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莫里哀喜剧：自由的戏剧

[法] 玛丽-克洛德·于贝尔 著
吴亚菲 译
宫宝荣 校

内容摘要：莫里哀的作品是法国国内被搬演最多的，在海外则堪与莎士比亚相媲美。他的成功来自他对喜剧所做的巨大贡献。莫里哀坚信喜剧优于悲剧，是一种要求严格的戏剧类型。而他在创作中则善于把不同艺术风格的文本融合在一起，尤其是将笑剧手段大量运用到喜剧之中。这不仅提升了喜剧的地位、丰富了喜剧的表现力，同时也为当代导演提供了自由的阐释空间。然而，莫里哀又是唯一的，即使在其故乡，真正继承并发扬了莫氏喜剧精神和创作艺术的当代喜剧家也很难见到。

关键词：莫里哀 喜剧 自由的戏剧 影响

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)01-0001-11

Title: Molière's Comedies: A Theatre in Freedom

Author: Marie-Claude Hubert

Translator: WU Yafei

Proofreader: GONG Baorong

Abstract: Molière is the most performed French playwright both in France and abroad where he rivals Shakespeare. His success comes from his great contribution to comedy. Molière firmly believes that comedy is superior to tragedy and is a strict genre. He is good at integrating texts of different styles in his creation, especially applying means of farce to comedy, which not only improves the status of comedy and enhances its expressiveness, but also provides a rich space of interpretation for contemporary directors. However, Molière is unique; even in his own country, it is hard to find contemporary playwrights who have really inherited and carried forward Molière's spirit of comedy and art of creation.

Keywords: Molière; comedies; Theatre in freedom; influence

李健吾的莫里哀喜剧研究初探

宫宝荣

内容摘要: 李健吾既是莫里哀喜剧的翻译家,也是一位研究者。其研究成果按照年代可分成三个阶段。在新中国成立之前,他更多从人性的角度解读莫里哀喜剧,翻译出版了其8部剧作,认为尊崇“自然”和“现实”、重视人性以及敢于斗争为其主要特征。进入20世纪50年代,他接受了马克思主义,在主流意识形态影响下,突出了莫里哀喜剧的人民性,《喜剧六种》的选译反映了这一时代精神,代表性论文《莫里哀的喜剧》则运用阶级分析方法对莫氏作品进行了深入的分析。改革开放之后,他翻译的《莫里哀喜剧全集》出版,同时发表了《译者序》。与50年代相比,作者的基本观点和分析方法变化不大,但分析更为细致与深入,对其戏剧的战斗性和现实性等现实主义特征也更为强调,并指出莫氏是位集表演于一身的戏剧艺术全才。

关键词: 李健吾 莫里哀喜剧研究 人性 人民性 阶级性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)01-0012-13

Title: Li Jianwu's Research on Molière's Comedy

Author: GONG Baorong

Abstract: Li Jianwu is both a translator and a researcher of Molière's comedy. This paper combines the two aspects and divides the results of his research into three stages in a chronological order. Before the founding of the PRC, he translated and published eight of Molière's plays, interpreting his comedy more from the perspective of human nature, and proposed that its main characteristics are respecting "nature" and "reality", attaching importance to human nature, and daring to fight. In the 1950s, he accepted Marxism and, under the influence of the mainstream ideology, highlighted the affinity to the people in Molière's comedy. His selection and translation of Molière's plays in *Molière's Six Plays* reflected the spirit of the era, and in "Molière's Comedy", one of his representative papers, he used class analysis to conduct an in-depth analysis of Molière's works. After the reform and opening up, his translation of *Molière's Complete Comedies* was published, and in the "Translator's Preface", compared with his works in the 1950s, Li's basic views and analytical methods have not changed much, but his analysis is more detailed and profound, and he also puts more emphasis on the realistic features of Molière's plays, such as militancy and realism, and he points out that Molière is a versatile artist who integrates playwriting, acting and directing.

