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“戏改”的政治与艺术理念探源

傅 谨

内容摘要:“戏改”是中国戏剧有史以来最为影响深远的重大事件,始于1948年末,大致终于1956年中,其内涵在1949年7月下旬经历了从“旧剧改革”到“戏曲改进”的变化。支持“戏改”的理念非常复杂,在政治方面,它包括艺术功能上的工具论、社会达尔文主义和“革命”话语;在艺术方面,包括从欧洲古典主义的情节整一性、现实主义的表演真实性理念和浪漫主义对资本与商业的批判等等,最终归结为戏剧完整性和精致化的追求。但这些驳杂的观念基本上是为外来的,“戏改”的进程就是这些外来观念与本土传统之间博弈与妥协的结果。

关键词: 戏改 戏曲改进会 工具论 现实主义

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0001-12

Title: The Political and Artistic Origins of “Xiqu Reform”

Author: FU Jin

Abstract: “Xiqu reform” is the most far-reaching event in the history of Chinese theatre. It began at the end of 1948 and ended roughly in the middle of 1956, with its contents changing from “the reform of old Xiqu” to “the improvement of Xiqu” in late July, 1949. The ideas leading to “Xiqu reform” are very complex. Politically they include the instrumentalist theory concerning the function of arts, social Darwinism, and “revolutionary” discourse; artistically, they concern the pursuit of plot integrity of European classicism, the realistic pursuit of authenticity in performance, and the criticism of romanticism on capital and commerce, etc., which, together, come down to the pursuit of theatrical integrity and refinement. However, these various ideas are basically foreign, and the process of “Xiqu reform” is the process of competition and compromise between the foreign ideas and the local traditions.

Key words: Xiqu reform; Committee of Xiqu Improvement; instrumentalism; realism

论戏曲表演教学中的“口传心授”法

冉常建

内容摘要:“口传心授”是中国古典艺术长期使用的教学方法,能够有效地向学生传授艺术知识、技能、法则、诀窍、原理等内容,帮助学生达到运化自如、形神兼备的艺术境界。“口传心授”内涵丰富深邃,运用变化多端,讲求在因材施教、教学相长中探寻艺术真谛。现代戏曲教育者应随着时代的发展为“口传心授”教学法注入新的内涵,使其与现代教学法和现代信息技术相结合,更好地发挥育人作用。

关键词: 戏曲表演 口传心授 教学法 内涵特征

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0013-11

Title: The Method of “Teach by Mouth and Understand by Heart” in Xiqu Acting Teaching

Author: RAN Changjian

Abstract: “Teach by Mouth and Understand by Heart”, a traditional teaching method that has long been applied in Chinese classical arts, means a teacher’s oral instruction that inspires true understanding deep in students’ heart. It works effectively in passing on artistic knowledge, skills, rules, tips, and principles, which help students get to an ideal artistic realm of perfect skills and unifying form and spirit. “Teach by Mouth and Understand by Heart” has rich and profound meanings, and can be applied in a variety of ways. It seeks to reach the essence of art through teaching in accordance with students’ aptitude and the progress of teaching and learning promoting each other. Modern Xiqu teachers should move with the times and inject new meanings into the teaching method of “Teach by Mouth and Understand by Heart”, so that it can be combined with modern teaching methods and modern information technology to play a better role in helping students develop.

Key words: Xiqu performance; Teach by Mouth and Understand by Heart; teaching method; connotation characteristics

清末上海时事剧的兴起及其 戏剧史意义

吕 茹

内容摘要: 清末,在政治社会变革、戏剧自身发展等内外合力推动下,上海京剧界开始关注社会生活及政治事件,编演时事剧。《火烧第一楼》(1887年)开创了沪上演出的新局面,然而由于官方及当事方的干扰,旋即禁演。随着《铁公鸡》(1893年)的面世,上海京剧舞台掀起了时事剧竞演的高潮。大批时事剧在题材表达、表演艺术、舞台美术、演出形态等方面迥异于传统京剧,初步实现了京剧的近代化转型。不少学者将其称之为“时装现代戏”,实际上这些剧作以市场意识为主导,并不具备真正意义的现代性。然而,对清末上海时事剧的兴起,不应只认识其之于海派京剧形成的标志性意义,还应思考其对戏剧改良时期时装新戏的启发、现代戏曲探索等层面的戏剧史意义。

