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契诃夫戏剧中的仪式

[苏] 津格尔曼 著 赵 杨 译

内容摘要: 契诃夫戏剧中的仪式是伴随人类生活的一系列礼仪的总称,是一种固定的情节、主题思想和行为规范,用于建构人类生活的不同场景和阶段,以天真浪漫或讽刺喜剧的表现形式呈现在舞台上。这种仪式引导了戏剧情节的发展,并在无形中规定了戏剧人物的行为,使他们的言语和肢体动作获得并不乏味和“非理性”的逻辑,将他们的生活嵌入自然的永恒循环之中,赋予他们遵循存在法则的人的尊严,而不是生活的尊严。在舞台表演中,契诃夫的戏剧人物遵循戏剧行为仪式,将具有仪式感的不同行为的意义交织在一起并展现出来,使生活不再平庸无趣,并具有跨越时空的永恒意义。

关键词: 仪式 角色群 舞台中的舞台 象征

中图分类号: J80 文献标识码: A 文章编号: 0257-943X-(2024)06-0001-11

Title: Rituals in Chekhov's Drama

Author: Zingelman

Translator: ZHAO Yang

Abstract: The rituals in Chekhov's drama refer to a series of ceremonies accompanying human life. They represent a fixed plot, thematic ideas, and behavioral norms used to construct different scenes and stages of human life, presented on stage through naïve romance or satirical comedy. These rituals guide the development of the dramatic plot and subtly dictate the actions of the characters, infusing their speech and physical movements with a logic that is neither dull nor irrational. They embed the characters' lives within the eternal cycles of nature, granting them the dignity of humans who adhere to the laws of existence, rather than the dignity of life itself. In stage performances, Chekhov's characters follow the rituals of dramatic action, intertwining and showcasing the meanings of various ritualistic behaviors, making life no longer mundane and imbuing it with an eternal significance that transcends time and space.

Keywords: ritual; character groups; stage within a stage; symbol

论契诃夫戏剧研究的三部里程碑著作

董 晓

内容摘要: 叶尔米洛夫的《论契诃夫的戏剧创作》、斯卡夫迪莫夫的《论俄国作家的道德探索》和津格尔曼的《契诃夫的戏剧及其世界意义》是苏联契诃夫戏剧研究中的里程碑式的研究成果。叶尔米洛夫首次系统地阐释了契诃夫戏剧的喜剧精神,将高尔基当年对契诃夫戏剧的喜剧性阐释做了完整的理论概括;斯卡夫迪莫夫的著作克服了叶尔米洛夫过于意识形态化的缺陷,在契诃夫戏剧的研究中首次突破了庸俗社会学阐释的局限,揭示了契诃夫戏剧深广的艺术空间;而津格尔曼的著作则在更为广阔的学术视野中挖掘了契诃夫戏剧与当代戏剧之间的内在联系,揭示了契诃夫戏剧对 20 世纪现代戏剧的深远影响。这三部著作呈现了契诃夫戏剧研究的三个历史阶段的不同特征,对后来契诃夫戏剧的研究具有不可忽视的重要意义。

关键词: 叶尔米洛夫 斯卡夫迪莫夫 津格尔曼 契诃夫戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0012-10

Title: On Three Milestone Works of Chekhov Drama Research

Author: DONG Xiao

Abstract: Yermilov's work *On Chekhov's Dramatic Creation*, Skafdimov's *On the Moral Exploration of Russian Writers*, and Zingelman's *Chekhov's Drama and Its World Significance* are landmark achievements in Soviet Chekhov drama research. Yermilov systematically interprets the comedic spirit of Chekhov's drama, providing a comprehensive theoretical summary of Gorky's earlier interpretation of their comedic nature. Skafdimov's work addresses Yermilov's overly ideological shortcomings, breaking through the limitations of vulgar sociological interpretations and revealing the profound artistic space within Chekhov's drama. Zingelman, in a broader academic context, explores the intrinsic connections between Chekhov's drama and contemporary drama, highlighting the profound influence of Chekhov's drama on the 20th century modern drama. These three works present distinct characteristics of three historical stages in Chekhov drama research and hold significant importance for future studies of Chekhov's drama.