Keywords: Li Jianwu; research on Molière's comedy; human nature; affinity to the people; the nature of class

民族化的深化与写意戏剧的初探

——论李健吾、黄佐临《王德明》对莎剧 《麦克白》的改编与演绎

陈莹

内容摘要: 上海“沦陷”时期,李健吾、黄佐临的《王德明》(演出时改为《乱世英雄》)通过对莎剧《麦克白》的改编与演绎,将自己对中国社会、文化、政治的态度融入作品,体现了创作者在复杂的现代社会语境中对传统文化的吁求,对民族精神的弘扬。而创作者尝试用戏曲的写意手段来进行舞台呈现也可以被视作一次戏剧民族化的有益探索。

关键词: 戏剧民族化 李健吾 黄佐临 王德明 麦克白

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)01-0025-11

Title: Deepening of Nationalization and An Early Exploration of Chinese Xieyi Theatre: On the Adaptation and Interpretation of *Macbeth* in Li Jianwu and Huang Zuolin's *Wang Deming*

Author: CHEN Ying

Abstract: During the Occupied Period in Shanghai, Li Jianwu and Huang Zuolin creatively adapted Shakespeare's *Macbeth* into *Wang Deming*, the name of which was changed into *Heroes in A Troubled Time* when staged. Through the adaptation and the directing of the play, they incorporated their attitudes toward the Chinese society, culture and politics, showing their calling for traditional cultures and the promotion of national spirit in a complex modern social context. They tried to apply the "Xieyi" method of Chinese Xiqu to this stage work, which can be seen as a useful exploration of the nationalization of theatre.

Keywords: nationalization of Chinese theatre; Li Jianwu; Huang Zuolin; *Wang Deming*; *Macbeth*

作为隐喻的剧场：知觉主体与 观演关系的嬗变

刘承臻

内容摘要：作为一种隐喻，剧场在不同的时代集合了知觉主体与观演关系的嬗变。在此，剧场指涉的是普遍的感知结构，而非狭义的戏剧/剧场艺术或其发生的场域，并导向总体的社会结构。参照福柯的知识考古学，剧场之隐喻所勾勒的知觉历史主要涉及三个阶段：第一阶段为文艺复兴和古典时期，主体以去身体化的方式成为“再现”和幻觉的承担者；第二阶段为现代，伴随着知觉对象的物质化和对象化，主体恢复其主导权；第三阶段则指向数字虚拟化的时代，主体在其中蕴含着控制与反控制、操纵与解放的不同潜能。

关键词：剧场 戏剧 再现 观演关系

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)01-0036-11

Title: Theatre as Metaphor: Evolution of Perceptual Subject and the Stage-audience Relationship

Author: LIU Chengzhen

Abstract: Theatre, as a metaphor, embodies the evolution of perceptual subject and the stage-audience relationship in different times. Theatre here refers to a universal perceptual structure, which leads to an overall social structure, not the play/theatre art in its narrow sense or the field where it exists. According to Foucault's archaeology of knowledge, the perceptual history outlined by the metaphor of theatre mainly involves three stages: the first stage is the Renaissance and the classical period, in which the subject becomes the bearer of "representation" and illusion in the way of disembodiment; the second stage is the modern period, in which, with the materialization and objectification of the perceptual object, the subject restores its dominance; the third stage points to the era of digital virtualization, in which the subject contains different potentials of control and anti-control, manipulation and emancipation.

Keywords: theatre; play; representation; stage-audience relationship

西方肢体表演探析：哑剧、默剧的发展及其在中国的接受

宁春艳

内容摘要：肢体表演在当代戏剧视域下越发重要，从阿尔托的“残酷戏剧”到姆努什金的舞台创作，都对肢体表演赋予了新意。后现代舞台导演创作的一个重要环节是对演员表演技能包括身体训练的提升。肢体表演的手段源于东西方传统戏剧（如戏曲、哑剧），需以当下戏剧创作的新理念进行再探索。沿着古罗马哑剧、意大利假面喜剧、法国现代白面哑剧及欧美当代肢体默剧的线索，探析西方肢体表演的发展流变，梳理哑剧、默剧概念在中国的接受，解读法国哑剧大师菲利普·比佐在中国的肢体表演训练要义，古为今用，东西合璧，融会贯通，这是当代戏剧家追求的一个新境界。

