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译者按：弗朗克·布夏尔(Franck Bauchard)现任法国文化部艺术创作总署数字政策协调员，曾在法国各地文化机构任职，尤其是曾在位于法国阿维尼翁的查尔特勒兹国家演出文本写作中心担任艺术总监，他还曾在美国巴法罗大学担任艺术管理系主任。布夏尔在《从文本到戏剧——从印刷文化到数字环境》中从媒介的角度论述了戏剧艺术的演变，视野开阔、视角独特，为如何看待从文本戏剧到后文本戏剧的发展历程提供了历史的依据和阐释的空间，加深了人们对戏剧艺术的发展及其变迁的认知和理解。续文《写作的变革与戏剧中的人工智能》是布夏尔近期应《戏剧艺术》的邀约而增补的，结合了法国近年的数字技术在戏剧创作中的应用并予以进一步的阐述，以回应当下人工智能社会生态下的戏剧发展问题，引发人们对戏剧的前沿问题展开新的思考与探索。

从文本到戏剧
——从印刷文化到数字环境①

［法］弗朗克·布夏尔　著　　宫宝荣　译

内容摘要：戏剧从口述时代发展到印刷时代，从而渐渐走进了“以文为本”的戏剧阶段，又在数字时代进入媒介多元化的新时代，文本在数字环境条件下成为数字戏剧众多元素之一。西方历史上，处于荷马传统与字母之间的戏剧，在口述和写作之间的过渡时期大展拳脚。如此，戏剧便成了写作问题在社会中的特殊代理人和揭示者。印刷业崛起之后，戏剧已经与“写作技术—印刷技术”相融合。此时的文本戏剧就是书本的戏剧，它是复杂的历史构建物。继戏剧文本的排版程式规范完成之后，出现了戏剧写作材料的裂变与多样化。从控制台层面到沟通环节，从舞台设计到通过视频捕捉来组成记忆，戏剧如今沉浸于数字环境之中，就像戏剧过去掌控印刷那样。无论是人与机器的关系、现实与媒体的关系、真实与虚拟的关系，还是口述与书写的关系，戏剧都远没有退缩到有关抵抗原则的话语之中，却在当代的重大辩论中重新找到了中心和必要性。

关 键 词：戏剧　口述　印刷　数字

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① 《从文本到戏剧——从印刷文化到数字环境》最初发表于法国普罗旺斯大学《不确定的目光：写作与配置》杂志 2011 年 3 月的发刊号上。

Title: From Text to Theatre: From Print Culture to the Digital Environment

Author: Franck Bauchard

Translator: GONG Baorong

Abstract: Theatre evolved from an oral culture into the age of print, gradually entering a phase in which it became text-based; in the digital age, it has moved into a new environment characterized by media plurality, where the text has become only one element among the many components of digital theatre. In Western history, theatre, situated at the transitional juncture between the Homeric tradition and alphabetic literacy, flourished in the space between orality and writing. In this sense, theatre became a distinctive agent through which the social implications of writing could be articulated and made visible. With the rise of print, theatre became increasingly integrated with the intertwined technologies of writing and printing. Text-based theatre was thus, in effect, a theatre of the book—a complex historical construct. Once the typographical conventions of dramatic texts had been standardized, the materials and practices of theatrical writing began to fragment and diversify. From control systems to communication, from stage design to the construction of memory through video recording, theatre is now thoroughly embedded in a digital environment, just as it once integrated itself into the regime of print. Far from retreating into a discourse of resistance, theatre has regained a centrality and necessity within the major debates of our time, whether concerning the relationship between human beings and machines, reality and media, the real and the virtual, or orality and writing.

