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编者按：习近平总书记在文化传承发展座谈会上指出：“如果不从源远流长的历史连续性来认识中国，就不可能理解古代中国，也不可能理解现代中国，更不可能理解未来中国。”戏曲是中华民族的文化瑰宝，始终与时代保持同频共振。厘清戏曲所守之“正”和所创之“新”，是为了使其永葆生机，继续在建设中华民族现代文明的征途上担负文化职责。揭示戏曲演剧机制、洞悉戏曲艺术体系、探寻戏曲现代转型规律，有助于我们更客观地认识其当前生态、更准确地预测其未来走向。本专栏由“2025年市教委立德树人专项扶持项目”资助。

论戏曲的“正”与“新”

朱恒夫

内容摘要：尽管大家一致拥护守正创新的原则，但几十年来戏曲界没有创演出多少优秀的剧目，高峰性剧目更是少见。问题出在许多文艺管理者和戏曲从业人员不知道什么才是“正”，什么才是“新”。而只有对“正”与“新”有了正确的认识后才会发现，所“守”的正是真正的戏曲根基，所“创”的也正是符合戏曲审美特征、受广大人民群众欢迎的具有新内容与新形式的剧目。戏曲之“正”应为：在剧旨上表现中华民族道德观与价值观，唱、念、做、打具有非凡的技艺性，其风格是滑稽幽默的，观演关系是互动的。戏曲创新应着力于反映真正的时代精神与谱出为今人所喜闻乐乐的声腔音乐。今日的时代精神主要是人的平等观念的普及和人们对美好生活的追求，而声腔音乐的变革目标不仅是民族的、原剧种的，还是当代的。

关键词：戏曲 守正 创新 原则 路径

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)04-0001-12

Title: On the “Orthodoxy” and “Innovation” of Xiqu

Author: ZHU Hengfu

Abstract: Although there is a general consensus on the principle of preserving orthodoxy while promoting innovation, the world of Xiqu has produced very few outstanding works over the past several decades, with even fewer reaching the level of true masterpieces. The root of the problem lies in the fact that many cultural administrators and Xiqu practitioners do not understand what constitutes “orthodoxy” and what qualifies as “innovation”. Only when one has a correct understanding of both can the “preservation” truly safeguard the essence of Xiqu, and the

“innovation” genuinely align with the aesthetic characteristics of Xiqu, creating new works that offer both fresh content and form, and are welcomed by the general public. The “orthodoxy” of Xiqu should consist of the following: expressing Chinese moral and value systems in themes; showcasing exceptional technical skill in chang nian zuo da (singing, speech, acting, and acrobatics); maintaining a humorous and comical style; and fostering an interactive relationship between performers and audiences. Innovation in Xiqu should aim to reflect the true spirit of the times and create vocal music that today’s audiences enjoy listening to and singing. The core of today’s spirit lies in the growing awareness of equality and the pursuit of a better life. The goal of reforming vocal music is not only to reflect national and original genre characteristics, but also to suit the modern era.

Keywords: Xiqu; preserving Orthodoxy; innovation; principle; path

正本清源：中国戏曲演剧体系的 文献学研究

陆 炜

内容摘要：戏曲演剧体系研究的突破，需要解决理论资源贫乏和“体系”概念淡薄的问题，而需要努力的一个明显方向就是作古代曲论的探索。古人对于戏曲演出的运转机制和艺术原理不仅思考过，而且留下了丰富的文献。概言之，中国演剧体系是以曲为构成基础和以曲为核心运转的；中国演剧体系塑造人物的原理是追求“传神之形”，以“态”作为稳定的人物表演的依托；戏曲演剧是一套技术化的演艺，演员处在驾驭它的地位，这种驾驭达到随心所欲的自由状态，展现出演员自身的风采，即“风致”。“曲”“态”“致”并不是理论概念，而是戏曲演剧中三个实体性的东西。

关键词：戏曲 演剧 曲 态 致

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)04-0013-14

Title: Returning to the Source: A Philological Study of the Performance System of Xiqu

