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编者按：2014 年 10 月 15 日，习近平总书记在文艺工作座谈会上指出：“我们必须把创作生产优秀作品作为文艺工作的中心环节，努力创作生产更多传播当代中国价值观念、体现中华文化精神、反映中国人审美追求，思想性、艺术性、观赏性有机统一的优秀作品，形成‘龙文百斛鼎，笔力可独扛’之势。”近十年来，主旋律戏剧作为弘扬社会主义核心价值观、传递正能量的重要形式，在中国当代舞台上一直发挥着不可替代的作用。为了将习近平文化思想深入贯彻到当下的创作实践中，本刊特邀部分戏剧理论家、编剧、导演围绕主旋律戏剧如何做到思想性、艺术性、观赏性有机统一，从而创造出触动人心、既叫好又叫座的作品，撰文笔谈，希望引起同行及相关部门的关注。

破局与焕新：主旋律戏剧 叫好又叫座的叙事策略 (笔谈)

丁罗男 宋宝珍 徐 健 王晓鹰 姚金成 毛时安

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Title: Reinventing Tradition: Narrative Strategies for Critical Acclaim and Market Success in Main Melody Drama (Conversation by Writing)

Authors: DING Luonan, SONG Baozhen, XU Jian, WANG Xiaoying, YAO Jincheng, MAO Shi'an

理想与现实的美丽交织

——试析法国剧作家阿尔芒·加蒂两部 中国题材剧作中的主人公形象

宫宝荣

内容摘要:《黑鱼》和《孤零人》是当代法国剧作家阿尔芒·加蒂创作于20世纪50年代的两部中国题材剧作,分别以秦始皇和李切柳为主人公,在西方剧坛上实属罕见。剧作家结合传说和史实,展开丰富的浪漫想象,将前者塑造成一个虽无具体形象却又无处不在的帝国缔造者,而将后者刻画为一个既有坚定信念和牺牲精神又充满人情味的理想人物。与中国的同类历史剧相比,加蒂这两部中国剧目中的主人公形象都相当独特,更符合其接受对象法国观众的审美情趣,并不完全符合中国人的欣赏习惯,但对我们如何更好地对外塑造中国形象颇具启示意义。

关键词: 加蒂 黑鱼 孤零人 秦始皇 李切柳

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)03-0029-10

Title: The Beautiful Interweaving of Ideal and Reality: An Analysis of the Protagonists in Two China-Themed Plays by French Playwright Armand Gatti

Author: GONG Baorong

Abstract: *Le poisson noir* and *Un homme seul* are two China-themed plays written in the 1950s by contemporary French playwright Armand Gatti. With Qin Shihuang (First Emperor of Qin) and Li Qieliu as their respective protagonists, these works are rare in Western drama history. Gatti blends legends with historical facts to unleash rich romantic imagination. The former is portrayed as an omnipresent yet formless founder of an empire, while the latter is depicted as an ideal figure marked by unwavering belief, a spirit of sacrifice, and deep human warmth. Compared with similar historical plays in China, the protagonists in these two plays are quite unique, aligning more with the aesthetic preferences of French audiences rather than Chinese appreciation habits. Nonetheless, they offer valuable insights into how China's image might be more effectively presented to the world.

Keywords: Gatti; *Le poisson noir*; *Un homme seul*; First Emperor of Qin; Li Qieliu

李健吾对两部爱尔兰独幕剧的创意仿写

曹 波

内容摘要: 在中国话剧的成型与发展过程中,爱尔兰文艺复兴独幕剧留下了深刻印记。李健吾既完成了精炼的译本,又产出了精妙的仿写本。在《赌与战争》中,他通过置换背景、重构人物关系等手法,完成了从爱尔兰悲剧到中国本土话剧的转化。经过对《骑马下海的人》的尝试性仿写,李健吾逐渐形成了仿写的惯习。随后他在对《月出》的创意仿写中展现了高度的艺术自觉,故《一个没有登记的同志》宛如原创,在构思和人物形象上与改编本《三江好》和改译本《月亮上升》迥然有别。《月出》的翻译、改编与仿写完整地展现了其“中国化”的横向进程。李健吾的实践既为破解“剧本荒”做出了贡献,又在理论上为界定仿写提供了依据。