Keywords: theatre; orality; print; digital

编者按：山西师范大学是戏曲文物的研究重镇。本组笔谈集结了山西师范大学三代戏曲文物学者共同探讨戏曲文物学在新时代的开拓。当前戏曲文物研究如何进一步摆脱单一考证的局面，开创深入运用文物类史料还原戏曲史的新格局，是一个亟待思考的问题。它关系到戏曲研究范式的创新和中国戏曲学自主知识体系的建构。车文明、延保全等学者主持的戏曲文物国家级重大科研项目已陆续推出很多标志性成果。本组笔谈正是他们从项目研究成果中提炼出的精华。讨论内容既有学术史的总体把握，也有针对不同类型文物(如雕塑、碑刻、稀见演剧文献等)整理与使用的专论；既有新近出土文物的披露，也有关于方法改进和范式创新的思考。

戏曲文物学的新开拓

(笔谈)

车文明　延保全　王潞伟　赵丹荣　陈继华　公濮濮

中图分类号：J80　　文献标识码：A　　文章编号：0257－943X－(2026)05－0025－21

Title：New Explorations in Xiqu Relic Studies

Author：CHE Wenming, YAN Baoquan, WANG Luwei, ZHAO Danrong, CHEN Jihua, GONG Langlang

基于通域性的昆曲创制问题新探

王雨棋

内容摘要：通域性是推动魏良辅改革旧有昆山腔、创制新昆曲的最重要的力量。这与元末明初太仓“六国码头”和“太仓卫”两个身份有关。大量新居民的迁入形成了跨地域的审美和欣赏需求，同时，由于四方艺人汇聚一地，为技艺的融合互通提供了便利。由于是面向完全不同的受众，新昆曲与旧有昆山腔其实有着本质区别。因此，“昆曲六百年”的说法大可商榷，昆曲的历史应以魏良辅创制为起点，迄今也不过四百多年接近五百年的历史。就各地对昆曲的贡献而言，苏州为滥觞之地，太仓则有革新创制之功。从艺术传播角度考察，人员的流动不仅会导致艺术的播迁，且大规模，尤其是“多地迁入一地”式的流动往往会对本地的艺术样态产生重要影响，进而推动新的艺术品类的形成。

关 键 词：通域性　昆曲创作　魏良辅　六国码头　太仓卫

中图分类号：J80　　**文献标识码**：A　　**文章编号**：0257－943X－(2026)05－0046－13

Title：Rethinking the Formation of Kunqu through Transregionality

Author：WANG Yuqi

Abstract：The most significant driving force behind Wei Liangfu's reform of traditional Kunshanqiang and the formation of Kun Opera lies in the concept of Tong Yu Xing, that is, transregional circulation and interaction. This paper argues that this factor distinguishes Kun Opera from traditional Kunshanqiang, and that its emergence was closely bound to the site of the reform: Taicang. In the late Yuan and early Ming dynasties, Taicang held the dual status of the “Six Nations Wharf” and the “Taicang Garrison”. The influx of new residents not only generated transregional aesthetic and receptive needs but also facilitated the integration and exchange of artistic techniques, as performers and artists from different regions converged there. Kun Opera differed fundamentally from earlier Kunshanqiang insofar as it was intended for an entirely different audience. Accordingly, the claim that “Kun Opera has a 600-year history” is open to question. Its formation should instead be traced to Wei Liangfu's innovations, giving it a history of only some four to five centuries. This also calls for a reassessment of the contributions made by different regions to the development of Kun Opera. While Suzhou is regarded as its place of origin, Taicang deserves recognition for its role in its reform and formation. From the perspective of artistic transmission, large-scale migration, particularly the convergence of people from multiple regions in

a single locality, not only facilitates the transregional dissemination of art but can also profoundly reshape local artistic forms, at times even giving rise to entirely new artistic genres.

Keywords: transregionality; creation of Kun Opera; Wei Liangfu; Six-Nations Wharf, Taicang Garrison

对周信芳孤岛戏曲改革活动的社会学考察

黄静康

内容摘要:既有研究多从美学角度考察周信芳孤岛时期的戏曲改革活动,从社会学角度切入的研究至今鲜见。作为戏曲史标志性事件的周信芳孤岛时期戏曲改革活动并非由他独自完成,而是周信芳及其艺术生产网络通力合作的产物。戏院管理层提供必需的社会关系和物质资源,编剧群体保障剧目内容的可看性和社会性,表演班底赋予多元的艺术表达和观戏体验,宣传队伍扩大周信芳孤岛戏曲改革的社会影响力。这张艺术生产网络保障着周氏戏曲舞台生产/输出的稳定性。