关键词：肢体表演 哑剧 默剧 德布侯 比佐

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)01-0047-15

Title: An Analysis of Western Body Performance; Development of Pantomime and Mime and Their Reception in China

Author: NING Chunyan

Abstract: Having been endowed with new ideas from Artaud's "Theatre of Cruelty" to the productions of Mnouchkine, body performance becomes increasingly important in contemporary theatre. An important aspect of post-modern stage direction is the enhancement of actors' performance skills, including body training. Derived from traditional Eastern and Western theatres (such as Xiqu and pantomime), the means of body performance are in need of re-exploration with new ideas of contemporary theatre creation. Following the threads of ancient Roman mime, Italian commedia dell'arte, modern French white-faced mime and contemporary physical pantomime in Europe and America, this paper explores the evolution of Western body performance, reviews the acceptance of the concepts of pantomime and mime in China, and explains the key points of body performance training given by the French mime master Philippe Bizot in China. It is a new realm where contemporary dramatists try to build on past achievements and to integrate merits from the East and the West.

Keywords: body performance; pantomime; mime; Deburau; Philippe Bizot

论东方戏剧对戈登·克雷 “剧场艺术”的影响

李旻原

内容摘要: 20世纪初,戈登·克雷以“*Theatre*”一词重新定义西方戏剧,打破长久以来西方戏剧一直以戏剧文学“*Drama*”为主体的美学表现。在论述的过程中,克雷有意地将重视舞台演出形式的东方戏剧与西方戏剧相互对照,以此来分析当时现实主义戏剧的缺失并批判西方艺术传统中的写实模仿原则。借由东方戏剧,克雷构思了他对舞台整体元素整合为象征符号的表现方法,试图找出全世界戏剧共有的传统规律,建立以观看审美为主体特征的未来戏剧,使“*Theatre*”脱离了文学,成为一门以空间创作为主的独立的“剧场艺术”。

关键词: 克雷 东方戏剧 剧场艺术

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2023)01-0062-10

Title: The Influence of Oriental Theatre on Gordon Craig's “Art of Theatre”

Author: LI Minyuan

Abstract: At the beginning of the 20th century, Gordon Craig used the word “theatre” to redefine Western theatre, thus breaking the long-standing aesthetics of Western theatre that centered on “drama”. Craig specially compared and contrasted Oriental theatre that emphasized the form of stage performance with Western theatre in his discussion, so as to expose the weaknesses of the realist theatre at that time, and to criticize the Western art tradition that abided by the principle of realistic imitation. Based on his research and the inspiration he got from Oriental theatre, Craig conceived the method of his artistic expression—converting all the stage elements into symbols — for the purpose of finding out the common traditional rules shared by theatres across the world and establishing a future theatre featured with viewing aesthetics. He separated theatre from literature, making it an independent “theatrical art” focusing on spatial creation.

Keywords: Gordon Craig; Oriental theatre; art of theatre

格洛托夫斯基与后戏剧

——兼论欧美戏剧学向表演研究的范式转移

张佳霖

内容摘要:波兰导演格洛托夫斯基是欧美戏剧学在 20 世纪 70 年代向“后戏剧”进行范式转移的关键人物。国内对格洛托夫斯基的了解大多以中国戏剧出版社 1984 年发行的《迈向质朴戏剧》为基础。然而,格洛托夫斯基的重要性不仅在于其十年“质朴戏剧”的导演实践(1959—1969),更在于他“离开剧场”之后三十年游走于世界各地的后戏剧探索活动(1969—1999)及其引发的种种观念和实践变革。对于格洛托夫斯基的生平工作的梳理,除了应重新检视我国对质朴戏剧的接受,还应阐明他的后戏剧转向及其对于戏剧学/表演研究范式转移的参照意义。

