

02 | 2023

2023年4月第二期(总第232期)

戏剧艺术

JOURNAL OF SHANGHAI THEATRE ACADEMY



THEATRE ARTS

上海戏剧学院学报

全国中文核心期刊

全国高校社科精品期刊

中文社会科学引文索引(CSSCI)来源期刊

中国人文社会科学AMI综合评价核心期刊

中国学术期刊综合评价数据库来源期刊

国家哲学社会科学学术期刊数据库收录期刊

学术顾问 (按姓氏字母顺序排列)

丁罗男 刘元声 叶长海 余秋雨 张仲年

编委会

主任 黄昌勇

副主任 胡敏 杨扬

委员 (按姓氏字母顺序排列)

陈军 官宝荣 胡敏 胡星亮 黄昌勇 康保成

李伟 芦昂 陆军 宋宝珍 孙惠柱 王安祈

杨扬 伊天夫

Marvin Carlson (马文·卡尔森)

LI Ruru (李如茹)

Erika Fischer-Lichte (艾利克·费舍尔-李希特)

Richard Schechner (理查·谢克纳)

Kalina Stefanova (卡丽娜·斯特凡诺娃)

主 编 杨扬

副 主 编 李伟

编辑部主任 计敏

技术编辑 郑意晔

封面设计 邵旻

英文翻译 乔雪瑛

英文校对 王慧敏

中国话剧研究

- 1 中国戏剧理论“现代建构”的缘起、特征与使命
——以新世纪以来戏剧理论研究界三篇“导论”为中心的考察 张 华
- 15 戏剧文学批评的“互动”镜像：《〈雷雨〉人物谈》的版本流变及其他 汪静波 殷国明
- 27 论石华父及其 20 世纪 40 年代戏剧创作中的情感转向 马泰祥
- 40 五四文学的市民性渗入
——对于 20 世纪 40 年代话剧通俗化的逆向考察 尹 诗

现代戏曲研究

- 51 昆剧《十五贯》平议 丁 盛
- 59 欧阳予倩“红楼戏”审美形式新探 王聿霄
- 70 新秧歌剧：作为一种“人民广场剧”的构建 焦欣波
- 82 新时期越剧民间科班研究 孙 焱

外国戏剧研究

- 97 如何并置东方与西方：莎剧歌舞伎的三个案例 胡纹馨
- 109 日本能剧“范型”的审美启示 韩 聃
- 119 论阿达莫夫“第一戏剧”的异化主题 韩 爽
- 127 从《阿卡狄亚》看斯托帕德的生命观 姚 爽

音乐剧研究

- 137 百老汇音乐剧《汉密尔顿》中音乐的戏剧功能 郑剑南
- 149 论中国第一部音乐剧《孟姜女》的艺术创新 邱行洁

舞台美术研究

- 160 从“在场”到“虚拟场”：虚拟影像合成与戏剧的未来 贡其力
- 170 跨媒介视角下的当代舞台设计
——兼论戏剧舞台对美术作品的借用与融合 樊浩洲

China Play Studies

- 1 The Origin, Characteristics and Mission of the “Modern Construction” of Chinese Theatre Theories; An Investigation Based on Three “Introductions” of Theatre Theories in the 21st Century ZHANG Hua
- 15 The “Interactive” Mirror in Drama Criticism; On the Evolution of *The Character Analysis of Thunderstorm* and Other Issues WANG Jingbo, YIN Guoming
- 27 SHI Huafu and the Emotional Turn in His Drama Creation in the 1940s MA Taixiang
- 40 Infiltration of Civilness in the May Fourth Literature; A Reverse Study on the Popularization of Drama in the 1940s YIN Shi

Modern Xiqu Studies

- 51 A Study of *Fifteen Strings of Coins* DING Sheng
- 59 A New Study on the Aesthetic Form of Ouyang Yuqian’s Xiqu Adaptations of *A Dream of Red Mansions* WANGYuxiao
- 70 New Yangko Play; The Construction as “People’s Square Play” JIAO Xinbo
- 82 A Study of the Folk Training Troupes of Yueju in the New Era SUN Yan

