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戏剧理论与批评

- | | | |
|----|-------------------------------|-----|
| 1 | 欧美戏剧研究的两个转型
——兼论中国剧场文化学的建构 | 孙惠柱 |
| 16 | 身体、语言与动物实在性：“物转向”思潮下的剧场新趋势 | 计敏 |

中国戏曲研究

- | | | |
|----|-------------------|-----|
| 29 | 神庙剧场新论 | 车文明 |
| 39 | 《曲谱大成》的编撰过程及戏曲史意义 | 董诗琪 |
| 51 | 梨园戏舞台装置审美的现代转向 | 王艺珍 |

外国戏剧研究

- | | | |
|----|---------------------------------------|-----|
| 66 | 审美与社会：当代苏格兰戏剧的变迁(1970—2020) | 王岗 |
| 78 | 从非人类到人类世想象
——历史主义与当下主义视角下的莎士比亚生态研究 | 宋茂儒 |

中国话剧研究

- | | | |
|-----|------------------------------|-----|
| 91 | 从工具到共生：中国当代话剧作品的身体研究 | 孙韵丰 |
| 103 | 从补遗史料到记忆载体：新见唐小圃剧本《儿童戏剧》八集考论 | 李倩倩 |

表导演艺术研究

- | | | |
|-----|-------------------------------|-----|
| 118 | 从《哈姆雷特的云》看巴尔巴“前表现性”理论的“跨”与“隔” | 袁依依 |
| 131 | 法国“导演”乔埃尔·波默拉的“舞台写作”：背景、理念和方法 | 马慧 |
| 145 | 瓦赫坦戈夫“剧场性”戏剧思想的生成与实践 | 周千愉 |

Drama Theories and Criticism

- | | | |
|----|---|------------|
| 1 | Two Major Shifts in Euro-American Theatre Studies; On the Construction of China's Cultural Studies of Theatre | SUN Huizhu |
| 16 | Body, Language and Animal Reality; New Theatrical Tendencies under the "Material Turn" | JI Min |

Xiqu Studies

- | | | |
|----|--|-------------|
| 29 | A New Perspective on Temple Theatres | CHE Wenming |
| 39 | The Compilation Process of <i>Qupu Dacheng</i> and Its Significance in the History of Xiqu | DONG Shiqi |
| 51 | On the Modern Turn of Stage Design Aesthetics in Liyuanxi | WANG Yizhen |

Foreign Theatre Studies

- | | | |
|----|--|------------|
| 66 | Aesthetics and Society; The Transformation of Contemporary Scottish Drama (1970—2020) | WANG Lan |
| 78 | From the Nonhuman to the Anthropocene Imagination; Shakespearean Ecocriticism through Historicism and Presentism | SONG Maoru |

Huaju Studies

- | | | |
|-----|--|-------------|
| 91 | From Tool to Symbiosis; A Study of the Body in Contemporary Chinese Huaju | SUN Yunfeng |
| 103 | From Supplementary Archival Materials to Carriers of Memory; A Study of Tang Xiaopu's Newly Discovered Eight-Volume Script <i>Children's Drama</i> | LI Qianqian |

Performance and Directing Studies

- | | | |
|-----|--|-------------|
| 118 | Exploring Transcendence and Separation in Barba's Pre-expressivity Theory through <i>Hamlet's Clouds</i> | YUAN Yiyi |
| 131 | "Stage Writing" of French Director Joël Pommerat; Contexts, Concepts and Methods | MA Hui |
| 145 | The Emergence and Practice of Vakhtangov's Concept of "Theatricality" | ZHOU Qianyu |

欧美戏剧研究的两个转型

——兼论中国剧场文化学的建构

孙惠柱

内容摘要: 自 20 世纪中期以来,欧美戏剧学界出现了两个转型:一是广为流传的所谓弃剧本重导表演的“导表演转型”;二是以《剧场文化史》为代表的从艺术评析转向文化唯物主义研究的人类学、社会学转型。前者并非西方戏剧本身的转型,而只是部分著名学者研究兴趣的转型,但被国内学界当成事实转型而过度推介,致使戏剧理论与大多数戏剧人及受众的剧场实践脱节。后者强调将剧场置于具体的社会历史语境中,重视物理形态、制度构架与文化功能,尤其看重受众在戏剧生态中的关键作用——剧场总体上不是精英主导的艺术空间,而是大众参与及社会共享、共议的重要场域。以此为基础构建“剧场文化学”,有助于矫正当前精英理论脱离大众实践、忽视观众体验的倾向,为中国戏剧研究体系的重构与公共文化服务提供现实支撑。

