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笑的价值与限度：“喜剧”概念 在近现代中国的生成与演变

高子文

内容摘要：喜剧概念在近现代中国的生成与演变具有深刻的文化内涵。这一概念最早由旅日学者梁启超、蒋观云、王国维等人自日文翻译词引入汉语。“喜”与“悲”字面上的互斥，以及当时启蒙知识分子对建构悲剧的渴望，导致喜剧成了被否定的对象。时代对喜剧提出了苛刻的社会性要求，中国现代喜剧的发展回应了这种要求，喜剧被用于对抗旧文化和旧体制，笑的价值得到了充分的体现。在救亡图存的历史环境下，现代中国的喜剧创作很难获得黑格尔式的精神超越，它不得不为笑设置限度，这就使得很多喜剧作品重回了大团圆式结尾，体现出一定程度的正剧化倾向。

关键词：喜剧 概念史 民族文化 现代化

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2026)03-0001-10

Title: The Value and Limits of Laughter: The Formation and Evolution of the Concept of “Comedy” in Modern China

Author: GAO Ziwen

Abstract: The emergence and evolution of the concept of comedy in modern China carries profound cultural implications. The concept was first introduced into Chinese from Japanese translated terms by scholars who had studied in Japan, such as Liang Qichao, Jiang Guanyun, and Wang Guowei. The apparent opposition between the characters *xi* (joy) and *bei* (sorrow), together with the desire of Enlightenment intellectuals at the time to construct tragedy, led comedy to become an object of negation. The age imposed demanding social expectations on comedy, and the development of modern Chinese comedy responded to these demands. Comedy was used to confront old culture and old systems, thereby fully demonstrating the value of laughter. In the historical context of national salvation and survival, modern Chinese comedy could hardly attain a Hegelian form of spiritual transcendence. It had to set limits on laughter, which led many comedic works to return to the convention of the happy ending and, to some extent, display a tendency toward *zhengju* (serious drama).

Keywords: comedy; conceptual history; national culture; modernization

新潮演剧的“瓶颈”与 中国现代演剧发展路径

——兼谈戏曲“小文化”的文化站位问题

袁国兴

内容摘要: 新潮演剧意识所遭遇的“瓶颈”以及中国现代演剧中遇到的种种问题,大多与对戏曲的认识有关。新潮演剧的新剧意识以旧剧意识的识别为建构阶梯,五四时期崛起的“真正戏剧”意识并不妨碍戏曲在现代社会的繁荣。从“广义说书”中发展起来的戏曲艺术,与民间意识脱离不了干系,与史诗情感有千丝万缕的联系,是一种特殊的“小文化”现象。中国现代演剧由两个轮子在驱动,一个是在明处的现代主导戏剧意识,一个是在暗处的“小文化”戏剧意识,它们一个“大”,一个“小”,因而同轴而不同速。如何打破这种困境,是一个多世纪以来中国演剧在苦苦探寻的。新潮演剧研究给我们提供了一个认识中国现代演剧路径的特别窗口。

关键词: 新潮演剧 戏曲小文化 中国路径

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)03-0011-09

Title: The “Bottleneck” of New-Wave Theatre and the Development Path of Modern Chinese Theatre: With a Discussion of the Cultural Positioning of Xiqu as a “Small Culture”

Author: YUAN Guoxing

Abstract: The “bottleneck” encountered by the consciousness of New-Wave Theatre, as well as various problems arising in modern Chinese theatre, are largely related to understandings of Xiqu. The new-theatre consciousness of New-Wave Theatre takes the identification of old-theatre consciousness as its constructive step. The consciousness of “true drama” that emerged during the May Fourth period did not prevent Xiqu from flourishing in modern society. Xiqu, which developed from “storytelling in a broad sense”, is inseparable from folk consciousness and closely connected with epic sentiment, making it a special phenomenon of “small culture”. Modern Chinese theatre has been driven by two wheels: one is the dominant modern theatrical consciousness in the open, and the other is the “small-culture” theatrical consciousness operating beneath the surface. One is “large” and the other “small”, so they share the same axis but move at different speeds. How to break through this predicament has been a problem Chinese theatre has struggled to resolve for more than a century. The study of New-Wave Theatre offers us a distinctive window for understanding the

path of modern Chinese theatre.

