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编者按:2016年,习近平总书记在哲学社会科学工作座谈会上的重要讲话中指出,“加快构建中国特色哲学社会科学”;2022年,习近平总书记在中国人民大学考察调研时强调,“加快构建中国特色哲学社会科学,归根结底是建构中国自主的知识体系”;“十五五”规划又提出,要深入实施中华优秀传统文化传承发展工程。中国道路的自立自强必然呼唤中国学术的自主自足,构建中国哲学社会科学自主知识体系,是时代赋予中国学术的庄严使命。近十年来,广大学者为戏剧领域构建自身知识体系、探索现代化转型付出了艰苦努力,一系列创新性理论成果与实践方案相继形成,为文艺创作与传统文化传承注入了强劲动力。基于此,本刊特设“中国话剧演剧学派研究”专题,旨在回应这一时代课题,探寻中国戏剧理论与实践的自主发展路径,希望借此引起戏剧界的持续关注。

“天人合一”思想照亮话剧舞台意象世界 ——论中国话剧演剧的哲学和美学根基

胡星亮

内容摘要:中国戏剧家创建中国话剧演剧学派,经历了从借鉴斯坦尼斯拉夫斯基体系以“建立现实主义的演剧体系”,到“把它化成自己的东西,并逐步建立自己的体系”的积极探索。所谓“建立自己的体系”,就是“我们要有中国的导演学派、表演学派”。“意象说”是中国戏剧家创建民族话剧导演学派、表演学派的美学基础,“天人合一”思想是中国戏剧家创建民族话剧导演学派、表演学派的哲学根脉,正是“天人合一”思想照亮了中国话剧舞台的意象世界,从而在世界剧坛建立起独具风姿魅力的中国话剧演剧学派。

关键词:中国话剧演剧 意象 天人合一 中国话剧演剧学派

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Title: The Thought of the “Unity of Heaven and Humanity” Illuminating the Imagistic World of the Huaju Stage — Philosophical and Aesthetic Foundations of Chinese Huaju Performance

Author: HU Xingliang

Abstract: In their effort to establish a school of Chinese Huaju performance, Chinese theatre practitioners have undergone a process of development that moved from drawing on the Stanislavski system in order to “establish a realist system of performance”, to the active exploration of “transforming it into something of their own and gradually establishing their own system”. What is

meant by “establishing one’s own system” is precisely that “we must develop Chinese schools of directing and acting”. The theory of imagery constitutes the aesthetic foundation for Chinese theatre practitioners in creating national schools of Huaju directing and acting, while the thought of the “unity of heaven and humanity” forms their philosophical root. It is precisely this thought of the “unity of heaven and humanity” that illuminates the imagistic world of the Chinese Huaju stage, thereby enabling the emergence, on the world theatre scene, of a Chinese Huaju performance school distinguished by its unique style.

Keywords: Chinese Huaju performance; imagery; unity of heaven and humanity; Chinese Huaju performance school

论中国话剧演剧学派的形成与转型

——从焦菊隐、黄佐临到徐晓钟

洪 宏

内容摘要: 20世纪50年代初焦菊隐等北京人艺戏剧家成功演出《龙须沟》并提出“心象说”，成为斯坦尼体系中国化的标志性成果。继而焦菊隐等自觉学习借鉴传统戏曲进一步发展斯坦尼体系，以《茶馆》《蔡文姬》等舞台创造和深刻的理论思考创建北京人艺演剧学派，这标志着中国话剧演剧学派的形成。与此同时，黄佐临在上海人艺另辟蹊径探索建立民族演剧体系，“写意戏剧观”的提出表明，他意在以传统戏曲为根基结合布莱希特戏剧和斯坦尼体系去开创中国话剧演剧新途径，最终以《中国梦》的写意戏剧创造推动中国话剧演剧学派转型。80年代徐晓钟“以我为主、辩证地兼收并蓄”的“现代综合”演剧继续推进话剧演剧深入发展，《桑树坪纪事》标志着中国话剧演剧学派在转型发展中趋向成熟。中国话剧演剧学派的建构为中国话剧发展积累了丰富经验，也为世界戏剧做出了独特贡献。

关键词: 中国话剧演剧学派 形成与转型 焦菊隐 黄佐临 徐晓钟

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Title: On the Formation and Transformation of the Chinese Huaju Performance School — From Jiao Juyin to Huang Zuolin and Xu Xiaozhong