关键词: 剧场文化学 人类表演学 文化史转型 剧场实践

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)05-0001-15

Title: Two Major Shifts in Euro-American Theatre Studies: On the Construction of China's Cultural Studies of Theatre

Author: SUN Huizhu

Abstract: Since the mid-20th century, Euro-American theatre studies have revealed two major shifts: the first, the so-called “directing-acting turn” that emphasizes directing and performance over the script, is in fact only the turn of some famous scholars’ research interests, not a transformation of Western theatre itself. The second, represented by *A Cultural History of Theatre*, signals a “cultural-historical turn” towards cultural materialism, anthropology, and sociology. While the former has been overstated in Chinese academia, it has caused a huge disparity between elitist theory and the practice of most theatre practitioners and audiences. The latter emphasizes theatre’s embeddedness in socio-historical contexts, material conditions, institutional structures, and its cultural functions. Central to this shift is a renewed focus on audiences as integral to the theatrical ecosystem. Reframing theatre as a site of public participation, social sharing, and collective discussion, this perspective supports the development of the framework of cultural studies of theatre that bridges theory and practice and informs the reconstruction of Chinese theatre scholarship and the provision of public cultural services.

Keywords: cultural studies of theatre; performance studies; cultural-historical turn; theatre practice

身体、语言与动物实在性： “物转向”思潮下的剧场新趋势

计 敏

内容摘要：在“物转向”思潮与演剧观念嬗变的合力作用下，当代剧场不断突破人类中心主义的固有观念，挑战传统戏剧中轻视物性的习惯思维：在单纯作为符号的身体和经由训练获得能量的身体之外，当下剧场出现了越来越多本真的身体，即身体以本来面目呈现在剧场中。本真的身体呼应了当下“物转向”思潮中对主体性、认识论等观念的拒绝，也是呈现剧场物性一个至关重要的因素；同时，以前不受重视的物性又被重新植入到了语言中，语言不再服务于叙事、表意，在褪去一定程度的符号性后获得了质感，由此更深层地强化了身体与语言之间的关系。动物的直接出场已经有挣脱消费符号与文化符号宰制的趋向，人与动物关系的呈现，从互为凝视、互为镜像，直至共同生成，剧场由此重构为所有生命平等展演的空间。这种转型在探索的过程中，难免会出现极端情况，人们在接受时应该予以宽容。

关键词：物转向 本真的身体 情动 语言的物性 动物实在性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)05-0016-13

Title: Body, Language and Animal Reality: New Theatrical Tendencies under the “Material Turn”

Author: JI Min

Abstract: Under the combined influence of the “material turn” and changing theatrical concepts, contemporary theatre constantly breaks away from fixed anthropocentric ideas and challenges the habitual thinking in traditional theatre that trivializes thingness. Beyond the body as mere symbols and the body empowered through training, today’s theatre increasingly presents the authentic body, the body appearing in its original form on stage. Thingness, once neglected, has been reintegrated into language. No longer serving only narrative or meaning, language, by shedding part of its symbolism, acquires material texture and thereby deepens the relationship between body and language. The direct presence of animals on stage signals a move beyond the dominance of commodified and cultural symbols. Depicting human-animal relationships—from mutual gaze and reflection to co-creation—reconfigures the theatre as a space where all life can perform equally. In exploring this transformation, extreme cases are inevitable and should be examined with tolerance.

