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编者按：近年来，上海戏剧学院按照“中国话语、科艺融合、国际影响、首创首发”的学科建设方针，立足学科前沿，回应时代变局，率先提出并积极建设未来戏剧学。作为一门新型交叉学科，未来戏剧学旨在构建中国戏剧自主知识体系，推动中国式现代化学科理论建设，其学科属性也决定了回答“四个之问”（中国之问、世界之问、人民之问、时代之问）^①是我们的核心任务。本刊在之前开设的“人工智能与新兴戏剧”栏目基础上，于本期首次开设“未来戏剧研究”栏目。首篇文章是上海戏剧学院党委书记谢巍同志的访谈，谢巍书记对未来戏剧学的提出缘起、研究范畴以及在研究中应该坚守的方向和遵循的原则进行了论述，可谓开宗明义。第二篇文章关注未来戏剧的发生问题，提出大众逻辑是戏剧援引技术的重要底层逻辑，并基于发生问题界定未来戏剧概念，由此展开未来戏剧研究格局的分析。第三篇文章立足戏剧本体论，旨在推动未来戏剧的本体理论构建。本栏目推出的三篇文章分别从学科宏观构想、研究格局梳理、本体理论构建三个维度进行阐发，希望引起学界、业界的关注。

未来戏剧学的缘起、范畴与坚守 ——上海戏剧学院党委书记谢巍访谈

受访者：谢 巍 采访者：黄静枫

内容摘要：针对当今技术大变革、产业大发展、范式大转型、协同大格局的人文环境，上海戏剧学院提出“未来戏剧学”的学科建设构想。未来戏剧学并非研究尚未出现的戏剧现象，而是对当下已经发生且具有苗头性、倾向性、趋势性的戏剧现象进行体系化、学理化的阐释。这些现象既与过去的戏剧传统相关联，又在当下呈现新的特质，还将影响未来戏剧的发展。未来戏剧学的核心，就是挖掘这些趋势背后的理论逻辑，完成对新戏剧现象的系统性解读。未来戏剧学的研究范畴围绕形态、业态、生态三个层面展开，其中形态是直观表现，业态是产业基础，生态是核心与研究重点；同时可延伸至数智时代的美学范式，形成完整的研究格局。未来戏剧学必须坚持马克思主义文艺观的指导地位不变，确保其理论根基；未来戏剧学必须坚守戏剧艺术的人文本质不变，这是人类文明延续的必然要求。

^① 中共中央总书记、国家主席、中央军委主席习近平近日就推动哲学社会科学高质量发展作出重要指示。习近平总书记强调，加快构建中国哲学社会科学自主知识体系，更好回答中国之问、世界之问、人民之问、时代之问，努力开创哲学社会科学高质量发展新局面，为中国式现代化建设贡献更多智慧和力量。

《习近平就推动哲学社会科学高质量发展作出重要指示》，中国政府网，2026年5月17日。https://www.gov.cn/yaowen/liebiao/202605/content_7069131.htm

关键词: 未来戏剧学 缘起 范畴 坚守

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)04-0001-07

Title: The Origins, Scope, and Commitments of Future Theatre Studies: An Interview with XIE Wei, Secretary of the CPC Committee of Shanghai Theatre Academy

Interviewee: XIE Wei **Interviewer:** HUANG Jingfeng

Abstract: In response to the contemporary humanistic context characterized by profound technological transformation, rapid industrial development, major paradigm shifts, and increasingly collaborative structures, Shanghai Theatre Academy has proposed the disciplinary framework of Future Theatre Studies. Rather than investigating theatrical phenomena that have not yet emerged, it seeks to provide a systematic and theoretically grounded interpretation of theatrical phenomena that have already appeared and exhibit incipient, directional, and developmental characteristics. These phenomena are connected with theatrical traditions of the past, display new characteristics in the present, and will influence the future development of theatre. The core task of Future Theatre Studies is to uncover the theoretical logic underlying these trends and to interpret these emerging theatrical phenomena in a systematic manner. The scope of Future Theatre Studies is organized around three dimensions: forms, industrial configurations, and ecologies. Among them, forms constitute the most visible manifestation, industrial configurations provide the material and institutional foundation, and ecologies represent both the core and the primary focus of research. At the same time, this framework can be extended to the aesthetic paradigms of the age of digital intelligence, thereby forming a complete research landscape. Future Theatre Studies must uphold the guiding position of the Marxist view of literature and art, thereby ensuring its theoretical foundation. It must also remain committed to the humanistic essence of theatrical art, for this is an essential requirement for the continuation of human civilization.