Author: HONG Hong

Abstract: In the early 1950s, theatre practitioners of the Beijing People's Art Theatre, represented by Jiao Juyin, achieved notable success with the production *Dragon Beard Ditch* (*Longxu Gou*) and put forward the “theory of mental imagery”, which became a landmark achievement in the sinicization of the Stanislavski system. Subsequently, Jiao Juyin and his colleagues consciously studied and drew upon traditional Chinese Xiqu in order to further develop the Stanislavski system. Through stage creations such as *Teahouse* and *Cai Wenji*, together with sustained and profound theoretical reflection, they established the Beijing People's Art Theatre school of Huaju performance, marking the formation of the Chinese Huaju performance school. At the same time, Huang Zuolin pursued an alternative path at the Shanghai People's Art Theatre by exploring the establishment of a national system of performance. His proposal of the “concept of suggestive theatre” demonstrated an intention to open up a new path for Huaju performance by integrating Brechtian theatre and the Stanislavski system on the foundation of traditional Xiqu. This exploration

ultimately promoted the transformation of the Chinese Huaju performance school through the suggestive theatrical creation *Chinese Dream*. In the 1980s, Xu Xiaozhong further advanced the development of Huaju performance through his “modern synthesis” approach, characterized by the principle of “taking the self as the foundation while dialectically absorbing diverse influences”. His production *Chronicles of Sangshuping* marked the growing maturity of the Chinese Huaju performance school amid its process of transformation and development. The construction of this school has accumulated rich experience for the development of Huaju in China and has also made distinctive contributions to world theatre.

Keywords: Chinese Huaju performance school; formation and transformation; Jiao Juyin; Huang Zuolin; Xu Xiaozhong

论陈鲤庭关于“创立民族演剧”的 理论建树与导演实践

张 华

内容摘要: 在 20 世纪三四十年代,陈鲤庭基于对话剧乃至一般艺术规律的深刻领悟,结合对斯坦尼斯拉夫斯基体系较为完整的解读和吸收,力倡演剧家应以真挚态度面对生活和艺术,注重演剧艺术的整体性、思想性、艺术性的统一。他反对自然主义的“像真”和表演的“市侩化”倾向,从而促进了斯坦尼体系在中国的转化、扎根与生长。同时,陈鲤庭从“形式演技”这一特定的演剧构成向度出发,初步开掘并阐发了传统戏曲对于话剧演剧的独特价值。上述均为当时话剧界“创立民族演剧”的核心内容。这些理念在融入陈鲤庭主要导演作品的同时,并没有妨碍其创作中的个性化探索。陈鲤庭对舞台“地位与速度”的理解和阐述、对现代舞台空间与观演关系等问题的思考与实践,颇为引人注目。

关键词: 陈鲤庭 民族演剧 演剧现实主义 演技的中国化 观演空间

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)01-0037-13

Title: On Chen Liting's Theoretical Contributions and Directorial Practice in the “Establishment of National Performance”

Author: ZHANG Hua

Abstract: In the 1930s and 1940s, Chen Liting developed his approach to Huaju performance based on a solid understanding of theatrical and artistic principles, together with a systematic engagement with the Stanislavski system. He advocated that theatre practitioners maintain a sincere attitude toward both life and art, and he emphasized the importance of unity among overall structure, ideological content, and artistic expression in performance. Chen opposed the naturalistic pursuit of mere “lifelikeness” as well as the “philistine” tendencies in performance, thereby contributing to the adaptation and development of the Stanislavski system in China. From the perspective of “formal acting” as a specific component of theatrical practice, Chen also began to explore and articulate the distinctive value of traditional Xiqu for Huaju performance. These ideas formed a core part of the Huaju community's efforts at the time to establish national performance. While incorporated into Chen Liting's major directorial works, these principles did not restrict his individual creative exploration. His views on “status and tempo” in stage practice, as well as his reflections on modern stage space and the performer — audience relationship, are particularly noteworthy.