Keywords: the material turn; authentic body; affect; thingness of language; animal reality

神庙剧场新论

车文明

内容摘要: 神庙剧场是指在神庙里建立戏台,并有观剧场地的场所。它是历史悠久、从未中断、数量最多、分布最广的一类中国古代剧场。此前,学界对神庙剧场多有研究,但基本集中在剧场建筑、神灵考述、祭祀礼仪、运行机制、演出习俗、剧种类别以及庙会风俗等方面。神庙剧场除了与其他剧场同样属于观演空间,具有相关空间属性外,还具有其他类型剧场没有的神圣属性,可以达到神人以和的效果,属于神圣空间。相应的,戏台也被圣化,它不仅是演戏的场所,还是包含意义的显圣物,具有神圣的属性。神庙剧场是一种特定的宗教文化场。

关键词: 神庙剧场 礼乐传统 神圣空间 显圣物

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)05-0029-10

Title: A New Perspective on Temple Theatres

Author: CHE Wenming

Abstract: Temple theatres are performance spaces built within temple complexes, featuring purpose-built stages and designated audience areas. Among the various types of traditional Chinese theatres, temple theatres are the most enduring, numerous, and widely distributed. Existing scholarship has largely focused on architectural forms, deities, ritual practices, institutional mechanisms, performance traditions, theatrical genres, and temple fair customs. This article, drawing on the concept of hierophany, offers a new perspective on temple theatres as manifestations of the sacred. Beyond serving as spaces for aesthetic enjoyment and emotional cultivation, temple theatres possess a sacred dimension that distinguishes them from other theatrical venues. As sites where human-divine interaction is enacted, temple theatres themselves function as sacred spaces. Accordingly, the stage is not merely a site for Xiqu performance but also a hierophany imbued with religious meaning. Temple theatres thus constitute a distinctive form of religious-cultural space, integrating theatrical performance with spiritual experience.

Keywords: temple theatre; ritual and music tradition; sacred space; hierophany

《曲谱大成》的编撰过程及戏曲史意义

董诗琪

内容摘要: 关于《曲谱大成》的编撰时间,旧书皆谓不详。今据清宫档案、文人年谱等资料可知,该谱始编于康熙五十八年(1719),止于康熙六十一年(1722),由亲王允祉、允禄主持编撰,具体工作则由顾陈垺、郭元釭等数十位内廷编修人员协力完成。雍正元年(1723),新帝即位,允祉遭夺爵,编谱工作随之中断。乾隆六年(1741),朝廷重修乐书,允禄等人以《曲谱大成》原稿为基础,增补曲例,配以工尺,最终编成《九宫大成》。《曲谱大成》的编撰,是清廷通过重构礼乐制度实施教化的政治举措,折射出戏曲艺术在当时地位的提升。

关键词: 曲谱大成 九宫大成 允祉 顾陈垺 曲谱

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)05-0039-12

Title: The Compilation Process of *Qupu Dacheng* and Its Significance in the History of Xiqu

Author: DONG Shiqi

Abstract: The compilation date of *Qupu Dacheng* has long been regarded as unknown. According to Qing palace archives and the chronologies of literati, the work was initially compiled from the 58th year of Kangxi (1719) to the 61st year of Kangxi (1722) under the supervision of Princes Yunzhi and Yunlu. The specific compilation was carried out collaboratively by dozens of internal court editors, including Gu Chenxu and Guo Yuanyu. In the first year of the Yongzheng reign (1723), following the accession of the new emperor and the stripping of Yunzhi's title, the compilation was interrupted. In the sixth year of the Qianlong reign (1741), the court revised the music book, with Yunlu and others supplementing music examples and adding gongche notation based on the original *Qupu Dacheng* manuscript, ultimately producing *Jiugong Dacheng*. The compilation of *Qupu Dacheng* was a political measure by the Qing court to promote education through the reconstruction of the ritual and music system and reflects the elevated status of traditional Chinese Xiqu during that period.

