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# 戏剧艺术

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## “我总是依赖陌生人的善心”： 当代剧场的“陌生人剧作法”

陈 恬

**内容摘要：**传统的戏剧剧场和经典剧作法试图建构一个完整而封闭的微观世界，其冲突高度依赖人物之间既有的历史和亲密关系，因此存在一种对于陌生人的结构性排斥。19世纪末戏剧危机为陌生人登场创造了条件，易卜生《海上夫人》和契诃夫《樱桃园》中随机闯入的陌生人制造了封闭世界的裂隙，这是“陌生人剧作法”的初始形态。从布鲁克纳《罪犯》到施梅芬尼《阿拉伯之夜》《金龙》的创作实践，展示了都市陌生人集体肖像的建构过程及其与孤立主题的关联，形成了以空间连接机制为核心的剧作模式。在晚近的创作中，朴根亨《所有的军人都可怜》和迈欧克《铁界》则重塑了陌生人形象，将陌生人从威胁转化为慰藉的象征，探索了零关系中人际连接的可能性。“陌生人剧作法”的变迁映射了当代社会网络解体和个体原子化的现实，同时体现了剧场对新型人际连接可能性的积极探索。

**关键词：**陌生人剧作法 当代剧场 戏剧危机 孤立主题 人际关系

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X-(2026)02-0001-14

**Title:** “I Have Always Depended on the Kindness of Strangers”: “Dramaturgy of Strangers” in Contemporary Theatre

**Author:** CHEN Tian

**Abstract:** Traditional dramatic theatre and classical dramaturgy attempt to construct a complete and enclosed microcosm, in which conflict is highly dependent on pre-existing historical and intimate relationships among characters, resulting in a structural exclusion of strangers. The crisis of drama in the late nineteenth century created conditions for the emergence of strangers on stage. The randomly intruding strangers in Ibsen's *The Lady from the Sea* and Chekhov's *The Cherry Orchard* created fissures in the enclosed world, marking the initial form of the “dramaturgy of strangers”. From Ferdinand Bruckner's *The Criminals* to Roland Schimmelpfennig's *Arabian Night* and *The Golden Dragon*, these creative practices demonstrate the construction of collective portraits of urban strangers and their association with the theme of isolation, establishing a dramaturgical model centered on mechanisms of spatial connection. In more recent works, Park Geun-hyung's *All Soldiers Are Pitiful* and Martyna Majok's *Ironbound* reshape the image of strangers, transforming them from a threat into a symbol of solace, and exploring the possibility of interpersonal connection

in zero-relationship contexts. The evolution of the “dramaturgy of strangers” reflects the reality of social network disintegration and individual atomization in contemporary society, while embodying theatre’s active exploration of new possibilities for human connection.

**Keywords:** Dramaturgy of Strangers; contemporary theatre; crisis of drama; theme of isolation; interpersonal relationships

# “三化互动”：中国话剧民族化、 现代化和国际化研究的理论范式

陈吉德

**内容摘要：**“三化互动”是指中国话剧民族化、现代化与国际化三者之间相互关联、彼此作用、相互制约的动态关系。其中，民族化聚焦传统资源的创造性转化，现代化关注对现实问题的回应与求索，国际化则体现面向世界的开放胸襟。三者有机联动，互为条件，在不断的反馈与调适中形成“立足传统——回应现实——面向世界”的动态系统。在这一系统中，民族化是现代化和国际化的根基与血脉，现代化是民族化和国际化的目标与动力，国际化则是民族化和现代化的视野与胸襟。三者以现代化为灵魂，共同推动中国话剧百余年的发展进程。“三化互动”理论范式的提出，旨在为中国话剧的发展提供理论参照与路径指引。

**关键词：**三化互动 中国话剧 民族化 现代化 国际化

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X-(2026)02-0015-15

**Title:** “Interaction of the Three Transformations”: A Theoretical Paradigm for the Study of Nationalization, Modernization, and Internationalization of Chinese Huaju