Keywords: Yermilov; Skafdimov; Zingelman; Chekhov Drama

论契诃夫喜剧精神的历史 根源与思想意义 ——以《樱桃园》为例

杨 洋

内容摘要：契诃夫晚期多幕剧所具有的喜剧特质问题颇能引起争议。苏联及持进步论的研究者强调其喜剧特质的社会革命性，另一种观点则认为其喜剧精神来源于对人类生活荒诞本质的俯视。两种观点都建立在对契诃夫思想和世界观的单面解释之上，遮蔽了其重要经历——成长于帝俄大改革时期，并以地方自治局医生的身份积极参与各种实践性公共事务。这些经历对他的戏剧诗学产生了结构性的影响。契诃夫喜剧精神的基础是审慎的乐观而非乌托邦式的狂热，是同情基础上的嘲弄而非居高临下的指责，是对人因受制于幻想的时间观念而放弃现实生活中的机遇的惋惜，而非荒诞派的、超脱于历史之外的冷漠。契诃夫这一超越戏剧体裁范畴的喜剧精神正是对俄罗斯知识阶层的激进乌托邦主义与宗教弥赛亚主义的双重批判，因而具有深刻的思想史意义。

关键词：契诃夫 地方自治局医生 喜剧精神 樱桃园 俄罗斯思想史

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)06-0022-11

Title: On the Historical Roots and Ideological Significance of Chekhov's Spirit of Comedy: *The Cherry Orchard* as an Example

Author: YANG Yang

Abstract: The question of the comic qualities in Chekhov's late multi-act plays is controversial. Soviet and progressive researchers have emphasized the socially revolutionary nature of his comedic elements, while other viewpoints suggest that his comedic spirit stems from the absurd nature of human life as observed from a higher perspective. Both perspectives are based on one-sided interpretations of Chekhov's thought and worldview, overshadowing the structural influences on his dramatic poetics, which stem from his upbringing during the "Great Reform" period in Imperial Russia and his active involvement in practical public affairs as a Zemstvo doctor. Chekhov's comedic spirit is grounded in prudent optimism rather than utopian fanaticism, sympathetic mockery rather than condescending accusation, and lamentation for people's abandonment of real-life opportunities due to an illusory conception of time rather than absurdist indifference to history. Chekhov's comedic spirit, which transcends the realm of the dramatic genre, is precisely a dual critique of the

radical utopianism and religious messianism of the Russian intelligentsia, and is thus of profound significance in intellectual history.

Keywords: Chekhov; Zemstvo doctor; spirit of comedy; *The Cherry Orchard*; history of Russian thought

安东·契诃夫戏剧中的 “世界意识”与艺术表现

田洪敏

内容摘要: 安东·契诃夫的戏剧作为文学、舞台艺术和哲学文本,深刻参与了19世纪末期至20世纪初期“发现世界发现人”的历史文化思潮,全面阐释了契诃夫创作成熟期的思想观念与艺术风格。通过“戏剧”这一既古老又现代的艺术表现形式,契诃夫成功地将现代人内心世界中那些高度抽象和模糊的意识流动与舞台艺术建立了一致的关系,从而重新界定了戏剧艺术风格、戏剧文学批评与现代人的思想意识形态。对契诃夫戏剧的拒绝、认知、接受、经典化,以及当代艺术演绎过程,也是“世界意识”这一高度经验主义与高度抽象的观念以戏剧艺术形式表现的过程,亦为契诃夫戏剧现代性得以呈现与确立的过程。

关键词: 安东·契诃夫 世界意识 戏剧性 艺术表现 现代性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0033-10