Keywords: New-Wave Theatre; Xiqu as a “Small Culture”; Chinese Path

田汉文本中的女性观与域外 女性主义思想溯源

刘君君

内容摘要: 田汉对女性主义的理解,植根于五四时期“弗弥涅士姆”(Feminism)的思想语境,呈现出阶段性演变轨迹与本土化书写特征。他早期吸收玛丽·沃斯通克拉夫特的自由主义女权观,强调女性的教育与职业平等;随后,又借鉴爱伦·凯的“恋爱自由”与“灵肉一致论”,批判包办婚姻。然而,在深入理解倍倍尔与山川菊荣的思想后,田汉逐渐认识到此前倡导的教育平等、职业权利、婚恋自由等主张,本质上是资产阶级女性主义的核心诉求,并未触及无产阶级女性的困境;受倍倍尔“女性与劳动”理论及山川菊荣“妇女解放与反帝反殖”思想的启发,田汉将女性问题置于更广阔的社会革命框架中,将女性解放与经济剥削、劳动异化、阶级斗争、殖民压迫及民族解放等议题紧密结合,立足中国半殖民地半封建的现实,对域外思想进行本土化书写与重构,最终形成了契合中国本土的女性问题叙事。

关键词: 田汉 玛丽·沃斯通克拉夫特 爱伦·凯 倍倍尔 山川菊荣

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)03-0020-13

Title: Views on Women and the Traces of Foreign Feminist Thought in Tian Han's Texts

Author: LIU Junjun

Abstract: Tian Han's understanding of feminism was shaped by May Fourth feminist discourse. It shows a trajectory of staged development as well as features of localized writing. In his early period, Tian Han absorbed Mary Wollstonecraft's liberal feminist ideas, emphasizing women's equality in education and employment. Later, drawing on Ellen Key's ideas of "free love" and the "unity of spirit and flesh", he criticized arranged marriage. However, after gaining a deeper understanding of the thought of August Bebel and Kikue Yamakawa, Tian Han gradually realized that the ideals he had previously advocated, including educational equality, occupational rights, and freedom in love and marriage, were essentially core demands of bourgeois feminism and did not address the plight of proletarian women. Inspired by Bebel's theory of "women and labor" and Yamakawa's ideas on women's liberation, anti-imperialism, and anti-colonialism, Tian Han placed the woman question within a broader framework of social revolution. He closely connected women's liberation with economic exploitation, labor alienation, class struggle, colonial oppression, and national liberation. Grounded in the realities of China's semi-colonial and semi-feudal society, he localized and

reconstructed foreign ideas, ultimately forming a narrative of the women's issues suited to China's local context.

Keywords: Tian Han; Mary Wollstonecraft; Ellen Key; August Bebel; Kikue Yamakawa

“临川四梦”场上提示语的创新及价值

邹元江

内容摘要:“酷嗜元人院本”的汤显祖在创作“临川四梦”时无疑受到元杂剧的深刻影响,仅从场上提示语在“临川四梦”中的演进这一侧面便可得到确证。《紫钗记》受到《紫箫记》的影响,前十出场上提示语“科”“介”还在混用。《南柯记》无论是对“吊场”“背介”一类场上提示语叙事功能的把握,还是思想深度,都远不及早它两年创作的《牡丹亭》。从场上提示语看《牡丹亭》的构作已相当娴熟,并不是“案头之曲”。仅有三十出的《邯郸记》则是“临川四梦”中叙事技巧运用最自如的,这从该剧场上提示语超强精准的叙事功能、明确清晰的导表演意识、卓越非凡的心理时空意识和悲天悯人的悲喜剧情结就可以得到佐证。其中,汤显祖精心设计的场上动作过程描述的连续性提示语,不期然地发展为一个闭环的有内在组织结构的“排场”,最引人瞩目,这充分说明汤公对传奇文体的理解达到了出神入化的审美境界。