**Author:** CHEN Jide

**Abstract:** The “Interaction of the Three Transformations” refers to the dynamic interrelationship among nationalization, modernization, and internationalization in Chinese Huaju, where they are interconnected, mutually interactive, and mutually constraining. Among them, nationalization focuses on the creative transformation of traditional resources, modernization focuses on responding to and exploring real-world issues, and internationalization embodies an open-minded orientation toward the world. The three are organically linked and interdependent, forming a dynamic system of “rooted in tradition — responding to reality — facing the world” through continuous feedback and adaptation. In this system, nationalization is the foundation and lifeblood of modernization and internationalization, modernization is the goal and driving force of nationalization and internationalization, and internationalization is the vision and breadth of mind that nationalization and modernization ought to embody. Modernization serves as the soul, with the three jointly promoting the development process of Chinese Huaju over more than a century. The proposal of the “Interaction of the Three Transformations” theoretical paradigm is intended to provide theoretical

reference and pathway guidance for the development of Chinese Huaju.

**Keywords:** “Interaction of the Three Transformations”; Chinese Huaju; nationalization; modernization; internationalization

## 操控之外的艺术事件：偶剧的非表征性诗学

杨紫月

**内容摘要：**偶剧研究长期受制于操控与拟人化范式，导致其在非语义层面的感知潜能被遮蔽。这意味着理解偶剧如何超越表征逻辑，或许成为破题路径之一。以动觉共鸣与马苏米的情动理论为支点，偶剧可以成为操偶师、偶体与观众之间能量流的生成场。偶体得以在卡米勒里所言的“身体世界”中激发观众的非认知感知，从而成为情动的触媒与显象发生器。偶剧由此显现出艺术事件原初状态的生成逻辑，即舞台运动在尚未被认知化与语言化之前已作为强度发生，并推动观演关系进入非再现与非表征的情动场域。

**关键词：**偶剧 情动 动觉共鸣 马苏米 事件

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X-(2026)02-0030-10

**Title:** The Artistic Event beyond Manipulation: The Non-representational Poetics of Puppetry

**Author:** YANG Ziyue

**Abstract:** Research on puppetry has long been constrained by paradigms of manipulation and anthropomorphism, which obscure its perceptual potential on the non-semantic level. This suggests that understanding how puppetry transcends the logic of representation may serve as a possible path to breaking the impasse. Anchored in kinesthetic empathy and Brian Massumi's affect theory, puppetry can serve as a generative field of energetic flows among puppeteer, puppet, and spectator. Within what Frank Camilleri terms the "bodyworld", the puppet activates non-cognitive perception in the spectator, functioning as both a catalyst of affect and a generator of appearance. Puppetry thus reveals the generative logic of the artistic event in its primordial state, where stage movement manifests as intensity prior to being cognized and verbalized, thereby propelling the spectator-performer relation into a non-mimetic and non-representational field of affect.

**Keywords:** puppetry; affect; kinesthetic empathy; Massumi; event

## 《浣纱记》新证

黎国韬

**内容摘要:**《浣纱记》在中国戏曲史上具有里程碑式意义,但学界围绕这部传奇尚有不少问题未弄清楚,甚至形成学术公案。通过对作家生平、戏曲文本、相关史料、前人研究的深入分析,我们认为:《浣纱记》是在嘉靖四十一年(1562)冬到嘉靖四十四年(1565)冬之间完成的,这比过往厘定的创作时间都要精确;该传奇除“以古鉴今”“究治乱”的主旨外,还存在其他创作意图,诸如宣扬游仙入道、讽刺当时世态、感慨故乡残破等。此外,魏良辅与梁辰鱼并无师徒合作关系,该剧产生是梁氏闻悉魏氏新腔后“自翻新调”之结果。以上探讨,解决了几个悬而未决的难题,肯定了梁辰鱼的昆剧史地位,推动了戏曲史研究的发展。

**关键词:** 浣纱记 创作时间 胥云房 创作意图 魏良辅

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)02-0040-16

**Title:** A New Examination of *Huansha Ji* (*Washing the Silken Gauze*)

**Author:** LI Guotao

**Abstract:** *Huansha Ji* (*Washing Silken Gauze*) occupies a milestone position in the history of traditional Chinese Xiqu. Nevertheless, many issues surrounding this Chuanqi play remain unresolved and have even become long-standing academic controversies. Based on a thorough examination of the playwright's biography, the playscript, relevant historical materials, and previous scholarly research, this study proposes that *Huansha Ji* was completed between the winter of 1562 (the Renxu year) and the winter of 1565 (the Yichou year), representing a more precise timeframe than previously determined. Beyond its central theme of “using the past to reflect on the present and exploring the causes of order and chaos”, the play embodies other creative intentions, such as promoting transcendence and entry into the Dao, satirizing the social mores of the time, and expressing grief over the devastation of the author's hometown. Furthermore, Wei Liangfu and Liang Chenyu did not have a master - disciple or collaborative relationship; the play emerged as Liang's “self-composing of new melodies” after he learned of Wei's new vocal style. The above discussion resolves several long-unsettled problems, affirms Liang Chenyu's status in the history of Kunqu, and advances the study of traditional Chinese Xiqu history.