关键词: 李健吾 爱尔兰独幕剧 仿写 艺术自觉 中国化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)03-0039-09

Title: Li Jianwu's Creative Rewriting of Two Irish One-Act Plays

Author: CAO Bo

Abstract: One-act plays of the Irish Literary Revival played an important role in the shaping and development of Chinese drama. Li Jianwu produced not only pithy translations, but remarkable rewritings as well. Through the tentative rewriting of *The Riders to the Sea*, he formed the relevant habitus. Later in the innovative rewriting of *The Rising of the Moon*, he showed his strong self-consciousness in art, and the resulting play *An Unrecorded Comrade*, seemingly a native work, differs greatly in conception and characterization from the adaptations *Sanjianghao* and *Yueliang Shangsheng*. To sum up, the translation, adaptation and rewriting of *The Rising of the Moon* fully show the procedures of its sinicization, and Li's relevant efforts helped not only to relieve the "shortage of plays", but also to theorize the essence of rewriting.

Keywords: Li Jianwu; Irish one-act play; rewriting; self-consciousness in art; sinicization

《培尔·金特》在中国的 跨文化改编演变 ——以“山妖王国”的呈现为例

杨 茗

内容摘要: 易卜生的《培尔·金特》历来被视为一部“难剧”,然而在中国,这部作品却持续受到关注。从 20 世纪 80 年代至今,在四十余年的时间里,中国戏剧界先后推出了多个改编版本,涵盖了话剧、京剧等多种艺术形式。在对《培尔·金特》的排演中,“山妖王国”这场戏一直是改编的焦点。通过对各版本“山妖王国”呈现形式的分析,研究者可以总结出该剧在中国戏剧舞台上的跨文化改编的演变。第一阶段以徐晓钟版为代表,通过文本挪用实现原剧的本土化转译。第二阶段以京剧版和环境戏剧版为标志,探索中西戏剧形式的融合。近年来的改编通过对原剧的解构,立足国内现实问题进行了创新性编排。这些改编基于对外国经典戏剧的差异化解读,既完成了经典剧作的本土化重构,也探讨了文化身份问题。

关键词: 易卜生 培尔·金特 跨文化改编 文化挪用

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)03-0048-11

Title: The Evolution of Intercultural Adaptations of *Peer Gynt* in China: A Study of “Troll Kingdom” Stagings

Author: YANG Ming

Abstract: Ibsen's *Peer Gynt* has long been regarded as a drama difficult to perform, yet it has consistently attracted attention in China. Since the 1980s, China has produced several adaptations of the work over more than forty years, spanning various art forms such as Huaju and Peking Opera. The “Troll Kingdom” scene has been a focal point in these adaptations. By analyzing the different presentations of this scene, researchers can trace the evolution of intercultural adaptation of the play on Chinese stages. The first stage, represented by Xu Xiaozhong's version, achieved localization through textual appropriation. The second stage, featuring Peking Opera and environmental theatre versions, explored the fusion of Chinese and Western theatrical forms. More recent adaptations have taken deconstructive approaches to the original, incorporating domestic social issues into innovative reinterpretations. These adaptations, based on differentiated readings of the Western classic, not only localize the original work but also engage with questions of cultural identity.

