

Keywords: double; phantasm; metaphysics; secularization; simulacrum

剧场中的特写：媒介与表达的演变

张 鑫

内容摘要：在剧场中插入“特写”加以强调，以此吸引和震撼观众，这在 20 世纪以来的舞台实践和相关探讨中经历了不同阶段的发展。传统“戏剧特写”以灯光、布景/道具、声音作为主要强化手法，将关键内容从整体舞台中抽离出来，加强观众对重要细节的感知。作为剧场与影像技术跨界的产物，“特写镜头”先后借助电影切片、录制影像与实时拍摄等方式进入剧场，发挥着渲染、间离、窥视等作用，继而打破舞台的视觉边界，拉近观众与舞台的距离。围绕剧场引进特写的做法，学界与业界众说纷纭，而这争论则促进了新方式、新技术的产生。剧场与特写镜头的融合，不仅重塑了观演关系，还拓展了剧场表达的维度与界限。

关键词：剧场 戏剧特写 特写镜头 强调手法

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Title: Close-up in the Theatre: The Evolution of Medium and Expression

Author: ZHANG Xin

Abstract: The use of close-up techniques to draw attention and engage audiences in the theatre has evolved through multiple stages in both stage practice and scholarly discussion since the 20th century. Traditional “theatrical close-ups” relied primarily on lighting, sets/props, and sound to emphasize key elements, extracting important aspects from the overall stage to highlight critical details for the audience. Emerging at the intersection of theatre and imaging technology, cinematic “close-up shots” gradually entered the theatre through techniques such as film fragments, recorded video, and live filming. They served functions such as amplification, distancing, and intimate observation, breaking the visual boundaries of the stage and bringing the audience closer to the performance. Scholarly and professional opinion regarding the introduction of close-ups in theatre has been diverse, and such debates have fostered the development of new methods and technologies. The integration of theatre and close-up shots has not only reshaped the audience-performance relationship but also expanded the dimensions and expressive possibilities of theatrical presentation.

Keywords: theatre; theatrical close-up; close-up shot; emphasis techniques