关键词: 临川四梦 场上提示语 创新 价值

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)03-0033-18

Title: Innovation and Value of Stage Directions in “The Four Dreams of Linchuan”

Author: ZOU Yuanjiang

Abstract: Deeply fond of Yuan *zaju*, Tang Xianzu was profoundly influenced by the form when creating “The Four Dreams of Linchuan”. This can be clearly confirmed by examining the evolution of stage directions in the four plays. Influenced by *The Purple Flute*, *The Purple Hairpin* still shows a mixed use of the stage direction terms *ke* (an action cue in Yuan *zaju*) and *jie* (an action cue in southern *chuanqi*) in its first ten scenes. In *The Dream of Nanke*, both the handling of the narrative functions of stage directions such as *diaochang* (a stage device in which one or two actors remain onstage after others exit) and *beijie* (an aside-like gesture or speech expressing a character’s inner thoughts), and the play’s depth of thought, fall far short of *The Peony Pavilion*, which was written two years earlier. From the perspective of stage directions, the dramaturgical construction of *The Peony Pavilion* is already highly mature, showing that it is by no means merely a closet drama. *The Handan Dream*, though consisting of only thirty scenes, displays the most effortless use of narrative technique among “the Four Dreams”. This is evidenced by the exceptionally precise narrative function of its stage directions, its clear awareness of performance and acting, its remarkable consciousness of psychological time and space, and its compassionate tragicomic vision. Particularly

noteworthy are Tang Xianzu's carefully designed continuous directions describing stage action processes, which unexpectedly develop into a closed, internally organized *paichang* (structured performance unit). This fully demonstrates that Tang's understanding of the *chuanqi* form had reached an extraordinary aesthetic height.

Keywords: The Four Dreams of Linchuan; stage directions; innovation; value

戏谚“男怕《夜奔》， 女怕《思凡》”的定型与流变

陈燕芳

内容摘要：“男怕《夜奔》，女怕《思凡》”的说法源自民国初年北京剧坛，起初特指北方昆弋社进京后形成的京派戏路。作为皮黄班俗语“某行怕某戏”的变体之一，该戏谚的兴起与清末民初北方昆弋班的戏路改良和京剧艺人的名伶效应关系密切。20世纪50年代，戏曲工作者在斯氏体系启发下，重新阐发中国戏曲重视“内部技术”的本土经验，对该谚语内涵的阐释重心也从独角戏唱做之繁难逐渐转向剧中人的情感与困境。如果说20世纪前期“男怕《夜奔》，女怕《思凡》”的谚语化过程代表了一部分近现代戏曲传统被“发明”而成的特殊经验，其后发生的谚语内涵演变，则为进一步透视该传统与舶来理论之间的对话过程提供了局内人视角，对当下戏曲自主知识体系建构具有启示意义。

关键词：戏谚 谚语化 斯氏体系 内部技术 本土经验

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2026)03-0051-13

Title: The Formation and Evolution of the Theatrical Proverb “Men Fear *Yeбен*, Women Fear *Sifan*”

Author: CHEN Yanfang

Abstract: The theatrical proverb “Men fear *Yeбен* (Night Flight), women fear *Sifan* (A Nun Seeks Secular Life)” originated in Beijing theatrical circles during the early Republican period. It initially referred specifically to the Beijing-style performance approach that took shape after northern Kun-Yi troupes entered the capital. As a variant of the Pihuang troupe saying “a certain role type fears a certain play”, the rise of this theatrical proverb was closely related to the reform of performance styles among northern Kun-Yi troupes in the late Qing and early Republican periods, as well as to the “celebrity effect” of renowned Peking Opera performers. In the 1950s, under the influence of the Stanislavski system, Xiqu practitioners reinterpreted the native experience of Chinese Xiqu’s emphasis on “inner technique”. As a result, explanations of the proverb gradually shifted their focus from the technical difficulty of solo singing and acting to the emotions and predicaments of the characters. If the proverbialization of “Men fear *Yeбен*, women fear *Sifan*” in the early twentieth century represents a distinctive case in which part of the modern Xiqu tradition was “invented”, then the subsequent evolution of the proverb’s meaning offers an insider’s perspective on the dialogue between this tradition and imported theory. It also provides valuable

insight for the current construction of an autonomous knowledge system for Xiqu.