Keywords: Chen Liting; national performance; performance realism; the sinicization of acting; performer — spectator space

商业与中国风：18 世纪英法之争 背景下的《中国孤儿》

冯 伟

内容摘要：亚瑟·墨菲的悲剧《中国孤儿》(1759)是研究 18 世纪英国戏剧中跨文化政治的关键案例。该剧的生产与接受过程,不仅反映了英法七年战争背景下高度商业化的英国剧院生态,而且建构了独特的“英式中国风”来抗衡法国文化霸权。该剧在文本改编、舞台呈现、演员表演、观众接受等层面,巧妙地将莎士比亚式情节剧元素与中国风视觉奇观结合,将“中国”塑造成既满足中产消费欲望,又承载道德与政治辩论的矛盾文化符号。该剧的成功揭示了 18 世纪英国戏剧如何成为一个商业、政治与审美力量交织的场域。它通过对异域故事的戏剧性再创造,折射出大英帝国在崛起过程中的文化焦虑与身份建构。

关键词：中国孤儿 中国风 重商主义 亚瑟·墨菲

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2026)01-0050-13

Title: Commercialism and Chinoiserie: *The Orphan of China* in the Context of Eighteenth-Century Anglo-French Rivalry

Author: FENG Wei

Abstract: Arthur Murphy's tragedy *The Orphan of China* (1759) constitutes a key case study in the cross-cultural politics of eighteenth-century British theatre. By examining the play's processes of production and reception, this article investigates how it operated within the highly commercialized theatrical ecosystem of Britain during the Seven Years' War. It argues that the play constructed a distinctive form of "British Chinoiserie" as a strategic response to, and counterweight against, French cultural dominance. At the levels of textual adaptation, stage presentation, performance, and audience reception, *The Orphan of China* skillfully combined elements of Shakespearean melodrama with the visual spectacle of Chinoiserie. In doing so, it fashioned "China" as an ambivalent cultural signifier—one that simultaneously satisfied the consumption desires of the emerging middle class while serving as a vehicle for moral and political debate. The commercial success of the play reveals how eighteenth-century British theatre functioned as a site in which commercial, political, and aesthetic forces were deeply intertwined. Through the dramatic reimagining of an exotic narrative, the play reflects the cultural anxieties and processes of identity formation that accompanied the rise of the British Empire.

Keywords: *The Orphan of China*; Chinoiserie; mercantilism; Arthur Murphy

论贝克特晚期先锋戏剧中的物性诗学

张荆芳

内容摘要: 贝克特晚期先锋戏剧中的“物性”是一种介于人与物、词与物之间的复杂的表征方式,其意涵可从三个层面阐释。首先,贝克特戏剧对“物”的凸显,始终伴随着一种“去物质化”的进程,呈现出独特的悖论性特征。其次,在清除舞台上物的过程中,所遗留的“残存之物”折射出人类普遍的生存困境及贝克特对人性的根本否定。最后,这种否定通过对语言的弃绝来实现,剧场语言得以超越其表意功能,转向一种具身化的物质性存在,成为一种“词语之物”。这种否定性姿态实则映射出20世纪西方思想史中对传统形而上学与表征范式的整体性颠覆。

关键词: 贝克特 先锋戏剧 残存之物 词语之物 物性诗学

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Title: On the Poetics of Thingness in Samuel Beckett's Late Avant-Garde Drama

Author: ZHANG Jingfang

Abstract: “Thingness” in Beckett's late avant-garde drama constitutes a complex mode of representation poised between human and object, and between word and thing. This article elucidates its implications along three interrelated dimensions. First, Beckett's foregrounding of things consistently unfolds alongside a process of dematerialization, producing a distinctive paradoxical tension. Second, in the course of clearing the stage of objects, the “residual things” that remain come to refract both a universal human predicament and Beckett's radical negation of humanity. Finally, this negation is carried through an abandonment of language: theatrical speech is made to exceed its ordinary signifying function and turns instead toward an embodied, material mode of existence, becoming “words as things”. This negative stance, in turn, reflects a broader twentieth-century Western intellectual rupture with traditional metaphysics and dominant paradigms of representation.