关键词:格洛托夫斯基 后戏剧 范式转移 表演研究 谢克纳

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2023)01-0072-12

Title: Grotowski and Post-dramatic Theatre: Regarding the Paradigm Shift from Theatre to Performance Studies

Author: ZHANG Jiafen

Abstract: Polish director Jerzy Grotowski was a key figure in the “post-dramatic” turn of Western theatre in the 1970s. In China, he is still strongly associated with “Poor Theatre” (1959 - 1969) due to the publication of *Towards a Poor Theatre* by the China Theatre Press in 1984, while his “post-theatrical activities” (1969 - 1999) during his travelling around the world in the following 30 years are mostly neglected. However, Grotowski’s significance is not limited to his theatre practices; his “post-dramatic theatre” had challenged the constitution of theatre as an artistic genre and as an academic discipline. This essay will not only investigate how we have received Grotowski’s “Poor Theatre” since the mid - 1980s, but also elucidate Grotowski’s “post-dramatic” turn and his contribution to the paradigm shift from theatre studies to performance studies.

Keywords: Grotowski; post-dramatic theatre; paradigm shift; performance studies; Richard Schechner

剧体何用：戏曲早期剧本 认定问题新论

徐大军

内容摘要：在戏曲发展的早期，剧本与剧伎在剧体上存在着诸多不对应之处，因此，对于早期剧本的认定，本质不在于从中抽取一些与剧伎对应的构成要素（歌舞、故事、代言体、角色扮演），而在于综合其原生伎艺场境的属性，辨析这些构成要素之间的配合关系，既不能脱离文本的原生伎艺场境来判定其文类属性，也不能不顾原生伎艺场境的属性事实来认定剧本。据此而言，早期剧本相对于后世文体剧本的简陋之处，不是已有“全本”的残缺或节略，而是书写文化参与戏剧的口传系统初期出现的不同剧本形态，属于戏剧的口传系统与书写系统不对应关系的表现。元刊杂剧即典型体现了早期剧本的这一状态，它尚非现代学术意义的文体剧本的等效物，需要依附戏剧的口传系统，参照剧伎的内容和形制来达成戏剧传述任务。对于早期剧本的出现与形态，应放在戏剧领域口传与书写的关系框架中来切实辨析，而不应拘囿于书面领域来理解它的戏剧传述能力，或仅立足于书面领域来论定其身份和属性。

关键词：早期剧本 剧体 剧用 口传系统 书写系统

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2023)01-0084-19

Title: What is the Purpose of Theatrical Style: A New Discussion on the Identification of Scripts in Early Xiqu

Author: XU Dajun

Abstract: In the early development of Xiqu, inconsistencies existed between scripts and theatrical skills. Therefore, the core of identification of early scripts is not to seek out some elements corresponding with theatrical skills (such as songs and dances, stories, dialogue and monologue, and role playing), but to identify and to analyze the coordination of these elements based on the original contexts of theatrical skills. We can neither identify the genre of a text by separating it from the original contexts of theatrical skills, nor can we identify a script while ignoring the attributes of the original contexts of theatrical skills. In this sense, the weaknesses of early scripts in comparison with the later scripts is not the incompleteness or abridgement of the existing “full scripts”, but the different forms of scripts that emerged in the early stage when the written tradition seeped into the oral tradition, which shows the incompatibility between the oral tradition and the written one in theatre. Zaju in the Yuan Dynasty is a typical embodiment of such early scripts. It is not the

equivalent of scripts in modern academic sense. It fulfills the task of theatre transmission by relying on the oral tradition of theatre and referring to both the content and form of theatrical skills. As for the appearance and form of early scripts, we should identify and analyze them in the relationship between oral tradition and written tradition, and should not be confined by the written tradition to understand their dramatic expressions, or identify them and their attributes only by the written tradition.

