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互文与超越

——论鲁迅作品的戏剧改编

杨 扬

内容摘要: 鲁迅作品的戏剧改编,不仅是鲁迅文学世界的重要现象,从戏剧改编的角度讲,也触及戏剧改编的理论与实践。自20世纪30年代以来,鲁迅作品戏剧改编可以分三个阶段,即1980年代之前的初创阶段、1980年代现实主义改编阶段和1990年代以来的先锋实验阶段。各个阶段都有自己的代表作品。审视这些戏剧改编,会注意到所有戏剧改编的作品,都没有达到鲁迅原作的的影响程度,无论艺术和思想内容,乃至戏剧探索水平,都有待进一步提升。新世纪以来,鲁迅作品改编的戏剧激发了人们对戏剧变革的思考。

关键词: 鲁迅作品 戏剧改编 互文 后现代

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0001-11

Title: Intertextuality and Superiority: The Theatre Adaptation of LU Xun's Works

Author: YANG Yang

Abstract: In addition to its importance in his literary world, the theatre adaptation of Lu Xun's works touches on the theory and practice of theatre adaptation. In terms of theatre history, the adaptation from the 1930s can be divided into three stages: the adaptation attempt before the 1980s, the realistic adaptation during the 1980s and the avant-garde experimental adaptation since the 1990s, each stage having its representative works. Theoretically speaking, none of the adaptations has ever been as influential as Lu Xun's works, with their artistic level, thoughts and ideas, and theatre exploration being in need of improvement. The theatre adapted from Lu Xun's works since the turn of the new century has inspired the thinking over theatre changes.

Key words: Lu Xun's works; theatre adaptation; intertextuality; postmodern

从鲁迅的《狂人日记》到 克里斯蒂安·陆帕的舞台呈现

——兼谈中国话剧的现代性追求

彭 涛

内容摘要: 陆帕以心理现实主义的路径解析了《狂人日记》的内在结构,将演出进程转化为对鲁迅文本的“再阅读”,剖析了“狂人”及其家族的“心灵史”。导演将鲁迅的小说当作一个具有普遍性价值的文本,以充满现代色彩的舞台语汇,挖掘了作品的当代价值,批判了现代家庭与威权制度对于个体生命的暴力戕害。陆帕导演的《狂人日记》为中国话剧的现代性追求提供了一种美学的方向和可能性。

关键词: 狂人日记 克里斯蒂安·陆帕 中国话剧的现代性追求

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0012-11

Title: From LU Xun's *A Madman's Diary* to Krystian Lupa's Staging: The Pursuit of Modernity in China Theatre

Author: PENG Tao

Abstract: Lupa interpreted the intrinsic structure of *A Madman's Diary* by means of psychological realism, turning the staging into a “re-reading” of the text, thus examining the psychological development of both the “madman” and his family. Taking the novel as a text of universal importance, Lupa explored its contemporary values with modernist stage presentation, and criticized the violent injury on individual life caused by modern family and the authority system. The stage play *A Madman's Diary* directed by Lupa provides an aesthetic direction and possibility for the pursuit of modernity in China theatre.

Key words: *A Madman's Diary*; Krystian Lupa; pursuit of modernity in China theatre

叙事、意象与替罪羊的献祭

——克里斯蒂安·陆帕导演作品
《狂人日记》的跨文化阐释

胡志毅

内容摘要: 克里斯蒂安·陆帕(Krystian Lupa)新近导演的根据鲁迅同名小说改编的《狂人日记》,继承了斯坦尼斯拉夫斯基的表演体系,并形成自己独特的风格。在《狂人日记》中,陆帕采用了《风筝》《阿Q正传》等表现被父权压迫的兄弟及忏悔和阿Q被虐杀的叙事方式,如重复和互文;在剧中找到了《故乡》中的意象,《野草》中的存在意识;通过替罪羊的献祭来显示了“灵魂的深”,以及对人性的敏锐洞察和深刻揭示。该剧可以说是一种跨文化的戏剧实验,非常值得研究。

