

02 | 2025

2025 年 4 月第二期 (总第 244 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

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译者按：本文的作者蒂托·洛雷菲斯(Tito Lorefice)是联合国教科文组织国际木偶联合会副主席暨专业教育委员会主席,同时也是阿根廷圣马丁国立大学表演艺术学院荣誉院长暨动漫表演专业系主任,他还兼任欧洲多所戏剧学院特聘教授。作为一名纵横国际艺坛的视觉艺术家、舞台艺术编导、设计师、音乐家,蒂托·洛雷菲斯教授在欧洲、北美、拉美诸多国家的专业木偶剧院担任演员、编剧、导演和音乐家的工作,并多次举办讲座,常年从事戏剧教育工作。

蒂托·洛雷菲斯教授于2024年9月在上海戏剧学院举办的《木偶皮影艺术的当代发展国际学术研讨会暨国际青年学者论坛》上做了主题演讲,本文由此演讲稿整理、翻译而来。作者从问题出发,探讨了皮影戏创作过程中的艺术理念及其创新性发展。他主张,现代皮影戏作品不应仅依赖于文本性的戏剧结构,而应在构思阶段就全面考虑所有有助于构建最终作品的元素。这些元素并非孤立存在,而是构成了一个多线性的、复杂的创作过程,形成一个不可分割的整体。因此,蒂托·洛雷菲斯教授提出了在皮影戏构思阶段应关注的几个核心问题,即“文本(指皮影戏的剧本)”“戏剧前提”“影子的功能”“影子、演员和道具的关系”“动画及投影技术”,以及舞台上的其他元素(如布景、服装、灯光、音乐等)。在本文中,作者详细阐释了他对“影子的功能”“影子、演员和道具的‘角色’”“运用动画技巧和投影技术”三个方面的创作理念及其方法,不仅为我们理解皮影戏的艺术本质提供了新的视角,也为皮影戏在当代的创新发展提供了理论支撑。他强调“影子”在皮影戏中作为艺术本体的“绝对特殊性”,而同时也指出,当下皮影戏的创作又引入了现代性的创作手法(即动画技巧和投影技术),使作为皮影艺术本体的“影子”与现代艺术及科技元素相结合,从而促进了皮影戏表现形态的扩展和转换。从蒂托·洛雷菲斯教授的文章中,我们可以看出皮影戏这一世界级非物质文化遗产在当代从传统艺术形式向现代艺术形式转变的创作方法和过程,这对于皮影戏等非物质文化遗产的保护与传承具有重要的指导意义。

关于当代皮影戏创作之独特性的思考

[法] 蒂托·洛雷菲斯 著

殷无为 刘妍琪 译

内容摘要：排演一出皮影戏的过程可以分为两个主要阶段：概念阶段和执行阶段。在皮影戏的创作中,一个对技术和实践一无所知的导演是无法构思出作品的,虽然他可以在创作中提供指导。皮影戏的创作过程并不是单线性的,而是多线性的,往往需要同时进行多个步骤,而不是按部就班地逐一完成。当代的皮影戏作品不能完全依赖于文本性的戏剧构造,即使它的基础是一部文本。当代皮影戏需要跳出传统的戏剧构造框架,这种新型的创造过程包括所有的舞台实践,以确保表演设计的各个方面能够同步进行控制和管理。从“影子的功

能”“影子、演员和道具的‘角色’”“使用动画技巧及投影设备”这三个方面入手,可以清晰地解释艺术家应该通过哪些途径更好地理解皮影戏的创作过程,并能揭示出皮影戏的独特之处。