Title: “The World Consciousness” and Artistic Representation in the Dramatic Works of Anton Chekhov

Author: TIAN Hongmin

Abstract: Anton Chekhov's plays, as literary, theatrical, and philosophical texts, profoundly engage with the historical and cultural trend of “discovering the world and humanity” from the late 19th century to the early 20th century, fully elucidating the ideological concepts and artistic style of Chekhov's mature creative period. Through the ancient yet modern art form of “drama”, Chekhov successfully establishes a consistent relationship between the highly abstract and vague streams of consciousness within the modern human psyche and theatrical art, thereby redefining the styles of dramatic art, literary criticism, and modern ideological consciousness. The research of Chekhov's drama—from rejection to recognition, acceptance, canonization, and contemporary artistic reinterpretation—also reflects the process of expressing the concept of “world consciousness”, characterized by high empiricism and abstraction in the form of dramatic art, ultimately showcasing and solidifying the modernity of Chekhov's plays.

Keywords: Anton Chekhov; world consciousness; theatricality; artistic representation; modernity

纸剧场中的木偶戏

——论尤里·布图索夫对契诃夫戏剧的再创作

姚学松

内容摘要:契诃夫的戏剧遗产是当代俄罗斯剧场的灵感源泉和创作典范。这其中,俄罗斯导演尤里·布图索夫因对契诃夫戏剧的独特阐释而备受关注。在执导契诃夫的戏剧作品时,布图索夫吸收了俄国草台戏的游戏精神,建构了虚构扭曲的游戏空间与被纸板剧场遮蔽的真实空间。布图索夫的演员是空心的木偶演员,在演出中试图通过游戏与娱乐来填充虚无的空间,却暴露了人类存在的脆弱性与不稳定性,并被迫在剧场的空虚中向下坠落,直面残酷真实的生活本质。通过对契诃夫剧作的拆解和重构,布图索夫重思了现实与虚构、剧场与真实、超越与坠落之间的紧张关系,并由此展示了剧场艺术的多种可能与多重维度。

关键词: 尤里·布图索夫 契诃夫 草台戏 木偶 真实

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0043-11

Title: Puppetry in the Cardboard Theatre: On Yuri Butusov's Re-creation of Chekhov's Plays

Author: YAO Xuesong

Abstract: Chekhov's dramatic legacy is a source of inspiration and a creative model for contemporary Russian theatre. Russian director Yuri Butusov is noted for his unique interpretations of Chekhov's plays. In directing these plays, Butusov absorbed the playful spirit of balagan, constructing fictional and distorted play spaces, as well as real spaces obscured by the cardboard theatre. Butusov's actors are hollow puppets, striving to fill their performances with play and entertainment, ultimately exposing the fragility and precariousness of human existence. Thus, they are forced to descend into the emptiness of the theatre and confront the cruel and true nature of life. By deconstructing and reconstructing Chekhov's plays, Butusov rethinks the tension between reality and fiction, theatre and truth, transcendence and fall, showcasing the many possibilities and multiple dimensions of theatrical art.

Keywords: Yuri Butusov; Chekhov; balagan; puppet; reality

音声之秘：“程腔”接受的差异与会通

林 婷

内容摘要：“程腔”的得名与传播昭示着“音声共同体”的诞生，但不同地域、阶层、文化阵营所生成的“程腔”镜像并非完全一致甚至截然相反。从“鬼音”到“程腔”的名称转换蕴含着 20 世纪 20 年代北京、上海两地的文化差异；或“新”或“旧”的审美评价彰显出“程腔”在传统与现代之间的兼容与转化；“崇刚”或“尚柔”的价值取舍既是个人审美喜好，也与特殊年代的主流取向有关；而“悲音”的共鸣则极大拓展了“程腔”的接受面。“程腔”广远的影响力缘于其接受中差异与会通的共存，由此生成它与时代交往的独特情貌。