关键词: 陆帕 鲁迅 狂人日记 跨文化阐释

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0023-09

Title: Narrative, Images and the Sacrifice of Scapegoats: A Cross-cultural Interpretation of Krystian Lupa's *A Madman's Diary*

Author: HU Zhiyi

Abstract: *A Madman's Diary*, a recent stage adaptation of Lu Xun's novel of the same title directed by Krystian Lupa, inherits Stanislavsky's performance system and has its own unique style. Lupa makes use of the narrative methods such as repetition and intertextuality that are also adopted in *The Kite* and *The True Story of Ah Q* to depict brothers oppressed by patriarchy, their confession, and the murder of Ah Q. Besides, the images in *My Old Home* and the consciousness of existence in *The Weeds* are found in the play as well. In addition, "the profoundness of the soul", the insightful understanding and revelation of human nature are shown through the sacrifice of scapegoats. The play is worthy of close study as a cross-cultural theatre experiment.

Key words: Lupa; Lu Xun; *A Madman's Diary*; cross-cultural interpretation

阐释、重构与偏离 ——浅谈《阿 Q 正传》的三部话剧改编

毛夫国

内容摘要: 鲁迅的经典著作《阿 Q 正传》发表后,1949 年前陈梦韶改编的《阿 Q 剧本》、许幸之改编的《阿 Q 正传》和田汉改编的《阿 Q 正传》都曾搬上舞台。通过对《阿 Q 正传》的三部话剧的改编过程、演出情况等相关史料的梳理和辨析,从而进一步分析和探讨三部话剧的改编策略,可以看出,三部改编话剧在阐释和重构《阿 Q 正传》中,均偏离了小说的创作主旨。

关键词: 阿 Q 正传 话剧改编 阐释 重构 偏离

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2022)01-0032-11

Title: Interpretation, Reconstruction and Deviation: On Three Theatre Adaptations of *The True Story of Ah Q*

Author: MAO Fuguo

Abstract: After the publication of Lu Xun's classic *The True Story of Ah Q*, three theatre adaptations were staged before 1949 — *The Script of Ah Q* adapted by Chen Mengshao, *The True Story of Ah Q* by Xu Xingzhi and *The True Story of Ah Q* by Tian Han. This paper reviews the historical materials concerning how the three theatre works were adapted and staged, analyzes their adaptation strategies, and draws a conclusion that the adaptations all deviate from the theme of the novel in the interpretation and reconstruction of the story.

Key words: *The True Story of Ah Q*; theatre adaptation; interpretation; reconstruction; deviation

跨学科视域下的戏剧学

——兼论符号学对建构戏剧演出研究方法的积极影响

魏 梅

内容摘要: 欧洲小剧场戏剧运动和现代科学观对戏剧及其理论发展的影响,加速了戏剧从文学研究范畴转向其剧场艺术本身。20世纪初,从文学系中走出来的现代戏剧学,即戏剧科学,虽然在其研究对象的选择上,实现了从“以文本为中心”向“以演出为中心”的转变,但在研究方法上,则是通过引入其他学科的理论和分析技术以充实和完善其学科研究体系。尤其是吸收现代符号学知识和方法所形成的戏剧符号学,不仅实现了戏剧研究方法的突破,帮助学者把握稍纵即逝的舞台演出,而且也证明了跨学科发展之于戏剧科学的重要性与必要性。

关键词: 戏剧 戏剧科学 戏剧符号学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0043-10

Title: Theatre Study from an Interdisciplinary Perspective: The Positive Influence of Semiotics on the Construction of Research Methodology of Theatre Performance

Author: WEI Mei

Abstract: The influence of European experimental theatre movement and modern scientific view on theatre has sped up the pace of change in theatre study from literary study to the study of theatre as an art. In the beginning of the 20th century, modern theatre studies, also known as theatre science, came out of department of literature. As far as the choice of study object is concerned, the change from “text-orientation” to “performance-orientation” has been achieved, but when it comes to research methodology, the theories and analyzing skills of other disciplines are introduced to improve the theatre study system. In particular, theatre semiotics, formed by the absorption of the knowledge and methods of modern semiotics, not only makes a breakthrough in theatre study methods and helps scholars grasp the fleeting stage performance, but also proves the importance and necessity of interdisciplinary development to theatre science.