Keywords: Future Theatre Studies; origins; scope; guiding principles

未来戏剧的大众逻辑与研究格局

黄静枫

内容摘要: 未来戏剧指的是在新一轮科技革命和产业革命浪潮中,在数字技术驱动下,当前尚处于发展初期,但具有明显引领性、变革性与不确定性的新兴戏剧样态和其背后的新型产业形态以及由此衍生出的戏剧新生态。大众逻辑是技术介入戏剧的强有力推手,这关乎“数字+戏剧”的发生问题。如果说新形态、新业态和新生态构成了未来戏剧的三个维度,那么,新研态就是我们提出的未来戏剧学,它是由未来戏剧催生出一门新的学科分支,是以未来戏剧作为主要研究对象的一门学问。未来戏剧的三个维度决定了未来戏剧学的研究格局——本体研究、趋势研究和对策研究构成一个整体。通过组织、勾连这三个层面的研究成果,可以形成完整的学科知识体系。未来戏剧知识体系无疑是戏剧自主知识体系的重要组成部分。如果说古典戏剧知识体系以曲为核心辐射出曲源、曲种、曲家、曲派、曲目、曲集、曲律、曲伎、曲论等知识类型,那么,未来戏剧知识体系则是以数字技术为“底盘”,从戏剧生态链各环节生发出“数字+”的领域,并由此衍生出知识的框架。

关键词: 未来戏剧 大众逻辑 研究格局 本体研究

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)04-0008-13

Title: The Popular Logic and Research Landscape of Future Theatre

Author: HUANG Jingfeng

Abstract: Future Theatre refers to the emerging theatrical modalities and the new industrial configuration that underpins them, which are still in the early stage of development but are distinctly pioneering, disruptive, and uncertain, driven by digital technologies amid the new round of scientific and technological revolution and industrial transformation, as well as the new theatrical ecosystem derived therefrom. Popular logic serves as a powerful driving force behind the integration of technology into theatre and concerns the very genesis of “digital + theatre”. If new forms, new industries, and new ecosystems constitute the three dimensions of Future Theatre, the fourth dimension is a new research formation, namely, Future Theatre Studies—a new subdiscipline fostered by this emerging theatrical paradigm that takes Future Theatre as its primary research object. These three dimensions determine the research landscape of Future Theatre Studies: ontological research, trend research, and policy-oriented research form an integrated whole. Integrating the research findings of these three levels can establish a complete disciplinary

knowledge system, and Future Theatre Studies is undoubtedly an important component of the independent body of theatrical knowledge. If the classical knowledge system of Xiqu takes qu (music/opera) as its core, forming a basic framework consisting of the origins, genres, playwrights, schools, repertoires, collections, prosody, performance techniques, and theories of Xiqu, the knowledge system of Future Theatre takes digital technology as its foundation, extending “digital +” into every link of the theatrical ecosystem, thereby constructing a new epistemic structure.