Keywords: *Qupu Dacheng*; *Jiugong Dacheng*; Yunzhi; Gu Chenxu; Xu scores

梨园戏舞台装置审美的现代转向

王艺珍

内容摘要: 自20世纪50年代开始,梨园戏的舞台装置进入现代转型时期。从十七年时期“以西化中”的现实主义舞美观的确立,到八九十年代对表现主义戏剧的横向借鉴,再到21世纪以来对“空场子”美学传统的转化,现代梨园戏舞台装置的转变显现出鲜明的本体转向的特征。21世纪以来,面对“大制作”的舞美潮流,梨园戏转而复归“小舞台”的美学形态,并借助现代灯光技术进行了有限度的转化。这对于当代戏曲演剧空间的建构具有重要的启示意义。

关键词: 梨园戏 舞台装置 审美 空场子

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)05-0051-15

Title: On the Modern Turn of Stage Design Aesthetics in Liyuanxi

Author: WANG Yizhen

Abstract: Since the 1950s, the stage design of Liyuanxi has undergone a period of modern transformation. From the establishment of a Western-influenced realistic aesthetic during the “Seventeen Years” period, through the adoption of expressionist drama in the 1980s and 1990s, to the transformation of the traditional “empty space” aesthetic in the 21st century, the evolution of Liyuanxi stage design exhibits a clear ontological turn. In the 21st century, in response to the trend of “grand productions”, Liyuanxi has returned to the aesthetic form of the “small stage”, while incorporating limited transformations through modern lighting technology. This holds significant implications for the construction of performance space in contemporary Chinese Xiqu.

Keywords: Liyuanxi; stage design; aesthetics; empty space

审美与社会：当代苏格兰戏剧的 变迁(1970—2020)

王 岚

内容摘要：当代苏格兰戏剧以其独树一帜的艺术风格，以及丰富的文化、政治与美学内涵，享誉国际。20 世纪后期是苏格兰戏剧发展的重要时期：70 年代，苏格兰戏剧以男性工人阶级戏剧为主流，麦格拉等剧作家倡导的政治与历史批评亦占据重要地位；80 年代，女性剧作家的崛起与多元声音的涌现，为苏格兰戏剧注入了新的活力；90 年代，格雷格等来自不同文化背景的剧作家进一步拓展了苏格兰戏剧的国际化创作视角。进入 21 世纪，苏格兰国家剧院的成立与 2014 年独立公投，使门罗等剧作家的作品洋溢着强烈的文化自豪感与鲜明的政治主张。半个世纪戏剧创作的变迁，映射出当代苏格兰社会在文化、政治、经济、民族身份及心理层面的多重变迁。

关键词：苏格兰戏剧 约翰·麦格拉 大卫·格雷格 罗娜·门罗

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)05-0066-12

Title: Aesthetics and Society: The Transformation of Contemporary Scottish Drama (1970—2020)

Author: WANG Lan

Abstract: Contemporary Scottish drama is renowned in international theatre and literary circles for its unique artistic style and rich cultural, political, and aesthetic connotations. The late 20th century was an important period for the development of Scottish drama. In the 1970s, male working-class plays together with the political and historical critiques advocated by John McGrath and his colleagues were dominant. In the 1980s, the rise of female playwrights and the emergence of diverse voices injected new vitality into the field. In the 1990s, Greg and other playwrights from different cultural backgrounds have further enriched the international creative perspective of Scottish drama. At the beginning of the 21st century, the establishment of the National Theatre of Scotland and the independence referendum in 2014 imbued playwrights, including Rona Munro, with a strong sense of cultural pride and distinct political beliefs. The transformation of theatrical creation over the past half century reflects profound changes in contemporary Scottish society in terms of culture, politics, economy, national identity, and psychology.

Keywords: Scottish drama; John McGrath; David Greig; Rona Munro

从非人类到人类世想象

——历史主义与当下主义视角下的莎士比亚生态研究

宋茂儒

内容摘要: 以生态视角重审经典作家和作品是文学批评的重要内容。莎士比亚在生态批评诞生之初就进入批评家的视野。经过六十余年的发展,莎士比亚生态研究已逐渐发展为莎学研究的新维度,并成为当前莎士比亚理论化浪潮中一个颇具影响力的学术增长点。这一学术转向不仅将生态历史意识与现实生态介入有机融合,形成了历史主义与当下主义相互交织、彼此配合的研究范式,而且展现出三种持续演进的研究趋势:非人类转向的纵深、生态政治维度的拓展与人类世尺度的延伸。生态批评与莎士比亚文学经典的交汇表明,莎士比亚戏剧不仅具有再现文艺复兴时期英国环境经验的文本属性,还蕴含着异质多元、挑战人类中心主义思维的自然观念与环境伦理。这些一度被现代科学和启蒙理性遮蔽的生态智慧,搭建起前现代与现代社会生态对话的桥梁,为当前人们想象、理解与应对充满不确定性的人类世生态危机提供了重要的思想资源。