Keywords: Beckett; avant-garde drama; residual things; words as things; poetics of thingness

在地的莎士比亚：特定场域 剧场中的文本与空间

张相宜

内容摘要：自20世纪以来，莎士比亚戏剧不断被搬出镜框式剧场，导演对其进行空间化的演绎。其中，特定场域莎剧强调将经典文本置入具体空间，进行在地化重构。在这类演出中，剧本从营造“文本空间”转变为给演出提供“前理解”的语境资源，经典文本成为被激活、被转译的素材，空间成为积极的、建构性的戏剧元素。户外因其开放性、公共性与自然条件，逐渐成为特定场域莎剧的典型选址，一种“庭院式场域”的持续演出模式形成了。这一模式促成了演员、观众和场域之间的即时互动，生成了临时观演共同体，呈现出去中心化和开放性的经验结构。当“旧文本”与“新场域”在现场互相缠绕又保持张力时，观众会经历不和谐、断裂、陌生化的观看体验，而这恰恰激活了经典剧作在当代空间的再阐释潜能，也推进了剧场空间化革命。

关键词：莎士比亚 特定场域剧场 庭院空间 断裂经验

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2026)01-0075-09

Title: Shakespeare on Location: Text and Space in Site-Specific Theatre

Author: ZHANG Xiangyi

Abstract: Since the twentieth century, Shakespearean drama has increasingly been moved beyond the proscenium stage and reworked through spatially oriented modes of production. Among these, site-specific Shakespeare theatre foregrounds the placement of canonical texts within concrete locations, where they are reconstructed through local conditions and meanings. In such performances, the script no longer functions primarily as a self-contained “textual space”. Instead, it serves as a contextual resource, a framework of “pre-understanding” that is activated, translated, and reconfigured in and through the site. Space thus becomes an active and constitutive theatrical element rather than a neutral container. Owing to their openness, public accessibility, and exposure to natural conditions, outdoor locations have gradually become emblematic sites for this practice, giving rise to a sustained mode of performance that may be described as a “courtyard-based site tradition”. This mode enables immediate interaction among performers, spectators, and the site itself, generating a temporary community of shared spectatorship and an experiential structure marked by decentralization and openness. When an “old text” becomes entangled with a

“new site” while maintaining palpable tension, spectators often encounter dissonance, rupture, and defamiliarization. Such moments, however, precisely activate the canonical play’s capacity for renewed interpretation in contemporary space and, in doing so, further propel the spatial turn in modern theatre practice.

Keywords: Shakespeare; site-specific theatre; courtyard space; ruptured experience

“舞美”索隐

——论中国现代舞台美术称谓缘起及接受

贤骥清

内容摘要: 关于中国现代“舞台美术”称谓缘起,曾有“中国起源”“欧美舶来”“汉语的日文回译”几说。其中通行的观点,以李畅先生“新中国起源说”为代表,较早阐述了中华人民共和国舞台美术界的官方接受过程。不过,根据民国资料检索,20世纪30年代已见相关称谓,以及舞台“布景”“装置”“设计”“装饰”“技置”“效果”等说法,故提出“民国缘起说”具有客观依据。事实上,“新中国起源说”和本文提出的“民国缘起说”并不矛盾,“民国缘起说”不过反映了“舞美”称谓的渊源背景、民间传播,以及文艺界、学术界中双向、多重、渐次的接受过程。求证“民国缘起说”无意推翻李畅先生“新中国起源说”,其实不过是前者的索隐和补充。鉴于述出多端,中国现代“舞台美术”称谓辨析对中国舞美史建设有解题、释名、清源追远之义。

关键词: 舞台美术 舞台布景 舞台装置 舞台设计 舞台装饰

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)01-0084-12

Title: Tracing the Hidden Origins of “Scenography”: On the Emergence and Reception of the Term in Modern China

Author: XIAN Jiqing

Abstract: Regarding the origins of the term “scenography” in modern China, several explanations have been proposed, including theories of “indigenous Chinese origin”, “Western importation”, and “Chinese retranslation from Kanji”. The most widely accepted view, represented by Li Chang’s “New China Origin Theory”, offers an early and influential account of the official acceptance of scenography within the theatrical system of the People’s Republic of China. However, a survey of materials from the Republic of China period reveals that as early as the 1930s, related terminology and concepts, such as stage scenery, stage set, stage design, stage decoration, stagecraft, and stage effects, were already in circulation. This provides objective grounds for proposing a “Theory of the Republic of China’s Origin”. In fact, the “New China Origin Theory” and the “Theory of the Republic of China’s Origin” advanced in this paper are not contradictory. Rather, the latter sheds light on the historical background, informal dissemination, and the bidirectional, multilayered, and gradual processes through which the term “scenography” was received within artistic and academic

circles. The purpose of examining the “Theory of the Republic of China’s Origin” is not to overturn Li Chang’s “New China Origin Theory”, but to uncover and supplement its earlier, less visible foundations. Given the complexity of the issue, an analysis of the modern Chinese term “scenography” holds great significance for the construction of the history of Chinese stage art, in terms of resolving problems, clarifying names, and tracing the source to ensure a clear origin.