Keywords: Future Theatre; popular logic; research landscape; ontological research

未来戏剧本体论刍议

章文颖

内容摘要: 数智技术推动了戏剧本体论的结构性突破,催生了“未来戏剧”这一艺术新范式。未来戏剧以“涌现”为核心逻辑,超越了戏剧剧场的“再现”与后戏剧剧场的“存现”。在创作主体上,确立了人类与非人类行动元深度纠缠的网络化分布式主体;在展演形态上,从预设排演转向基于人机实时交互的合作创演,受众升维为数据共创者;在时空建构上,打破物理地域与时间局限,重塑为“网络—事件”的拓扑叙事场,使戏剧蜕变为具备长效生命力的数字文化资产。未来戏剧在依托新质生产力重构艺术生产关系的同时,坚守技术人文主义立场,在虚实交织中确证人类感性主体的不可替代性,为世界戏剧学研究的路径革新提供了具有中国式现代化内涵的理论方案。

关键词: 未来戏剧 分布式主体 生成诗学 拓扑叙事场 技术人文主义

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)04-0021-15

Title: Toward an Ontology of Future Theater: A Conceptual Exploration

Author: ZHANG Wenying

Abstract: Digital technologies have driven a structural transformation in the ontology of theatre, catalyzing the emergence of a new artistic paradigm: Future Theatre. Taking “emergence” as its core logic, Future Theatre transcends the “representation” of dramatic theatre and the “presence” of postdramatic theatre. In terms of creative subjectivity, it establishes a networked distributed subjectivity characterized by the deep entanglement of human and non-human actants; in terms of performance modality, it shifts from preset rehearsals to cooperative co-creation based on real-time human-machine interaction, reconfiguring audiences as data co-creators; in terms of spatiotemporal construction, it breaks physical and temporal boundaries, reconstructing them into a topological narrative field of “network-event”, thereby transforming theatre into a digital cultural asset with enduring vitality. Future Theatre, while relying on new quality productive forces to reconstruct the relations of artistic production, firmly adheres to a technological humanist stance. By affirming the irreducible agency of the human sentient subject within the intertwining of virtuality and reality, it provides a technological humanist theoretical framework that resonates with the principles of Chinese modernization while contributing to methodological innovation in global theatre studies.

Keywords: Future Theatre; distributed subjectivity; generative poetics; topological narrative field; technological humanism

编者按：戏曲是民族精神与文化基因的重要载体，其传承发展始终是文化强国建设的重要议题。今年，我刊“中国戏曲研究”栏目入选中宣部第二批哲学社会科学期刊重点专栏建设名单。未来两年该栏目将围绕戏曲知识的古典体系、戏曲文体递嬗、数智赋能戏曲传承发展、戏曲“破圈”传播、戏曲现代转型、当代戏曲生态建设等方向设置选题、遴选稿件，兼顾基础研究与应用研究、理论研究与实践研究。总之，我刊旨在借助“中国戏曲研究”栏目搭建戏曲研究高水平学术交流平台，回应戏曲学学科建设的迫切需求。本期我们推出的三篇文章，分别就戏曲跨文化传播策略、戏曲现代转型中的伶人主体性建构、戏曲审美范式的内在机制展开研究。他们从历史进程、实践积累和典型案例中寻找可资当前戏曲创作与传播借鉴的经验，既有较强的实证性，也具有一定的针对性。

20 世纪二三十年代昆曲 在德语地区跨文化传播策略

李 霖

内容摘要：20 世纪二三十年代，德国汉学家洪涛生将其翻译与改写的《牡丹亭》《琵琶记》带回了欧洲，先后上演于奥地利、德国、瑞士等德语国家和地区，成为中国昆曲在欧洲舞台大规模传播的肇始。一方面，其以德语念白配以昆曲歌舞表演的“中戏德演”形态实现了昆曲艺术的在地转换；另一方面，该剧团借助洪涛生的跨文化身份和德籍票友雍竹君“意见领袖”的作用，以及一战后德语国家掀起的“中国热”所营造的中国传统文化艺术传播的有利环境，使得古老的昆曲艺术在德语世界获得了广泛关注与欢迎。洪涛生及其剧团的“中戏德演”走出了一条崭新的跨文化传播路径，为我国戏曲艺术走向世界提供了丰富的历史经验。