关键词：程腔 接受 音声共同体 差异 会通

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)06-0054-14

Title: The Secret of Sound: The Differences and Integration in the Acceptance of “Cheng Qiang”

Author: LIN Ting

Abstract: The naming and dissemination of “Cheng Qiang” (Cheng Yanqiu’s Peking Opera singing style) signify the birth of a “community of melody and sound”, but the Cheng Qiang images generated by different regions, social classes, and cultural camps are not entirely consistent and may even be diametrically opposed. The name changed from “ghost singing” to “Cheng Qiang” owing to the differences in the cultural environments between Beijing and Shanghai in the 1920s. The aesthetic judgment of “new” versus “old” reflects how “Cheng Qiang” integrates and transforms between tradition and modernity. The choice of value between “upholding rigidity” and “advocating softness” is not only personal aesthetic preference, but also the mainstream orientation of the times. The resonance of “sorrowful singing” has greatly expanded the acceptance of “Cheng Qiang”. The far-reaching influence of “Cheng Qiang” arises from the coexistence of differences and integration in its acceptance, thereby generating its unique character in relation to the era.

Keywords: Cheng Qiang; the community of melody and sound; difference; integration

论 1949 年之前女子越剧权力关系的 重塑与话语建构

李歆宁

内容摘要: 探究女子越剧从被“凝视”的客体转向重塑权力关系的主体的过程,即是在探究越剧的本体特性。陈旧的历史观念、未成形的城市品格、不完备的治理体系、不成熟的审美取向等原因造就了女子越剧与其母体文化不自洽的演出生态。越剧被剧目审查制度规训这一行为看似被动,实则是在利用制度重塑规则。女子越剧的登场既是市场优胜劣汰的结果,也是表演性别格局的转变,即权力关系的重塑。在此基础上建构的话语体系关乎剧目的现代性、演员的职业化、观众的素质,并逐渐潜入文化基因。越剧是女子越剧的越剧,明确这一点能帮助我们更好地理解当下的越剧改革,亦能给越剧的跨学科研究提供理论导向。

关键词: 越剧 女性 权力关系 话语建构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0067-13

Title: On the Restructuring of Power Relations and Discourse Construction in Women's Yue Opera Before 1949

Author: LI Xinning

Abstract: We explore the process in which women's Yue Opera changes from being an object of "gaze" to a subject reshaping power relations, namely examining the essence of Yue Opera itself. Outdated historical concepts, underdeveloped urban identity, incomplete governance systems, and immature aesthetic orientations have created a performance ecology that is inconsistent with its cultural roots. Although Yue Opera may appear constrained by censorship, which seems passive, it also utilizes the system to reshape rules. The emergence of women's Yue Opera, broadly analyzed, results from market survival of the fittest; more narrowly, it reflects a shift in performance gender dynamics and the restructuring of power relations. The discourse system constructed on this basis concerns the modernity of the repertoire, the professionalization of actors, and the audience's quality, gradually embedding itself into the cultural tradition. Recognizing that Yue Opera is women's Yue Opera helps us better understand current reforms in the genre and provides theoretical guidance for interdisciplinary research on Yue Opera.

Keywords: Yue Opera; women; power relations; discourse construction

发展主义话语与欧阳予倩 交叉式职业路径

刘梦露

内容摘要：目染新剧又浸淫梨园的欧阳予倩一直以来都被认为是中国近现代戏剧史上独特的存在。然而这一历史上高大的形象却有着许多耐人寻味的孔隙。作为新剧界和戏曲界的“双栖明星”，欧阳予倩在当时常被争议。这主要源于他深受晚清以降在中国社会广泛传播的进化论话语——“发展主义”的影响。作为一种舶来的知识话语体系，“发展主义”刺激了本土的改革精英，并促使他们开始建构一种社会个体和民族发展之间的能动性关系，也激发了一种以“发展”为情节的文学语言和商业文化。而欧阳予倩交叉式的职业路径则是一种对殖民现代性话语牢笼的突破，他通过对那些被视为“待发展”的艺术形式进行“启蒙”式的意识形态重塑，展现了20世纪初期中国知识分子对“发展主义”这一普遍信仰的质疑与反思。