Foreign Theatre Studies

- 97 How to Juxtapose the East and the West; Illustration of Three Productions of Shakespearean Kabuki HU Wenxin
- 109 The Aesthetic Enlightenment in the “Paradigm” of Japanese Noh HAN Dan
- 119 The Theme of Alienation in Arthur Adamov’s “First Theatre” HAN Shuang
- 127 Tom Stoppard’s Outlook on Life in *Arcadia* YAO Shuang

Musical Studies

- 137 The Theatrical Function of Music in the Musical *Hamilton* ZHENG Jiannan
- 149 The Artistic Innovation in China’s First Musical *Meng Jiangnv* QIU Xingjie

Stage Art Studies

- 160 From “Presence” to “Virtual Field”; Virtual Image Synthesis and the Future of Theatre GONG Qili
- 170 Contemporary Stage Design from the Perspective of Intermediality; The Borrowing and Fusion of Fine Art on the Stage FAN Haozhou

中国戏剧理论“现代建构”的 缘起、特征与使命

——以新世纪以来戏剧理论研究界三篇
“导论”为中心的考察

张 华

内容摘要:“现代建构”作为中国戏剧理论阐释框架的一种,主要缘起于20世纪中国戏剧艺术的本体困境、戏剧发展格局的失衡及由此带来的戏剧理论建构的焦虑。其特征和方法主要体现在时间意识、整合性阐释和生成性建构等方面,其使命和挑战主要体现在探索中国戏剧理论研究发展方向、开拓戏剧理论研究的意义空间和促进戏剧艺术的本体回归等方面。这些同时也决定了“现代建构”这一学术命题的价值及其可能存在的问题。

关键词:中国戏剧理论 现代建构 缘起 特征 使命

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2023)02-0001-14

Title: The Origin, Characteristics and Mission of the “Modern Construction” of Chinese theatre Theories; An Investigation Based on Three “Introductions” of Theatre Theories in the 21st Century

Author: ZHANG Hua

Abstract: Through the investigation of three “Introductions” of theatre theories in the 21st Century, it is found out that “modern construction” as a kind of framework to elucidate Chinese theatre theory mainly originated from the ontological predicament of Chinese theatrical art, the imbalance of theatre development, and the resulting anxiety in the construction of theatre theories in the 20th century. Its characteristics and methodology are mainly reflected in the awareness of time, integrated interpretation, and generative construction. Its mission and challenges are mainly reflected in finding direction for the development of Chinese theatre theories, reinforcing the significance of the research on theatre theories, and promoting the ontological return of theatre arts. These also determine the value of such an academic proposition as “modern construction” and the possible problems coming with it.

Key words: Chinese theatre theories; modern construction; origin; characteristics; mission

戏剧文学批评的“互动”镜像： 《〈雷雨〉人物谈》的版本流变及其他

汪静波 殷国明

内容摘要：《〈雷雨〉人物谈》数十年间的版本流变是戏剧文学批评发展的一面特殊镜像，在该评论文本的成型过程中，涉及多方面复杂因素的共同合力。内中有六种版本流变的形式：其一，随着时代变迁，批评家自身看法转变；其二，批评家依据编辑部的意见，对文章进行增补；其三，批评家吸收了同行意见，删去部分文字；其四，批评家读到作家修改的作品，原先的意见发生改变；其五，批评家读到作家的自我评价，受其激发，将原本的意见“雏形”写成文章；其六，批评家依据作家确认的史实，更正原本批评中的讹误。由此既可推进相关个案研究，亦可见出戏剧文学批评在版本变迁的过程中，存在批评家、编辑部、读者、作家间的多重互动及作用。

关键词：钱谷融 《雷雨》人物谈 曹禺 文学评论 互动

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)02-0015-12

Title: The “Interactive” Mirror in Drama Criticism: On the Evolution of *The Character Analysis of Thunderstorm* and Other Issues