关 键 词:周信芳　孤岛戏曲改革　文素臣　社会艺术学

中图分类号:J80　　**文献标识码**:A　　**文章编号**:0257 - 943X -(2026)05 - 0059 - 11

Title: A Sociological Study of Zhou Xinfang's Xiqu Reform Activities during the "Isolated Island" Period

Author: HUANG Jingkang

Abstract: Previous studies have mostly examined Zhou Xinfang's Xiqu reform activities during the "Isolated Island" period from an aesthetic perspective, while sociological approaches are still rare to this day. As a landmark event in the history of Xiqu, this reform was not completed by Zhou alone, rather, it was the product of collaborative efforts of Zhou Xinfang and his artistic production network. Theatre management supplied the necessary social relations and material resources; playwrights ensured both the stage appeal and social relevance of script content; performers explored multiple forms of artistic expression and diverse theatrical experiences; and journalists expanded the social influence of Zhou's Xiqu reform during the "Isolated Island" period. This network ensured the stability of Zhou's Xiqu stage production and output.

Keywords: Zhou Xinfang, Xiqu Reform during the "Isolated Island" Period, Wen suchen, Social Art Studies

戏剧下南洋：抗战时期中国南渡作家的话剧书写与文化动员

高莉娜

内容摘要：抗战时期，大批中国文化人士南渡，以话剧为救亡武器，推动新马华戏剧进入黄金时代，学界对其研究却长期处于缺位状态。在跨国视域下，南渡作家的话剧书写由聚焦中国本土抗战的客居视角，逐步转向关注南洋救亡现实与侨胞生存的在地视角。而声音实践作为抗战话剧的传播载体，南渡作家对歌曲、口号及战争音响的跨媒介运用，构建起听觉共同体，实现抗战的有效动员。其还以“主体间性”的自觉，在自我与他者的互动中，通过剧评与理论的论争，确立了救亡与艺术、中国性与本土性辩证统一的戏剧观。重估南渡作家抗战话剧实绩，不仅打捞了被遗忘的历史，而且为中国现代文学与南洋华文文学的互动及当代文学跨国发展提供宝贵文化资源。

关 键 词：南渡作家　抗战话剧　跨国题材　声音实践　戏剧观
中图分类号：J80　　**文献标识码**：A　　**文章编号**：0257－943X－(2026)05－0070－14

Title: Drama Goes South to Nanyang: Theatrical Practice and Cultural Mobilization among Southbound Chinese Writers during the War of Resistance against Japanese Aggression

Author: GAO Lina

Abstract: During the War of Resistance against Japanese Aggression, a large number of Chinese intellectuals moved southward and used spoken drama as a weapon for national salvation, propelling Chinese-language drama in Malaya and Singapore into its golden age. However, scholarly research on this movement has long been largely absent. From a transnational perspective, the dramatic writings of these southbound writers gradually shifted from a sojourner perspective focused on the anti-Japanese resistance in China to a local perspective concerned with the realities of national salvation in Southeast Asia and the survival of overseas Chinese communities. As a medium for the dissemination of anti-Japanese drama, sound practice enabled these writers to construct an auditory community through the cross-media use of songs, slogans, and war sounds, thereby achieving effective mobilization for the resistance. With a consciousness of intersubjectivity, these writers also engaged in interactions between the “self” and the “other.” Through theatrical criticism and theoretical debates, they established a theatrical view that dialectically unified national salvation and artistic expression, as well as Chineseness and locality. Re-evaluating the achievements of the

southbound writers' anti-Japanese dramas not only recovers forgotten history but also provides valuable cultural resources for the interaction between modern Chinese literature and Southeast Asian Chinese literature, as well as for the transnational development of contemporary literature.