Keywords: Ibsen; *Peer Gynt*; intercultural adaptation; cultural appropriation

论明代文人杂剧创作的复兴

程华平

内容提要: 明代自正统末年至正德、嘉靖初年间的文人杂剧创作之萧条境况,随着王九思、康海、陈沂、徐渭、李开先、冯惟敏等人投身杂剧创作而得以改变。众多官场失意、科场失落的文人士夫借助杂剧创作以抒发愤恨不平之气,并以之作为闲居林下时破愁消遣之具。与此同时,出于对戏曲的喜爱与娱乐的需求,一些文人也纷纷染指杂剧创作。明中叶以降,复古派文学家对诗文言志抒情功能的阐释与提倡,为文人重新认识杂剧文体的抒情特征、进而从事杂剧创作提供了理论上的支持。

关键词: 文人杂剧 抒愤 娱乐 创作复兴

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)03-0059-15

Title: Revival of Literati Zaju Writing in the Ming Dynasty

Author: CHENG Huaping

Abstract: The decline in literati Zaju writing from the late Zhengtong reign to the early Zhengde and Jiajing periods was reversed with the involvement of writers like Wang Jiushi, Kang Hai, Chen Yi, Xu Wei, Li Kaixian, and Feng Weimin. Many literati who had failed in official careers or imperial examinations turned to write Zaju as a way to express their resentment and ease the boredom when living in seclusion. Meanwhile, others were drawn to Zaju writing by their love for theatre and the pursuit of entertainment. From the mid-Ming onward, the interpretation and promotion of the characteristics of expressing aspirations and emotions in poetry and prose by the retro school of literary figures have provided theoretical support for scholars to re-understand Zaju's lyrical potential and then engage in Zaju creation.

Keywords: literati Zaju; express resentment; entertainment; revival of writing

异代同调：“临川四梦” 对清代文人红楼戏的影响

赵鹏程

内容摘要：在清代文人红楼戏中，不仅常见“临川四梦”的影子，二者甚至形成一种密切的“异代同调”关系。“临川四梦”不仅产生符号化经典效应，也形成一种范式观念，进而影响着红楼戏的主题、叙事与曲辞创作。文人红楼戏不仅是传《红楼梦》之“事”，也是传小说、戏曲“异代同调”之“情”。而当范式观念落实到叙事实践时，“临川四梦”则为解决《红楼梦》“事多人众”的叙事困扰提供有效模式，也即“生死还魂模式”“出入梦境模式”“梦境组合模式”。在具体曲辞创作中，“临川四梦”不仅付诸称引，也影响着具体的曲子、套式等。

关键词：异代同调 临川四梦 清代红楼戏 叙事模式

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)03-0074-09

Title: Resonances Across Eras: The Influence of “The Four Dreams of Linchuan” on Qing-Era Literati Plays of Dream of the Red Chamber

Author: ZHAO Pengcheng

Abstract: In Qing-era literati plays of Dream of the Red Chamber for the stage, the shadow of “The Four Dreams of Linchuan” was often present, revealing close resonances across eras. These four famous plays not only produced a symbolic classic effect but also formed a paradigm concept, shaping the themes, narratives, and lyrics creation of Dream of the Red Chamber Plays. Such adaptations were not just vehicles for retelling *Dream of the Red Chamber* story, but also for conveying emotional continuity across different genres and historical periods. When these paradigms were applied to narrative practice, “The Four Dreams of Linchuan” offered effective models to address the narrative challenge of “many events and many people” in *Dream of the Red Chamber*. These models included “life-death-rebirth”, “entering and exiting dreamworlds” and “dreams combination”. Furthermore, in the creation of specific lyrics, “The Four Dreams of Linchuan” not only served as references but also influenced the specific compositions and structures.