Key words: theatre; theatre science; theatre semiotics

罗伯特·布鲁斯坦的戏剧经典论

夏纪雪

内容摘要: 美国戏剧家罗伯特·布鲁斯坦重视对经典作品的归纳与总结,其戏剧经典论见解独到,蕴含革新思想。布鲁斯坦立足现代戏剧,探讨它们与传统戏剧的联系,同时将目光聚焦于“反叛”之上。其名为“反叛”,其实为反思与革新。布鲁斯坦认为戏剧经典离不开反思他人与反思自身,同时提出新的观点。这一思想贯穿于布鲁斯坦戏剧生涯的始终,因此其戏剧经典论的论述也主要围绕此主题展开。布鲁斯坦的戏剧经典论,对戏剧创作与批评实践有重要意义。

关键词: 反叛 布鲁斯坦 现代戏剧 经典

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0053-11

Title: Robert Brustein's Views on Theatre Classics

Author: XIA Jixue

Abstract: American dramatist Robert Brustein attaches great importance to the induction and generalization of classical works. His views on theatre classics are unique, containing innovative ideas. He studies modern theatre, exploring its relation with traditional theatre, and taking “revolt” as its keyword, which can be explained as introspection and updating. He believes that theatre classics cannot be separated from revolting against people—both others and selves, and proposing new thoughts. The belief has been held throughout his career, thus his discussion on classical theatre works is mainly around it. Brustein's views on theatre classics are of great significance to theatre creation and criticism.

Key words: revolt; Robert Brustein; modern theatre; classics

历史剧发展中的边缘 “身份-记忆”书写

孔繁尘

内容摘要: 历史剧阐释历史,其建构基于社会身份的群体认同。在不同的社会发展时期,历史剧的创作肩负着不同的群体作用。创作于前现代、现代和后现代三个社会时期的历史剧,对边缘“身份-记忆”作用经历了重述过去、建构当下和书写未来的三个阶段。历史剧的创作方式和社会形态一同发展,在不同的社会和历史时期建构起适应社会需要的历史视角。

关键词: 历史记忆 边缘身份 千忠戮 建构历史 汉密尔顿

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2022)01-0064-10

Title: “Identity-Memory” of Minorities in Historical Plays

Author: KONG Fanchen

Abstract: Historical plays interpret history and make group identification based on social identity. In different social periods, the creation of historical plays has taken on different social roles. In pre-modern, modern and post-modern times, historical plays have been through three stages in their role of ‘identity-memory’ of the minorities: retelling the past, making the present and looking forward to the future. The creation mode of historical plays develops with social form, which results in their constructing various historical perspectives that meet the needs of society in different social and historical periods.

Key words: historical memory; minority identity; *Thousands of Loyal Martyrs*; *Making History*; *Hamilton*

武宗南巡与明代正嘉之际 南曲戏文的兴起

陈志勇 王良慧

内容摘要: 明正德末、嘉靖初的十几年时间内,在环太湖流域涌现一拨老生员创作南曲戏文的潮流,它是晚明文人传奇高潮的序曲。这波南曲戏文编创的浪潮,与武宗朱厚照密切相关。武宗对俗乐的追求在佞臣内宦的助推下不断扩张,打破了明初以来“崇雅黜俗”“尊北鄙南”的礼乐规制,客观上为南曲戏文的上升打开了通道;而南巡期间对江南伶人和曲家表现出亲近和恩赏的姿态,则刺激更多文人加入南曲戏文的编创队伍,改变了南方的戏曲生态。武宗南巡刺激戏文兴起一案,启示我们应重视偶发性重大事件对戏曲生态产生的深刻影响,关注戏曲与政治、内廷演剧与民间戏曲的互动关系。