Keywords: southbound writers; anti-Japanese drama; transnational themes; sound practice; conception of theatre

辛酉剧团演剧始末考论

栗　征

内容摘要：在20世纪20年代末的上海，辛酉剧团是和南国社、戏剧协社齐名的爱美剧团。辛酉剧团共进行七次公演，组织一次难剧运动。辛酉剧团计划演出的《谭格瑞的续弦夫人》和第六次公演的《狗的跳舞》、第七次公演的《文舅舅》构成一个难剧序列，三部难剧反映出辛酉团员的精神困境。至迟在第七次公演和难剧运动时，朱穰丞已尝试将斯坦尼学说用于排演。辛酉剧团鲜明地体现出爱美剧在中国话剧发展历程中的过渡性质，纵观辛酉学社到辛酉剧团的完整演剧史，隐约可见从文明戏到爱美剧再到爱美剧向职业化蜕变的历史延长线。辛酉剧团提升了中国话剧导演、表演、舞台技术等各方面的综合艺术标准，为后世留下了宝贵的精神遗产。

关 键 词：辛酉剧团　难剧运动　朱穰丞　爱美剧

中图分类号：J80　　**文献标识码**：A　　**文章编号**：0257－943X－(2026)05－0084－18

Title: A Historical Study of the Theatrical Activities of Xinyou Troupe

Author: LI Zheng

Abstract: In late-1920s Shanghai, Xinyou Troupe was as renowned as Nanguo Society and Drama Association. Xinyou Troupe gave seven public performances and organized the Difficult-play Movement. *The Second Mrs. Tanqueray*, which the troupe planned to stage, together with *Waltz of the Dogs*, performed in its sixth production, and *Uncle Vanya*, performed in its seventh, formed a sequence of difficult plays that reflected the spiritual dilemmas of the troupe members. By the time of its seventh production and the Difficult-play Movement, Zhu Rangcheng had already attempted to apply Stanislavski's theories to theatrical rehearsals. Xinyou Troupe vividly embodied the transitional nature of amateur drama in the development of modern Chinese drama. Surveying the complete theatrical history from Xinyou Society to Xinyou Troupe, one can discern, however faintly, a historical trajectory extending from civilized drama to amateur drama and then toward the professionalization. Xinyou Troupe raised the overall artistic standards of directing, acting, and stagecraft in Chinese drama, leaving behind a valuable spiritual legacy for later generations.

Keywords: Xinyou Troupe; the Difficult-play Movement; Zhu Rangcheng; amateur drama

《怒吼吧,花冈!》的赴台演出与中国台湾报告剧的生成

王昱敏

摘　要:1986年日本导演石飞仁及其“事实剧场”《怒吼吧,花冈!》应《人间》杂志社邀请赴台演出。该剧报告了日本侵华战争期间,被掳中国劳工的反抗血泪史。演出所呈现的社会批判意识、战争反省意识与非虚构的美学主张,激起台湾进步知识界的热烈反响。他们看到了思想的载体由文字扩展至舞台的可能性,于是在20世纪八九十年代积极推动报告剧演出,表达对战争遗留问题的思考以及对祖国革命历史的关切。台湾报告剧丰富了中国现代戏剧的思想、形式与面貌,从某种程度上接续了祖国大陆抗战时期的演剧传统,也再现了台湾知识分子对左翼戏剧形式的接受、探索与实践,呈现出两岸共振的思想脉搏。

关 键 词:报告剧　怒吼吧,花冈!　人间　左翼　纪实剧场

中图分类号:J80　　**文献标识码**:A　　**文章编号**:0257-943X-(2026)05-0102-12

Title: The Performance of the *Roar*, *Hanaoka!* in Taiwan, China, and the Formation of Taiwanese Reportage Drama

Author: WANG Yumin

Abstract: In 1986, Japanese director Ishitobi Jin (石飛仁) and his Fact Theater production *Roar*, *Hanaoka!* were invited by *Renjian Magazine* (*The Human World*) to Taiwan, China, for performances. The play recounted the harrowing history of resistance by Chinese laborers who were abducted by Japan during its war of aggression against China. The social critique, reflection on war, and non-fiction aesthetic presented in the performance aroused an enthusiastic response among progressive intellectuals in Taiwan. They recognized the possibility of extending the expression of ideas from text to the stage. Thus, in the 1980s and 1990s, they actively promoted performances of reportage drama, expressing their reflections on the legacies of war and their concern for China's revolutionary history. Reportage drama in Taiwan enriched the ideas, forms, and landscape of modern Chinese theater. To a certain extent, it carried forward the theatrical tradition of mainland China during the War of Resistance against Japanese Aggression, while also reflecting Taiwanese intellectuals' reception, exploration, and practice of left-wing theatrical forms, revealing an intellectual resonance across the Taiwan Strait.