关键词：发展主义 进化论话语 欧阳予倩 交叉式 职业路径

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)06-0080-13

Title: A Study of Developmental Discourse and the Bifurcated Career Path of Ouyang Yuqian

Author: LIU Menglu

Abstract: Ouyang Yuqian, immersed in both new drama and traditional Xiqu, is regarded as a unique figure in modern Chinese drama. However, his historical significance is marked by intriguing nuances. As a key figure in both new drama and traditional Xiqu, Ouyang Yuqian often found himself at the center of controversies during his time. This was largely due to his deep influence from the discourse of “developmentalism,” a form of social Darwinism that spread widely in Chinese society from the late Qing Dynasty onwards. As an imported intellectual concept, “developmentalism” inspired domestic reformist elites, prompting them to construct a dynamic relationship between individual and national development while also giving rise to a literary language and commercial culture centered around the theme of “development”. Ouyang Yuqian’s bifurcated career path represents an attempt to escape the discursive constraints of colonial modernity. Through the ideological framing of “enlightenment” regarding texts deemed “undeveloped”, he embodied the early 20th century Chinese intellectuals’ critique and reflection on the universal belief in “developmentalism”.

Keywords: developmentalism; evolutionary discourse; Ouyang Yuqian; bifurcated; career path

上海伶界联合会考论

姜 岩

内容摘要: 上海伶界联合会在民主革命与戏曲改良的社会、文化思潮的联合推动下应运而生,首开民国时期戏曲同业成立新型组织的风气,又在中华人民共和国成立之初归于国有化一途,是传统戏曲现代化转型的样本。就其内部而言,上海伶界联合会的组织建设与艺术实践互为参照,亦即组织章程规定着艺术实践的原则和方向,通过筹办会戏又能修正组织的方案与机制;就其外部而言,积极开展沟通同业、助力教育、义务赈灾等工作,在此过程中,伶人的各项素质也得到提升,成为革新社会的重要力量之一,相应地,戏曲也获得某种文化建构的能动性,逐步摆脱通俗教育的机械定位。整理与辨析上海伶界联合会的相关史料,我们收获的不只是民国戏曲之发生、发展的历史细节,还有重新审视民国戏曲史的组织之视角。

关键词: 上海伶界联合会 戏曲改良 戏曲同业组织 戏曲现代化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0093-14

Title: Investigation of the Shanghai Federation of Chinese Xiqu Artists

Author: JIANG Yan

Abstract: The Shanghai Federation of Chinese Xiqu Artists emerged from the combined influence of social and cultural trends during the democratic revolution and advancements in Xiqu. It was the first organization of its kind in the opera industry during the Republic of China period and later became nationalized at the beginning of New China. This organization exemplifies the modernization and transformation of traditional Xiqu. Internally, the structure of the Shanghai Federation and its artistic practices inform each other; the organization's constitution outlines the principles and direction for artistic practice, while its programs and mechanisms can be revised through Xiqu organization. Externally, the Federation actively engages with peers, assists in education, and volunteers for disaster relief, resulting in an upgrade in the quality of its actors and positioning itself as a key force in societal renewal. Consequently, Xiqu has gained a degree of cultural mobility, gradually moving beyond the rigid framework of popular education. By organizing and analyzing historical materials related to the Shanghai Federation of Chinese Xiqu Artists, we uncover not only the historical details of Xiqu's occurrence and development during the Republican period but also the organizational perspective of re-examining the history of the Republican Opera.