关键词: 武宗南巡 礼乐制度 南曲戏文 明传奇

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0074-16

Title: Wuzong's Southern Tour and the Rise of Nanqu Opera in the Transitional Period from Zhengde to Jiajing of the Ming Dynasty

Author: CHEN Zhiyong, WANG Lianghui

Abstract: During the period of more than ten years around the end of Zhengde and the beginning of Jiajing in the Ming Dynasty, there was an upsurge of interest in the creation of Nanqu opera by a group of senior scholars in the area around Taihu Lake, which turned out to be the prelude leading to the climax of Chuanqi created by the literati in the late Ming Dynasty. This trend of Nanqu creation had a lot to do with Wuzong, that is, Emperor Wu by the name of Zhu Houzhao, whose interest on secular music was increasing with the encouragement from his flattering officials and eunuchs, which broke the ritual and music system in which “the high is advocated, the commonplace dismissed” and “the North is respected, the South despised”, and physically promoted the creation of Nanqu. Meanwhile, his gesture of amiable appreciation toward the local opera actors and playwrights during the stay in the south of the Yangtze River spurred more scholars to join in the creation of Nanqu, and the environment of Xiqu (traditional Chinese opera) in the south was thus improved. The rise of Nanqu opera stimulated by Wuzong's southern tour serves as a good case to remind us to lay emphasis on the profound impact of occasional events on the ecology

of Xiqu and pay attention to the interaction between Xiqu and politics, and the court banquet opera and folk opera.

Key words: Wuzong's southern tour; system of rites and music; Nanqu opera; Chuanqi of the Ming Dynasty

论明代后期戏曲中的佛教 “觉悟”主题

黄意明 李海艳

内容摘要: 中国传统戏曲发展与佛教思想存在异常密切的关系。佛教主题是佛教思想影响戏曲的重要表现。明代戏曲中的佛教主题甚多,其中“觉悟”主题涉及个体在生命流变中对自我、生命、世相的觉悟,也是佛教核心义理和观念的体现。“觉悟”主题通过人物的定位、情节的安排、冲突的设置将佛教思想与戏曲故事有机融合。通过分析戏曲中的“觉悟”主题,不仅能了解佛教思想在中国民间和文学中的展开,更可以考察佛教思想影响戏曲的途径与方式。

关键词: 戏曲 佛教 觉悟 主题

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0090-11

Title: The Theme of Buddhist “Caitanya” in Xiqu in the Late Ming Dynasty

Author: HUANG Yiming, LI Haiyan

Abstract: The development of Xiqu (traditional Chinese opera) is closely related to Buddhism. The Buddhist themes in Xiqu are an important manifestation of the influence of Buddhism on it. There are a variety of Buddhist themes in the Xiqu of the Ming Dynasty. Compared with other Buddhist themes, “caitanya” involves the individual’s understanding of self, life and the world in the evolution of life, and is the embodiment of the core principles and concepts of Buddhism. It organically integrates Buddhist thoughts with Xiqu stories through the positioning of characters, the arrangement of plots and the setting up of conflicts. Through the analysis of “caitanya” in Xiqu, we can not only get to know the spreading of Buddhism among Chinese people and in Chinese literature, but also examine the means by which Buddhism has influenced traditional Chinese drama.

Key words: Xiqu; Buddhism; caitanya; theme

论私寓对京剧“名角制”形成的作用

——以伶人名角化为中心

路 露

内容摘要:“名角”是“名角制”的核心,在“名角制”尚未形成的晚清,北京戏曲市场对“名角”的需求与塑造便已存在。私寓的经营模式破坏了徽班“脚色制”的组织管理功能,使伶人脱离戏班组织,直接以个体身份面对城市娱乐、演出市场。同时,作为戏曲职业教育机构的私寓又通过提升伶人文化素养、营造伶人个人形象魅力、使伶人舞台演出精致化塑造了伶人的名角形象。上述三种措施使得私寓伶人在城市公共表演空间占据长久而耀眼的位置。私寓的经营、教育方式为京剧“名角制”的形成发挥了关键性作用。