Keywords: reportage drama; *Roar*, *Hanaoka!*; *Renjian Magazine* (*The Human World*); left-wing theatre; documentary theatre

从“看戏”到“看看戏”
——当代莎剧“戏中戏”的舞台重塑

王 洋

内容摘要：莎士比亚戏剧中的“戏中戏”并非单纯的叙事结构的套叠，而是一种调节观演关系的舞台机制。它通过转换观众的观看位置，使“看看戏”进入行动链条，影响叙事走向与意义生成。20世纪下半叶以来，莎剧“戏中戏”在不同历史语境中呈现出功能权重的迁移：从强化“验证”，到放大“讽喻”，再到元戏剧实验对自反结构的发掘，直至数字时代将“看看戏”推向“交互”式参与。在这个过程中，技术发展非但未替代戏剧的本体结构，反而推动了“把观看写入舞台行动”这一演出观看机制的发展。考察莎剧“戏中戏”的舞台呈现及其历史变迁，不仅有助于理解莎士比亚的戏剧结构，也为当代“戏中戏”创作提供了方法论参照。

关 键 词：戏中戏　元戏剧　自反性　观演关系　数字媒介
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Title: From Spectating to Meta-spectating: The Stage Reconfiguration of the Play-within-a-Play in Contemporary Shakespearean Performance

Author: WANG Yang

Abstract: The play-within-a-play in Shakespearean drama is not merely a narrative embedding, but a stage mechanism that regulates the relationship between performance and spectatorship. By shifting the spectators' viewing position, it inserts "meta-spectating" into the chain of action, thereby influencing the direction of the plot and the production of meaning. Since the second half of the twentieth century, the play-within-a-play in Shakespearean performance has undergone a shift in functional emphasis across different historical contexts: from the reinforcement of "verification", to the amplification of "satire", to the exploration of self-reflexive structures in metatheatrical experimentation, and, in the digital era, to the transformation of meta-spectating into interactive participation. In this process, technological development has not replaced the fundamental structure of theatre; rather, it has further developed the performance mechanism of inscribing spectatorship into stage action. Examining the stage representation and historical transformations of the play-within-a-play in Shakespearean performance not only helps us understand Shakespeare's dramatic structures, but also provides a methodological reference for contemporary uses of the play-within-a-play.

Keywords: play-within-a-play; metatheatre; self-reflexivity; performance-spectator relationship; digital media

鲁斯托姆·巴鲁查与彼得·布鲁克的跨文化戏剧之争

——以《摩诃婆罗多》为中心的回顾与反思

朱钦尧

内容摘要：以鲁斯托姆·巴鲁查为首的东方学者对20世纪80年代彼得·布鲁克版《摩诃婆罗多》的批评主要有两种：第一种是抨击该演出中缺乏印度特性，第二种则是对该作品在跨文化改编上所涉的“普遍性”的批评。布鲁克在后续采访中一一作了回应，并用“零度现实”概念直接“拆解”了这些批评。布鲁克在《摩诃婆罗多》中的导演艺术成就是有目共睹的，但是，这部作品所折射的跨文化戏剧中“权力不平衡”问题也是客观存在的。巴鲁查与布鲁克的论争如同在跨文化戏剧领域投下了一块巨石，其余波扩散至今，在全球范围内搅动了对于跨文化戏剧的理解和思考。