Author: WANG Jingbo, YIN Guoming

Abstract: The evolution of *The Character Analysis of Thunderstorm* in the past few decades is a special mirror of the development of drama criticism. The analysis of its four different versions shows that the generation of a commentary text is the result of a variety of factors working together. The evolution falls into six categories: first, the critic's views change over time; second, the critic supplements his writing according to editorial suggestions; third, the critic absorbs others' opinions and deletes parts of his writing; fourth, the critic changes his original opinions in accordance with the changes the writer makes to the dramatic text concerned; fifth, inspired by the writer's evaluation of his own work, the critic develops his “embryonic” opinions into an article; sixth, following the historical facts confirmed by the writer, the critic corrects the errors in the original writing. The present research can not only promote the case study of the text concerned, but also help to show the multi-layer interactions among critics, editors, readers, and writers during the evolution of drama criticism.

Key words: Qian Gurong; *The Character Analysis of Thunderstorm*; Cao Yu; drama criticism; interaction

论石华父及其 20 世纪 40 年代 戏剧创作中的情感转向

马泰祥

内容摘要: 陈麟瑞自 20 世纪 20 年代起在清华校园就读期间,即与师友一起从事新文学创作,其中戏剧方面的成就最引人注目。20 世纪 40 年代陈麟瑞以“石华父”之笔名,在抗战时期上海剧坛奉献出《职业妇女》《抛锚》等精彩剧作。从 1940 年《职业妇女》剧本中对“笑”的追求,到 1944 年《抛锚》中转而强调“泪”的情感宣泄,陈麟瑞的创作历程显示他在处理抗战时期的上海这一特殊文化空间时,对文学创作与现实生活关系的思考,以及戏剧创作诉诸群体效应、调动受众情感模式的探索。对陈麟瑞及其戏剧的研究,有助于深入理解 20 世纪 40 年代的上海职业话剧。

关键词: 石华父 陈麟瑞 林率 职业妇女 抛锚

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0027-13

Title: SHI Huafu and the Emotional Turn in His Drama Creation in the 1940s

Author: MA Taixiang

Abstract: Chen Linrui has been engaged in the creation of new literature with his teachers and friends since the 1920s when he studied at Tsinghua University, and the most remarkable achievements were his drama creation. In the 1940s, under the pseudonym of “Shi Huafu”, he created a number of wonderful plays such as *Career Women* and *Sea Burial* in Shanghai during the War of Resistance Against Japanese Aggression. The change from the pursuit of “laughter” in *Career Women* in 1940 to the emphasis on “tears” as emotional release in *Sea Burial* in 1944 shows his reflection towards the relationship between literary creation and contemporary circumstance in the special cultural space of wartime Shanghai, and his exploration of the drama creation which resorts to group effect to arouse the audience’s emotional response in this special literary space of wartime Shanghai. The study of Chen Linrui and his plays contributes to a further understanding of the activities of modern professional theatres in Shanghai in the 1940s.

Key words: Shi Huafu; Chen Linrui; Lin Shuai; *Career Women*; *Sea Burial*

五四文学的市民性渗入

——对于 20 世纪 40 年代话剧通俗化的逆向考察

尹 诗

内容摘要: 20 世纪 40 年代上海话剧的趋俗化,体现在学习借鉴市民文学以及市民话剧的演剧方式等方面。推及 40 年代各种文学形态的通俗化以及 30 年代的市民通俗文学形貌,可以看出“五四”被遮蔽的市民性。“五四”时期是旧派市民小说低潮期,更是现代市民文学的萌芽期,“五四”开启了真正现代意义上的市民小说的时代,其现代市民性的渗透体现在理论建设和文学创作诸方面。从左翼文学和通俗文学互动的视角切入 20 世纪 40 年代上海话剧趋俗化的研究,亦是对中国现代文学史发展规律的尊重。

关键词: 五四文学 市民性 上海话剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0040-11

Title: Infiltration of Civilness in the May Fourth Literature: A Reverse Study on the Popularization of Drama in the 1940s

Author: YIN Shi

Abstract: The popularization of drama in Shanghai in the 1940s was reflected in its learning from both civil literature and the ways of performance by civil theatres. Thinking of the popularization of various literary genres in the 1940s and the appearance of civil popular literature in the 1930s, we can find the overshadowed civilness of the “May Fourth Movement”. Being the low tide period of the old school of civil novels and the embryonic period of modern civil literature, the Movement ushered in the era of citizen novels in the real modern sense. The infiltration of civilness was shown in theoretical construction and literary creation. Studying the popularization of Shanghai drama in the 1940s from the perspective of the interaction between the left-wing literature and the popular literature also pays respect to the law of development of the modern Chinese literary history.