**Keywords:** *Huansha Ji*; date of composition; Xu Yunfang; creative intentions; Wei Liangfu

## 论戏曲程式生成的心理机制

董妍均

**内容摘要:** 依据生成链的构成,戏曲程式生成的心理机制主要由以下三类构成:认知机制经由注意筛选与结构化加工,将经验压缩为可组合的程式单位并组织成可运行的段落结构;情感机制以外化与内化确立尺度边界并校准强度,使体验在尺度结构中获得可控的稳定表达;意志机制将理解与体验落实为可执行、可检验的环节要求,在持续监控与筛选中通过回返修正促成做法定型,并于惯习化基础上实现规范边界内的调适与再创造,从而形成稳定的个体差异处理。三者耦合形成可回返的动态机制,为解释戏曲程式的传承与更新提供可追踪的过程链条。

**关键词:** 戏曲程式 生成 心理机制 情绪外化

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)02-0056-13

**Title:** On the Psychological Mechanisms Underlying the Generation of Conventions in Xiqu

**Author:** DONG Yanjun

**Abstract:** The psychological mechanisms underlying the generation of Xiqu conventions can be divided into three main types, according to the composition of the generative chain. First, the cognitive mechanism compresses experience into combinable conventional units through attentional selection and structured processing, and further organizes these units into operable segmental structures. Second, the affective mechanism establishes scalar boundaries and calibrates intensity through processes of externalization and internalization, enabling experience to achieve controlled and stable expression within a scale-based structure. Third, the volitional mechanism translates understanding and experience into executable and verifiable step requirements; through sustained monitoring and selective reinforcement, it consolidates practice via feedback correction and, on the basis of habitus, supports adjustment and re-creation within normative boundaries, thereby producing a stable way of handling individual differences. Together, these three mechanisms are coupled into a feedback-enabled dynamic system that provides a traceable process chain for explaining both the inheritance and the renewal of Xiqu conventions.

**Keywords:** Xiqu conventions; generation; psychological mechanisms; emotion externalization

## 明代戏曲剧本中的“插演”

徐 畅

**内容摘要:** 作为戏曲剧本中插入的表演片段,明代的“插演”主要分为歌舞表演、器乐演奏和戏剧表演三类。“插演”在元杂剧中就已存在,明初多用于烘托宫廷演剧的吉庆氛围,明代中后期文人剧作家有意识地将“插演”融入叙事结构,明末剧作家则进一步发掘“插演”的艺术功能,追求舞台呈现的丰富性与精巧度。“插演”既是对明代舞台表演的记录,也是剧作家艺术构思的产物,在演出形态、艺人处境和观演生态等三个方面展现出独特的戏剧史价值。“插演”不仅保存了演出名目与形式,刻画了明代艺人的处境与传习细节,还呈现了明代剧场“选定节目—表演—反馈”的观演互动过程,为剖析古代剧场形态提供了文本依据。

**关键词:** 明代戏曲 插演 戏中戏 戏剧史料

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)02-0069-12

**Title:** “Inserted Performances” (Chayan) in Ming-Dynasty Xiqu Scripts

**Author:** XU Chang

**Abstract:** As performance segments inserted into xiqu scripts, Inserted Performances in Ming drama can be broadly classified into three categories: song-and-dance performances, instrumental music performances, and dramatic enactments. This phenomenon was already present in Yuan Zaju. In the early Ming, Inserted Performances were mainly used to heighten the festive and auspicious atmosphere of court performances. From the mid-Ming onward, literati playwrights deliberately integrated Inserted Performances into the narrative structure, and by the late Ming playwrights further explored their artistic functions, pursuing greater richness and refined ingenuity in stage presentation. Inserted Performances both record Ming-stage practices and embody playwrights’ artistic conception, demonstrating distinctive value for theatre history in three dimensions: performance forms, the circumstances of performers, and the performance – spectatorship ecology. They not only preserve the titles and formats of performances, but also depict the situation of Ming performers and details of training, transmission, and apprenticeship, while revealing the interactive process of “program selection – performance – feedback” between stage and audience in Ming theatres, thereby providing textual evidence for analyzing ancient theatrical forms.