Keywords: theatrical proverb; proverbialize; Stanislavski system; inner technique; native experience

晚清名班选本的层累迭代与价值抉微

李东东

内容摘要: 晚清三庆班、义顺和班等名班选本日渐风行。梳理考察晚清名班选本的生成机制与文本形态,可以复现晚清戏曲选本的转型轨迹及其内在逻辑。而在名班选本发展演进过程中,交叉互动的物质技术与选篇内容层累迭代,既有选本容貌变易、选篇内容嬗变的历史显影呈现,又有社会文化转型、时代审美转向的隐含话语叠加。因此,无论是在戏曲文献学层面还是戏曲演出史层面,晚清名班选本都具有独特的学术价值。我们甚至还可将其视为晚清戏曲变革的缩影,由它向内或向外、向上或向下延伸,观察晚清戏曲乃至社会的变迁。

关键词: 晚清 名班选本 层累迭代 价值

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)03-0064-14

Title: Cumulative Iteration and Uncovering Subtle Values of Selected Editions of Renowned Theatrical Troupes in the Late Qing

Author: LI Dongdong

Abstract: In the late Qing period, selected editions associated with renowned theatrical troupes, such as the Sanqing Troupe and the Yishunhe Troupe, became increasingly popular. By examining the mechanisms through which these editions were produced and their textual forms, we may reconstruct the trajectory and inner logic of the transformation of Xiqu anthologies in the late Qing. In the course of their development, material technologies and selected contents interacted with and accumulated upon one another through successive iterations. This process not only reveals, on the surface, changes in the physical appearance of these editions and shifts in their selected repertoire, but also implies deeper discursive layers related to sociocultural transformation and changing aesthetic preferences of the age. Therefore, selected editions of renowned late Qing theatrical troupes possess distinctive scholarly value for the study of both Xiqu bibliography and performance history. They may even be regarded as a microcosm of the era's theatrical reform; by extending our inquiry inward or outward, upward or downward from them, we can observe broader transformations within the genre and society as a whole.

Keywords: Late Qing; selected editions of renowned theatrical troupes; cumulative iteration; value

间离与解放：数智戏剧的目的论重塑

王雪璞

内容摘要：数智技术介入下戏剧艺术的目的论转向是个重要议题，其核心争议在于：戏剧是否会变得更让人沉浸？目前来说，学界有两种主要观点：一种认为数智技术将增强戏剧的沉浸感，另一种则认为沉浸中应保持间离与批判。其实还可以提出第三种方案，即数智戏剧应以“间离”为本体论起点，通过数智技术的媒介自反性与人类的自我保护机制，帮助人类实现“间离中解放”的目标。数智戏剧不仅保留了戏剧的“人学”品质，还通过“间离性基因”确保人类面对人工智能的媒介幻象时不至于彻底迷失自我，为这个时代的人类解放找寻希望。

关键词：数智技术 戏剧艺术 间离效果 沉浸式体验 人类解放

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2026)03-0078-12

Title: Alienation and Liberation: The Teleological Reconstruction of Digital-Intelligent Theatre

Author: WANG Xuepu

Abstract: The teleological turn of theatre under the intervention of digital-intelligent technology is an important issue, whose central controversy lies in whether theatre will become increasingly immersive. At present, two major views prevail in academic discussions: one argues that digital-intelligent technology will enhance theatrical immersion, while the other maintains that alienation and critique should be preserved within immersive experience. This article proposes a third approach: digital-intelligent theatre should take “alienation” as its ontological starting point and, through the media reflexivity of digital-intelligent technology and human mechanisms of self-protection, realize a critical stance of “liberation through alienation”. Digital-intelligent theatre not only retains the human-oriented quality of theatre, but also, through its “alienation gene”, helps ensure that human beings do not completely lose themselves in the media illusions generated by artificial intelligence, thereby seeking hope for human liberation in this era.