Keywords: Shanghai Federation of Chinese Xiqu Artists; advancements in Xiqu; organization of Xiqu Artists; modernization of Xiqu

剧场重塑与视觉革新

——后戏剧与视觉艺术在总体视觉戏剧中的创新交汇

胡 佐

内容摘要: 总体视觉戏剧是一种颠覆了传统戏剧范式的新戏剧,它打破了原本以文学文本和讲故事为中心的传统舞台线性叙事,是可以在剧场舞台上自由展开视觉逻辑的新型演出。总体视觉戏剧是后戏剧与当代视觉艺术融合实践的产物,其创造者是来自视觉艺术领域的跨界导演。他们借用视觉艺术的观念和技巧,突破了传统戏剧的规范,采取视觉拼贴、空间构建等剧场舞台的构作方式,使演出中演员和观众的身体,以及整个剧场空间中所有物质的、非物质的因素有了独立的视觉价值,从而创造出一种以“舞台的画面化”为总体演出文本的新型视觉性剧场艺术。

关键词: 总体视觉戏剧 后戏剧 当代视觉艺术 跨界导演 演出文本

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0107-16

Title: Theatre Reshaping and Visual Innovation: The Innovative Intersection of Post-Drama and Visual Arts in Total Visual Theatre

Author: HU Zuo

Abstract: Total Visual Theatre is a new form of drama that disrupts traditional theatrical paradigms. It breaks away from the conventional focus on literary texts and linear storytelling, allowing for a free exploration of visual logic on stage. Total Visual Theatre is the product of the fusion between post-drama and contemporary visual arts, created by interdisciplinary directors from the visual arts field. By borrowing concepts and techniques from visual arts, they challenge traditional theatrical norms, employing methods such as visual collage and spatial construction. This approach grants independent visual value to the bodies of actors and audiences, as well as to all material and immaterial elements within the theatre space, thereby creating a new type of visual theatrical art centered on “the imagery of the stage” as the overall performance text.

Keywords: Total Visual Theatre; post-drama; contemporary visual art; interdisciplinary director; performance text

伊沃·凡·霍夫与扬·维斯维尔德 的戏剧视像

钱威伟

内容摘要: 比利时导演伊沃·凡·霍夫和舞台美术家扬·维斯维尔德对西方当代剧场艺术有着重要影响。霍夫和维斯维尔德在长达四十余年的创作生涯里相依合作,在布景、灯光和多媒体的设计方面多有革新。他们使用现代视觉要素解读经典文本,以现成品和自然物作为舞美造型的体现材料,并创造性地用影像媒介进行戏剧叙事。他们并不追求视觉奇观,而是通过舞台上朴素、洗练的视像来拓展戏剧空间的表现力。他们致力于挖掘布景、灯光、多媒体的深层次意义,寻求创作语汇的更新与重新组合,将剧场艺术引向另一种可能。

关键词: 舞台设计 导演 先锋剧场 阿姆斯特丹国际剧团

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0123-13

Title: Theatrical Imagery in the Works of Ivo van Hove and Jan Versweyveld

Author: QIAN Weiwei

Abstract: Belgian director Ivo van Hove and scenographer Jan Versweyveld have had a significant impact on contemporary Western theatre. Throughout their over forty years of collaboration, they have innovated in set design, lighting, and multimedia. They use modern visual elements to interpret classic texts, employing ready-made and natural objects as materials for stage design, and creatively using visual media for dramatic storytelling. They do not pursue visual spectacles but rather expand the expressiveness of theatrical space through simple, refined imagery on stage. They strive to uncover the deeper meanings of set design, lighting, and multimedia, seeking to renew and recombine the vocabulary of creation, leading theatrical art toward new possibilities.