关键词: 皮影戏 影子 动画技巧 投影设备

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0001-07

Title: The Particularity of Contemporary Shadow Theatre

Author: Tito Lorefice

Translators: YIN Wuwei and LIU Yanqi

Abstract: The process of rehearsing a shadow theatre production can be divided into two main phases: the conception phase and the implementation phase. In the creation of shadow theatre, a director who is unfamiliar with its techniques and practices cannot conceive a show, but can direct it in the production phase. The creation of shadow theatre is rarely a linear process; rather, it is a multi-threaded one, often requiring multiple steps to be carried out simultaneously rather than sequentially. Contemporary shadow theatre works cannot rely solely on textual dramaturgy, even if they are based on a script. Contemporary shadow theatre needs to break free from the traditional framework of dramaturgy. This new creative process involves all aspects of stage practice to ensure that every element of the performance design is synchronized and managed. By examining three perspectives—"the function of shadows", "the role of shadows, actors, and props", and "the use of animation techniques and projection devices"—we can clearly explain how artists can better understand the creation of shadow theatre and uncover its unique features.

Keywords: shadow theatre; shadows; animation techniques; projection devices

傀儡师与傀儡关系的变化

——兼论当代西方傀儡剧的创新之路

耿 芸

内容摘要:当代西方傀儡剧发展至今,无论从实践作品还是理论研究上说,都已基本发展出一套完整的体系,其中傀儡师与傀儡在舞台上关系的变化已成为研究的焦点。当代傀儡剧是最自由的戏剧形式之一,它的力量和潜力吸引了众多艺术家。从20世纪八九十年代到今天,傀儡剧不断发展演变,已突破“非遗”“儿童剧”等刻板印象。这些傀儡剧能抓住剧中傀儡师与傀儡之间的共存性,促使人们展开对共存性与本体论之关系的新型哲学思考,赋予傀儡师多重身份,重塑傀儡师与傀儡之间的关系,改变傀儡剧的创作方式,从而使得傀儡剧在先锋戏剧艺术中独具一格。

关键词:当代西方傀儡剧 傀儡师 傀儡表演 傀儡剧创新

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0008-15

Title: The Changing Dynamics between Puppeteers and Puppets; A Discussion on the Innovation Path of Contemporary Western Puppetry

Author: GENG Yun

Abstract: Contemporary western puppetry has developed a well-established system in both its practical execution and theoretical study, highlighting the evolving relationship between puppeteers and puppets on stage. Recognized as one of the freest forms of theatre, its influence and potential have captivated many artists. Since the late 20th century, puppetry has undergone significant transformations, moving beyond its former labels as Intangible Cultural Heritage or Children's Theatre. These developments in puppetry emphasize the co-presence of puppeteers and puppets, initiating new philosophical discourses on the relationships between co-presence and ontology. This evolution grants puppeteers multiple identities, redefines their interactions with puppets, and revolutionizes the creative processes in puppetry, thereby carving a unique niche for puppetry in avant-garde theatrical arts.

Keywords: contemporary western puppetry; puppeteer; puppet performance; innovation of puppetry

亦偶亦人：当代类偶剧和偶剧的“出场符号”

孟 威

内容摘要：当代艺术正在发生“表演性”转向，“出场符号”是理解当代剧场领域内权力构建的关键维度。首先，现代舞台定型之后，演员或依附于文本符号，或服从于导演意志，其出场始终被压抑。戈登·克雷的“超级傀儡”宣言不加掩饰地彰显了导演的雄心。而太阳剧社的舞台实践则呈现出不同的特质，在真人扮演偶的类偶剧的剧场中，木偶转化为一种审美体验的对象而实现演员的“艺乘”之路。其次，作为剧场运行基础的工作人员因剧场的幻觉原则而不能出场。他们的劳动被排除在直接的舞台生产之外，又反过来强化了幻觉机制的生成。而在《布莱希特的鬼魂》中，操偶师放弃了技术的神圣领域，其出场身份从演员向工作人员转化，从而显现了舞台上无法出场的在场者们。以偶为媒介，人们开始重启对戏剧幻觉的哲学思考。

关键词：偶剧 真人扮偶 坝上的鼓手 布莱希特的鬼魂 出场符号

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)02-0023-09

Title: Puppet and Human: The “Presenting Sign” of Contemporary Puppetry and Puppet-like Theatre