关键词: 私寓 京剧 名角制 脚色制 经营模式

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0101-13

Title: The Role of Siyu in the Forming of “Famous Actor System” in Jingju: An Analysis of the Making of Famous Actors

Author: LU Lu

Abstract: The “famous actor” is at the core of the “famous actor system”. In the late Qing Dynasty when the system had not taken shape, there was the demand for and shaping of “famous actors” in the Xiqu market in Beijing. The management model of Siyu undermined that of the “role system” adopted by the Huiju troupes, hence actors broke away from the troupe and were confronted with the urban entertainment and performance market as individual actors. Meanwhile, as an organization of vocational education of Xiqu, Siyu shaped famous actors by improving their cultural competence, cultivating charm in their personal image, and refining their stage performance. The three methods ensured that the actors of Siyu could take up a dazzling position in the urban public performance space for a long time. The management model and education methods of Siyu played a crucial role in the forming of “famous actor system” in Jingju.

Key words: Siyu; Jingju; famous actor system; role system; management model

论中国古代戏剧中舞台科诨和 剧本科诨的交互影响

易秀娟

内容摘要: 科诨由宋金杂剧中独立的表演形态,逐渐演化为元明清戏曲中的一种常见艺术手法。舞台科诨和剧本科诨,二者交互影响、协同演进,一方面,舞台科诨规约了剧本科诨的内容,另一方面,剧本科诨(尤其是文人创作)对舞台科诨具有反哺作用。同时,舞台科诨和剧本科诨的深度融合又推动了科诨的规范和程式化。科诨的程式化是表演程式化的先声,表演的程式化包含了科诨的程式化。

关键词: 科诨 舞台科诨 剧本科诨 交互影响 程式化

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2022)01-0114-11

Title: Interactions between Stage Buffoonery and Script Buffoonery in Traditional Chinese Theatre

Author: YI Xiujian

Abstract: Buffoonery is a common way of artistic expression in plays. Being an independent form of performance in Zaju of Song and Jin Dynasties, it evolved into a way of artistic expression in the plays of Yuan and Ming and Qing Dynasties. If buffoonery performances on the stage can be called stage buffoonery, and buffoonery lines in the script, script buffoonery, and if we take a look at the history of stage performance and play writing, we'll find they came out of the long-term evolution of play. Stage buffoonery and script buffoonery interacted on each other and had collaborative development, with the former regulating the content of the latter, and the latter, especially those created by literati, back-feeding the former. At the same time, the further integration of the two boosted the stylized performance of buffoonery. The stylization of buffoonery was the prelude to and part of the stylization of performance. They are two streams from the same source, and have basically synchronized development.

Key words: buffoonery; stage buffoonery; script buffoonery; interaction; stylization

熊佛西剧作农村叙事的发展衍变及其意义

——以 20 世纪二三十年代戏剧创作为中心

黄爱华

内容摘要: 熊佛西是中国话剧史上第一位有意识地为农民写剧的作家,其独具个性的农村叙事,生动形象地再现了 20 世纪二三十年代的乡土中国,丰富了近现代乡土中国的历史书写。佛西剧作的农村叙事,前期着重现实与寓言的双重书写,后期为直面现实的在地性写作。熊佛西农村叙事及发展衍变对左翼文艺大众化、戏剧大众化运动的推动和深化作用,应该从戏剧史研究的盲区走向前台,予以充分肯定;其探索和建构的多种农村叙事模式和风格,不仅在当时产生过重要影响,对于当下戏剧创作也具有一定的理论价值和启发借鉴意义。

关键词: 熊佛西 农村叙事 发展衍变 历史镜像 戏剧史意义

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0125-14

Title: Development and Significance of Rural Narrative in XIONG Foxi's Plays: The Theatre Creation of the 1920s and 1930s

Author: HUANG Aihua

Abstract: Xiong Foxi is the first writer who wrote plays for peasants in the history of Chinese modern theatre, in whose unique rural narrative the Chinese countryside in the 1920s and 30s was vividly reproduced, which enriches the historical writing of rural life in modern China. His rural narrative focuses on the writing of both real life and allegory in the early stage, and then on the writing of local reality in the later stage. Xiong's rural narrative and its development have promoted and intensified the left-wing movement of literature and theatre popularization, which should be foregrounded from the research blind area of theatre history and given full recognition. The multiple modes and styles of the rural narrative he explored and formed not only had a great impact at his time, but also has a certain theoretical values and provides some inspiration for current theatre creation.