Author: LU Wei

Abstract: A breakthrough in the study of the performance system of Xiqu requires addressing two major issues: the scarcity of theoretical resources and a weak understanding of the concept of “system”. One clear direction for advancement is the exploration of ancient theories of *qu*. Historically, Chinese scholars not only reflected on the operational mechanisms and artistic principles of Xiqu performance but also left behind a rich body of literature. In short, the Chinese performance system is fundamentally constructed and operated around *qu*; its principle of character portrayal lies in the pursuit of “vivid expression of spirit”, using *tai* (gesture or manner) as a stable foundation for character performance; and Xiqu performance is a highly technical art in which the performer plays a dominant role. When this mastery reaches a level of complete freedom and control, the performer’s unique elegance or *zhi* (personal charm or style) emerges. The terms *qu*, *tai*, and *zhi* are not abstract theoretical concepts, but rather three concrete, material aspects of the Xiqu performance system.

Keywords: Xiqu performance; *qu*; *tai*; *zhi*

商业演剧、政治文化思潮与艺术自律 ——考察 20 世纪戏曲现代化的三个维度

吴新苗

内容摘要: 有三种要素推动了 20 世纪戏曲现代化,因此这三种要素也成为考察戏曲现代化的三个重要维度。商业演剧,改变了传统戏曲雅俗隔离的阶层化审美,商业化、大众化的地方剧种成为主流,激烈的商业竞争激发了创新机制,使戏曲呈现出现代大众艺术的诸多特征。政治文化思潮直接把戏曲推向急骤变化的社会现实,为戏曲注入了全新的精神特质,而这种他律的作用占据绝对优势时也会给戏曲艺术带来伤害。艺术自律对戏曲现代化的作用通过艺术家自身的现代化而实现。具有现代素养的艺术家引领戏曲艺术朝着精致化、经典化以及真实性、整体性等方向发展嬗变,该方向符合了现代人审美心理。需要强调的是,讨论戏曲现代化,应该以戏曲进入现代社会以来整个剧场艺术各方面的实践为基础,这样才能得出全面、历史、客观的结论。

关键词: 戏曲现代化 商业 思潮 艺术自律 剧场艺术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)04-0027-15

Title: Commercial Theatre, Political-Cultural Currents, and Artistic Autonomy: Examining Three Dimensions of Xiqu Modernization in the 20th Century

Author: WU Xinmiao

Abstract: Three key factors have driven the modernization of Xiqu in the 20th century, and thus they serve as three essential dimensions for examining this process. Commercial theatre broke down the clear aesthetic barriers between refined and popular styles, as well as between different social classes, in traditional Xiqu. Commercialized and popular local genres became mainstream, and intense commercial competition stimulated innovation, giving Xiqu many features of modern popular art. Political and cultural currents propelled Xiqu directly into a rapidly changing social reality, infusing it with entirely new ideological traits. However, when such external constraints dominate, they can also cause harm to the artistic integrity of Xiqu. Artistic autonomy contributed to modernization through the self-driven transformation of the artists themselves. Artists with modern sensibilities led Xiqu toward refinement, canonization, authenticity, and structural wholeness—traits aligned with the aesthetic psychology of modern audiences. It is important to emphasize that discussions of Xiqu modernization should be grounded in the full scope of theatrical practice since

its entry into modern society. Only then can one reach conclusions that are comprehensive, historical, and objective.

Keywords: Xiqu modernization; commerce; currents of thought; artistic autonomy; theatre arts

“改译”与“直译”的变奏： 域外戏剧在现代中国的传播

田根胜

内容摘要：中国话剧的发生发展与域外戏剧的引进、传播密切相联。伴随着中国现代社会文化语境的变迁，域外戏剧在现代中国的传播经历了曲折的过程：从文明戏立足“中国化”，以阅读为主的改译剧，到新文化运动以“直译”为正宗，以文学剧本为媒介，改译剧的“退而求其次”，再到 20 世纪 40 年代民族化和市场化并重的改译剧的兴盛。这一过程反映了中国戏剧现代性追求所走过的螺旋式上升历程。该历程中，民族性与现代性的关系呈现为非对立性、对立性、融合性三种形态的嬗变。域外戏剧在中国现代话剧史上展现的不同传播方式及其文化价值至今仍具有借鉴和启示意义。