Author: MENG Wei

Abstract: Contemporary art is currently experiencing a “performative” transformation, with the “presenting sign” serving as a critical dimension for understanding the construction of power within the realm of contemporary theatre. Initially, after the modern stage was established, actors were either confined to textual symbols or adhered strictly to the director’s vision, resulting in their appearance being consistently suppressed. Gordon Craig’s “Super Marionette” manifesto is a thinly veiled indication of the director’s ambition. However, the stage practice of Cirque du Soleil exhibits different characteristics. In puppet-like theatre, where real people perform as the puppets, the puppets are transformed into objects of aesthetic experience and embody the actors’ path of “art as a vehicle”. Furthermore, the staff members who form the operational foundation of the theatre are excluded from direct stage production due to the principle of theatrical illusion. This exclusion reinforces the creation of hallucinatory mechanisms. In *Brecht’s Ghosts*, the puppeteers, having abandoned the sacred domain of technology, transform from actors into crew members, thereby

revealing elements that are not present on stage. Through the use of puppetry, philosophical reflection on the illusion of drama has been rekindled.

Keywords: puppetry; real-person puppetry; *Tambours Sur La Digue*; *Brecht's Ghosts*; presenting sign

以文传戏：元杂剧书面传述体制的建构

徐大军

内容摘要：元杂剧的元刊本与明人改订本前后承续，共同完成了元杂剧书面传述体制的建构。元刊本的“传戏”形态，并非书面编写领域自主孕育的产物，而是书写文化参与元剧伎艺口传系统之后出现的书面传述体制的初成形态。它的出现要依赖元剧伎艺的口传系统；它能达成元剧内容的传述任务，要参照元剧伎艺的口传系统，这是元刊本“传戏”形态的生成逻辑和存在逻辑。而明人改订本则是在元刊本提供的书面“传戏”初步架构的基础上予以词章化、情节化的结果，这是明人改订本对于元刊本“传戏”形态的发展逻辑。这一过程蕴含了元剧口传方式与书传方式之间的关系状况，以及元剧书面传述体制在“以文传戏”路径上不断发展完善的内在逻辑，也体现了书写文化对于元剧伎艺内容和体制不断认识、阐释和呈现的努力。

关键词：元杂剧 元刊本 明改订本 以文传戏 书面传述体制

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)02-0032-18

Title: Transmission of Drama through Text: The Construction of the Written Transmission System of Yuan Zaju

Author: XU Dajun

Abstract: The Yuan dynasty versions of Zaju (Yuan drama) and the revised versions by people from the Ming dynasty form a continuous connection, jointly constructing the system through which Yuan Zaju is passed down via written records. The “transmission of plays” form in the Yuan editions was not simply an independent product of written creation. Instead, it gradually formed as an early written record model after written records became involved in the Yuan Zaju performance art, which originally relied on oral transmission. The creation of this record form had to rely on the oral transmission system of Yuan Zaju; at the same time, its ability to record the content of the drama also needed to refer to the existing oral transmission system. This is the basic principle behind the formation and existence of the “transmission of plays” form in the Yuan editions. By the Ming dynasty, adapters further enhanced the literary quality and improved the storylines of the plays based on the written framework initially established by the Yuan editions. This adaptation reflected the developmental logic of the Ming versions in inheriting and evolving the Yuan editions. The entire process not only reflects the interactive relationship between the oral transmission system

and the written record system of Yuan Zaju, but also demonstrates the evolving logic through which the written record system of Yuan Zaju was continuously improved by “transmission of drama through text”. At the same time, this developmental process also reflects the persistent efforts of ancient scholars to understand, interpret, and reproduce the performance content and artistic system of Yuan Zaju through written records.