Keywords: digital-intelligent technology; theatre art; alienation effect; immersive experience; human liberation

重塑场域本体与扩延在场效应

——论数字时代戏剧的“在场性”

杨超迪

内容摘要: 数字技术介入剧场空间后,开始建构不同于传统戏剧的在场效应。“在场性”由戏剧艺术的自明特性变为需要重新检视和阐明的理论术语。在数字舞台上,表演者通过智能体延展其“身体的空间性”,在人机实时交互的张力关系中生成“环境化在场”。空间传媒科技实现三维空间的移动,改写表演场域本体的“此时此地”性。虚实空间的并置与叠合使得戏剧突破了线性时间结构,以空间蒙太奇赋予观众新的时空意识。从感官沉浸到“情感—意识”沉浸,观众在“具身化心灵”的体验中进入身心合一、物我交融的“彻底在场”。数字科技对戏剧在场性的重构并非否定性颠覆,而是基于戏剧本体规律,对剧场空间之艺术潜能进行深层次开掘。

关键词: 在场性 智能体 空间传媒 沉浸式 数字戏剧

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Title: Reconfiguring Field Ontology and Extending the Effect of Presence; On “Presence” in Digital-Age Theatre

Author: YANG Chaodi

Abstract: With the intervention of digital technology in theatrical space, new effects of presence have begun to emerge, distinct from those of traditional theatre. “Presence”, once regarded as a self-evident feature of theatre art, has now become a theoretical term that calls for renewed examination and clarification. On the digital stage, performers extend the “spatiality of the body” through intelligent agents, generating an “environmentalized presence” within the tensions of real-time human-machine interaction. Spatial media technologies enable the mobility of three-dimensional space, thereby rewriting the “here and now” of the performance field’s ontology. The juxtaposition and superimposition of virtual and real spaces allow theatre to break through linear temporal structures, endowing audiences with a new spatiotemporal consciousness via spatial montage. From sensory to “affective-conscious” immersion, they enter a state of “radical presence” marked by the unity of body and mind and the interpenetration of self and object through the experience of the “embodied mind”. The reconstruction of theatrical presence by digital technology is not a negative subversion; rather, it is a profound exploration of the artistic potential of theatrical space based on the ontological principles of theatre.

Keywords: presence; intelligent agent; spatial media; immersive; digital theatre

非人类登场：后人类剧场中的 表演性光谱建构

孟 可

内容摘要：当前学界在探讨剧场中的“非人类”表演体时，常陷入概念含混与“拟人化”批评的理论困境。针对这一由人类和非人类共同主演的新型剧场形态，需构建一套系统的理论分析框架。此框架的构建分为三个步骤。首先，通过“人性—自主性”坐标系对机器人、人工智能、数字化身等表演主体进行谱系学定位，厘清其本质差异。进而，建构“表演性光谱”模型，揭示表演性从极致的外部投射到纯粹自主的连续生成机制。最终，论证此模型引发的表演范式变革。在这一变革中，表演本体从传统的“扮演”转向“生成”，能动性在由人类与非人类行动元构成的异质性表演者网络中重新得到配置。

关键词：非人类演员 赛博格 后人类剧场 表演性

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Title: Nonhumans on Stage: Constructing a Spectrum of Performativity in Posthuman Theatre

Author: MENG Ke

Abstract: Current academic discussions of “nonhuman” performing entities in theatre often fall into the theoretical dilemmas of conceptual ambiguity and critiques of “anthropomorphism”. In response to this new theatrical form co-performed by “carbon-based life” and “silicon-based life”, a systematic theoretical framework is needed. This framework unfolds in three steps. First, it uses a coordinate system of “human-originatedness and autonomy” to genealogically position performing subjects such as robots, artificial intelligence, and digital avatars, thereby clarifying their essential differences. It then constructs a model of the “spectrum of performativity”, revealing the continuous generative mechanism of performativity, from extreme external projection to purely generative autonomy. Finally, it demonstrates the paradigm shift in performance brought about by this model. In this shift, the ontology of performance moves from traditional “role-playing” toward “generation”, while agency is reconfigured within a heterogeneous network of performers composed of human and nonhuman actors.