Keywords: stage design; director; avant-garde theatre; International Theatre Amsterdam

莱因哈特与中国现代剧场

韦 漪

内容摘要: 莱因哈特的剧场形式美学、导演方法和剧场创作法为中国现代戏剧艺术提供了重要的参考资源。通过持续的译介与阐释,中国现代戏剧家们批判性地接受了莱因哈特有关剧场形态、舞台装置、观演关系、剧场艺术整体性的观点,以及他的导演中心制、导演工作法。此外,他们更是在中国小剧场运动、爱美剧、国剧运动、定县农民戏剧实验、抗战戏剧等本土剧运中创造性转化、实践了莱因哈特的剧场创作技法。从戏剧“艺术的革命”到“革命的艺术”,莱因哈特客观上全程“助推”了中国现代“舞台上的戏剧”的形成与发展。

关键词: 莱因哈特 中国现代剧场 剧场形式 舞台 导演

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0136-11

Title: Max Reinhardt and the Modern Chinese Theatre

Author: WEI Yi

Abstract: Max Reinhardt's theatrical aesthetics, directorial explorations, and skills have provided important references for modern Chinese theatre art. Through ongoing translation and interpretation, modern Chinese theatre artists have critically engaged with Reinhardt's insights on theatre form, stage installation, the spectator-performer relationship, and the totality of theatrical art, along with his contributions to a director-centered system and directorial methodology. Furthermore, Chinese artists have creatively transformed and applied Reinhardt's techniques in local theatrical activities, including the Little Theatre Movement, Amateur Drama, the National Drama Movement, the Ding Xian Peasant Theatre Experiment, and theatre of the War of Resistance Against Japanese Aggression. From the "revolution of art" to the "art of revolution," Reinhardt's legacy has significantly contributed to the formation and development of modern Chinese "theatre on stage".

Keywords: Max Reinhardt; modern Chinese theatre; theatre form; stage; director

论周剑云早期的戏剧理论批评

周 斌

内容摘要: 周剑云在中国电影史上的地位早就有了定论,已无须多言。但对于他在20世纪初中国戏剧理论批评方面的成绩和贡献,却往往被忽略,迄今很少被提及。在20世纪初他曾为中国早期戏剧理论批评的建设作出了一定的贡献:他积极倡导改良戏曲,客观评价旧剧和新剧,强调戏剧的通俗教育作用和社会教育功能,重视新剧脚本的基础作用,强调伶人和新剧家的品德与人格修养,注重新剧的理论建构等。因此,探讨和论析周剑云早期的戏剧理论批评,无论是对于中国戏剧理论批评体系的建构,还是对于进一步深化周剑云的学术研究来说,都是颇有意义和价值的。

关键词: 周剑云 戏剧理论批评 改良戏曲 新剧脚本 理论建构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)06-0147-11

Title: On Zhou Jianyun's Early Drama Theory Criticism

Author: ZHOU Bin

Abstract: Zhou Jianyun's position in the history of Chinese film is well established and does not require further discussion. However, his achievements and contributions to drama theory criticism in early 20th-century China are often overlooked and rarely mentioned. In the early 20th century, he made significant contributions to the construction of early Chinese drama theory criticism. He actively advocated for the improvement of Xiqu, provided objective evaluations of both Jiuju and Xinju, emphasized the popular and social educational functions of drama, recognized the fundamental role of Xinju scripts, stressed the moral character and personal development of performers and Xinju writers, and focused on the theoretical construction of Xinju. Therefore, discussing and analyzing Zhou Jianyun's early drama theory criticism is significant and valuable for both the construction of Chinese drama theory criticism system and the further advancement of Zhou Jianyun's academic research.