Keywords: Yuan Zaju; Yuan edition; Ming revised edition; transmission of drama through text; written transmission system

鬼门道考

戚世隼

内容摘要: 中国古代演剧将戏房出入之所称为鬼门道。鬼门道借助了传统鬼门概念,但并不等于鬼门。南戏演员进出鬼门道时唱“啰哩噠”以禳解亡灵,是因为“啰哩噠”在南宋之前成为道教炼度咒语,又为南戏所借鉴。金元之际的墓葬将戏剧演出图刻于棺槨前档的上方,则鬼门道与棺槨入口相通,成为墓主与演员所扮演的已故去的角色在另一个世界相会的通道。

关键词: 鬼门道 鬼门 啰哩噠

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0050-11

Title: Research on the Ghost Gate Path

Author: QI Shijun

Abstract: In ancient Chinese theatre, the entrance and exit for actors were referred to as the “Guimen Dao” (Ghost Gate Path), which draws on the traditional concept of “Guimen” (Ghost Gate), but it does not carry the original meaning of “Ghost Gate”. Southern Opera (Nanxi) actors would sing “Luo Li Lian” when entering and exiting the Guimen Dao to dispel spirits and pray for safety, because it had been used by Taoism before the Southern Song Dynasty as an incantation to guide souls to the afterlife, later absorbed and adapted by Southern Opera. During the Jin and Yuan dynasties, a tomb was engraved with images of theatrical performances on the top of the coffin. Thus, Guimen Dao became connected to the entrance of the coffin, serving as a passage for the tomb owner and the deceased characters played by actors to meet in the afterlife.

Keywords: Ghost Gate Path; Ghost Gate; Luo Li Lian

汪桂芬上海演出考论

赵春宁

内容摘要: 清光绪间汪桂芬多次南下上海演出,辗转于宝善、咏霓、留春、天仙、天福、桂仙等多家戏园。其演出剧目以老生、老旦和红生等拿手老戏为主,但部分老戏的呈现与京师有所不同。此外,他还参与新编戏的演出。汪桂芬将纯正的徽派京剧老生艺术带到上海,丰富了沪上京剧舞台演出剧目的数量和风格,提升了这些剧目的演出水准,在为消费者带来视听艺术盛筵的同时,拓展了其对京剧艺术的理解。他炉火纯青的表演艺术,为沪上伶人提供了学习、观摩的机会,激发了同台搭戏伶人的表演潜能,提高了上海京剧整体的演艺水平。汪桂芬是晚清时期南下上海京津伶人的代表。在上海京剧向海派京剧的发展过程中,他与众多南下伶人一样,是参与者,也是推动者。

关键词: 汪桂芬 上海 演出

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0061-12

Title: An Examination of Wang Guifen's Performances in Shanghai

Author: ZHAO Chunling

Abstract: During the Guangxu period of the Qing Dynasty, Wang Guifen traveled south to Shanghai many times to perform at various theatres such as Baoshan, Yongni, Liuchun, Tianxian, Tianfu, Guixian, and others. His repertoire mainly consisted of classic old plays featuring roles such as the old male (Lao Sheng), old female (Lao Dan), and red-faced male (Hong Sheng), but the presentation of some of these old plays differs from that in the capital. Additionally, he also participated in the performance of newly written plays. Wang Guifen brought the pure "Hui-style" Lao Sheng performance art to Shanghai, enriching the quantity and variety of plays performed on Shanghai's Peking Opera stage, while raising the overall standard of performance for these plays. His performances not only provided the audience with an audio-visual feast but also expanded their understanding of Peking Opera art. His outstanding performance skills offered Shanghai actors opportunities for learning and observation, stimulating their potential and improving the overall level of Peking Opera in the region. Wang Guifen epitomized the Beijing and Tianjin Peking Opera artists who traveled south to Shanghai during the late Qing Dynasty. As Peking Opera in Shanghai evolved into the Shanghai style, he was both a participant and a promoter, much like many other artists who moved south.