Keywords: scenography; stage scenery; stage set; stage design; stage decoration

当代中国舞台美术的“新中式” 探索与范式构建

徐国峰

内容摘要:“新中式”概念首先出现在中国设计领域。20世纪30年代梁思成先生首次提出“新派中式”,又于20世纪50年代提出“中而新”的概念以区别于“旧中式”,这成为其设计理念的核心内涵。当代中国舞台美术的“新中式”探索是在“新中式”设计思潮的整体文化背景下,以戏剧的特有艺术形态加以呈现的。现今国内所流行的“新中式”设计美学极大地影响了当代中国舞台美术的审美创新走向,体现在以今释古的画面形式、会通中外的设计融合等方面。“新中式”舞美讲究造型的简朴优美、格调的高雅,力求在设计风格上突出传统元素之美、现代简约之美、平面绘画之美,强调舞台整体性与协调性,以呈现当代中国之美。这种探索及范式的构建有利于长远地推进中国式戏剧现代化。

关键词:新中式 舞美设计 宋代美学 极简主义 时代审美

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Title: Exploration and Paradigm Construction of the “New Chinese Style” in Contemporary Chinese Stage Art

Author: XU Guofeng

Abstract: The concept of the “New Chinese Style” first emerged in the field of Chinese design. As early as the 1930s, Liang Sicheng proposed the idea of a “New School of Chinese Style”, and in the 1950s he further articulated the notion of being “Chinese yet new” in order to distinguish it from the “Old Chinese Style”. This concept became central to his design philosophy. The exploration of the New Chinese Style in contemporary Chinese stage art unfolds within the broader cultural context of New Chinese Style design trends and is articulated through the distinctive artistic form of theatre. The “New Chinese Style” design aesthetics currently prevalent in China have exerted a profound influence on the direction of aesthetic innovation in contemporary stage art. This influence is manifested in visual strategies such as reinterpreting the past through the lens of the present and integrating Chinese and foreign design approaches. The New Chinese Style stage art emphasizes simple yet graceful forms and an elegant aesthetic. It strives to highlight the beauty of traditional elements, modern minimalism, and planar pictorial composition, while underscoring the integrity and coordination of the stage to present the beauty of contemporary China. This exploration

and the construction of this paradigm are conducive to the long-term advancement of the modernization of Chinese theatre.

Keywords: New Chinese Style; stage design; Song-dynasty aesthetics; minimalism; contemporary aesthetics

20 世纪早期中日跨文化戏剧 交流中的“误读”与“错位”

——以市川左团次和守田勘弥的
歌舞伎中国公演为中心

高 洋

内容摘要: 市川左团次和守田勘弥于 20 世纪 20 年代展开的两度歌舞伎中国公演,清楚地揭示了 20 世纪早期中日戏剧在跨文化交流语境下,以对方为参照来重构自身文化身份过程中的“误读”与“错位”机制。守田勘弥的中国公演,使中国当时的一些剧评人将“西方精神”的某些现代性价值强行赋予歌舞伎并鼓动中国戏曲去吸收与借鉴,而市川左团次的中国公演及相关行程则激发了歌舞伎从中国戏曲中汲取新的时代精神:一种被“提纯”的戏曲民族性反而呈现出“融合性的东方精神”。彼时歌舞伎与戏曲对彼此文化形象及其价值内涵进行的“错位”式“误读”的积极性在于,它为双方接纳对方的异质性、打破自身的闭塞性提供了动能。

关键词: 市川左团次 守田勘弥 歌舞伎 戏曲 跨文化交流

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)01-0108-10

Title: “Misreading” and “Displacement” in Early-Twentieth-Century Sino-Japanese Intercultural Theatre Exchange; Kabuki Tours to China by Ichikawa Sadanji and Morita Kanya