Key words: May Fourth literature; civilness; Shanghai drama

昆剧《十五贯》平议

丁 盛

内容摘要: 昆剧《十五贯》是当代昆剧创作的发端之作,其改编与接受上的成功,主要是政治上的成功。权衡其艺术成就,表演是成功的,文学次之,音乐再次之,总体上与经典作品还有很大距离。随着《十五贯》的流行,改编古典作品的“十五贯”模式形成,文本上打破曲牌格律与联套规范的同时确立了“现代戏曲”文体,舞台创作上确立了“戏曲导演制”、首次使用写实布景,对当代昆剧创作产生了深远影响。

关键词: 昆剧 十五贯 模式 现代戏曲 戏曲导演制

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0051-09

Title: A Study of *Fifteen Strings of Coins*

Author: DING Sheng

Abstract: *Fifteen Strings of Coins* is the starting point for contemporary Kunju creation. Its success in adaptation and reception is mainly political. In terms of its artistic achievements, the performance was more a success than its literariness, yet its literariness outperforms its music design. Generally speaking, it is way behind the classics. With its popularity, there has been a “Fifteen-Strings-of-Coins” mode of adapting classical works. The rules of tune types and aria suite arrangement have been broken in textual adaptation, and the style of “modern Xiqu” has been established; in stage performance, “the system of Xiqu directorship” has been formed and the realistic scenery has firstly been adopted, which has cast a long shadow on the creation of contemporary Kunju.

Key words: Kunju; *Fifteen Strings of Coins*; mode; modern Xiqu; system of Xiqu directorship

欧阳予倩“红楼戏”审美形式新探

王聿霄

内容摘要: 欧阳予倩自编自排自演的“红楼戏”是其早期舞台生涯的代表作。欧阳予倩“红楼戏”的审美形式由他的社会人生观念和他在创作中使用的艺术手段共同构筑。因此,他的“红楼戏”的审美形式具有两个特征:其一,作品通过核心人物的动机,表现欧阳予倩基于自身社会人生观念产生的感情体验,即对“家”的渴求;其二,作品通过场面的开掘与铺排,增强人物行动的感情张力,进而实现人物动机的完整呈现。

关键词: 欧阳予倩 红楼戏 审美形式 人物动机 戏剧场面

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0059-11

Title: A New Study on the Aesthetic Form of Ouyang Yuqian's Xiqu Adaptations of *A Dream of Red Mansions*

Author: WANG Yuxiao

Abstract: Ouyang Yuqian's early work is exemplified in his Xiqu Adaptations of *A Dream of Red Mansions adapted, rehearsed, and performed all by himself*. The aesthetic forms of these adaptations should be considered as an integration of the author's conception of society and life and his artistry. Therefore, the two prominent features of his adaptations is as follows: firstly, these adaptations express the longing for "home" which originated from the author's life experience and serves as the common motivation of the main characters; secondly, the construction of the scenes strengthens the emotional tension of the main characters' action, which presents their motivation in full view.

Key words: Ouyang Yuqian; Xiqu adaptations of *A Dream of Red Mansions*; aesthetic forms; motivation of characters; dramatic scenes

新秧歌剧：作为一种“人民广场剧”的构建

焦欣波

内容摘要：被称作“街头歌舞剧”“广场歌舞剧”的新秧歌剧，是延安知识分子及其他创作群体以服务工农兵为指向，对原本具有人类文化表演性质的旧秧歌进行“人民性”改造后的新品种。这种改造意图通过政治文化的再仪式化，实现集体性的情感共鸣与利益共同，通过解决“骚情”及其关联的“丑角”“噱头”等审美中心问题，确立其独特的美学特质，且在“笑”的新义及其“世界”中表现人民的“欢天喜地”，从而完成一种新型的群体性、广场性戏剧实践。因而，基于延安知识分子的种种界定与讨论总结，可确定新秧歌剧沿着“人民广场剧”这一总体目标与方向前进的实质，即新秧歌剧的道路在于构建一种以民间歌舞为表象的“人民广场剧”。