Keywords: Wang Guifen; Shanghai; performance

欧里庇得斯《赫卡柏》中的 奴役与自由

罗 峰

内容摘要: 在经典悲剧《赫卡柏》中,欧里庇得斯通过描绘沦为战俘的特洛亚女子以三种不同方式应对奴役,深入探讨了奴役与自由的关系。剧中,由特洛亚女子组成的歌队表达了被奴役的痛苦和对自由的渴望,却无力改变现状。出身高贵的珀吕克塞娜将奴役视为不可忍受的耻辱,为追求自由选择勇敢赴死,却无意中配合敌人完成了一场完美的献祭。赫卡柏的应对方式与珀吕克塞娜形成了鲜明对比,也显示出真正的政治成熟:正义而非自由本身,才是真正值得追求的德性。欧里庇得斯以精妙的笔法指出,奴役并非仅关乎身体,自由亦非外在的权力,进而质疑自由与权力的边界:胜者虽有支配战俘的自由和权力,但若漠视道德基础,会落入另一种奴役。

关键词: 欧里庇得斯 赫卡柏 奴役 自由

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0073-16

Title: Slavery and Freedom in Euripides' *Hecuba*

Author: LUO Feng

Abstract: Euripides explores the concepts of slavery and freedom by focusing on the different responses of the Trojan women after falling into slavery in *Hecuba*. The chorus, composed of some Trojan women, suggests that slavery is a state opposed to freedom, full of pain, but all they can do is acquiesce to the status quo. Polyxena, who is of noble birth, views slavery as an unbearable shame and chooses to die freely. However, in doing so, she unknowingly cooperates with the enemies to complete a perfect sacrifice. Hecuba's response demonstrates a mature understanding of politics: justice, rather than freedom itself, is a virtue worthy of pursuit, posing a vivid contrast to Polyxena's choice. Euripides subtly points out that slavery is not solely about the body, nor is freedom merely external power, thus further questioning the boundaries of freedom and power. Although the victors have the freedom and power to dominate war captives, ignoring the moral foundation may lead them into another form of slavery.

Keywords: Euripides; *Hecuba*; slavery; freedom

创造性对话：当代俄罗斯戏剧 创作中的果戈理传统

胡 颖

内容摘要：果戈理的文学遗产是当代俄罗斯戏剧的灵感源泉之一，也是促进深层对话的重要资源。当代剧作家萨杜尔通过对果戈理经典小说的戏剧阐释来反思俄罗斯历史命运，在传统秩序受到冲击的当代语境下，强调恢复宗教精神之于俄罗斯民族道路的重要意义。科利亚达的剧作广泛借鉴和重构果戈理的艺术作品，挖掘其创作中生死爱欲的永恒命题，提炼出爱对个体死亡宿命的抵抗力量。“乌拉尔戏剧流派”代表作家西加列夫和博加耶夫则在继承果戈理魔幻怪诞、讽刺写实传统的同时，将经典形象置于新的历史现实下，运用荒诞讽刺技巧，呈现当代生存困境和社会问题。果戈理传统在与当代俄罗斯戏剧的创造性对话中，得到了多元化的呈现与实验性的革新。

关键词：当代俄罗斯戏剧 果戈理 创造性对话 戏剧改编

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)02-0089-13

Title: Creative Dialogue: The Gogol Tradition in Contemporary Russian Drama

Author: HU Ying

Abstract: Gogol's literary legacy serves as a source of inspiration for contemporary Russian drama and an important resource for promoting deeper dialogue. Contemporary playwright Nina Sadur reflects on Russia's historical fate through dramatic adaptations of Gogol's classic works, emphasizing the importance of restoring the religious spirit to the Russian national path amidst the contemporary collapse of order. Nikolai Kolyada integrates Gogol's artistic symbols into his works, reconstructing them to explore the eternal themes of life, death, and love, while highlighting the power of love as a force to resist the inevitability of individual mortality. Representatives of the "Ural Drama School", Vasilii Sigarev and Oleg Bogaev, carry forward Gogol's tradition of magical grotesquery, satire, and realism, repositioning classic imagery within new historical realities. Through absurd satire rooted in an irrational reality, they present contemporary existential dilemmas and social problems. In the creative dialogues constructed by contemporary Russian playwrights, Gogol's tradition has been richly reinterpreted and experimentally innovated.