Keywords: nonhuman actor; cyborg; posthuman theatre; performativity

日本小剧场运动的消长

——20世纪80年代以来的日本小剧场

[日] 西堂行人

颜倩译 陈凌虹校译

内容摘要: 20世纪80年代至90年代的日本小剧场运动,其前史为始于20世纪60年代后期的地下戏剧。“状况剧场”与“转形剧场”解散的1988年,可暂且视为其分界点。70年代以来,地下戏剧被后续世代继承,逐渐取代新剧,成为日本现代戏剧的主潮。80年代的小剧场运动呈现出多元化趋势。90年代,公共性戏剧成为重要主题,戏剧似乎从私人领域转向了公共领域。与此同时,新剧与小剧场的边界日益模糊,戏剧理论的变迁轨迹难以辨识。此后,小剧场运动被商业戏剧浪潮吞没,趋于边缘。1995年,日本相继发生天灾与人祸,改变了人们对戏剧的看法。2010年以来,“失去的一代”的戏剧继承地下戏剧的批判精神,在历史、战争等议题上探索其特有的表达形式。“地下”的精神跨越时代,持续推动着日本的革新性运动。

关键词: 地下戏剧 小剧场运动 新国立剧场 元戏剧 后戏剧剧场

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Title: The Ebb and Flow of Japanese Little Theatre Movement: Japanese Little Theatre since the 1980s

Author: Nishido Kojin

Translator: YAN Qian

Translation Reviser: CHEN Linghong

Abstract: The Japanese Little Theatre Movement of the 1980s and 1990s had its prehistory in the underground theatre that emerged in the latter half of the 1960s. The year 1988, when Situation Theatre and Transformation Theatre disbanded, may provisionally be regarded as a historical watershed. Since the 1970s, underground theatre was inherited by subsequent generations and gradually replaced *shingeki* as the mainstream of modern Japanese theatre. In the 1980s, the Little Theatre Movement showed a tendency toward diversification. In the 1990s, publicness became an important theme, and theatre seemed to shift from the private sphere to the public sphere. At the same time, the boundary between *shingeki* and the Little Theatre became increasingly blurred, obscuring the trajectory of evolving theatrical theories. Thereafter, the Little Theatre Movement was engulfed by the tide of commercial theatre and marginalized. In 1995, Japan experienced a

succession of natural and man-made disasters, which fundamentally altered the perception of theatre. Since 2010, the theatre of the “lost generation” has inherited the critical spirit of underground theatre, exploring its own distinctive forms of expression regarding issues such as history and war. The spirit of the “underground” has crossed historical periods and continues to drive innovative movements in Japan.

Keywords: underground theatre; Little Theatre Movement; New National Theatre; metatheatre; postdramatic theatre

岸田国土剧本奖与 21 世纪的 日本小剧场戏剧

[日] 横堀应彦

崔雪婷 译 陈凌虹 校译

内容摘要: 岸田国土剧本奖作为考察 21 世纪日本小剧场戏剧动向的重要参照,其评选结果与评审倾向揭示出日本当代戏剧的发展与变化。2001 年至 2020 年,获奖者大多经营剧团并兼任剧作家和导演,女性作家寥寥无几,获奖的商业剧作家减少,非商业性小剧场路线成为主流。评审委员通过“羊/猎人”“十米见方”等比喻,引导对戏剧外部与戏剧结构创新的关注,而非仅追求完成度高的作品,从而与商业戏剧的创作逻辑形成差异。此外,平田织佐的现代口语戏剧与汉斯-蒂斯·雷曼的后戏剧剧场虽对 21 世纪小剧场戏剧产生影响,但在实践中往往流于形式。种种现象表明,商业戏剧与非商业性小剧场戏剧之间存在分化倾向,岸田国土剧本奖可能也加剧了这种分化。