关键词: 莎士比亚研究 生态批评 非人类转向 人类世

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)05-0078-13

Title: From the Nonhuman to the Anthropocene Imagination: Shakespearean Ecocriticism through Historicism and Presentism

Author: SONG Maoru

Abstract: Re-evaluating canonical writers and works through an ecological lens constitutes a vital dimension of literary criticism. William Shakespeare entered the field of ecocriticism from its very inception. Over the past six decades, Shakespearean ecocriticism has developed into a distinct and influential strand within Shakespeare studies, emerging as a significant site of scholarly expansion in the broader wave of Shakespearean theorization. This academic turn has not only integrated ecological historical consciousness with contemporary ecological engagement, forging a research paradigm in which historicism and presentism are intricately intertwined and mutually reinforcing, but has also demonstrated three critical trajectories of continuous development: the deepening of the nonhuman turn, the expansion of the ecopolitical dimension, and the extension toward Anthropocene-scale perspectives. The intersection of ecocriticism and the Shakespearean literary canon reveals that Shakespeare's plays not only record the environmental experiences of Renaissance

England, but also encode heterogeneous and pluralistic conceptions of nature and environmental ethics that challenge anthropocentric thought. These ecological insights, once obscured by modern science and Enlightenment rationality, construct a bridge for ecological dialogue between premodern and modern societies, offering vital intellectual resources for imagining, understanding, and responding to the uncertainties of ecological crisis in the Anthropocene.

Keywords: Shakespeare studies; ecocriticism; nonhuman turn; Anthropocene

从工具到共生： 中国当代话剧作品的身体研究

孙韵丰

内容摘要：戏剧活动，以身体为介，文学剧本中的身体与演员的身体，在表演方法的作用下，在社会文化的建构下，通过观众的感知与想象，生成“戏剧身体”，产生意义。中国当代话剧舞台上的戏剧身体，自20世纪50年代至今，呈现出由符号化、工具性向多元化、生成式的特点转变。中国当代剧场更强调身体的物质性，演员的身体在剧场开放的关系中，与角色的身体、文化的身体、技术的身体共生，生成即时的、鲜活的、复杂的戏剧身体，因此成为更珍贵的舞台样本。梳理和总结不同历史阶段的中国当代话剧作品，借身体谈观念，不失为一条探讨当代戏剧本质的行之有效的路径。

关键词：当代话剧 戏剧身体 阶级符号 多元共生

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2025)05-0091-12

Title: From Tool to Symbiosis: A Study of the Body in Contemporary Chinese Huaju

Author: SUN Yunfeng

Abstract: Theatrical activity, using the body as its medium, produces a “theatrical body” through audience perception and imagination. In this process, the body in literary scripts and the actor’s body, influenced by performance methods and socio-cultural constructions, generate meaning. On the stage of contemporary Chinese Huaju, from the 1950s to the present, the theatrical body has shifted from symbolic and instrumental forms to diversified and generative ones. Contemporary Chinese theatre emphasizes the materiality of the body; within the open relationships of the theatre, the actor’s body coexists with the body of the character, the body of culture, and the body of technology, producing an immediate, vivid, and complex theatrical body that becomes a particularly valuable stage exemplar. Reviewing contemporary Chinese Huaju across different historical periods and discussing ideas through the body remain an effective path for exploring the essence of contemporary theatre.