关键词: 清末 上海 时事剧 火烧第一楼 铁公鸡 海派京剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0024-15

Title: The Rise of Shanghai Current Affairs Theatre in the Late Qing Dynasty and Its Significance in the History of Chinese Theatre

Author: LV Ru

Abstract: In the late Qing dynasty, driven by the external force of political and social changes and the internal force of theatre development, Beijing Opera circle in Shanghai began to pay attention to the social life and political events, and started to write and stage Current Affairs Theatre. *The Burning of No.1 Building* (1887) broke new grounds for Xiqu performance in Shanghai, which was then banned shortly after its staging due to the interference of the authority and those in concern. Then with the staging of *Iron Cock* (1893), there came an upsurge of competitive staging of Current Affairs Theatre in Shanghai. Most of these Current Affairs Theatre differed from traditional Beijing Opera in terms of themes, performing arts, stage design and performance forms, which indicated the first step of modernization of Beijing Opera. Though they are called “Shi Zhuang Xian Dai Xi” by many scholars, they are market-oriented and do not have a real sense of modernity. However, the rise of Shanghai Current Affairs Theatre in the late Qing dynasty shouldn't be recognized only as the symbol of the shaping of Shanghai-style Beijing Opera. It is also worthwhile to think about its significance in the history of Chinese theatre, such as the inspiration it brought to the “Shi Zhuang

Xin Xi” during the period of theatre reformation, and the exploration of modern Xiqu.

Key words: the late Qing dynasty; Shanghai; Current Affairs Theatre; *The Burning of No.1 Building*; *Iron Cock*; Shanghai-style Beijing Opera

京剧“名角时代”的黄昏：梅兰芳 抗战后至解放前演剧活动考述

朱方遒

内容摘要：梅兰芳在抗战胜利后恢复登台演出，通过在剧目选择上扬长避短、注重展现戏剧情境等策略，克服了身体退化、同业竞争等阻碍，实现了高水平的演出。但抗战后逐渐恶化的经济形势，使得上海各京剧场出于商业利润的考虑，不再邀请身价高昂的梅兰芳，致使他在1948年5月后被迫息演。梅兰芳之所以无力应对息演的局面，是因为他作为京剧名角高度依赖演出市场，无法改变其被各种资本势力控制的现状。

关键词：梅兰芳 抗战后至解放前 演剧活动 息演

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)04-0039-14

Title: The Dusk of “Celebrity Era” of Beijing Opera: A Study of MEI Lanfang’s Performances from the End of the War of Resistance to Liberation

Author: ZHU Fangqiu

Abstract: MEI Lanfang resumed stage performing after the victory of the War of Resistance against Japanese Aggression. By selecting the plays that could help to show his strengths and avoid weaknesses, and by focusing on the presentation of dramatic situations, he overcame the difficulties caused by the decline of physical function and the competition from fellow Xiqu performers, and presented excellent performances. However, with the deteriorating economy after the war, and due to his fairly high charge for performance, MEI was no longer invited by Beijing Opera theatres in Shanghai out of consideration of profits. As a result, he had to retire from performing after May, 1948. The main reason behind MEI’s retirement was that, as a famous Beijing Opera actor, he was highly dependent on the performance market and thus was under the control of various capital forces.

Key words: MEI Lanfang; from the end of the War of Resistance to liberation; performances; retire from performing

自清末至今，有关梅兰芳的评论和研究未曾间断，从其表演艺术、剧目特色、舞美革新，到其海外演出、生平交游、收藏爱好，不一而足。相关著述，从清末的报刊剧评，到近

现代传媒与 1943 年曹禺演讲 《悲剧的精神》之版本问题

彭 韵 凌孟华

内容摘要:《悲剧的精神》是曹禺 1943 年(《曹禺全集》误作 1942 年)受邀演讲产生的重要戏剧理论成果,有着“不容忽视的特殊重要性”与复杂的版本问题。《悲剧的精神》有三个版本系列,即李家安笔记版、海鸥笔记版与曹禺删改版。全面还原和综合把握《悲剧的精神》的不同版本,才能准确理解曹禺抗战时期的悲剧思想。《悲剧的精神》近八十年来的传播历程非常典型地体现了现代传媒对作家演讲传播的重要影响。