关键词：新秧歌剧 再仪式化 审美改造 笑

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)02-0070-12

Title: New Yangko Play: The Construction as “People’s Square Play”

Author: JIAO Xinbo

Abstract: The new Yangkoplay, known as “street musical” and “square musical”, is a new variety of Yangko which is originally a human cultural performance by nature. It is transformed by Yan’an intellectuals and other creative groups, aiming at serving the workers, peasants and soldiers. Such a transformation is intended to achieve collective emotional resonance and common interests through the re-ritualization of political culture. It aims to build up unique aesthetic features by solving the main problems of “flirtatiousness” and the associated “clowning” and “gimmicks”, and to express people’s “joy” in a new definition of “laughter” in its “world”, and thus creates a new type of group square play. Based on the various definitions and discussions of Yan’an intellectuals, it is safe to say that the new Yangko play is progressing against the overall goal of making “people’s square play”. In other words, the new Yangko play is marching in the direction of constructing a “people’s square play” manifested with folk songs and dances.

Key words: new Yangko play; re-ritualization; aesthetic reconstruction; laughter

新时期越剧民间科班研究

孙 焱

内容摘要: 1980年代前后嵊县及周边乡村涌现了很多民间越剧演员培训组织和演出组织。它们在中国城市化和剧团国有化的语境中顺势而生,在文化体制改革的背景下逐渐消失。新时期越剧民间科班接续了民国时期女子科班传统和1960年代的姐妹班合作制传统,后发展为区社剧团和民营剧团,在民间越剧史的发展脉络中起到了承上启下的重要作用。新时期越剧民间科班体现了嵊县乡村人民的文化主体性。他们将国家复兴戏曲的意志转化为从乡村“出走”的集体意识,自发地将文艺政策与民间戏曲实践连接为一个整体,通过组织科班、聘用师资、开展教学、外出演出等方式,整合了乡村已有的戏曲资源,创造出一种生动的乡村文化模式,自下而上地为越剧输送养分和活力。

关键词: 新时期 越剧 民间科班

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0082-15

Title: A Study of the Folk Training Troupes of Yueju in the New Era

Author: SUN Yan

Abstract: Many folk training and performing organizations of Yueju appeared in Sheng County and the surrounding villages around the 1980s. They came into being against the background of China's urbanization and the nationalization of Xiqu troupes, and they gradually disappeared with the reform of cultural systems. The folk troupes of Yueju in the new era inherited the tradition of women's troupes of the Republican period and the sister troupes of the 1960s, and later developed into community troupes and private-owned troupes. As a link connecting the preceding and the following, they played an important role in the history of folk Yueju in New China. The training troupes embody the cultural subjectivity of rural people in Sheng County. By holding training classes, hiring coaches, organizing trainings, and giving performances, they internalized the national will of reviving Xiqu into a collective consciousness of "going out" from the countryside, took the initiative to connect artistic policy with folk practice of Xiqu, pulled together the existing resources of Xiqu in the countryside, created an active mode of rural cultures, and delivered nutrients and vitality to Yueju from the bottom up.

Key words: new era; Yueju; folk training troupes

如何并置东方与西方： 莎剧歌舞伎的三个案例

胡纹馨

内容摘要：日本戏剧界对“莎剧歌舞伎”的探索为跨文化戏剧提供了可借鉴的经验。《何樱彼樱钱世中》《叶舞列土倭锦绘》《NINAGAWA 十二夜》这三部莎剧歌舞伎背后是近代日本戏剧发展的坐标轴：从与西方戏剧接触初期只能以歌舞伎演出莎士比亚，到西式新剧对日本剧场的征服，再到对民族戏剧的重新发现与定位。同时，这三部作品也反映三种典型的跨文化创作心态：《何樱彼樱钱世中》以折衷主义立场和猎奇态度将他者纳入叙事，实则将他者纳入了自我话语系统；《叶舞列土倭锦绘》使民族戏剧与国际偶像比肩，在强调民族个性的同时争取进入世界文明中心的机会；蜷川幸雄的《NINAGAWA 十二夜》超越东西对立的二元范式，制造了一个自由的“第三空间”。