关键词：改译剧 直译 现代性 民族性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)04-0042-12

Title: Variations Between Adapted Translation and Literal Translation: The Transmission of Foreign Drama in Modern China

Author: TIAN Gensheng

Abstract: The emergence and development of modern Huaju are closely linked to the introduction and transmission of foreign drama. Along with the shifts in China's modern social and cultural context, the transmission of foreign drama in modern China has undergone a tortuous process: starting from "civilized drama" rooted in "Sinicization", which focused on adapted translation aimed at reading; moving to the New Culture Movement period where "literal translation" was regarded as authentic and literary scripts served as the main medium, while adapted translation became a secondary option; and then to the 1940s when adapted translation, balancing nationalism and commercialization, flourished. This process reflects a spiraling development in the pursuit of modernity in Chinese drama. Throughout this trajectory, the relationship between nationalism and modernity evolved through three forms: non-oppositional, oppositional, and integrative. The different modes of transmission and cultural values of foreign drama in the history of modern Chinese drama still offer valuable lessons and insights today.

Keywords: adapted translation drama; literal translation; modernity; nationalism

论赖声川主持的集体即兴演剧创作

胡文谦

内容摘要: 赖声川及其所创建的表演工作坊,在当代中国台湾剧坛具有重要的地位和意义。赖声川和表演工作坊的戏剧作品虽然在不同时期关注社会人生的不同方面,但是,他们在演剧艺术上又有贯穿其中的共同点,显示出鲜明特色。主要体现为:剧本、表演、导演、设计同时生长的集体即兴创作,组合生活片断并“把观众包容进去”的拼贴结构,结合实验与传统、悲剧与喜剧而“具有非常大的可看性”的演剧形态,立足中国文化探索现代民族话剧演剧的美学追求。他们的戏剧创作和演出极大地推动了当代中国台湾戏剧的发展,丰富了中国现代民族演剧的艺术创造。

关键词: 赖声川 集体即兴 拼贴 演剧形态 民族话剧演剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)04-0054-16

Title: On Collective Improvisational Theatre Creation Directed by Lai Shengchuan

Author: HU Wenqian

Abstract: Lai Shengchuan and the Performance Workshop he founded hold an important position and significance in contemporary Taiwanese theatre. Although their theatrical works focus on different social and human aspects at various times, they share common threads in their theatre art that reveal a distinctive creative style. This is mainly reflected in: collective improvisational creation where script, performance, directing, and design develop simultaneously; a collage structure that combines fragments of life and “embraces the audience”; a theatrical form that integrates experimental and traditional elements, tragedy and comedy, resulting in “great watchability”; and an aesthetic pursuit of modern national Huaju practice rooted in Chinese culture. Their theatrical creations and performances have greatly promoted the development of contemporary Taiwanese theatre and enriched the artistic innovation of modern Chinese national theatre.

Keywords: Lai Shenchuan; collective improvisation; collage; theatrical form; national Huaju practice

论田汉历史形象建构与 戏剧接受的互动关系

颜 倩

内容摘要: 作家与作品互为媒介,影响着接受者对二者的认识与评价。田汉自我建构为“中国未来的易卜生”,以席勒暗自期许,直接形成了研究者的学术关注点,引导并制约着接受者对其作品的解读路径。反之,作品为接受者建构作者形象提供了生动的材料和载体。人们根据话剧《关汉卿》提供的隐含作者形象,将田汉建构为“现代的关汉卿”。在“文如其人”的审美心理与集体记忆的影响下,将其塑造为知识分子理想人格的象征。最后,田汉“中国话剧的奠基人”形象的生成,既取决于田汉及其戏剧本身的艺术成就,也依赖接受者在中国话剧史的语境中对其人其作的历史贡献所做的评价与定位。

关键词: 田汉 历史形象 戏剧接受 互动

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)04-0070-11

Title: On the Interaction Between Tian Han's Historical Persona Construction and the Reception of His Drama