关键词:曹禺 悲剧的精神 演讲 版本 现代传媒

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2022)04-0053-09

Title: Modern Media and Different Versions of CAO Yu's 1943 Speech "The Spirit of Tragedy"

Author: PENG Yun, LING Menghua

Abstract: "The Spirit of Tragedy", originally a speech delivered by CAO Yu in 1943 (mistakenly recorded in 1942 in *The Complete Works of CAO Yu*), is an important achievement in his theories about theatre with "special importance that cannot be ignored" and complex version issues. It has three different versions, namely, LI Jia'an's note, HAI Ou's note, and CAO Yu's abridged version. Only through a full restoration and comprehensive grasp of different versions of the essay can we accurately understand CAO Yu's thoughts on tragedy during the War of Resistance against Japanese Aggression. Its spread in the past eighty years or so is a typical example of the great influence of modern media on the spread of a writer's speech.

Key words: CAO Yu; The Spirit of Tragedy; speech; version; modern media

曹禺是中国现代戏剧史上最为重要的剧作家。钱谷融先生曾在追思文章中盛赞曹禺“才华盖世”,是“为中国的话剧事业建立了不朽功勋的艺术巨星”。^①然而,纵观近年的曹禺研究,既颇有收获,又颇多尴尬。收获如《文学评论》2022 年第 1 期发表段美乔大

^① 钱谷融:《曹禺先生追思》,《钱谷融文集》卷一,上海:上海人民出版社,2013 年,第 266 页。

滑稽戏的审美特质研究

张丽芬

内容摘要:滑稽戏在百余年的发展历程中,形成独具一格的审美特质。其一,滑稽戏以滑稽性为主要审美特性,滑稽戏的滑稽性具有狂欢性、反常性和游戏性。中西交融的上海都市文化的多元化,带来滑稽戏狂欢性的多声部特色;民间滑稽文化带来滑稽戏语言的狂欢;滑稽戏艺术自身的交叉性和边缘性带来狂欢性的边缘化特征。滑稽戏的反常性包括悖反常貌、悖反常态、悖反常言、悖反日常情境、悖反常理以及悖反常规思维等类型。而滑稽戏的游戏性体现在创作主体的反事实想象的游戏思维、接受主体拥有游戏心境及其审美功能的欣悦喜乐。其二,民间性为滑稽戏的文化渊源,主要体现在创作题材、审美趣味、民俗事象等方面。其三,情节的纵向线性结构与噱头的横向板块结构始终是左右滑稽戏的两极,两者结合程度决定滑稽戏的优劣成败。

关键词:滑稽戏 审美特质 滑稽性 民间性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0062-11

Title: A Study of the Aesthetic Characteristics of Huajixi

Author: ZHANG Lifen

Abstract: In the course of more than 100 years of development, Huajixi (a kind of traditional farce popular in Shanghai and nearby areas) has gradually formed unique aesthetic characteristics. Firstly, the main aesthetic characteristic is its comicality, which means being carnival, abnormal and playful. The diversity of Shanghai's urban culture which integrates the cultures of China and the West brings about the multi-voice features of carnival in Huajixi. The folk comic culture brings about the carnival of comic language. Involving different arts and being marginal by nature, Huajixi shows the characteristic of carnival marginalization. Its abnormality is mainly reflected by those elements that are against normal appearances, states, words, daily situations, and logical and conventional thinking. The playfulness of Huajixi is embodied in the creators' game thinking with counterfactual imagination, and the receivers' game mood and the joy of its aesthetic function. Secondly, the folk feature is the cultural root of Huajixi, which is mainly reflected in themes, aesthetic taste, and folk events. Thirdly, the vertical linear structure of plots and the horizontal plate structure of gimmicks are always the two poles of Huajixi. The combination of the two determines the success or failure of Huajixi.