Key words: Xiong Foxi; rural narrative; development and evolution; historical image; significance of theatre history

从“木偶”到“物件”

——论邓树荣木偶剧场的美学演变

臧保云

内容摘要: 邓树荣是香港实验话剧的领军人物,他在上世纪末本世纪初进行的一系列木偶剧场实践,形成了香港实验剧场的独特景观。邓树荣进行木偶戏剧探索,旨在将传统艺术符号引入当代剧场,借以更新和扩充戏剧语言。邓树荣的木偶戏剧创作,由一开始对传统木偶本体特性的发掘,到逐步扩充木偶的内在精神、拓展其表意空间,再到将木偶抽象为一种舞台修辞,并最终把木偶精神引申至“活动的物件”,完成了其木偶剧场的美学演变。邓树荣的一系列木偶戏剧作品,将木偶从传统艺术中一般的表演性工具转化为有丰富指涉空间的戏剧符号,是香港实验话剧的有力探索。

关键词: 邓树荣 木偶 物件 美学演变

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Title: From “Puppets” to “Objects”: On the Aesthetic Evolution of Tang Shu-Wing’s Puppet Theatre

Author: ZANG Baoyun

Abstract: Tang Shu-Wing is a moving force of the experimental theater in Hong Kong. The series of puppet theater practices he conducted at the turn of the new century are unique in the experimental theater of Hong Kong. Tang’s exploration on puppet theater aims to introduce traditional art symbols into contemporary theater, so as to update and expand theatre language. Tang started from seeking the characteristics of traditional puppets, then tried to enrich the puppets and expand the space of their meaning in the theater, and then took them as an abstract stage metaphor and finally expanded puppets into “moving objects” on stage, hence he achieved the aesthetic evolution of his puppet theater. Tang’s series of puppet works transformed puppets from ordinary stage tools in traditional arts into theatre symbols with rich meaning, which proved to be a powerful exploration of experimental theatre in Hong Kong.

Key Words: Tang Shu-Wing; puppet; object; aesthetic evolution

呈现大时代中普通人的生存和生命

——当代香港话剧创作的个体叙事研究

胡文谦

内容摘要:当代香港话剧创作的个体叙事,着重体现在戏剧家深情关注大时代中香港普通人的生存状态和生命体验。这些戏剧描写了历史转折时期香港普通人的日常生活和生命状态,展现了他们的生活处境、精神风貌与人生追求,表现了戏剧家对于人的生存的真切关怀,对于人的生命的真诚感悟,并且在戏剧艺术表现上也有多方面的探索。这些创作拓展了香港话剧的文化空间,形成了香港话剧发展的一种新的传统。

关键词:香港话剧 个体叙事 生存状态 生命体验

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0147-12

Title: Presenting Ordinary People's Life and State in the Big Time: A Study of the Individual Narrative in Contemporary Hong Kong Theatre Works

Author: HU Wenqian

Abstract: The individual narrative in contemporary Hong Kong theatre works is mainly reflected in the playwrights' soulful concern for the living state and life experience of ordinary people in Hong Kong in the big time. In these plays they portrayed ordinary people's daily life and state in Hong Kong during the historically transitional period, presenting their living condition, spiritual world and dreams, which shows their sincere concern for people's living and their perception of life. They also did various explorations in the artistic expression of theatre. These works have expanded the cultural space of Hong Kong theatre, and formed a new tradition in the development of Hong Kong theatre.