**Keywords:** Ming drama; Inserted Performances; play-within-a-play; theatre-historical sources

## 俄罗斯逐字戏剧的先锋探索与价值转向

王丽丹

**内容摘要:** 当代俄罗斯纪实戏剧以先锋姿态,直接承担起观照现实的社会使命。作为纪实戏剧重要分支的当代俄罗斯逐字戏剧,突破既有的创作理念,重建戏剧人新的生活感知与生命体验,在完成创作范式革新的同时,重构戏剧形态格局,形成新的戏剧审美及叙事原则。逐字戏剧呈现多元演进的主题内容,运用原生态创作技巧,融合先锋剧场美学,实现了纪实戏剧由理念到实践的路径转换,在很大程度上革新了俄罗斯纪实戏剧传统,推动俄罗斯戏剧的审美转向,强化了其社会功能。俄罗斯逐字戏剧的先锋精神,使其介入现实、关怀普通民众、关注社会问题,在一定程度上达成了参与当代俄罗斯时政文化、重塑社会精神的创作追求。

**关键词:** 俄罗斯逐字戏剧 先锋精神 范式革新 社会功能

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)02-0081-13

**Title:** Avant-Garde Explorations and a Turn in Values in Russian Verbatim Theatre

**Author:** WANG Lidan

**Abstract:** Contemporary Russian documentary theatre has adopted an avant-garde posture and taken on the social mission of engaging with and bearing witness to reality. As an important branch of this tradition, contemporary Russian verbatim theatre breaks with established creative ethics and reorients theatre-makers' perceptions of everyday life and lived experience. In renewing its creative paradigm, it also reconfigures the broader landscape of theatrical forms, giving rise to new aesthetic orientations and narrative principles. With themes that evolve in multiple directions, verbatim theatre employs "raw" creative methods and integrates avant-garde theatre aesthetics to realize a shift in documentary theatre from ideas to practice. In doing so, it substantially renovates Russia's documentary-theatre tradition, promotes an aesthetic turn in Russian theatre, and strengthens its social function. Its avant-garde spirit enables it to intervene in social reality, to show sustained concern for ordinary people, and to address pressing social problems; to a certain extent, it fulfills the creative ambition of participating in contemporary Russian socio-political culture and reshaping the social ethos.

**Keywords:** Russian verbatim theatre; avant-garde spirit; paradigm innovation; social function

# 崇高的惊惧

——巴尔塔萨戏剧理论对残酷戏剧  
“导-演-观”关系图式的阐释

张 瑛

**内容摘要:**自20世纪阿尔托发表残酷戏剧理论以来,其接受的过程中存在较多误读现象。对残酷戏剧的误读往往由于忽视或未能完全领会阿尔托的初衷——它与直抵宇宙问题的“崇高”维度直接挂钩。而巴尔塔萨以“光照论”为特征的戏剧学理论,可为残酷戏剧提供基于“崇高”维度的“导-演-观”三者合一剧场闭环之方法论启迪,从而形成以“崇高的惊惧”为美学表征的艺术力量之共享图式。该理论的运用对“导-演”与“观”之间的关系进行了更紧密的銜合,由此进一步填补了当下阿尔托研究在剧场实践方法论上的缺口。

**关键词:**阿尔托 残酷戏剧 巴尔塔萨 崇高美学

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X-(2026)02-0094-15

**Title:** Sublime Awe: Balthasar's Interpretation of the "Director-Actor-Audience" Schema in the Theatre of Cruelty

**Author:** ZHANG Ying

**Abstract:** Since Antonin Artaud published his theory of the Theatre of Cruelty in the twentieth century, its reception has involved frequent misreadings. These misreadings often stem from ignoring, or not fully apprehending, Artaud's original intention, namely that the Theatre of Cruelty is directly linked to a sublime dimension that reaches toward metaphysical questions of the cosmos. Balthasar's theatre theory, characterized by the idea that "under the doctrine of illumination", can provide methodological inspiration for the Theatre of Cruelty by pointing to a sublime-grounded closed-loop theatre in which director, actor, and spectator are unified as a three-in-one configuration. In this way, it helps to form a shared schema of artistic force, whose aesthetic manifestation is "sublime awe". The application of this framework forges a tighter linkage between the director-actor axis and the spectator, thereby further addressing a current gap in Artaud studies in terms of methodologies for theatrical practice.