关键词：昆曲 中戏德演 跨文化传播 洪涛生

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2026)04-0036-11

Title: On the Cross-cultural Communication Strategy of Kunqu Opera in German Speaking Areas in the 1920s and 1930s

Author: LI Lin

Abstract: In the 1920s and 1930s, the German Sinologist Vincenz Hundhausen (Hong Taosheng) and his theatrical troupe brought their German translations and adaptations of *The Peony Pavilion* and *The Lute* back to Europe. The productions were staged in German-speaking countries and regions, including Austria, Germany, and Switzerland, marking the beginning of the large-scale

dissemination of Chinese Kunqu Opera on the European stage. On the one hand, their performance model, which combined German spoken dialogue with Kunqu music, singing, dance, and stylized acting, achieved a creative transformation of Kunqu for German-speaking audiences. On the other hand, the troupe benefited from the intercultural credentials of Hundhausen and the influential backing of the German Kunqu enthusiast Rosa Jung (Yong Zhujun), as well as from the favorable cultural climate for the dissemination of traditional Chinese culture generated by the post-First World War “China Fever” in the German-speaking world. As a result, the centuries-old art of Kunqu gained widespread attention and appreciation among German-speaking audiences. The German-language performances of Kunqu by Hundhausen and his troupe pioneered a new model of intercultural transmission, offering valuable historical experience and insights for promoting Chinese opera on the international stage.

Keywords: Kunqu Opera; German-Language Performance of Chinese Opera; Intercultural Communication; Vincenz Hundhausen

晚清上海报刊对戏曲名伶 身份认知的重构 ——从《申报》“杨月楼案”说起

方頔玮

内容摘要: 以《申报》“杨月楼案”为界,杨月楼实现了从戏子到名伶的身份跃升。晚清上海报刊对戏曲名伶身份认知的重构,与现代城市语境的形成、士人阶层的流变、戏曲的现代发展紧密交织。晚清城市中媒介话语的建构与报刊的逐利为伶人身份的转型提供了可能。社会结构的变迁和知识阶层的重组,使得伶人身份被重新认识。戏曲演出市场化、戏曲表演艺术主体性的增强、戏曲救亡图存主张的提出,带来伶人社会价值的重新定位。晚清上海名伶群体的现代转型成为阐释上海城市现代性的最佳代表。他们参与了时代价值的书写,推动了戏曲从传统走向现代,成为中国城市现代文化的重要组成部分。

关键词: 晚清报刊 杨月楼案 戏曲名伶 现代转型 身份认知

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)04-0047-16

Title: Reconstruction of Celebrated Opera Performers' Identity by Late Qing Shanghai Newspapers: With Reference to the "YANG Yuelou Case" in *Shenbao*

Author: FANG Weiwei

Abstract: Taking the "Yang Yuelou Case" reported in *Shenbao* as a turning point, Yang Yuelou's status shifted from a "lowly actor" to a "celebrated opera performer." This reconstruction of the identity of celebrated opera performers in the newspapers of late Qing Shanghai was deeply intertwined with the emergence of modern urban discourse, the transformation of the scholar-official class, and the modern development of Chinese opera. During this period, the construction of media narratives and the commercial interests of newspapers provided the conditions for the transformation of opera performers' identities. Meanwhile, changes in social structure and the reorganization of the educated elite further shaped how opera performers were perceived. The increasing commercialization of the opera industry, the growing emphasis on the artistic subjectivity of opera performance, and the advocacy of opera reform as a means of national salvation all contributed to repositioning performers' social value. As such, the modern transformation of late Qing Shanghai's celebrated opera performers became one of the most telling manifestations of Shanghai's urban modernity: they participated in shaping the values of their time, propelled Chinese opera from

tradition into modernity, and became a vital component of modern Chinese urban culture.