Key words: Huajixi; aesthetic characteristics; comicality; folk feature

透视方言话剧：话语争夺、 艺术困局与传播生成

贺思齐

内容摘要：20世纪30年代中期，大众语运动引发了话剧使用国语还是方言的“应宜”论争，之后理论研讨转为对方言话剧的自然用语与舞台艺术等艺术本体的探究。方言作为舞台语言的一种特殊形式，面临艺术困局：一是非方言语系观众对方言的接受问题，二是部分批评家对方言剧的误读与偏见，三则是非方言语系的创作者们因传播对象的错位而忧思如何自处。追问方言话剧在当代的发展张力，除需充分利用方言承载声音的“刻板印象”之外，方言话剧还需纳新，一方面利用多重方言版本建立新的地域连接并不断形成品牌聚合效应，另一方面适度放弃对方言的固守转向对叙事内容的探寻，以此完成自我提升。

关键词：方言话剧 艺术困局 话语争夺 叙事空间

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)04-0073-10

Title: Perspectives on Dialect Huaju: Language Competition, Artistic Predicaments, and Spread and Formation

Author: HE Siqu

Abstract: In the mid-1930s, the popular language movement triggered the debate on whether Huaju should use national language or dialect. Later on, the theoretical research turned to the exploration on dialect Huaju ontology, such as its language and stage art. As a special kind of stage language, dialect was faced with artistic predicaments: first, the audience who didn't understand a certain dialect felt hard to understand the play; second, some critics had misunderstanding of and bias against dialect Huaju; third, some creators who did not speak a certain dialect worried about their creation because of the dislocation of the target audience. As for the development potential of dialect Huaju in the contemporary age, in addition to making full use of the voice "stereotype" of dialect, dialect Huaju also needs to absorb new ideas. On one hand, we can establish new regional connections with multiple dialect versions so as to continually have brand aggregation effect. On the other hand, it is appropriate to give up the rigid stick to dialect and turn to the exploration of narrative content so as to achieve self-improvement.

Key words: dialect Huaju; artistic predicament; language competition; narrative space

异化与重构：20世纪 中国儿童戏剧的儿童观流变

宋 敏 谭旭东

内容摘要：纵观整个20世纪，从“五四”新文化运动建立起来的“儿童本位”的现代儿童观到战争时期异化为战争宣传工具的“民族本位”的儿童观，到“十七年”时期的革命接班人，再到新时期以后回归尊重儿童自然天性的“以儿童为本”，尊重儿童的人格与权利的儿童观，中国儿童戏剧中呈现的儿童观有着复杂的多重面相，背后受到时代背景、文化基因、政治形态、文艺政策等多重因素制约。从某种意义上说，20世纪的中国儿童戏剧史就是一部儿童观的流变史。

关键词：儿童观 儿童戏剧 儿童形象

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)04-0083-11

Title: Alienation and Reconstruction: Changes of Views on Children in Children's Drama of the 20th Century China

Author: SONG Min, TAN Xudong

Abstract: Throughout the 20th century, the views on children presented in Chinese children's drama have complex and multiple aspects, from the modern "children-oriented" view on children established during the "May 4th" new culture movement to the "nation-oriented" view alienated as a tool for war propaganda during the war, to the view of revolutionary successors during the "Seventeen Years" period, and then to the contemporary "children-oriented" view that returns to respect children's nature, personality and rights in the new period. The phenomena are restricted by multiple factors, such as the background of the times, cultural gene, political condition, literary and artistic policy. In a sense, the history of Chinese children's drama in the 20th century is a history of the changes of views on children.

Key words: views on children; children's drama; children's image

试论《雷雨》悲剧人物的出场、 在场与退场

——以 2007 年新解读版《雷雨》为例

王延松

内容摘要: 2007 年新解读版《雷雨》以“一个男人与先后两个女人情爱故事的循环再现”作为戏剧的主线,在原剧本的基础上对人物出场的时间与顺序进行了重构,将原剧本的“序幕”与“尾声”搬上了舞台,重现了曹禺将《雷雨》视为“叙事诗”的创作初心,在剧中人的出场、在场和退场艺术格局之中,挖掘人物内在的悲剧价值与能量。除了戏剧结构,新解读版《雷雨》还摆脱了惯常的伦理道德式解读,以剧中人物命运之相扣、境遇之循环所展现的残酷的诗意美,完成了一种悲情的终极解读——透过死亡看到重生。

关键词: 雷雨 曹禺 新解读版 悲剧 在场

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0094-14

Title: Appearance, Presence and Exit of the Tragic Characters in *Thunderstorm*: A Case Study of the 2007 Version of *Thunderstorm* with New Interpretation