关键词：日本剧场 歌舞伎 莎士比亚 跨文化戏剧

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)02-0097-12

Title: How to Juxtapose the East and the West: Illustration of Three Productions of Shakespearean Kabuki

Author: HU Wenxin

Abstract: The exploration of “Shakespearean Kabuki” by the Japanese theatre provides a reference for the cross-cultural theatre. What lies behind the three Shakespearean kabuki plays, *What Cherry Blossoms*, *Japanese Hamlet* and *NINAGAWA The Twelfth Night*, is the coordinate axis of the development of modern Japanese theatre: from the early stage of contacts with the Western theatre, when Shakespearean plays could only be performed in kabuki, to the conquest of Japanese theatre by new Western-style theatre, and then to the rediscovery and positioning of national theatre. At the same time, the three works also reflect three typical attitudes towards the cross-cultural creation: *What Cherry Blossoms* weaves the Other into its narrative with eclecticism and curiosity, which in fact integrates the Other into its own discourse system; *Japanese Hamlet* puts Japanese national theatre on a par with the international Bard, striving for an opportunity to enter the center of world civilization while emphasizing national personality; *NINAGAWA The Twelfth Night* transcends the dualistic paradigm of opposites between the East and the West, creating a free “third space”.

Key words: Japanese theatre; Kabuki; Shakespeare; cross-cultural theatre

日本能剧“范型”的审美启示

韩 聃

内容摘要: 日本古典戏剧能剧根植于日本传统艺能,经由表演艺术家世阿弥的改创,融入“幽玄”至上的艺术审美风格,成为日本民族精神演化历程中重要的审美对象。能剧作为一种“范型”是与台下观众达成了默契的、特有的审美定式。它在几百年的历史演进中建立起的规范潜移默化地影响着日本当代戏剧实践。能剧的艺术传统对当今戏剧发展具有启示性意义。

关键词: 能剧 艺术审美 模仿 幽玄

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0109-10

Title: The Aesthetic Enlightenment in the “Paradigm” of Japanese Noh

Author: HAN Dan

Abstract: Noh, as the classical Japanese theatre, is rooted in traditional Japanese arts. It was reformed by Zeami the performing artist, with the aesthetic style integrating “the subtle and the profound”, which became an important aesthetic object in the evolution of the Japanese national spirit. As a “paradigm”, Noh has reached a tacit and unique aesthetic formula with the audience. Its norms established in the course of hundreds of years of historical evolution have imperceptibly influenced the practice of contemporary Japanese theatre. The artistic tradition of Noh has enlightening significance for the development of modern theatre.

Key words: Noh; artistic aesthetics; imitation; the subtle and the profound

论阿达莫夫“第一戏剧”的异化主题

韩 爽

内容摘要: 二战后,西方戏剧普遍处于对人的生存困境和人的本质的思索和叩问之中,阿达莫夫的早期戏剧也不例外。它注重对个体孤独和人生悲观的书写。异化是阿达莫夫“第一戏剧”的重要主题。“第一戏剧”中的代表作品《滑稽模仿》《侵犯》《塔拉纳教授》,不仅在剧本内容上着力表现人的孤立无援、失败结局、身份的缺失、人物和爱情的“缺席”等,而且运用对应的舞台语汇,更加强调了异化的主题。

关键词: 阿达莫夫 第一戏剧 异化 缺席 舞台

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0119-09

Title: The Theme of Alienation in Arthur Adamov's "First Theatre"

Author: HAN Shuang

Abstract: After the Second World War, the thinking and questioning about the predicament of existence and the essence of human beings became a popular theme in the Western theatre, and Arthur Adamov's early plays which focus on individuals' loneliness and pessimism in life were no exception. Alienation is an important theme of Adamov's "First Theatre". Thematically, isolation, failure, lack of identity, and the "absence" of characters and love are stressed in *La Parodie*, *L'Invasion* and *Le Professeur Taranne*, the representative works of his "First Theatre". In addition, corresponding stage vocabulary is also used to reinforce the theme of alienation.