Author: GAO Yang

Abstract: The two Kabuki tours to China conducted by Ichikawa Sadanji and Morita Kanya in the 1920s vividly reveal the mechanisms of “misreading” and “displacement” that emerged during the process by which Chinese and Japanese theatre traditions reconstructed their respective cultural identities through mutual reference within the context of early-twentieth-century intercultural exchange. Morita Kanya’s performances in China prompted certain Chinese theatre critics of the period to impose aspects of modernity associated with a so-called “Western spirit” onto Kabuki, and to advocate that Chinese Xiqu learned from it accordingly. By contrast, Ichikawa Sadanji’s tour and related travels to China inspired Kabuki to draw from Chinese Xiqu a new “spirit of the times”. Paradoxically, this spirit derived from a “refined” or “purified” notion of theatrical Chineseness came to be articulated as a form of integrative or hybrid “Eastern spirit”. The productive dimension

of these mutually “misplaced misreadings” lies in their capacity to generate momentum for both Kabuki and Xiqu to engage with the other’s alterity, thereby breaking through the insularity and self-enclosure of their own traditions.

Keywords: Ichikawa Sadanji; Morita Kanya; Kabuki; Xiqu; intercultural exchange

基于知识图谱的中国国家图书馆藏 光绪朝清宫戏档知识发现

熊 静

内容摘要:《中国国家图书馆藏清宫昇平署档案集成》收录的光绪朝戏曲档案有 260 余件,是该书收录的历朝档案中最全、最多者,较为完整地呈现了清末宫廷演剧与文化生活的面貌。采用知识图谱技术方法,以光绪朝昇平署戏曲档案为对象,通过知识抽取、本体建构等步骤,对演出时间、地点、剧目等之间的知识关联进行可视化分析,可以更好地挖掘这批档案的史料价值,深入揭示文献记载中隐藏的知识关联。研究显示:光绪九年(1883 年)后清官年演剧天数维持在 50—80 天的活跃状态;演出剧目较多的日期集中在光绪十五年(1889 年)以后,演出地点高频分布于颐年殿、纯一斋、颐乐殿、长春宫、宁寿宫、漱芳斋等戏台,展现了以慈禧太后为中心的演出格局;演出时间、地点、剧目的分布综合说明,清宫演剧在娱人功能外常被赋予强烈的政治意味,宫廷将之视为区分内外、宣示权力的工具,演剧则借此完成“身份”与“意义”的重构。

关键词: 光绪时期 昇平署戏曲档案 清宫演剧 知识图谱

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Title: Knowledge Discovery in Guangxu-Reign Qing Palace Theatre Archives Held by the National Library of China: A Knowledge-Graph-Based Approach

Author: XIONG Jing

Abstract: The Guangxu-reign theatre archives included in *The Complete Collection of Qing Palace Shengping Bureau Archives Preserved in the National Library of China* comprise more than 260 items, making them the most extensive and comprehensive body of materials among the dynastic archives collected in this series. These documents offer a relatively complete picture of theatrical performances and cultural life at the late Qing imperial court. Employing knowledge-graph methodologies and taking the Guangxu-period Shengping Bureau theatre archives as its research object, this study applies techniques such as knowledge extraction and ontology construction to visualize and analyze the relationships among performance dates, venues, and repertoires. This approach enables a more effective excavation of the archival materials' historical value and reveals latent knowledge relationships embedded in documentary records. The findings indicate that after the ninth year of the Guangxu reign (1883), the number of days devoted annually to theatrical

performances in the Qing court remained at an active level, fluctuating between 50 and 80 days. Dates featuring a higher density of performances were concentrated after the fifteenth year of Guangxu (1889). Performance venues were most frequently distributed across stages such as Yinian Hall, Chunyi Studio, Yile Hall, Changchun Palace, Ningshou Palace, and Shufang Studio, revealing a performance structure centered on Empress Dowager Cixi. Taken together, the distributions of performance time, venue, and repertoire demonstrate that Qing palace theatre, beyond its entertainment function, was often imbued with strong political significance. The imperial court employed theatrical performance as a means of delineating inner and outer spheres and asserting authority, while the performances themselves facilitated the reconstruction of both “identity” and “meaning” within the court’s symbolic order.