Keywords: Late Qing Newspapers; The Yang Yuelou Case; Celebrated Opera Performers; Modern Transformation; Perceived Identity

论戏曲四维意象的共振机制与空间建构

刘海琳

内容摘要: 当下舞台创作沉湎于技术堆砌,深陷“加法综合征”之困局,回归艺术本体的“减负”成为突围路径。戏曲艺术以简驭繁的空间美学特质,对破解当代舞台技术迷思具有启示意义。戏曲舞台的时空情境,是在诗词意象、砌末意象、身体意象、声乐意象四维意象的有机共振中建构生成的。四维意象犹如建构戏曲舞台时空大厦的结构支柱,深度交融形成意象共振机制,在观演共创中构筑起“诗性空间场域”。这一空间建构机制为当下舞台以“减”促“归”、守正创新的实践路径提供了极具民族智慧的美学范式。

关键词: 戏曲四维意象 意象共振 空间建构 诗词意象

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Title: The Resonance Mechanism and Spatial Construction of the Four-Dimensional Imagery in Xiqu

Author: LIU Hailin

Abstract: Contemporary stage creation is heavily entangled in technological overload, deeply trapped in the predicament of an “addition syndrome.” Consequently, “reducing the burden” to return to the artistic essence has emerged as a pathway for breakthrough. The spatial aesthetic characteristic of “mastering complexity through simplicity” in the art of Xiqu offers valuable insights into dispelling the technological myth of the contemporary stage. The spatio-temporal context of the Xiqu stage is constructed and generated through the interactive resonance of four dimensions of imagery: poetic imagery, qimo imagery (scenic objects and settings), bodily imagery, and vocal imagery. Acting as the structural pillars underpinning the spatio-temporal edifice of the Xiqu stage, these four dimensions of imagery deeply integrate to form an imagery resonance mechanism, thereby establishing a “poetic spatial field” through the co-creation of performers and audiences. This mechanism of spatial construction provides an aesthetic paradigm imbued with profound Chinese aesthetic wisdom for the practical path of contemporary stage production—one that promotes a “return” through “reduction” and pursues innovation while upholding fundamental traditions.

Keywords: Four-Dimensional Imagery in Xiqu; Imagery Resonance; Spatial Construction; Poetic Imagery

李健吾与其遭遇的左翼批判

——以《女人与和平》论争为中心

谢力哲

内容摘要: 1947年初上演的讽刺喜剧《女人与和平》引发了上海左翼文艺界的一场重要论争,其涉嫌“色情”的争议源自作者李健吾“争取营业”的动机,论争的参与者围绕进步戏剧商业化问题的辩驳,暴露出左翼激进知识分子与职业话剧从业者之间的理念龃龉;天然具有娱乐属性的喜剧形式遭到左翼文人的质疑与排斥,以致该剧显得不合时宜且有逃避斗争之嫌;而在统一战线视野下审视批判行为戛然而止的收场,则可以体认到这场论争违背“三线作战”原则的自发性的一面。揭示李健吾遭遇左翼批判的全过程,有助于认识其从艺生涯之重大转折的来龙去脉,并窥知自由主义文人与自由主义文艺于中国现—当代文学转型之际黯然落幕的个中缘由。

关键词: 李健吾 左翼批判 女人与和平 讽刺喜剧 自由主义

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Title: LI Jianwu and the Left-Wing Criticism He Encountered: Centering on the Debate over *Women and Peace*

Author: XIE Lizhe

Abstract: The satirical comedy *Women and Peace* (1947) sparked a significant debate in the left-wing literary and artistic circles of Shanghai. The controversy over its alleged “pornographic” content stemmed from the author Li Jianwu’s motivation to secure commercial success. The debate over the “commercialization” of progressive theater revealed ideological tensions between radical leftist intellectuals and professional theater practitioners. The inherently entertaining nature of comedy was questioned and rejected by leftist critics, rendering the play seemingly out of step with the times and subject to accusations of “evading struggle.” Viewed through the lens of the “united front,” the abrupt end of the controversy reveals its spontaneous and insufficiently policy-guided character, as the criticism failed to conform to the strategic principle of “three-front warfare.” Reconstructing the full course of Li Jianwu’s encounter with left-wing criticism helps illuminate the background of a major turning point in his artistic career and offers insight into why liberal intellectuals and liberal literary culture faded quietly during China’s transition from modern to contemporary literature.