Author: YAN Qian

Abstract: The writer and their works function as mutual mediums, shaping how recipients perceive and evaluate both. Tian Han's self-construction as "A Budding Ibsen in China", with Schiller as his silent ideal, directly influenced scholars' academic focus and guided (while also constraining) recipients' interpretive paths. Conversely, his works also provide vivid material for recipients to construct an image of the author. Based on the implicit authorial persona in the play *Guan Hanqing*, people came to view Tian Han as a "modern Guan Hanqing". Influenced by the aesthetic belief that the work mirrors the author and shaped by collective memory, Tian Han was gradually fashioned into a symbolic figure of the ideal intellectual. Ultimately, the image of Tian Han as a "founding figure of modern Chinese Huaju" was not only rooted in his personal and artistic achievements, but also depended on how audiences evaluated and positioned him and his work within the context of Chinese Huaju history.

Keywords: Tian Han; historical persona; dramatic reception; interaction

山姆·谢泼德晚期作品中的 男性共同体乌托邦

姜萌萌

内容摘要: 在美国剧作家山姆·谢泼德的晚期作品中,男性角色常被描绘为衰老、守旧和暴虐的象征,而女性角色则展现出进步、勇敢、坚韧、富有同情心等积极特质。在这些作品中,男性通过建立同性社会关系,试图保持女性的从属地位,从而延续长久以来的父权红利。然而,随着男-女-男情欲三角关系的解体、男性间友谊的破裂,以及女性同盟的形成,男性共同体最终被揭示为一个无法实现的乌托邦。同时,男性气质也成为男性群体内部通过相互审视和社会规约共同构建的产物。

关键词: 山姆·谢泼德 晚期作品 男性共同体 乌托邦

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)04-0081-10

Title: The Utopia of Male Community in Sam Shepard's Late Works

Author: JIANG Mengmeng

Abstract: In the late works of American playwright Sam Shepard, male characters are often depicted as symbols of aging, conservatism, and violence, while female characters embody progressive, courageous, resilient, and compassionate qualities. In these works, men attempt to maintain the longstanding privileges of patriarchy by establishing homosocial relationships that reinforce the subordination of women. However, with the dissolution of male-female-male erotic triangles, the breakdown of male friendships, and the formation of female alliances, the male community is ultimately revealed as an unattainable utopia. Meanwhile, masculinity emerges as a construct that is both observed and disciplined within male bonding.

Keywords: Sam Shepard; late works; male community; utopia

视觉戏剧：概念演变、范式革新与文化转向

高永杰

内容摘要：视觉戏剧作为20世纪兴起的艺术实践，从辅助性表现手段逐步发展为具备独立美学特征的戏剧类型。尽管视觉戏剧的概念仍存在争议，但这一艺术类型以视觉逻辑为主导，通过弱化语言叙事等手法，不仅拓展了戏剧的表现形式与审美边界，而且体现了表演艺术从语言中心向视觉本体的范式转变。同时，视觉戏剧也面临着形式主义倾向、符号消费异化、思想深度弱化等潜在风险。未来的研究需通过跨学科对话，在感官体验与文化批判之间建构动态平衡机制，以促进视觉戏剧理论的深化与实践发展。

关键词：视觉戏剧 概念演变 范式革新 文化转向

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)04-0091-12

Title: Visual Theatre: Conceptual Evolution, Paradigmatic Innovation, and Cultural Turn

Author: GAO Yongjie

Abstract: Emerging as an artistic practice in the 20th century, Visual Theatre has gradually developed from a supplementary expressive method into a distinct theatrical form with its own aesthetic identity. Although the concept of Visual Theatre remains contested, this form—driven by visual logic and characterized by techniques that downplay linguistic narrative—has expanded the expressive modes and aesthetic boundaries of theatre. It also signifies a paradigmatic shift in the performing arts from a language-centered approach to a visual-oriented ontology. At the same time, Visual Theatre faces potential risks such as formalist tendencies, the alienation of symbolic consumption, and a diminishing of intellectual depth. Future research must engage in interdisciplinary dialogue to construct a dynamic balance between sensory experience and cultural critique, thereby advancing both theoretical inquiry and practical development.