Keywords: early scripts; style of scripts; purpose of scripts; oral tradition; written tradition

论《诗》的戏剧形态及其意义

邵 杰

内容摘要: 通过《诗》篇中的角色标识我们可以辨识《诗》的戏剧形态。《郑风》之《女曰鸡鸣》《溱洧》皆为男女角色共同表演的戏剧。《魏风·陟岵》则一人分饰多角,代言特质明显。《大雅·皇矣》“帝谓文王”之辞属角色代言,类似后世说书讲史。《大雅·荡》中“文王”亦由后人扮演。《召南·野有死麕》虽无角色标识,但蕴含着动作和语言表演的特性,且有舞台铺设。由此可见,《诗》文本并未悉数呈现表演形态,但相关表演痕迹仍有存留;《毛诗序》所述事义、年代等,可能与表演相应;先秦《诗》乐并非仅关乎音乐和歌唱,而是种类多样的综合艺术体系。《诗》篇表演形态在春秋战国时期既有若干表演空间的丧失,又有变化与突破。

关键词: 诗 戏剧形态 角色标识 文本 表演形态

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Title: On the Theatrical Form and Significance of *Shi Jing*

Author: SHAO Jie

Abstract: The theatrical form of poems in *Shi Jing* (*The Book of Odes*) could be recognized by role identification. Both “Nv Yue Ji Ming” and “Zhen Wei” can be taken as plays acted by male and female roles. “Zhi Hu” is played by one actor who enacts different roles, in which the features of representing are self-evident. The words “God spoke to King Wen” in “Huang Yi” show role representing, which is similar to the folk arts of telling historical stories in the later generations. King Wen in “Dang” is also played by man of a later generation. Although there is no role identification in “Ye You Si Jun”, there are characteristics of physical and oral performances as well as stage setting. Therefore, although not all the texts in *Shi Jing* are in the form of acting, traces of performance can be found. The meaning of the story and its time in the preface of *Mao Shi* can be corresponding to acting. The pre-Qin poems are not only about music and singing, but a system of diversified comprehensive arts. In the Spring and Autumn period and the Warring States period, there was the loss of some of the acting space, but changes and breakthroughs had also taken place.

Keywords: *Shi Jing*; theatrical form; role identification; text; form of acting

宋代川杂剧渊源新考

刘叙武

内容摘要:川杂剧是南宋禅僧大觉禅师《马大师与西堂百丈南泉玩月》诗中记述的宋代杂剧地方品种,形成时间不晚于南宋中期,由演员戴上神头鬼面面具或进行特殊面部化妆演出,具有强烈逗乐效果。以宣扬佛教教义为内容的神佛杂剧应是借鉴了川杂剧形式,演出形态为肉傀儡戏。大觉禅师或许亲身参与了演出,地点在四川成都大慈寺内,时在1225年至1233年间。川杂剧具有不同于北宋中原杂剧和南宋官本杂剧、温州杂剧的特征,应是在爨弄与中原杂剧共同影响下形成的。

关键词:川杂剧 宋杂剧 神佛杂剧 肉傀儡戏 爨弄

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Title: A New Study on the Origin of Sichuan Zaju in the Song Dynasty

Author: LIU Xuwu

Abstract: Described in the poem “Master Ma Admiring the Moon with Xitang, Baizhang and Nanquan” written by Monk Dajue of the Southern Song Dynasty, Sichuan Zaju is a local variety of Zaju in the Song Dynasty, which is formed no later than the middle of the Southern Song. In performance, the actors wear masks of supernatural figures or special facial make-up for the purpose of strong amusement. Shenfo Zaju, which aims to promote Buddhism in the form of body puppet play, must have learned from Sichuan Zaju. From 1225 to 1233, Monk Dajue might have personally participated in the performance in the Daci Temple in Chengdu, Sichuan. Sichuan Zaju is different from Zhongyuan Zaju in the Northern Song Dynasty or Guanben Zaju and Wenzhou Zaju in the Southern Song Dynasty. It must have been formed under the joint influence of Cuan Nong and Zhongyuan Zaju.