关 键 词：布鲁克　巴鲁查　摩诃婆罗多　跨文化戏剧

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Title: The Debate between Rustom Bharucha and Peter Brook over Intercultural Theatre: A Review and Reflection Centered on *The Mahabharata*

Author: ZHU Qinyao

Abstract: Eastern scholars led by Rustom Bharucha criticized Peter Brook's 1980s production of *The Mahabharata* mainly on two grounds: first, the lack of Indian cultural specificity in the production; and second, the universalism involved in its intercultural adaptation. Brook responded to these criticisms in subsequent interviews and directly countered them with concept of "the reality of zero." Brook's directorial achievements in *The Mahabharata* are widely acknowledged; at the same time, the problem of "power imbalance" in intercultural theatre reflected in the production objectively exists. The debate between Bharucha and Brook sent shock waves through the field of intercultural theatre, whose reverberations continue to this day, shaping understandings of and reflections on intercultural theatre worldwide.

Keywords: Peter Brook; Rustom Bharucha; *The Mahabharata*; intercultural theatre

阿索尔·富加德戏剧创作的音乐性美学特征

徐立勋

内容摘要：南非剧作家阿索尔·富加德常以音乐性思维与概念来解释戏剧创作中的美学问题。这一维度虽得到学者和评论家的关注，但相关研究尚未形成体系化的论述。西方音乐是富加德艺术能量与创作的重要源头。它唤起的“情感与意识的流动”，触发了富加德的创作冲动，也促使他确立了“必然感”的美学观念。在此基础上，他关注跨艺术联觉触发的情感动能、音乐化组织方式带来的审美体验，以及音乐性美学装置的运作逻辑。富加德的自传、笔记与访谈中关于戏剧音乐性的论述，有助于揭示其戏剧在音乐性书写方面的美学特征，也有助于理解南非殖民与流散语境下戏剧创作的审美特性和文化渊源。

关 键 词：阿索尔·富加德　音乐性　必然感　美学特征

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Title: Musical Aesthetics in Athol Fugard's Dramaturgy

Author: XU Lixun

Abstract: Athol Fugard, the South African playwright, often draws on musical modes of thought and musical concepts to explain aesthetic issues in dramatic creation. Although this dimension has attracted the attention of scholars and critics, it has yet to receive systematic treatment. Western music constitutes an important source of Fugard's artistic energy and creative inspiration. The "flow of emotion and consciousness" it evokes stimulates his creative impulse and also leads him to formulate the aesthetic concept of "feeling of inevitability". On this basis, Fugard attends to the affective dynamics triggered by interartistic synesthesia, the aesthetic experience produced by musical modes of organization, and the operative logic of musical-aesthetic devices. His discussions of theatrical musicality in his autobiography, notebooks, and interviews help reveal the aesthetic features of musicality in his dramatic writing and also contribute to an understanding of the aesthetic characteristics and cultural sources of dramatic creation in the colonial and diasporic contexts of South Africa.

Keywords: Athol Fugard; musicality; feeling of inevitability; aesthetic features

苏联评论界对“梅剧”的认知争议与同化

陈天一

内容摘要：1935年梅兰芳访苏之际，正值苏联社会主义现实主义文艺政策确立与斯坦尼斯拉夫斯基表演体系成熟的重要阶段。苏联评论界在高度评价梅兰芳京剧艺术的同时，围绕中国戏曲的“假定性”展开了持续讨论。对苏联戏剧评论文本的梳理与考察显示，在认识中国戏曲假定性、演员中心及表演真实性问题时，苏联评论界虽肯定了中国戏曲的独特价值，但往往自觉或不自觉地以社会主义现实主义和斯坦尼斯拉夫斯基体系为理论尺度，对梅兰芳京剧进行再阐释，进而形成了一种带有同化色彩的认知路径。这种认知同化虽推动了中国戏曲在苏联的传播与理解，但也在一定程度上遮蔽了戏曲表演体系自身的审美逻辑。考察苏联评论界对梅兰芳京剧的认知争议与同化机制，有助于深化戏曲海外接受史研究，揭示跨文化戏剧传播中认知图式与意识形态对艺术理解的深层影响。