Keywords: contemporary Russian drama; Gogol; creative dialogue; drama adaptation

夏洛特·吉尔曼的性别—经济关系 理论与现代戏剧中的妇女问题

惠子萱

内容摘要: 面对长期由男性主导的戏剧行业,美国女作家夏洛特·吉尔曼从女性主义视角出发,通过文学创作和构建性别—经济关系理论,对达尔文的自然选择论和性选择理论进行了改良。特别是通过《妇女与经济学》,吉尔曼确立了她的现代戏剧史观和女性主义理论框架。她的早期戏剧作品《争吵》和《自然女神访谈》,以及后期的剧本《中断》和《香脂冷杉》,都展现了她对性别—经济关系研究的持续探索。吉尔曼将戏剧视为推动社会改革的手段,这一理念使她参与了现代戏剧的诞生与发展,同时也揭示了现代戏剧中女性主义议题的矛盾之处。

关键词: 夏洛特·吉尔曼 性别—经济 妇女与经济学 达尔文主义 现代戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0102-11

Title: Charlotte Gilman's Theory of Gender-economic Relations and Women's Issues in Modern Drama

Author: HUI Zixuan

Abstract: Faced with a drama industry long dominated by men, American woman writer Charlotte Gilman approached the issue from a feminist perspective, improving Darwin's theories of natural selection and sexual selection through literary creation and the construction of the theory of gender-economic relations. Particularly through *Women and Economics*, Gilman established her modern view of theatre history and feminist theoretical framework. Her early plays, *The Quarrel* and *Dame Nature Interviewed on the Woman Question as It Looks to Her*, as well as her later plays *Interrupted* and *The Balsam Fir*, demonstrate her ongoing exploration of the study of gender-economic relations. Gilman viewed drama as a means of promoting social reform, and this philosophy made her a participant in the birth and development of modern drama, while also revealing the contradictions of women's issues in modern drama.

Keywords: Charlotte Gilman; gender-economic relations; *Women and Economics*; Darwinism; modern drama

论《现代戏剧理论》的三个思想来源

朱恒宇

摘要: 彼得·斯丛狄《现代戏剧理论》将西方经典戏剧(Drama)从一个“体系范畴”改造为一个“历史范畴”。在思想来源上,斯丛狄主要受到了黑格尔、阿多诺、卢卡奇三者理论的影响。在使用黑格尔“形式与内容的辩证法”时,斯丛狄为之加入了时间的维度,同时总结了“对白”的意义,这为理解经典戏剧作出了贡献。在吸收阿多诺风格变迁的理论时,斯丛狄强调了“叙事化”的意义,同时在论述中举出了“抒情化”的例证。在承继卢卡奇的戏剧理论时,斯丛狄沿用了前人的论证思路,同时重构了自身的论证结果。

关键词: 彼得·斯丛狄 现代戏剧理论 黑格尔 阿多诺 卢卡奇

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0113-14

Title: On Three Ideological Sources of *Theory of Modern Drama*

Author: ZHU Hengyu

Abstract: Peter Szondi's *Theory of Modern Drama* transforms classic drama from a “systemic category” into a “historical category”. In terms of ideological sources, Szondi was mainly influenced by the theories of Hegel, Adorno, and Lukács. When applying Hegel's “dialectics of form and content”, Szondi introduced the dimension of time and summarized the meaning of “dialogue”, which contributed to the understanding of classic drama. When absorbing the theory of the transformation of Adorno's style, Szondi emphasized the significance of “narrativization”, and at the same time provided examples of “lyricism” in discourse. In inheriting Lukács' theory of drama, Szondi adopted the argumentative approach of his predecessors while reconstructing his own argumentative conclusions.