Keywords: Sichuan Zaju; Zaju of the Song Dynasty; Shenfo Zaju; body puppet play; Cuan Nong

郑振铎公案剧命题的社会心理学阐释

蓝 涛

内容摘要: 郑振铎在《元代“公案剧”产生的原因及其特质》一文中对元代公案剧的生成原因下过两个判断:其一,正因为元代大夜弥天,元代才产生了相当数量的公案剧;其二,正因为总是让清官惩处恶人,不容易获得普遍认同,元代才产生了不少具有超自然因素的公案剧。这两个“郑振铎公案剧命题”对元代公案剧研究富于启示意义。但遗憾的是,郑振铎并未对结论进行更加深入的阐发,仅有大致的推导过程。用马斯洛基本需要说及其衍生理论来观照这两个命题,可以发现它们背后的社会心理机制。

关键词: 元杂剧 公案剧 郑振铎 心理学阐释 基本需要说

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2023)01-0133-09

Title: A Social-psychological Interpretation of Zheng Zhenduo's Arguments on Courtroom Dramas

Author: LAN Tao

Abstract: Zheng Zhenduo made two arguments on the reasons of the arising of courtroom dramas in the Yuan Dynasty in his article “The Causes and Characteristics of Courtroom Dramas in the Yuan Dynasty”: one of his arguments is that dark forces hung over the whole society in the Yuan Dynasty, leading to the arising of a considerable number of courtroom dramas; the other is that a lot of courtroom dramas contained supernatural elements because it was not easy to obtain general recognition to always have upright officials punish villains. The two arguments are enlightening to the study of courtroom dramas, but the pity is Zheng only gave a rough process of deduction and did not make further explanation. The social-psychological mechanism behind them can be identified when examined with Maslow's hierarchy of needs.

Keywords: Zaju of the Yuan Dynasty; courtroom dramas; Zheng Zhenduo; psychological interpretation; hierarchy of needs

美国戏剧舞台上的疾病书写

——以“艾滋病剧”为例

韩 曦

内容摘要: 人类与疾病的抗争常以各种方式出现在文学作品中。20世纪80年代后的美国戏剧舞台上出现了集中表现艾滋病的现象。“艾滋病剧”的主题嬗变,从初期的愤怒与呐喊,到将艾滋病置放在一个更加广阔的历史背景下,将纷繁复杂的社会现实展现在舞台上,以激发观众变革的欲望和勇气,再到后来的表现友爱与活在当下的生活信念,清晰地反映了历史的发展与社会的进步,也再次彰显了艺术的社会批判功能。

关键词: 美国 艾滋病剧 疾病书写

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Title: Illness Writing on the United States Stage: A Case Study of AIDS Plays

Author: HAN Xi

Abstract: The struggle between human beings and diseases often appears in literary works in various ways. Since the 1980s, AIDS plays have been increasingly staged in the United States. In the beginning, AIDS plays were thematically dominated with anger and cries. Then the disease was placed in a broader social context and the complex social reality was put on the stage to evoke audience's desire and courage to change. Later, themes of love and the belief of living for the moment were mostly expressed in AIDS plays. The thematic changes clearly reflect historical development and social progress, and demonstrate the function of social criticism that art fulfills.

Keywords: the United States; AIDS plays; illness writing

女性主义之后： 卡里尔·丘吉尔剧作新解

熊之莺

内容摘要：卡里尔·丘吉尔是当代英国剧坛最重要的剧作家之一。她虽以女性主义戏剧成名，但女性主义戏剧只是她创作的一部分。以往的研究往往将《食鸟》《毒药人生》《地底精灵》等作品视为丘吉尔女性主义创作的回响。实际上作家在其中通过“超人”和“非人”形象的运用，抽空了人物的现实指向性，已是离开了女性主义，转而呈现文明世界对“人”之本性的全方位压抑。向外改造社会的激情在她的作品中渐渐淡去，取而代之的是一种向内对“人”之存在本身的迷茫和探索，这使她的创作进入了新的境地。这种不见容于“文明世界”的痛苦甚至难以通过被充分规训的语言来表达。因此，极致的暴力和阿尔托式的非理性形式与身体语言成为剧作家此时反复使用的元素。