关 键 词：跨文化传播　梅兰芳访苏　假定性　认知同化

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Title: Contested Understandings and Cognitive Assimilation of Mei Lanfang's Peking Opera in Soviet Criticism

Author: CHEN Tianyi

Abstract: Mei Lanfang's visit to the Soviet Union in 1935 coincided with a crucial period marked by the establishment of Socialist Realism as Soviet cultural policy and the maturation of the Stanislavski system of acting. While highly praising Mei Lanfang's Peking Opera, Soviet critics engaged in sustained debate over the "conventionality" of Chinese traditional theatre. An examination of Soviet theatrical criticism shows that, in addressing such issues as the conventionality of Chinese theatre, its actor-centered nature, and truthfulness in performance, Soviet critics acknowledged the distinctive value of Chinese theatre but often, consciously or unconsciously, took Socialist Realism and the Stanislavski system as their theoretical yardsticks in reinterpreting Mei Lanfang's Peking Opera. This gave rise to a mode of understanding marked by cognitive assimilation. Although such assimilation facilitated the dissemination and understanding of Chinese theatre in the Soviet Union, it also obscured, to some extent, the aesthetic logic intrinsic to the Chinese theatrical performance system. Examining the controversies and mechanisms of

cognitive assimilation in the Soviet critical reception of Mei Lanfang's Peking Opera can deepen the study of the overseas reception of Chinese theatre and reveal the profound influence of cognitive schemas and ideology on artistic understanding in intercultural theatrical communication.

Keywords: intercultural communication; Mei Lanfang's visit to the Soviet Union; conventionality; cognitive assimilation

日本谣曲《邯郸》对中国古典的重塑

虞雪健

内容摘要：日本谣曲《邯郸》改编自中国经典文本，并以独特的意象重塑其叙事。剧作立足于中小型类书与诗注中的简化版《枕中记》，借鉴《太平记》“黄粱梦事”的叙事框架，通过系统的意象编织完成文本重构。全剧以“秦始皇·咸阳宫·即位”“周穆王与慈童·菊水·酒宴”及“唐玄宗·霓裳羽衣·歌舞”三重意象，勾勒出层次分明的帝王荣华梦图景。咸阳宫象征王权正统，菊水暗示治世永续，霓裳羽衣寄寓太平盛世。这种唐土想象既反映了汉文化典籍传入日本后的本土化接受，也彰显了日本中世文艺的主体性诠释。结合演出语境看，作品还有对当时政治秩序的隐喻性表达。

关 键 词：邯郸　咸阳宫　菊水　霓裳羽衣　唐土想象

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Title：Refashioning the Chinese Classical Tradition in the Yōkyoku *Kantan*

Author：YU Xuejian

Abstract：The yōkyoku *Kantan* reshapes a Chinese literary classic through a distinctive configuration of imagery. Rather than the full Tang tale, the play takes as its starting point the abridged *Pillow Tale* (*Zhenzhongji*) preserved in small- and medium-sized encyclopedic compendia (leishu) and poetry commentaries, while borrowing the narrative framework of the “Yellow Millet Dream” episode in the *Taiheiki*. Around this framework, it weaves a sequence of images that together reconstruct the text. The resulting dream of imperial splendor unfolds across three superimposed clusters of imagery—“First Emperor of Qin · Xianyang Palace · enthronement”, “King Mu of Zhou and Jidō · chrysanthemum water · banquet”, and “Emperor Xuanzong of Tang · the rainbow-feathered robe · song and dance”—each bearing its own significance: Xianyang Palace stands for dynastic legitimacy, chrysanthemum water suggests the enduring prosperity of an orderly reign, and the rainbow-feathered robe evokes an age of peace and prosperity. This imagining of China reflects the changes undergone by Chinese classical texts after their introduction into Japan, while highlighting the interpretive agency of medieval Japanese literary and artistic culture. Read in the context of its performance, moreover, the play also carries an allegorical representation of the political order of its time.

Keywords: *Kantan*; Xianyang Palace; chrysanthemum water; rainbow-feathered robe; imagining of China