Author: WANG Yansong

Abstract: The new edition of *Thunderstorm* with interpretation takes “the recurrence of love stories between a man and two women” as the main plot-line of the play, and reconstructs the time and sequence of the characters’ first appearance on the basis of the original play. It not only puts the prologue and the epilogue of the original play to the stage, reproducing CAO Yu’s original intention of taking *Thunderstorm* as a “narrative poem”, but also excavates the inner tragedy values and energy of the characters in the construction of its artistic pattern through the characters’ appearance, presence, and exit. In addition to the changes in the structure of the play, the new edition of *Thunderstorm* also casts off the usual ethical interpretation, and by presenting the cruel poetic beauty of the interlocking fates and the cycle of life experiences of the characters, gives an ultimate interpretation of the tragedy — seeing rebirth through death.

Key words: *Thunderstorm*; CAO Yu; new edition with interpretation; tragedy; presence

白先勇 1988 年版《游园惊梦》 舞台演出探析

胡雪桦

内容摘要:《游园惊梦》1988年在广州的演出实现了原小说创作者白先勇与导演胡伟民大师级的“艺术对话”,是20世纪80年代末中国话剧针对“中国戏曲与中国当代话剧的结合点”而进行的一次重要探索。白先勇《游园惊梦》从小说到戏剧的演绎,缘起于他“对昆曲这种最美艺术的怀念”;导演胡伟民则紧紧把握文本中的历史沧桑和人性呼唤,突出“人性解放”的主题。胡伟民充分理解白先勇“意识流”的内涵,为全剧设想了一个“从写实到写意、从实象到抽象、从具体氛围化到整体诗化的爬坡结构”,实现了四个空间的时空交错,强调了舞台表演的虚实融合,把演员推到了剧场艺术的中心,增强了演出的“戏剧气质”。

关键词: 游园惊梦 白先勇 胡伟民 中国戏曲美学 现代戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0108-13

Title: A Study of the Performance of BAI Xianyong's *Wandering in the Garden, Waking from a Dream* (1988)

Author: HU Xuehua

Abstract: The performance of *Wandering in the Garden, Waking from a Dream* (1988) in Guangzhou realized the “artistic dialogue” between two masters — the novelist BAI Xianyong and the director HU Weimin. It was an important exploration on Chinese Huaju in the late 1980s to achieve “the combination of Chinese Xiqu and contemporary Chinese Huaju”. The idea of adapting the story into a stage play came from BAI’s “nostalgia for Kunqu, the most charming art”; and director HU grasped the historical vicissitudes and the call for humanity in the text, highlighting the theme of “emancipation of humanity”. With a thorough understanding of the meaning of BAI’s “stream of consciousness”, HU designed for the whole play a “climbing structure from realism to impressionism, from real images to abstraction, and from a specific atmosphere to an overall poetic one”. HU realized the space-time crisscross of four spaces, emphasized the integration of virtual and real stage performances, put actors to the center of theater art, and enhanced the “dramatic features” of the performance.

Key words: *Wandering in the Garden, Waking from a Dream*; BAI Xianyong; HU Weimin; aesthetics of Chinese Xiqu; modern drama

我的黑魔法就是戏剧

——郑大圣访谈录

费 泳

内容摘要: 郑大圣是一位能用戏剧“魔法”讲好中国故事的优秀电影导演,善于从戏剧、戏曲中提取元素并将之化在电影镜头里,从而使电影的表现力发生奇特的化学反应。郑大圣在黄佐临先生“中国写意戏剧观”的家族传承基础上孜孜以求,“以传奇的方式讲故事,以写意的笔墨写人物”,无论是对电影还是对舞台,他都试图在世界版图中寻找到中国影像的坐标体系。郑大圣的作品立足当下,植根于中华优秀传统文化,通过“魔幻的往事,提示我们注目民族的未来”。

关键词: 郑大圣 戏曲电影 中国写意戏剧观 影戏

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0121-14

Title: My Black Magic is Theatre: An Interview with Director ZHENG Dasheng

Author: FEI Yong

Abstract: ZHENG Dasheng is an excellent film director who tells Chinese stories well with the “magic” of theatre. He is good at extracting elements from theatre and Xiqu and transforming them into cinematic shots, so that the film may have magical chemical reactions. Inheriting the “essentialism of Chinese theatre” from Mr. HUANG Zuolin, ZHENG strives to “tell stories in a legendary way, and portray characters in a suggestive way”. He tries to find the coordinate system of Chinese films in the world, both for film and for theatre. Rooted in the splendid traditional Chinese culture, and based on the present, ZHENG’s works “remind us to look at the future of our nation” through “the magical past events”.