Keywords: Szondi; *Theory of Modern Drama*; Hegel; Adorno; Lukács

戏曲表演“意象”新论

李晓腾

内容摘要:在文艺美学领域,“意象”被普遍定义为“主体情志”与“客体物象”的融合。但在戏曲表演研究中,“意象”的阐释长期存在泛化问题。一方面,研究者将“意”扩大为意图、目的、动机、状况等笼统含义,没有紧扣“情志”这一高级思维活动;另一方面,“象”也脱离了“物象”的基本定位,朝表演中的“事象”与“角色形象”偏移。“意象”的泛化,导致“虚拟化”“时空自由”“行当”“程式”等戏曲表演的固有特征都被归入意象理论,“意象”自身的审美特色反而被遮蔽。将“意象”的内涵还原后可知,戏曲表演中的意象以文学意象为出发点,包含形体意象、声音意象、舞台意象三种类型,具有朦胧含蓄、宛转多义的审美特征,与中国古典文艺美学一脉相承。

关键词:戏曲表演 意象 表演美学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0127-12

Title: A New Discussion on “Imagery” in Xiqu Performance

Author: LI Xiaoteng

Abstract: In the field of literary and artistic aesthetics, “imagery” is generally defined as the fusion of “subjective emotions” and “objective things”. However, in the study of Xiqu performance, the interpretation of “imagery” has long been generalized. On the one hand, researchers have expanded “subjective emotions” to include general meanings such as intention, purpose, motivation, and situation, without focusing on the higher-level thinking activity of the emotion. On the other hand, “objective things” have deviated from their basic definitions as “objects” and shifted towards “events” and “character images” in performance. This generalization of “imagery” has led to the incorporation of inherent characteristics of Xiqu performance into the theory, such as virtuality, freedom of time and space, role types and stylized conventions, while obscuring the true aesthetic characteristics of “imagery” itself. After restoring the connotation of “imagery”, it becomes clear that the imagery in Xiqu performance is based on literary imagery and includes three types: body imagery, sound imagery, and stage imagery. These types are implicit, nuanced and polysemous, in line with the classical Chinese literary and artistic aesthetics.

Keywords: Xiqu performance; imagery; performance aesthetics

论戏曲表演的身体意象化审美

黄墩炜

内容摘要: 意象理论对戏曲艺术影响深远。在演出实践中,戏曲演员通过观物取意,常以身体拟为意象来传情达意。但在理论研究上,以身体为意象或者把身体意象作为整体概念的研究尚存缺位。西方戏剧表演注重摹仿,并不强调身体对于意象的创造,而中国戏曲表演的身体意象化特征明显,演员的身体本身甚至与身体相关的服装道具都能传达意象。戏曲表演艺术家多是以身体拟象传情达意的大家,他们具有深厚功力和高超技巧,其功力和技巧往往是为更好地创造审美意象,以构建虚实相生、情景交融的情景与意境。身体意象化审美研究是对戏曲艺术核心价值的挖掘与弘扬,利于戏曲守正创新。

关键词: 意象理论 戏曲表演 身体意象 审美

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)02-0139-10

Title: On the Aesthetics of Body Imagery in Xiqu Performance

Author: HUANG Tunwei

Abstract: Imagery theory has profoundly influenced Xiqu art. In performance practice, Xiqu actors observe objects to derive meanings and often use their bodies as imagery to convey emotions and ideas. However, theoretical research on the body as imagery or the concept of body imagery as a whole remains insufficient. Western theatre performance emphasizes imitation and does not focus on the body's role in creating imagery, whereas Xiqu performance distinctly features body imagery, where actors' bodies, costumes, and props all contribute to conveying imagery. Xiqu performers are masters of expressing emotions and meaning through body imagery, possessing profound skills and exceptional techniques. These skills and techniques serve to create better aesthetic imagery, construct an interplay of reality and illusion, and blend emotion with scene. The study of body imagery in aesthetics is an exploration and promotion of the core value of Xiqu art, contributing to the innovation and preservation of Xiqu.

Keywords: theory of imagery; Xiqu performance; body imagery; aesthetics