Keywords: Visual Theatre; conceptual evolution; paradigmatic innovation; cultural turn

论德国反法西斯戏剧《马门教授》 在中国的传播和影响

刘真真

内容摘要: 德国反法西斯名剧《马门教授》经由日本左翼戏剧界传入中国,成为中国左翼剧人的革命文化资源。它在中国的传播有电影放映、舞台演出、译介出版,乃至改写重构等多种形式,形成了综合的文化效应。《马门教授》在中国的演出对中国导表演艺术产生了积极影响,参与了现实主义演剧体系的建构,促进了延安戏剧的民族化实践。夏衍的《法西斯细菌》与宋之的的《祖国在呼唤》都借鉴了《马门教授》中的情节、人物塑造和表现手法,并沿用了个人危机与社会危机的同构、疾病的社会隐喻等元素。这些改编作品旨在呼吁团结抗战并批评国民政府的文化独裁,进一步扩大了《马门教授》在中国的传播与影响。

关键词: 马门教授 反法西斯戏剧 传播和影响

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Title: The Dissemination and Influence of the German Anti-Fascist Drama *Professor Mamlock* in China

Author: LIU Zhenzhen

Abstract: The renowned German anti-fascist play *Professor Mamlock* was introduced to China via the Japanese left-wing theatre community and became a significant revolutionary cultural resource for Chinese left-wing playwrights. Its dissemination in China took various forms, including translation and publication, film screenings, stage performances, and even rewriting and adaptation, resulting in a comprehensive cultural impact. The Chinese performances of *Professor Mamlock* positively influenced the development of the national performing arts, contributing to the construction of the realist theatre system and the nationalisation of Yan'an theatre. The play's plot, characters, and techniques—such as the isomorphism between personal and social crises and the metaphor of disease as a symbol of social decay—were emulated and rewritten in works like Xia Yan's *Fascist Germs* and Song Zhidi's *The Motherland is Calling*. These adaptations promoted unity in resistance to war and offered cultural critiques of the Nationalist government's authoritarianism, further extending the reach and influence of *Professor Mamlock* in China.

Keywords: *Professor Mamlock*; anti-fascist drama; dissemination and impact

人机共演实践：“超级傀儡”的理念延异

康嘉诚

内容摘要：戈登·克雷早在百年前就提出了“超级傀儡”的理念，人机共演让他的理念不仅成为现实可能，更为未来戏剧开拓出全新的含义。从后现代主义哲学家雅克·德里达的延异理论对超级傀儡理念进行再理解，不仅能让我们对机器人与人的主体性在人机共演戏剧中的存在有更清楚的认识，也能从某种程度揭示机器人与人的主体性的未来状况。日本导演平田织佐的人机共演实践以及国内首部人机共演戏剧《巨物之城》的演出经验，体现了“超级傀儡”理念的丰富内涵及其当代意义。这一理念不应被狭义地视为程序化的戏剧表演，真正的“超级傀儡”能在导演意图、象征表达和情感传递之间实现平衡，不追求对人类或机器的简单模仿，而是在“人机耦合”中使表演成为具有象征性和关系性的“整体艺术”。

关键词：人机共演 超级傀儡 延异 主体性

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Title: Human-Robot Co-Performance: The Différance of the “Über-Marionette” Concept

Author: KANG Jiacheng

Abstract: Over a century ago, Gordon Craig proposed the concept of the “Über-Marionette”. Today, the practice of human-robot co-performance not only renders this idea a real possibility, but also endows it with new significance for the future of theatre. Reinterpreting Craig’s vision through Jacques Derrida’s philosophical notion of différance offers a deeper understanding of the coexistence and interaction of human and robotic subjectivities in performance, while also shedding light on their prospective development. The human-robot co-performance practices of Japanese director Oriza Hirata, along with the staging experience of *The City of Big Dumb Objects*, the first human-robot co-production in China, reveal the rich connotations and contemporary significance of the “Über-Marionette” concept. This idea should not be narrowly understood as merely mechanized theatrical performance. A true “Über-Marionette” achieves a balance among directorial intention, symbolic expression, and emotional resonance. It does not seek to simply imitate either human or machine behavior, but rather, through human-robot coupling, transforms performance into a form of “total art” grounded in symbolic meaning and relational dynamics.