Keywords: Guangxu period; Shengping Bureau theatre archives; Qing palace performance; knowledge graph

“京剧中州韵”的文人构建过程及反思

王一冰

内容摘要:“京剧中州韵”是考察文人化的京剧理论建构进程的切口。“京剧中州韵”是现代文人在 20 世纪二三十年代系统性建构的概念,其成果在 20 世纪 50 年代以后逐渐被经典化和戏剧史化。然而,“京剧中州韵”概念的确切含义并没有在建构中得到明确,在多个方面存在内涵的歧义。“京剧中州韵”在韵、声、调方面没有形成全面而严密的理论体系。“京剧中州韵”以模拟、兼容、有度、灵活为特征,其舞台本质是京剧音韵的程式化,受制于脚色与名角的双轨艺术体制。“京剧中州韵”的理论建构并未切中这一舞台本质,对京剧舞台的规范力度有限,表现出文人化的理论建构愿景。

关键词: 京剧 中州韵 文人建构 音韵理论

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Title: The Literati Construction and Critical Reflection of “Zhongzhou Rhyme in Peking Opera”

Author: WANG Yibing

Abstract: “Zhongzhou Rhyme in Peking Opera” offers an entry point to examine the literati-driven process of theoretical construction in Peking Opera. The concept was systematically formulated by modern intellectuals during the 1920s and 1930s, and its theoretical outcomes were gradually canonized and incorporated into official theatre historiography after the 1950s. However, the precise meaning of “Zhongzhou Rhyme in Peking Opera” was never clearly defined during the process of its construction, resulting in multiple layers of conceptual ambiguity. In terms of rhyme, phonation, and tonal organization, the theory of “Zhongzhou Rhyme in Peking Opera” failed to develop into a comprehensive and rigorous phonological system. Characterized by imitation, accommodation, moderation, and flexibility, “Zhongzhou Rhyme in Peking Opera” functioned on stage primarily as a form of phonetic stylization in Peking Opera. This stylization was constrained by the art form’s dual-track system, structured around both role types and star performers. The literati-led theoretical construction of “Zhongzhou Rhyme in Peking Opera” did not adequately address this essential performative reality. As a result, its capacity to regulate or standardize stage practice remained limited, revealing instead a predominantly intellectualized and idealized vision of theoretical construction imposed upon the Peking Opera stage.

Keywords: Peking Opera; Zhongzhou Rhyme; literati construction; phonological theory

大陆京剧演员流寓台湾及其 贡献(1906—1937)

简贵灯

内容摘要: 1906年至1937年期间,大量以上海京剧演员为主的大陆京剧艺人流入台湾地区。他们进入当地戏曲班社充当戏师并搭班演出,为我国台湾地区戏曲的发展注入了全新元素,加剧了海派京剧在台湾地区的传播和影响。留台艺人及其培养的下一代演员和戏师提升了台湾地区演员在唱腔、身段、武打等方面的技艺,帮助他们学会了更多的剧目。也缘于此,海派京剧才得以全方位地渗透到台湾戏曲诸剧种之中,形塑台湾戏曲的海派风格,为光复后我国台湾地区戏曲的发展奠定了坚实的基础。

关键词: 京剧演员 流寓 海派 台湾戏曲

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)06-0146-15

Title: Peking Opera Actors' Sojourn in Taiwan and Their Contributions (1906—1937)

Author: JIAN Guideng

Abstract: Between 1906 and 1937, a large number of Peking Opera performers from the Chinese mainland, predominantly from Shanghai, sojourned in Taiwan. Entering local Xiqu troupes as instructors and performers, they introduced new artistic elements into the development of Taiwanese theatre and significantly accelerated the dissemination and influence of the Shanghai style of Peking Opera in Taiwan. The artists who remained in Taiwan, together with the subsequent generation of actors and instructors they trained, enhanced the technical proficiency of local performers in aspects such as vocal performance, movement, and martial arts, while also expanding their repertoire. As a result, the Shanghai style of Peking Opera was able to permeate a wide range of Taiwanese Xiqu genres, shaping a distinctive Haipai-inflected theatrical style within Taiwanese Xiqu. This process laid a solid foundation for the development of Xiqu in Taiwan after its return to China.

Keywords: Peking Opera actors; sojourn; Shanghai style; Taiwanese Xiqu