Keywords: resonances across eras; The Four Dreams of Linchuan; Qing-era plays of Dream of the Red Chamber; narrative models

1970 年香港中源和潮剧团 新加坡演出考论

刘红娟

内容摘要: 20 世纪六七十年代是香港潮剧发展的黄金时期。香港本地潮剧戏班迅速成长,并成为东南亚华人戏剧市场争相邀请的不二选择。1970 年,新加坡补补餐厅娱乐机构组织实力雄厚的香港中源和潮剧团访星演出。访星演出的成功,离不开当时新加坡华文报刊的充分铺垫、广告渲染、全程跟踪报道、适时举办记者招待会等宣传策略。同时,专业龙虎武师的加盟、长于历史公案剧的演绎、戏曲与电影等多栖复合型人才队伍的追求,既是中源和潮剧团的特色,也是当时香港潮剧革新新风向,更是它访星成功的重要原因。中源和潮剧团的访星演出,是对新加坡本土华族戏曲艺人的一次艺术刺激,也是新加坡华人、华族戏曲从业人员为赢得生存空间而采取的积极应对举措。

关键词: 潮剧 香港 中源和潮剧团 访星演出

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)03-0083-14

Title: An Investigation into the 1970 Singapore Performance Tour by Hong Kong Zhong Yuan He Chaoju Troupe

Author: LIU Hongjuan

Abstract: The 1960s and 70s were the golden age for the development of Hong Kong Chaoju. The local Chaoju troupes in Hong Kong have grown rapidly and became the top choice for Southeast Asia's Chinese theatre market. In 1970, Singapore's Bubu Restaurant Entertainment Group invited the prominent Zhong Yuan He Chaoju Troupe from Hong Kong for a performance tour. The success of this visit owed much to extensive promotional efforts by Singapore's Chinese-language media, including pre-tour coverage, advertisements, continuous reporting, and timely press conferences. The troupe's appeal also lay in its use of professional martial artists, its strength in performing historical legal mystery dramas, and its pursuit of interdisciplinary talents from Xiqu and film — features that exemplified Hong Kong Chaoju's trend toward innovation at the time. The performance tour of Zhong Yuan He Chaoju Troupe was an artistic observation and stimulation for local Chinese Xiqu artists in Singapore. It was also an active response measure taken by Chinese people and Chinese Xiqu practitioners in Singapore to win a living space.

Keywords: Chaoju; Hong Kong; Zhong Yuan He Chaoju Troupe; A Performance Tour to Singapore

迈向综合剧场：康定斯基及其 戏剧理论

郑 钲

内容摘要：抽象表现主义先驱康定斯基不仅是一位画家，还是一位戏剧家。在实现绘画风格转变的同一时期，康定斯基对过度倾向于写实的戏剧进行了反思和批判，提出纳入各种不同艺术形式的综合剧场构想。这一想法直接或间接地推动了晚近以来混合手段剧场、跨媒介剧场等剧场理论的出现。康定斯基很大一部分绘画实践是以戏剧为主题，他的戏剧实践也融合了绘画技巧。其戏剧理论的起点与目标，是批判“物质神化”倾向和追求精神性。通过把雕塑归入建筑中、诗歌纳入音乐中，康定斯基将综合剧场归结为在剧场建筑中进行“色彩、声音、运动”的综合。21 世纪初兴起的跨媒介剧场正是 20 世纪初康定斯基综合剧场的当代回声。

关键词：康定斯基 综合剧场 精神性 超媒介性 跨媒介剧场

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Title: Toward Synthetic Theatre; Kandinsky and His Theatre Theory

Author: ZHENG Zheng

Abstract: As a pioneer of abstract expressionism, Wassily Kandinsky was not only a painter but also a dramatist. During the same period in which he transformed his painting style, Kandinsky critically reflected on the prevailing realism in theatre and proposed a vision of Synthetic Theatre that integrated various art forms. This vision directly or indirectly influenced later theories such as mixed-media and intermedial theatre. Much of Kandinsky's painting practice centered on theatrical themes, and his theatrical experiments incorporated painterly techniques. The starting point and goal of his theatre theory were to critique the “deification of materiality” and to pursue spirituality. By incorporating sculpture into architecture and poetry into music, Kandinsky summarized Synthetic Theatre as a synthesis of “color, sound, and movement” within the theatre's architectural space. The rise of intermedial theatre in the early 21st century can be seen as a contemporary echo of Kandinsky's early 20th century conception of Synthetic Theatre.