**Keywords:** Artaud; Theatre of Cruelty; Balthasar; sublime aesthetics

## 与布莱希特“共鸣”

——重探 20 世纪 20 年代爱森斯坦的戏剧创作与理论

杨士博

**内容摘要:** 谢尔盖·爱森斯坦在电影史上的崇高地位无可置疑,但很少有人真正将其视为一位值得关注的戏剧创作者。事实上,爱森斯坦在 20 世纪 20 年代的戏剧创作与理论,与贝托尔特·布莱希特的观念在深层次上“共鸣”。爱森斯坦和布莱希特一样坚持非自然主义的立场,并开掘了戏剧的政治潜力,致力于拆卸和解构传统戏剧。爱森斯坦由戏剧提出的“吸引力蒙太奇”概念和布莱希特的“史诗剧”等观念具有相似的追求。此外,爱森斯坦在观看了日本歌舞伎的表演之后所发表的评论,同样体现了一种与布莱希特“陌生化”相近的理论思路。通过对爱森斯坦和布莱希特理论的呼应之处进行考察,有助于我们发现 20 世纪上半叶不同先锋戏剧之间的跨文化亲缘关系。

**关键词:** 爱森斯坦 布莱希特 先锋戏剧 吸引力蒙太奇 史诗剧

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**Title:** Resonating with Brecht: Re-examining Eisenstein's Theatrical Practice and Theory in the 1920s

**Author:** YANG Shibo

**Abstract:** Sergei Eisenstein's pre-eminent status in film history is beyond dispute, yet few have seriously regarded him as a theatre-maker worthy of sustained attention. In fact, Eisenstein's theatrical practice and theoretical reflections in the 1920s resonate in profound ways with the ideas of Bertolt Brecht. Like Brecht, Eisenstein insisted on a non-naturalist position, excavated theatre's political potential, and devoted himself to dismantling and deconstructing traditional theatre. The concept of "montage of attractions", proposed by Eisenstein from theatre, exhibits a similar pursuit to ideas such as Brecht's "epic theatre". In addition, Eisenstein's comments after watching Japanese kabuki performances likewise embody a theoretical line of thought close to Brecht's "alienation" effect. By examining the points where Eisenstein's and Brecht's theories echo one another, we can better discover the cross-cultural kinship among different avant-garde theatres in the first half of the twentieth century.

**Keywords:** Eisenstein; Brecht; avant-garde theatre; montage of attractions; epic theatre

# 民间本位的新声：德国鞍型期 “去等级化”喜剧观纵论

盖 琪

**内容摘要：**当代德国著名概念史学家科塞雷克将欧洲从1750到1850年之间的重要转型时期称为“鞍型期”。在这一时期，欧洲经历了政治、经济、文化层面的巨大变革，现代意义上的西方知识体系和认知视域逐渐形成。从喜剧研究的角度来看，正是在这一时期，德国出现了数位重要理论家，使西方喜剧观突破了自古希腊以降的等级论传统，最终在理论意义上汇入去等级化的、艺术民主化的历史潮流。从现代性的角度来看，去等级化的喜剧观本身就是新的认知视域的重要组成部分，对西方此后的文艺理论与实践的发展具有积极和深远的影响。

**关键词：**民间本位 鞍型期 去等级化 喜剧观

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**Title:** New Voices from the Folk Sphere: A Study on the “De-hierarchized” Comedy in the German Sattelzeit

**Author:** GAI Qi

**Abstract:** The contemporary German conceptual historian Reinhart Koselleck termed the major period of transformation in Europe between 1750 and 1850 the Sattelzeit (saddle period). During this period, Europe underwent profound changes in politics, the economy, and culture, and a Western knowledge system and cognitive horizon in the modern sense gradually took shape. From the perspective of comedy studies, it was precisely in this period that several important German theorists emerged, enabling Western conceptions of comedy to break with the hierarchically ordered tradition that had prevailed since ancient Greece and, in theoretical terms, to enter the broader historical current of de-hierarchization and the democratization of art. From the standpoint of modernity, this de-hierarchized view of comedy itself constituted an important component of the new cognitive horizon, exerting a positive and far-reaching influence on the subsequent development of Western literary and artistic theory and practice.