Key words: ZHENG Dasheng; Xiqu film; essentialism of Chinese theatre; Yingxi

图像恐惧：跨文化戏剧的 表述分析及其情感机制

周云龙

内容摘要：当下的跨文化戏剧研究对观念与方法的批判性反思不够重视，导致学科话语一再激增且不被质询，批量生产的学术成果显现出单一重复的知识面貌。跨文化表述分析目前是主流研究方法，它从话语受制于权力运作法则的假定出发，探讨戏剧知识的跨文化传播如何参与了他者的图像化。这一分析模式背后潜隐着对他者被图像化的深深忧惧。图像恐惧成为支撑跨文化戏剧研究的表述分析模式的情感力量。图像恐惧虽然在跨文化戏剧研究中被转换为行之有效的批评策略，但其中假定的被压抑的自我想象，使其最终被收编为全球后殖民意识形态的组成部分。为了跨越学科建制的藩篱，研究者应积极构建多元互补的跨文化戏剧研究方法论体系。

关键词：图像恐惧 跨文化戏剧 表述分析 身份政治 情感实践

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)04-0134-12

Title: Iconophobia: The Representation Analysis of Intercultural Theatre and Its Emotional Regime

Author: ZHOU Yunlong

Abstract: The concepts and methods of intercultural theatre research are not fully examined at present, resulting in the proliferation of disciplinary discourses which have never been questioned, and the monotonous repetition of knowledge in the mass-produced academic achievements. As a main-stream method of research, intercultural representation analysis starts from the assumption that discourse is subject to the rules by which power works, and explores the tactics of iconization of the other in the intercultural dissemination of theatre knowledge. What hides behind the analysis pattern is the deep fear of the iconization of the other. Iconophobia becomes the emotional power that props up intercultural representation analysis. Although iconophobia has become an effective critic tactic in intercultural theatre studies, the supposed repressed self-imagination has finally made it part of the global postcolonial ideology. In order to cross the disciplinary barriers, researchers should positively build a multiple and complementary system of intercultural theatre research methodology.

Key Words: iconophobia; intercultural theatre; representation analysis; identity politics; emotional practice

泰戈尔戏剧《齐德拉》与 五四时期的“娜拉”问题

谭咏枚

内容摘要: 1924年泰戈尔访华期间,徐志摩、林徽因等人在泰戈尔生日宴上演出泰戈尔戏剧《齐德拉》。此次演出被视为一次“文化盛宴”主要因为泰戈尔是亚洲首位获得诺贝尔文学奖的名人。当时的中国文化人士对《齐德拉》剧本的艺术性和思想性并未过多关注。易卜生的《玩偶之家》同样探讨女性解放问题,却掀起了一股热潮。比较《齐德拉》剧中的“齐德拉”和易卜生戏剧中出走的“娜拉”,有助于理解泰戈尔独特的女性主义思想;同时,也可窥见“五四”时期中国知识分子在女性解放和东西方文明观问题上的探索与争鸣,这些争论实则受到文化权力关系的影响。

关键词: 泰戈尔 齐德拉 娜拉 女性解放 文化权力

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)04-0146-10

Title: Tagore's Drama *Chitra* and the Problem of "Nora" in the May 4th Movement Period

Author: TAN Yongmei

Abstract: During Rabindranath Tagore's visit to China in 1924, XU Zhimo, LIN Huiyin and others performed Tagore's play *Chitra* at his birthday banquet. The performance of *Chitra* was regarded as a "cultural feast" mainly because Tagore was the first Asian celebrity to win the Nobel Prize in Literature. At that time, Chinese playwrights did not pay much attention to the artistry and theme of the play, while Ibsen's *A Doll's House* set off a wave of excitement in the discussion of women's liberation. The comparison between Tagore's "Chitra" and Ibsen's runaway "Nora" is meaningful to understand Tagore's unique feminist thought. At the same time, it can also give us a glimpse of the exploration and contention of Chinese intellectuals during the May 4th period on the issue of women's liberation, and the Eastern and Western concepts of civilizations. These disputes have actually been influenced by cultural power relations.