Keywords: Kandinsky; Synthetic Theatre; spirituality; transmediality; intermedial theatre

“中”的训练原理与“中”的东方哲思

——雅克·勒考克身体训练法研究

徐敏杰

内容摘要: 雅克·勒考克“中性面具”和“固定点”两个训练模块的目的是寻找演员的“中性状态”,而“中性状态”旨在帮助演员在戏剧表演中构建诗意的身体。从“中性面具”和“固定点”两个训练模块中能提炼出“遮蔽与转化”“动中觉察”“‘中’的表演层级”“锚定点”四个“中”的训练原理。雅克·勒考克所追求的“中性状态”与东方哲学有相通性和互补性。从相通性角度说,二者都讲究兼容并包,强调人与自然的合而为一,强调世界的整体性。从互补性角度说,二者形成了自上而下和自下而上的互补关系。当身体训练成为哲学自我关怀的核心,就可以提高我们对于身体意识的哲学理解。

关键词: 中性状态 诗意的身体 中性面具 固定点 东方文化

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Title: The Training Principle of “Zhong” and Its Eastern Philosophical Thought: A Study on Jacques Lecoq’s Physical Training Method

Author: XU Minjie

Abstract: Jacques Lecoq’s training modules of the “neutral mask” and “fixed point” aim to cultivate the actors’ “neutral state”, which serves to shape their poetic bodies in theatrical performance. From these two modules, four core training principles centered on “zhong” (center/balance) can be extracted: “concealment and transformation”, “awareness in motion”, “levels of centered performance”, and “anchor point”. Lecoq’s pursuit of the “neutral state” shares affinities and complementarities with Eastern philosophy. In terms of affinity, both traditions emphasize inclusiveness and integration, the unity of human beings and nature, and the integrity of the world. From a complementary perspective, they form a top-down and bottom-up mutual relationship. When physical training becomes the core of philosophical self-care, it deepens our philosophical understanding of bodily awareness.

Keywords: neutral state; poetic body; neutral mask; fixed point; Eastern culture

威廉·肯特里奇剧场作品中的 时空拓维与媒介操演

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内容摘要: 威廉·肯特里奇是南非当代最有影响力的艺术家,其作品涵盖绘画、动画、电影、剧场艺术、装置艺术等门类。肯特里奇通过舞台时空的拓维,将多种媒介整合于剧场叙事结构中:空间的叠合层次与临近单元呈现出一种无法消解的内在对立,形成舞台多维度蒙太奇叙事;影子队列与记忆游行将时间物化为坚实的、可测量的实体,是时间在历史中重建记忆的依托;无序和怪诞打破了戏剧的常规,这种剧场媒介混沌而颠覆性的操演与“小丑”的特质不谋而合。在他的剧场作品中,混淆的空间与物化的时间在舞台上真实地延展,不同媒介之间的“断裂与冲突”“交融与糅合”呈现出对身份、权力与历史的深刻反思。

关键词: 肯特里奇 剧场空间 时间 媒介整合

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Title: Spatiotemporal Expansion and Media Manipulation in William Kentridge's Theatre Works

Author: JIN Ran

Abstract: William Kentridge is South Africa's most influential contemporary artist, with works spanning painting, animation, film, theatre, and installation art. In his theatre productions, Kentridge expands stage space-time and integrates multiple media into a unified theatrical narrative. The superimposed layers of space and the adjacent units create unresolved inner tensions, forming a multidimensional montage on stage. Shadow processions and memory parades materialize time into something tangible and measurable, serving as anchors for reconstructing historical memory. Disorder and absurdity disrupt theatrical conventions. This chaotic and subversive media performance resonates with the qualities of a "clown". In Kentridge's theatre, blurred spatial boundaries and objectified time are vividly extended on stage. The ruptures, conflicts, fusions, and interweaving of different media offer a profound reflection on identity, power, and history.

Keywords: William Kentridge; theatrical space; time; media integration