Keywords: contemporary Huaju; theatrical body; class symbols; pluralistic coexistence

从补遗史料到记忆载体： 新见唐小圃剧本《儿童戏剧》八集考论

李倩倩

内容摘要：中国儿童戏剧在20世纪20年代尚处于萌芽诞生期，儿童话剧的创作并未引起文坛足够的重视。但这并不意味着缺乏勇于革新探索之人，唐小圃就是其中的先行者之一。从历史文献中钩沉发现的唐小圃所著《儿童戏剧》，对中国儿童戏剧研究具有一定的价值。基于西方文化记忆理论的视角，深入剖析此史料，证明补遗不仅是史实增补，更是对记忆霸权的挑战。当文献考据与记忆理论深度对话，戏剧史便从静态“定论”转向动态“战场”。在历史本真与当代阐释的辩证互动中，在西方理论体系的观照之下，中国现代儿童戏剧研究可以尝试深度挖掘并拓展开放性的多元向度。

关键词：唐小圃 儿童戏剧 文化记忆

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Title: From Supplementary Archival Materials to Carriers of Memory: A Study of Tang Xiaopu's Newly Discovered Eight-Volume Script *Children's Drama*

Author: LI Qianqian

Abstract: In the 1920s, Chinese children's drama was still in its early stages, and the creation of children's plays did not receive sufficient attention from the literary field. However, this did not mean that there were no innovators willing to explore and experiment—Tang Xiaopu was one of the pioneers. Tang Xiaopu's *Children's Drama*, recovered from historical documents, holds significant value for the study of Chinese children's drama. Analyzed through the lens of Western cultural memory theory, this material shows that supplementation is not merely an addition of historical facts, but also a challenge to dominant forms of memory. When documentary research engages in a deep dialogue with memory theory, theatre history shifts from a static “definitive account” to a dynamic “battlefield”. Through the dialectical interaction between historical authenticity and contemporary interpretation, and under the guidance of Western theoretical frameworks, the study of modern Chinese children's drama can explore and develop its multiple open dimensions.

Keywords: Tang Xiaopu; children's drama; cultural memory

从《哈姆雷特的云》看巴尔巴 “前表现性”理论的“跨”与“隔”

袁依依

内容摘要:《哈姆雷特的云》是尤金尼奥·巴尔巴在第十一届乌镇戏剧节上演的作品。该作品引发了一场争论,观众评价呈现出鲜明的两极分化:有人在非语言的身体表达中触摸到戏剧本真,亦有人在演员的嘶吼咆哮中感受到文化隔阂。该剧的观演悖论现象绝非普通的审美分歧或偶然的艺术接受问题。它具有特殊的理论检验意义,直指巴尔巴“前表现性”理论的核心假设。当这一套基于东方戏剧观察而提炼出的“普遍身体原理”反向进入东方文化语境时,其试图超越文化边界的“跨”之雄心,与本土观众认知框架中产生的“隔”之裂隙形成尖锐对峙。“前表现性”理论在当代跨文化戏剧实践中的得与失,为理解巴尔巴戏剧美学及其在中国语境下的接受与阐释提供了新的视角。

关键词: 巴尔巴 前表现性 哈姆雷特的云 欧丁剧团

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2025)05-0118-13

Title: Exploring Transcendence and Separation in Barba's Pre-expressivity Theory through *Hamlet's Clouds*

Author: YUAN Yiyi

Abstract: *Hamlet's Clouds* (2024) is a production by Eugenio Barba presented at the 11th Wuzhen Theatre Festival. The work sparked significant debate, with audience responses sharply polarized: some felt a direct encounter with the essence of theatre through nonverbal bodily expression, while others experienced a sense of cultural distance in the actors' screams and roars. This paradox in audience reception cannot be reduced to ordinary aesthetic differences or incidental issues of artistic acceptance. It has special theoretical significance, directly testing the core assumptions of Barba's Pre-expressivity theory. When this set of "universal bodily principles", distilled from observations of Eastern theatre, is applied back into an Eastern cultural context, the ambition to transcend cultural boundaries sharply collides with the perceptual frameworks of local audiences, producing a sense of separation. Examining the gains and limitations of Pre-expressivity in contemporary cross-cultural theatre practice offers new perspectives for understanding Barba's theatrical aesthetics and their reception and interpretation in the Chinese context.