Key words: Rabindranath Tagore; *Chitra*; Nora; women's liberation; cultural power

创设·推动·制约：中国戏剧节与现代演剧制度(1938—1949)

梅琳

内容摘要：20世纪三四十年代中国现代戏剧节的诞生和发展使现代演剧制度渐趋成熟。由于社会形势和国民党政府的干涉，戏剧节的特质体现为四组矛盾，从中可见戏剧节的复杂性。戏剧节促进了现代演剧制度的发展，具体表现在规范戏剧生产边界、改造价值观念及确立剧界领袖等方面，其影响力已注入戏剧发展的肌理之中。但当时的戏剧节也存在一些问题，例如评奖失当制约演剧制度的规范化，节日改期导致演剧制度调整受阻，无重点剧目影响演剧制度系统化等亦需审视。

关键词：戏剧节 演剧制度 仪式 转变 制约

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)04-0156-09

Title: Establishment, Promotion and Restriction: China Theatre Festivals and Modern Theatre System (1938 - 1949)

Author: MEI Lin

Abstract: The birth and development of China modern theatre festival in the 1930s and 1940s made the modern theatre system increasingly mature. Due to the social situation at that time and the interference of the Kuomintang government, the features of the theatre festival were embodied in four contradictions, from which the complexity of the theatre festival was clearly seen. The theatre festival has contributed to the promotion of modern theatre system in terms of regulating the boundaries of theatre production, remoulding values and establishing leaders of the theatrical circle. Its influence has been injected into the fabric of theatrical development. But there also existed some problems associated with the theatre festival in need of examination, such as the inappropriate awards that restricted the standardization of the theatre system, the compulsory rescheduling that obstructed the adjustment of the theatre system, and the lack of key plays that affected the systematization of the theatre system.

Keywords: theatre festival; theatre system; ritual; transformation; restriction

政治、美学与资本：中国戏剧节庆的 演进及文化再生产

杨 子

内容摘要：20世纪50年代以来，中国戏剧节庆在其演进及文化再生产过程中，从政治、美学、资本市场等维度呈现不同的社会价值和功能属性。从文化政治角度，戏剧节作为文化治理路径，为社会改造提供新的主体和文化策略，构建国家形象和民族理念；从美学维度，戏剧节承载剧场美学的转变，以实验、革新为审美内涵对旧有创演观念和模式进行反叛，对主流商业戏剧体系进行抵抗，重构观众与剧场、与社会的关系；从资本与市场营销角度，戏剧节可视为塑造城市或地区形象的工具，或地方经济生产发展的催化剂。在当代社会发展全景中，权力向资本的转移推动戏剧节的市场化转向，及其地理意象空间从国家向地方的转换，为当下文化的自我表达提供多种可能性。

关键词：中国艺术节 中国戏剧节 人民的节日 小剧场戏剧节 边缘戏剧节

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2022)04-0165-12

Title: Politics, Aesthetics and Capital: Evolution and Cultural Reproduction of China Theatre Festivals

Author: YANG Zi

Abstract: Focusing on the evolution of theatre festivals in China after the 1950s, this paper discusses the social value and functional attributes of theatre festivals from the perspectives of politics, aesthetics and the capital market. From a cultural and political point of view, as an approach of national cultural governance, the theatre festival provides new subjects and cultural strategies for social transformation to build national images and concepts. From the aesthetic perspective, the theatre festival carries the transformation of theatre aesthetics, takes experiment and innovation as aesthetic connotation to rebel against the old creation concepts and modes, resists the mainstream commercial theatrical system, and reconstructs the relationship among audience, theatre, and society. From the capital and marketing perspective, the theatre festival is regarded as the quick solution for the urban or regional image building, or acts as the catalyst of local economic production and development. In the panorama of contemporary social development, the transfer of power to capital promotes the market orientation of the theatre festival, and the transformation of geographical image space from the national to the local, providing a variety of possibilities for the

self-expression of the current culture.

Key words: China art festival; China theatre festival; people's festival; experimental theatre festival; fringe theatre festival