借鉴与开创：艺术剧社对日本左翼 戏剧的接受与本土化实践

——以新见《艺术剧社第二次公演特刊》为线索

陈凌虹

内容摘要：艺术剧社成立于1929年6月5日，是“大革命”失败后，中国共产党为整合文化资源、推动无产阶级文艺运动而设立的首个现代戏剧团体。新近发现的重要史料《艺术剧社第二次公演特刊》完整刊载了《艺术剧社简章》与“剧务委员会组织”，集中体现了其内部制度建设及演出实践在组织运作中的核心地位。剧社第二次公演剧目《西线无战事》在五幕十三场的结构编排与演出方式上基本承袭了日本左翼戏剧家村山知义的改编版本，并保留了原作中因接受审查而以哑剧形式呈现的核心场景。该剧吸引了包括日本观众在内的大批外国观众，并通过日本记者的报道得以保留“公演传单”等珍贵资料，展现出1930年前后中国左翼戏剧与国际舞台之间高度的同频共振与深度的文化互鉴。另外，在第一次公演后，剧社陆续开展多次“移动演剧”，围绕“三一朝鲜独立纪念节”“三八节”等节点，将左翼思想艺术化地传播至工厂工人、在沪外国人及女性劳动者等群体中，具有重要的实验性与开创性意义。

关键词：艺术剧社第二次公演特刊 艺术剧社简章 村山知义 西线无战事 移动演剧
中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2026)04-0090-15

Title: Interaction and Innovation: Yishu Jushe's Reception and Localization of Japanese Left-Wing Theatre — Based on *Yishu Jushe's Special Publication for the Second Performance*

Author: CHEN Linghong

Abstract: Yishu Jushe was established on June 5, 1929, in the aftermath of the failed “Great Revolution” (1927). It was the first modern theatre troupe founded by the Chinese Communist Party to consolidate cultural resources and promote proletarian literature and art. A newly discovered historical document, *Yishu Jushe's Special Publication for the Second Performance*, contains the complete Articles of Association and the organizational structure of the “Stage Affairs Committee,” highlighting the central role of theatrical practice within its institutional framework. The Society's second production, *All Quiet on the Western Front*, largely followed the five-act, thirteen-scene adaptation by Japanese leftist theatre artist Murayama Tomoyoshi in both structure and stage presentation and retained many of the mimed scenes originally used to pass censorship in Japan. The performance attracted a significant number of foreign spectators, including Japanese

spectators, and preserved valuable materials—such as performance flyers—through press coverage by Japanese journalists. These features demonstrate a high degree of resonance and cultural exchange between Chinese left-wing theatre and the international stage around 1930. Following its inaugural performance, Yishu Jushe launched several instances of “mobile theatre” around key political commemorations, such as the March First Korean Independence Movement and International Women’s Day (March 8). These performances transformed leftist ideology into artistic expression and disseminated it among factory workers, foreign residents in Shanghai, and women laborers, marking an important moment of experimental and pioneering development in early Chinese left-wing theatre.

Keywords: Yishu Jushe; *Yishu Jushe’s Special Publication for the Second Performance*; Articles of Association of Yishu Jushe; Murayama Tomoyoshi; *All Quiet on the Western Front*; Mobile Theatre