Keywords: Eugenio Barba; Pre-expressivity; *Hamlet's Clouds*; Odin Teatret

法国“导演”乔埃尔·波默拉的 “舞台写作”：背景、理念和方法

马 慧

内容摘要：法国导演乔埃尔·波默拉创作体现了当代舞台的一种独特实践形式——“舞台写作”。此术语描述了一种离不开舞台的戏剧创作方式，其中文本成为整个创作过程的一部分，而不是先于此存在。波默拉与路易·雾霭剧团的实践展现了其美学特质，将戏剧创作界定为依托团队协作的动态过程。相比“集体创作”，它更强调“作者”的不可替代性，使写作如表演般具备“超越”的潜能。尽管其定义具有一定的模糊与争议性，但这一模式在强调协作、打破传统创作结构的同时，重新思考了文本的地位，为当代戏剧带来了形式革新。当然，它也面临文本深度与传播性的削弱、创作过程中对经验的过于依赖、过长的作品实现周期等一系列挑战，需要在持续的实践中反思与改良。

关键词：舞台写作 舞台作家 波默拉

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Title: “Stage Writing” of French Director Joël Pommerat: Contexts, Concepts and Methods

Author: MA Hui

Abstract: The work of French director Joël Pommerat exemplifies a distinctive form of contemporary theatrical practice known as “stage writing”. This term describes a mode of drama creation that is inseparable from the stage, in which the text becomes part of the creative process rather than existing prior to it. Pommerat’s practice with the Louis Brouillard Company demonstrates his aesthetic characteristics, defining theatrical creation as a dynamic process grounded in team collaboration. Compared with “collective creation”, stage writing places greater emphasis on the irreplaceability of the “author”, endowing writing with the potential to “transcend” in a manner similar to performance. Although the concept’s definition is somewhat ambiguous and debated, this model rethinks the role of the text while emphasizing collaboration and breaking traditional creative structures, bringing formal innovation to contemporary theatre. At the same time, it faces challenges, including reduced textual depth and transmissibility, overreliance on experiential creation, and lengthy production cycles, all of which require ongoing reflection and refinement through practice.

Keywords: stage writing; stage author; Joël Pommerat

瓦赫坦戈夫“剧场性” 戏剧思想的生成与实践

周干愉

内容摘要:以对剧场性的反思为中心,瓦赫坦戈夫的戏剧思想经历了“去‘伪’存‘真’的心理现实主义探索阶段(1911—1921)”和“剧场性回归下的幻想现实主义确立阶段(1921—1922)”。“幻想现实主义”这一理论凸显了其将“剧场性”视为戏剧本体论根基的立场。瓦赫坦戈夫对剧场性的思考深受涅米罗维奇—丹钦科和梅耶荷德的影响,这促使他在探索剧场本体性时始终注重开掘戏剧文本的文学价值,并为其拓展舞台表达语汇提供了去幻觉化的符号表达范式。同时,他通过“奇异化”方法建构戏剧的剧场性,使剧场性可见、可感、可思。

关键词: 瓦赫坦戈夫 幻想现实主义 剧场性 奇异化

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Title: The Emergence and Practice of Vakhtangov's Concept of "Theatricality"

Author: ZHOU Qianyu

Abstract: Focusing on the reexamination of theatricality, Vakhtangov's theatrical thought evolved through two distinct phases: the "exploratory stage of psychological realism, aimed at discarding the 'artificial' to preserve the 'authentic'" (1911 - 1921) and the "definitive stage of establishing fantastic realism through the resurgence of theatricality" (1921 - 1922). The theoretical principle of "fantastic realism" underscores his view of theatricality as the ontological foundation of drama. Deeply influenced by Nemirovich-Danchenko and Meyerhold, Vakhtangov, in exploring the ontology of theatre, consistently emphasized the literary value of dramatic texts while providing a de-illusioned symbolic mode of expression to expand the stage's expressive vocabulary. At the same time, he constructed the theatricality of drama through the method of *ostranenie*, making theatricality visible, tangible, and thought-provoking.

Keywords: Vakhtangov; fantastic realism; theatricality; *ostranenie*