关键词: 岸田国土剧本奖 小剧场戏剧 商业戏剧 现代口语戏剧 后戏剧剧场

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Title: The Kishida Kunio Prize for Playwriting and 21st-Century Japanese Little Theatre

Author: Masahiko Yokobori

Translator: CUI Xueting

Translation Reviser: CHEN Linghong

Abstract: The Kishida Kunio Prize for Playwriting serves as a key reference for observing trends in the 21st-century Japanese Little Theatre. Its award outcomes and the judges' inclinations reveal the developments and shifts in contemporary Japanese theatre. Between 2001 and 2020, most winners ran their own theatre companies while simultaneously serving as playwrights and directors, female playwrights were scarce, the number of commercial dramatists among the winners declined, and the non-commercial Little Theatre approach emerged as the mainstream. Through the metaphors such as the “sheep/hunter” dichotomy and “a ten-by-ten-meter space”, the judges directed attention toward innovations in theatre's external dimensions and structural experimentation, rather than focusing solely on highly polished works, thereby distinguishing themselves from the creative logic of commercial theatre. Furthermore, while Hirata Oriza's Contemporary Colloquial Theatre and Hans-Thies Lehmann's postdramatic theatre have influenced 21st-century Little Theatre, in practice

these approaches often reduce to mere formalism. These phenomena suggest a growing differentiation between commercial theatre and non-commercial Little Theatre, a divide that the Kishida Kunio Prize for Playwriting may itself have intensified.

Keywords: Kishida Kunio Prize for Playwriting; Little Theatre; commercial theatre; Contemporary Colloquial Theatre; postdramatic theatre

论寺山修司实验戏剧中的去文学化探索^①

刘梦如

内容摘要:从20世纪60年代兴起、持续至80年代末的日本小剧场运动,本质上是一场对日本近代以来的戏剧的反思。寺山修司于1967年组建了天井栈敷剧团,从剧本到舞台甚至文化层面持续进行去文学化的探索。20世纪60年代,寺山修司及其剧团借由见世物理念,反拨日本新剧中深受西方近代理性主义影响的文本中心主义;70年代,他们又以街头剧与野外剧凸显戏剧空间与日常空间的同构性,并以密室剧探索基于经验的“始源的语言”。然而,到了80年代前后,寺山却出人意料地流露出了回归文学的愿望。其去文学化探索,起始于诗歌,实践于实验戏剧,终结于对回归文学的矛盾与未竟的遗憾。

关键词:实验戏剧 日本小剧场运动 寺山修司 天井栈敷 去文学化

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Title: The Exploration of De-Literarization in Shūji Terayama's Experimental Theatre

Author: LIU Mengru

Abstract: The Japanese Little Theatre Movement, which emerged in the 1960s and persisted until the late 1980s, essentially constituted a profound reflection on Japanese theatre from the modern period onward. Shūji Terayama founded the troupe Tenjō Sajiki in 1967 and continuously pursued de-literarization explorations from dramatic texts and stage practices to the cultural level. In the 1960s, Terayama and his troupe employed the *misemono* (spectacle) concept to counter the text-centrism prevalent in Japanese *shingeki*, which had been deeply influenced by Western modern rationalism. In the 1970s, through street theatre and outdoor performances, they emphasized the isomorphism between theatrical space and everyday space; through closed-room theatre, they explored an “originary language” grounded in experience. However, around the 1980s, Terayama unexpectedly exhibited a desire to return to literature. His de-literarization exploration thus originated in poetry, was practiced through experimental theatre, and ultimately ended in a contradictory and unfulfilled aspiration toward a return to literature.

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Keywords: experimental theatre; Japanese Little Theatre Movement; Shūji Terayama; Tenjō Sajiki; de-literarization