《臭虫》的舞台重构与文化镜像 ——兼论孟京辉改编中的现代性困境

尹瑞麟

内容摘要: 孟京辉在 2000 年至 2023 年间对《臭虫》的四次改编,借助空间并置、时间循环与文本拼贴等手法,解构了原作的线性时间观与乌托邦叙事,呈现出从社会讽刺向现代性批判的转向。改编过程中植入的集体记忆、消费主义与技术理性等本土议题,使各版本成为映射中国社会文化心理的镜像。这一实践折射出当代先锋戏剧在意识形态与市场逻辑双重规制下的妥协性协商:创作者既无法复现苏联先锋戏剧“形式即政治”的总体性方案,亦未能建构完全自主的召唤结构,只能在妥协中以激进的形式与暧昧的文本维持先锋的姿态。《臭虫》的四次改编,不仅展露出先锋戏剧在市场与意识形态要求下的进退失据,也为理解孟京辉改编中的现代性困境提供了典型样本。

关键词: 臭虫 孟京辉 跨文化改编 现代性

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Title: Stage Reconstruction and Cultural Reflection in *The Bedbug*: On Modernity's Dilemmas in MENG Jinghui's Adaptations

Author: YIN Ruilin

Abstract: Through four adaptations of *The Bedbug* between 2000 and 2023, Meng Jinghui employed techniques such as spatial juxtaposition, temporal loops, and textual collage to deconstruct the original work's linear conception of time and utopian narrative, marking a shift from social satire to a critique of modernity. The incorporation of local themes—such as collective memory, consumerism, and technological rationality—during the adaptation process has transformed each version into a cultural mirror reflecting the sociocultural psyche of China. This practice reflects the compromising negotiations of contemporary avant-garde theater under the dual constraints of ideology and market logic: creators are unable to replicate the totalizing scheme of “form is politics” found in Soviet avant-garde theater, nor have they succeeded in constructing a fully autonomous framework of appeal; they can only maintain an avant-garde posture through compromise, employing radical forms and ambiguous texts. The four adaptations of *The Bedbug* not only reveal the predicament of avant-garde theatre caught between the demands of market and ideology, but also provide a representative case study for understanding the dilemmas of modernity

in Meng Jinghui's cross-cultural adaptations.

Keywords: *The Bedbug*; Meng Jinghui; Cross-cultural Adaptation; Modernity

象征、程式与身体媒介 ——程修龄《中国戏曲之奥秘》的跨文化阐释

张 帆

内容摘要: 19世纪末起,中西文化交流日趋深入,英语世界对中国戏曲的研究,因文化隔阂与西方中心视角存在诸多误读。在此背景下,程修龄(Cecilia S. L. Zung)于1937年出版的英文著作《中国戏曲之奥秘》,摒弃了以西方戏剧为中心的研究范式,依托象征、程式、形体语言的解读框架,系统阐释中国戏曲的舞台形态与表演精髓,有力纠正了英语世界的认知偏差。它既是传播中国戏曲文化的经典读物,也是兼具方法论自觉的跨文化阐释成果,对当下中国戏曲海外传播、比较戏剧学研究等均具有重要借鉴价值。

关键词: 戏曲海外传播 戏曲译介 跨文化戏剧 海外汉学 程修龄

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Title: Symbolism, Theatrical Convention, and the Body as Medium: A Cross-Cultural Interpretation of *Secrets of the Chinese Drama* by Cecilia S. L. Zung

Author: ZHANG Fan

Abstract: Since the late nineteenth century, as cultural exchanges between China and the West deepened, studies of Chinese Xiqu in the English-speaking world were often shaped by cultural barriers and Western-centric perspectives, resulting in numerous misunderstandings. Against this background, *Secrets of the Chinese Drama*, an English-language monograph published in 1937 by Cecilia S. L. Zung, abandoned the research paradigm centered on Western theatre. Drawing on an interpretive framework based on symbolism, theatrical conventions, and physical expression, the book systematically elucidated the stage aesthetics and performative essence of Chinese Xiqu, effectively correcting prevailing misconceptions in the English-speaking world. It is not only a classic work introducing Chinese Xiqu to international readers, but also a cross-cultural interpretation distinguished by its methodological awareness, offering valuable insights for the contemporary international dissemination of Chinese Xiqu and the development of comparative theatre studies.