Keywords: human-robot co-performance; Über-Marionette; différance; subjectivity

工具、身体和环境 ——延展认知下的虚拟影像交互与“线上戏剧”

贡其力

内容摘要: 后戏剧时代,“数字剧场”“线上戏剧”仍明显呈现出美学滞后的困境,寻找与新媒介新技术相契合的数字戏剧新美学迫在眉睫。从延展认知理论出发,就可以将虚拟影像视为人类感官的“假体延伸”,虚拟影像交互也就体现了延展认知的过程,而认知者也就处在身体、工具、环境三者共同构成的耦合系统中。若受众为“认知者”,以受众开展具身运动的躯体为“身体”,以虚拟影像及交互设备为“工具”,以线上戏剧演出的场域为“环境”,那么三者构成的耦合系统可在场域内部让运动的躯体部分发出行动,借助虚拟现实设备开展具身运动以达成交互,最终完成认知任务。

关键词: 延展认知 虚拟影像 线上戏剧 具身 交互

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Title: Tools, Body, and Environment: Virtual Image Interaction and Online Theatre under the Framework of Extended Cognition

Author: GONG Qili

Abstract: In the post theatrical era, both “digital theatre” and “online theatre” are still noticeably constrained by an aesthetic lag. There is an urgent need to establish a new theatrical aesthetic that aligns with emerging media and technologies. Drawing on the theory of extended cognition, virtual images may be viewed as “prosthetic extensions” of human perception, and interaction with virtual images can thus be seen as part of the extended cognitive process. In this framework, the cognitive agent exists within an integrated system composed of body, tools, and environment. If the audience is regarded as the “cognitive agent”, their performing, physically engaged body represents the “body”; virtual images and interactive devices constitute the “tools”; and the performance space of online theatre serves as the “environment”. This triadic integrated system enables the moving body to initiate actions within the performance field, using virtual reality technologies to carry out embodied movements that facilitate interaction and ultimately complete cognitive tasks.

Keywords: extended cognition; virtual image; online theatre; embodiment; interaction

机械物作为表演视觉主体的三重身份

黄文琪

内容摘要: 机械最初作为辅助人类生活生产的实用工具,其动态属性使之具备自主表演的潜能。随着技术进步与观念革新,机械逐渐由生产工具被纳入演出中,进而转变成审美对象,最终发展为可独立表演的主体。表演机械物是当代傀儡的类型之一,是被剪去“绳子”后具有自驱力或能够远程驱动的表演物。表演机械物在当代仪式和庆典中的应用,本质上是对古代傀儡仪式功能的延续:作为演出中精神内核的物质载体,通过构建动态视觉图腾,实现了物的“神”化。当代表演机械物以其人造身体挑战了传统演出中自然身体的地位,体现了后人文主义的“去人类中心化”倾向。我们在承认自身处境有限性的同时更需坚守人类作为价值判断和伦理决策的核心地位,让机械的“表演”始终服务于人类对存在本质的永恒追问。

关键词: 表演机械物 傀儡 仪式 后人文主义

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Title: The Triple Identity of Mechanical Objects as Visual Performance Subjects

Author: HUANG Wenqi

Abstract: Originally serving as practical tools to assist human life and production, mechanical objects possess dynamic qualities that give them the potential for autonomous performance. With technological advancement and shifts in conceptual thinking, machines have gradually transformed from mere production tools incorporated into performances into aesthetic objects, and ultimately developed into independent performing subjects. Performing mechanical objects represent a contemporary form of puppetry—puppets freed from their “strings”, endowed with self-driving capabilities or remote control. The application of performing mechanical objects in modern rituals and celebrations essentially continues the ritual functions of ancient puppetry: as material carriers of spiritual essence in performance, they construct dynamic visual totems that achieve the “deification” of objects. Contemporary performing mechanical objects, by challenging the privileged status of the natural human body in traditional performances through their artificial bodies, embody the posthumanist tendency toward “decentering the human”. While acknowledging the limitations of our own situation, we must nonetheless uphold humanity as the core of value judgment and ethical decision-making, ensuring that the “performance” of machines always serves humanity’s eternal quest to understand the essence of existence.

Keywords: performing mechanical objects; puppetry; ritual; posthumanism