**Keywords:** folk-based orientation; Sattelzeit; de-hierarchization; view of comedy

## 从《森林》到《樱桃园》的民族性书写

王可欣

**内容摘要:** 尽管《樱桃园》享有世界声誉,但其对俄国戏剧传统的内在继承及所承载的民族性思想,仍有待深入挖掘。奥斯特洛夫斯基的《森林》与契诃夫的《樱桃园》存在明显的互文性,二者可共同被视为19世纪下半叶贵族文化没落时期的深刻之作。梳理两部作品中的“大胡子人物”形象,不仅可揭示“林人”身份所蕴含的民族文化内涵,更能使其背后广阔的社会文化空间“森林”的双重象征含义得以明晰。基于对俄罗斯森林意象的书写,奥斯特洛夫斯基与契诃夫共同勾勒出俄罗斯民族性的广度和深度。

**关键词:** 奥斯特洛夫斯基 契诃夫 森林 樱桃园 民族性

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**Title:** Writing Russian National Identity from *The Forest* to *The Cherry Orchard*

**Author:** WANG Kexin

**Abstract:** While Chekhov's *The Cherry Orchard* enjoys a global reputation, its internal inheritance of Russian dramatic tradition and the ideas of Russian national identity it carries still merit closer investigation. Alexander Ostrovsky's *The Forest* and Anton Chekhov's *The Cherry Orchard* display a clear intertextual relationship, and both may be read as profound works emerging from the decline of aristocratic culture in the second half of the nineteenth century. A close examination of the recurring "bearded" figure in the two plays not only brings to light the national-cultural meanings embedded in the identity of the "forest person" (lesovik), but also clarifies the forest's dual symbolism as both a social type and a broad socio-cultural space. On the basis of their shared writing of Russian forest imagery, Ostrovsky and Chekhov together delineate the breadth and depth of Russian national identity.

**Keywords:** Ostrovsky; Chekhov; *The Forest*; *The Cherry Orchard*; national identity

## 论瓦日迪·穆瓦德《焦土之城》的 “沉默”叙事

李 今

**内容摘要:** 加拿大黎巴嫩裔作家瓦日迪·穆瓦德的《焦土之城》不仅是对古希腊经典悲剧的独特当代改写,也是一部围绕“沉默”书写战争记忆和重构历史想象的戏剧作品。该剧借由女主人公的“沉默”,揭示了创伤历史造成的记忆压抑与封闭,凸显了个体面对战争的心理挣扎与言说困境。同时,戏剧通过女主人公的后代追寻身世、打破沉默的“后记忆”过程,使个体层面的家庭悲剧与集体层面的国家悲剧交汇,见证并传递了历史创伤。“沉默”是这部作品突出的艺术特色,既参与了故事本体的建构,又是一种召唤聆听、对历史伤口进行重新审视的话语姿态。

**关键词:** 瓦日迪·穆瓦德 焦土之城 沉默 创伤

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X-(2026)02-0145-10

**Title:** On the Narrative of “Silence” in Wajdi Mouawad’s *Incendies*

**Author:** LI Jin

**Abstract:** Lebanese-Canadian playwright Wajdi Mouawad’s *Incendies* is not only a distinctive contemporary rewriting of classical Greek tragedy, but also a dramatic work that writes war memory and reconstructs historical imagination through the motif of “silence”. By foregrounding the heroine’s “silence”, the play reveals the repression and sealing-off of memory produced by traumatic history, and highlights the individual’s psychological struggle in the face of war as well as the impasse of speech. At the same time, through the postmemory process in which the heroine’s descendants trace their origins and break the silence, the play brings an individual, family-level tragedy into convergence with a collective, national tragedy, thereby witnessing and transmitting historical trauma. “Silence” is thus the play’s striking artistic feature, participating in the construction of the story itself and serving as a discursive stance that calls for listening and urges a renewed examination of historical wounds.

**Keywords:** Wajdi Mouawad; *Incendies*; silence; trauma