Keywords: international dissemination of Chinese Xiqu; translation and introduction of Chinese Xiqu; cross-cultural theatre; overseas sinology; Cecilia S. L. Zung

萨缪尔·贝克特戏剧中的减法美学^①

刘爱英

内容摘要: 在描述萨缪尔·贝克特戏剧美学的标签中,“消解美学”堪称最具作家权威的表述。具体到戏剧实践中,贝克特的消解之道主要是在做减法。“减法美学”既是贝克特的个人美学风骨,也是其对时代和戏剧发展做出的具有诊断性和预言性的诗性表达。贝克特对戏剧常规进行暴力般的裁剪,在舞台上呈现了空间压缩、人体萎缩、沉默蔓延的荒诞世界。他用不同于乔伊斯的艺术语言、以少言多的悖论性表达,以及渐趋于零的悲怆感受,推动西方文学从现代主义向后现代主义过渡。

关键词: 减法美学 戏剧语言 空间 存在 贝克特

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)04-0133-11

Title: The Aesthetics of Subtraction in the Drama of Samuel Beckett

Author: LIU Aiying

Abstract: Among the aesthetic labels used to describe Beckett's drama, "aesthetics of disintegration" may be regarded as the one that most faithfully reflects Beckett's own artistic vision. In his theatrical practice, Beckett's way of disintegration is by no means an act of addition, but one of subtraction. This "aesthetics of subtraction" is not only Beckett's personal aesthetic style, but also his diagnostic and prophetic poetic response to his era and the evolution of theatre. Beckett carried out a radical pruning of theatrical conventions, presenting on stage an absurd world in which space is compressed, the body dwindles, and silence spreads. With an artistic language distinct from that of Joyce, he achieved through subtraction the paradoxical expression of saying more with less and a poignant sense of approaching zero, and contributed in his unique way to the transition of Western literature from modernism to postmodernism.

Keywords: aesthetics of subtraction; theatrical language; space; existence; Beckett

① 本文为纪念萨缪尔·贝克特诞辰120周年而作。

婚丧交融中的性别政治： 《阿尔克斯提斯》与《蝴蝶梦》的 跨文化对读

邹璇子

内容摘要：尽管欧里庇得斯的《阿尔克斯提斯》与昆曲《蝴蝶梦》分属不同文化，但二者在婚丧交融的仪式呈现上具有同构性。两部作品均将婚礼与葬礼并置，使其成为规训女性越界的核心场域。将朱迪斯·巴特勒的性别表演理论嵌入古希腊与明清的历史语境，这种视角不仅阐明了《阿尔克斯提斯》如何通过葬礼向再婚的转换将女英雄收编为礼物，而且揭示了《蝴蝶梦》如何在灵堂成亲、劈棺等场景中，将寡妇的违礼行为定格为淫妇原罪。两部作品由此共同展示了父权制度如何借助仪式重写生死叙事，进而管控女性的身体。

关键词：阿尔克斯提斯 蝴蝶梦 婚丧交融 性别政治

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Title: Gender Politics in the Conflation of Wedding and Funeral: An Intercultural Reading of *Alcestis* and *Butterfly Dream*

Author: ZOU Xuanzi

Abstract: Although Euripides's *Alcestis* and the Kunqu Opera *Butterfly Dream* belong to different cultural traditions, they are isomorphic in their ritual conflation of wedding and funeral. Both works juxtapose weddings and funerals, making them the central ritual arena for disciplining women who transgress social norms. By applying Judith Butler's theory of gender performativity within the historical contexts of ancient Greece and the Ming and Qing dynasties, this study demonstrates how *Alcestis* transforms the heroine from a figure of funeral sacrifice into a gift through remarriage, and how *Butterfly Dream* constructs the widow's transgressive conduct as the original sin of adultery through scenes such as the wedding in the mourning hall and coffin splitting. The two works thus jointly show how the patriarchal system rewrites the narrative of life and death through rituals, thereby controlling the female body.

Keywords: *Alcestis*; *Butterfly Dream*; conflation of wedding and funeral; gender politics