关键词：卡里尔·丘吉尔 超现实 性别 非理性形式

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Title: After Feminism: A New Interpretation of Caryl Churchill's Works

Author: XIONG Zhiying

Abstract: Caryl Churchill is one of the most important playwrights in contemporary British theatre. Feminist plays which make her name are only part of her writing. Previous studies have tended to see works such as *A Mouthful of Birds*, *Lives of the Great Poisoners* and *The Skriker* as echoes of her feminist writing. In fact, through the use of “superhuman” and “non-human” images, Churchill has dropped the realistic orientation on the characters and abandoned feminism in favour of the all-round suppression of human nature by the civilized world. The passion for social transformation fades away in her work, and is replaced by an inward confusion and exploration of human existence itself, which brings her to a new level of writing. The pain of being repressed by the civilized world is difficult to express through fully disciplined language. Extreme violence as well as the irrational form and body language inherited from Artaud are therefore recurrent elements used by the playwright at this time.

Keywords: Caryl Churchill; surreal; gender; irrational form

科技飞跃视角下的戏剧

——以自然主义、象征主义与当代戏剧为例

杨小雪

内容摘要: 19世纪末20世纪初的外国剧作家们因戏剧形式上的探索和转向而备受关注。这一时期恰好与第二次科技革命重合,其间一个容易被忽视的特征是:世纪之交的戏剧体现了科技飞跃的成果。自然主义剧作家们尊重并自觉遵循生物学家的研究成果;而象征主义剧作家关注科技引起的感知变化,并将认知的边界引向神秘主义。当代戏剧同样处于科技变革的时代,科技与艺术的亲密关系不言而喻。

关键词: 自然主义 象征主义 当代戏剧 科技

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Title: Theatre from the Perspective of Scientific and Technological Leap: Naturalism, Symbolism and Contemporary Theatre

Author: YANG Xiaoxue

Abstract: Foreign Playwrights in the late 19th century and the early 20th century were under the spotlight because of their exploration and experimentation in theatrical form. The second revolution in science and technology happened in the same period. There is a fact quite unheeded: the achievements of the giant leap in science and technology were shown in the dramatic works at the turn of the century. The naturalists respected and followed the research results of biologists; the symbolists were concerned about the perceptual changes caused by science and technology, and they expanded the boundary of cognition to mysticism. Contemporary theatre is also companioned with the leap of science and technology; the close relationship between science and technology and art is self-evident.

Keywords: naturalism; symbolism; contemporary theatre; science and technology

舞台上的科幻现实：艾克本的 机器人剧作及其意义

叶书林

内容摘要：人们历来认为戏剧反映生活，机器人的出现却说明戏剧也可以有先于生活的预见性。当机器人站上舞台，戏剧创作的趋势之一是在科幻的背景下探讨现实。剧作家用想象创造了各种类型的机器人角色，从新的视角审视新的问题，追问人类的关系和境遇。戏剧也因此扩展了对现实的探索维度，提供了一种观察社会与人类自省的陌生目光。英国当代剧作家艾伦·艾克本的《从头开始》等剧作是此类作品中的几个范例。

关键词：人机关系 机器人戏剧 艾伦·艾克本 从头开始

中图分类号：J80 文献标识码：A 文章编号：0257-943X(2023)01-0174-11

Title: Sci-Fi Reality on Stage: Alan Ayckbourn's Robot Plays and Their Significance

Author: YE Shulin

Abstract: It is always believed that theatre reflects life, but the emergence of robots in theatre shows that theatre can also be prophetic. When robots stand on the stage, one of the trends in theatre creation is the exploration of reality in the sci-fi context. Playwrights create various types of robot roles with their imagination, examining new issues from a new perspective, posing questions about human relations and circumstances. As a result, theatre expands its dimension of reality exploration and provides a new vision to social observation and self-examination. Some plays written by contemporary British playwright Alan Ayckbourn, like *Henceforward ...*, are examples of such works.

Keywords: human-machine relationship; robot play; Alan Ayckbourn; *Henceforward ...*