Keywords: Zhou Jianyun; drama theory criticism; Xiqu improvement; Xinju script; theoretical construction

重建叙事：新时期以来小剧场 戏剧节的发展与嬗变

杨 子

内容摘要：新时期以来，小剧场戏剧节完成了 20 世纪 80 年代“去政治化”的美学转向，20 世纪 90 年代“物理化”的生存叙事和市场转向，以及 21 世纪的多元发展和“再政治化”的主流回归，在不同的社会发展阶段通过重建叙事，逐步形成自身的文化主体性。小剧场戏剧内嵌于中国社会文化结构中，呈现出内涵的多义性和流动性，从聚焦创作题材和艺术形式的实验性探索转向以观众为中心，以市场为主导的大众文化发展路径，作为展演平台的小剧场戏剧节在艺术自律、国家文化机制和资本力量的博弈中形成从小众艺术到大众娱乐文化兼具、实验性空间与功利经营性空间并存的多元文化图景。

关键词：小剧场戏剧节 小剧场戏剧 重建叙事 回归主流

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)06-0158-13

Title: Narrative Reconstruction: The Development and Transformation of the Experimental Theatre Festival Since the New Period

Author: YANG Zi

Abstract: Since the new period, the Experimental Theatre Festival has undergone several key transformations: the aesthetic turn of de-politicization in the 1980s, the focus on physical survival narrative and market shift in the 1990s, and the diversified development and mainstream return of re-politicization in the 21st century. At each stage of social development, it gradually forms its own cultural subjectivity through narrative reconstruction. Embedded in the Chinese social and cultural structure, Experimental theatre drama turns from the experimental exploration of creation themes and art forms to the audience-centered, market-led mass culture with the ambiguity and mobility of connotation. In the interaction with artistic self-discipline, national cultural mechanism, and capital power, the Experimental Theatre Festival forms a multi-cultural picture combining high art with mass entertainment culture, with a juxtaposition of experimental space and utilitarian business space.

Keywords: Experimental Theatre Festival; Experimental theatre drama; narrative reconstruction; mainstream return

莫言戏曲剧作中的“剧体糅合”辨析

李 玫

摘 要: 与对莫言小说创作反应的机敏深入相比,评论界迄今为止对其戏曲剧本的回应堪称缄默。戏曲剧作的出现,不仅仅是其个人创作版图的拓展。真正富有吸引力的,是其中蕴含着大半个世纪以来戏曲发展的丰富复杂的美学向度,在传统地方戏的基本形态内,糅合了话剧、现代戏曲、戏曲现代戏等诸多旨趣与语法,体现出“剧体糅合”的特点。不加辨析地以传统戏曲美学指标为参照对其定位,在逻辑上是可疑的;而简单指认某些品质来自话剧研习同样容易流于粗疏。直面并深入清点其中的盘根错节,辨析不同时段美学规则和修辞策略的相遇、博弈、对接与交融,梳理创作主体的取舍、转化与整合,方能对其作为个案的价值做出更为科学和理性的评价与预期。

关键词: 莫言 戏曲剧本 剧体糅合

中图分类号: J80

文献标识码: A

文章编号: 0257-943X-(2024)06-0171-12

Title: Analysis of “Theatrical Genre Fusion” in Mo Yan’s Xiqu Works

Author: LI Mei

Abstract: Compared to the insightful and in-depth responses to Mo Yan’s novels, the commentary on his Xiqu scripts has been notably sparse. The emergence of his Xiqu works is not merely an expansion of his personal creative landscape. What is truly compelling is the rich and complex aesthetic dimensions contained within the genre, reflecting over half a century of development in Xiqu. Within the basic forms of traditional local theatre, Mo Yan blends various pleasures and grammar from Huaju, modern Xiqu, and modernized traditional Xiqu, showcasing the characteristic of “theatrical genre fusion”. Using traditional Xiqu aesthetic criteria as a reference point for positioning these works raises logical issues. Likewise, simply attributing certain qualities to his study of Huaju risks oversimplification. To thoroughly and accurately assess the intricacies involved, one must confront and explore the encounters, competitions, integrations, and fusions of aesthetic rules and rhetorical strategies from different periods, as well as clarify the creative choices, transformations, and integrations of the author. This approach will enable a more scientific and rational evaluation and anticipation of their value as case studies.

Keywords: Mo Yan; Xiqu script; theatrical genre fusion