Key words: Hong Kong theatre; individual narrative; living state; life experience

流动舞台·景观装置·巡演戏场

——中国古代“戏车”源流考论

贤骥清

内容摘要:“戏车”是东西方文化中都曾出现过的一种移动式展演车台,主要见于戏剧演出、节日庆典、礼仪活动之中。中国戏车始于汉代百戏中的弄车技,与之相类,又有鼓车、歌车、乐车等演变;隋唐时期,鼓吹车和山车有所发展,出现了白鹭车、偶乐车、陆船种种流变;宋元之后,卤簿山车、鼓笛棚车和抬阁轿亭成为仪仗展示和流动表演的主要车台;及至近代,戏车演变为彩车和花车,见于礼仪庆典和民俗文化活动中。经过时代流变,中国古代“戏车”相互间融合变化,实际上具有了流动舞台、景观装置、巡演戏场和开放剧场的舞台美术特征。

关键词: 戏车 流动舞台 景观装置 巡演戏场 舞台美术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0159-10

Title: Mobile Stage, Scenery-set, Touring Theater: A Review of the Origin and Evolution of “Xiche” in Ancient China

Author: XIAN Jiqing

Abstract: As a mobile platform of show, “xiche”, something like a pageant on vehicles, exists in both eastern and western cultures, mainly used in play performances, festival celebrations and ceremonial occasions. “Xiche” in China originated from “nongcheji” of “baixi”, which was a kind of variety show on vehicle in the Han Dynasty. Gradually, it evolved into similar shows, such as “guche”, “geche”, “yueche”, etc. In the Sui and Tang Dynasties, it developed into “guchuiche” and “shanche”, which then turned into different forms of “bailuche”, “ouyueche” and “luchuan”. After the Song and Yuan Dynasties, “lubuche”, covered “gudipengche” and “taigejiaoting” became the main platforms for honor guard displays and mobile shows. In modern times, “xiche” evolved into float and festooned vehicles mainly used in ceremonial celebrations and folk activities. In the process of evolution, various forms of “xiche” in ancient China have integrated with each other and changed into different forms, showing the characteristics of stage design found in mobile stage, scenery-set, touring performance and open theater.

Key words: “xiche”; mobile stage; scenery-set; touring theater; stage design

戏曲中的龙舟表演考论

陈雅新

内容摘要: 古代戏曲表演龙舟时,除虚拟性表演外,还可利用实物道具。道具形制宛如龙舟,套在演员身上。表演人数约为四到六人,脚色自由,多头上扎巾或戴帽,可插石榴花、戴雄尾等,身穿彩衣,手持画桨,船头一人手持小旗两面。表演形式主要为两龙舟作往来交驰、相斗夺标状,常伴有唱曲、宾白、舞蹈及后台的锣鼓、喝彩等。上场的龙舟为一支或两支,或两支先后上场;一次表演完成后,通常会再重复一次。考察道具龙舟表演,除了可供今日舞台艺术参考,对理解古代戏曲舟船表演、剧本的舞台性、戏曲表演“虚拟性”的衍变、戏曲与其所包含民间文艺的祭祀性等方面也具有参考意义。

关键词: 戏曲 道具 龙舟 戏画 外销画

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2022)01-0169-9

Title: A Review of the Dragon Boat Performance in Xiqu

Author: CHEN Yaxin

Abstract: In addition to virtual performances, a kind of physical prop was also used in dragon boat performance in Xiqu, ancient Chinese opera. It is like a dragon boat in shape, set on the performers. There are usually four to six performers, taking free roles, wearing scarf or hat on head with pomegranate flowers or pheasant tails pinned on it, dressing in colored clothes, holding painted oars, with one of them at the head of the boat, two small flags in hands. In performance, usually two dragon boats move back and forth, in the way of competing for championship, often accompanied by singing, monologue or dialogue, dance and backstage gongs and drums, cheers, etc. There is one boat or two boats performing on stage, or two boats performing one after the other, and normally the performance will be repeated once. A review of the performance with dragon boat as prop will serve as reference not only for today's stage art, but also for a better understanding of the ancient boat performances, the stage nature of script, the evolution of the "virtual" performance, and the sacrificial significance of folk arts in Xiqu.

Key words: Xiqu; props; dragon boat; picture of Xiqu; picture for export