Key words: Arthur Adamov; absurd theatre; alienation; absence; stage

从《阿卡狄亚》看斯托帕德的生命观

姚 爽

内容摘要: 汤姆·斯托帕德的戏剧《阿卡狄亚》通过情节推衍、人物刻画、主题延续,戏剧化地展现生命/死亡、完满/缺失、秩序/混乱之间的相互隐喻关系,极其隐晦地表达了剧作家的悲观主义生命观。斯托帕德认为对真相的探求、对缺失的拒绝、对有序世界的期待是人类面对死亡威胁的策略性反应,但死亡是注定的结局,因此,人类的追求注定徒劳无功。尽管剧作家在剧终借助戏剧舞台肯定了人类探索真相的努力,但人类追求的完满与秩序注定只是幻象。

关键词: 阿卡狄亚 汤姆·斯托帕德 悲观 生命观

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0127-10

Title: Tom Stoppard's Outlook on Life in *Arcadia*

Author: YAO Shuang

Abstract: Tom Stoppard's play *Arcadia* dramatizes the metaphorical relationship between life and death, between fullness and shortness, and between order and chaos through plot development, characterization, and thematic continuation. The playwright's pessimistic outlook on life is expressed in a very subtle way. Stoppard believes that the search for truth, the rejection of defects, and the expectation of an orderly world are the strategic responses of human beings to the threat of death, but death is the doomed outcome. Therefore, any pursuit of human beings is doomed to be futile. Although the playwright affirms the efforts of human beings to explore the truth at the end of the play on the stage, the perfection and order that human beings pursue are doomed to be mere illusions.

Key words: *Arcadia*; Tom Stoppard; pessimism; outlook on life

百老汇音乐剧《汉密尔顿》中音乐的戏剧功能

郑剑南

内容摘要: 百老汇音乐剧《汉密尔顿》中对“音乐动机”“合唱”“说唱”“戏剧性歌曲”的运用与戏剧故事的发展有着紧密联系。“音乐动机”贯穿了《汉密尔顿》故事发展的不同阶段,起到了起、承、转、合的作用;“说唱”的叙事性与节奏韵律推动了该剧的情节发展;剧中还通过“合唱”来烘托戏剧氛围;“戏剧性歌曲”的运用有助于该剧建构戏剧高潮或低谷。《汉密尔顿》体现了音乐服务于戏、戏中有乐、乐中有戏的音乐剧创作宗旨。

关键词: 汉密尔顿 嘻哈音乐 音乐动机 合唱 戏剧性歌曲

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0137-12

Title: The Theatrical Function of Music in the Musical *Hamilton*

Author: ZHENG Jiannan

Abstract: In the Broadway musical *Hamilton*, the use of “music motif”, “chorus”, “rap” and “theatrical songs” is closely related to the development of the plot. “Music motif”, running through every different stage of the story, plays the role of introduction, following-up, transition and conclusion; the narration and rhythm of “rap” promote the development of the plot; “chorus” is used to foil the theatrical atmosphere; and “theatrical songs” are used to facilitate the promotion of its climax and trough. In general, *Hamilton* embodies the purpose of musical creation in which music serves the play and the two merge with each other.

Key words: *Hamilton*; hip hop; music motif; chorus; theatrical songs

论中国第一部音乐剧《孟姜女》的艺术创新

邱行洁

内容摘要: 中国第一部音乐剧《孟姜女》由阿隆·阿甫夏洛穆夫创作,京剧演员曹雪芹、邱玉成主演,是中国艺术与西方艺术在中国第一次成功的融合。该剧在编剧、表演、舞台美术等诸多方面均有所创新,在京剧和音乐剧的结合、中国身段及程式动作与西方表演方式的融合、舞台美术的中西元素运用等方面,因其超前的艺术创作思想而引起社会各界的巨大反响。

关键词: 中国第一部音乐剧 孟姜女 创新

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0149-11

Title: The Artistic Innovation in China's First Musical *Meng Jiangnv*

Author: QIU Xingjie

Abstract: *Meng Jiangnv*, China's first musical created by Aaron Avshalomov and starring Jingju actors Cao Xueqin and Qiu Yucheng, is the first successful integration of Chinese art and Western art in China. The play has made innovations in many aspects, such as script writing, acting, and stage art. It has caused great repercussions from all walks of society due to its advanced ideas of artistic creation, which finds full expression in the combination of Jingju and musicals, the integration of stylized gestures and movements in the traditional Chinese theatre with Western methods of acting, and the application of both Chinese and Western elements of stage art.

Key words: the first Chinese musical; *Meng Jiangnv*; innovation

从“在场”到“虚拟场”： 虚拟影像合成与戏剧的未来

贡其力

内容摘要：全球的现场演艺业逐步进入数字化、云端化的转型，“线上戏剧”“云端剧院”不断涌现。然而，传统戏剧在探索新出路的同时，明显呈现出其美学滞后的困境，寻找与新媒介相契合的线上戏剧新美学已迫在眉睫。虚拟现实技术改变了人们对影像的认知，虚拟空间不仅可以让观众产生沉浸式体验，而且能够比传统剧场存在更强烈的在场感。在总结传统戏剧艺术中独特的戏剧空间和美学特征后，将传统戏剧中的“场域”效应与虚拟影像中的“合成”理念相结合，可用来探索新媒介、新技术下戏剧美学的新范式。

关键词：线上戏剧 场域效应 虚拟现实 影像合成

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)02-0160-10

Title: From “Presence” to “Virtual Field”: Virtual Image Synthesis and the Future of Theatre

Author: GONG Qili

Abstract: The global live entertainment industry has gradually entered the period of digital and cloud-based transformation, with the emergence of “online theatre” and “cloud theatre”. However, while traditional theatre is looking for a new way out, the corresponding aesthetic development lags behind. Therefore, it is urgent to explore new aesthetics of online theatre that is compatible with the new media. Virtual reality technology has changed people’s perception of images, and virtual space can give audience not only an immersive experience, but also a stronger sense of presence than traditional theatres. After summarizing the unique theatrical space and aesthetic features in traditional theatre art, this paper contends that a combination of the “field” effect in traditional theatre with the concept of “synthesis” in virtual image can be used to explore a new paradigm of theatre aesthetics with new media and technology.

Key words: online theatre; field effect; virtual reality; image synthesis

跨媒介视角下的当代舞台设计

——兼论戏剧舞台对美术作品的借用与融合

樊浩洲

内容摘要: 戏剧舞台在视觉形象和空间结构的处理方式上与美术作品存在着诸多相似相通之处,在当代的舞台设计创作中借用或重构经典美术作品是一种常见的设计策略。以跨媒介的视角可以将这一现象划分为三个类型:媒介混合型、媒介指涉型、媒介转换型。这种跨媒介的融合不仅为戏剧空间带来了形式和内容的创新,也在一定程度上影响了戏剧创作的模式和观众对于戏剧空间的知觉与想象。舞台设计对美术作品的借用与融合,只有将其视为一种方法论的资源,而不仅仅是模仿其效果时,才会获得自身的地位和突破。

关键词: 跨媒介 舞台设计 美术作品

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)02-0170-11

Title: Contemporary Stage Design from the Perspective of Intermediality: The Borrowing and Fusion of Fine Art on the Stage

Author: FAN Haozhou

Abstract: The theatre stage converges with fine art in visual image and spatial structure. It is a common strategy to borrow or reconstruct classic works of art in contemporary stage design. From the perspective of intermediality, this can be divided into three categories: plurimediality, intermedial reference, and formal intermedial imitation. Intermediality not only brings innovation to theatrical space in form and content, but also influences, to a certain extent, the mode of theatrical creation and the audience's perception and imagination of the theatrical space. The integration of stage design and fine art can gain its own status and breakthrough only when fine art is seen as a methodological resource rather than merely imitating the effects of fine art.

Key words: intermediality; stage design; fine art