

全国中文核心期刊
中文社会科学引文索引 (CSSCI) 来源期刊
中国学术期刊综合评价数据库来源期刊
国家哲学社会科学学术期刊数据库收录期刊

2017
04

Theatre Arts 戏剧艺术

上海戏剧学院学报

| 2017年第4期 (总198期) |

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戏剧艺术

2017/04



(总 198 期)

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(U.S.A)

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Theatre Arts
4/2017

主 管 上海市教育委员会
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出 版 《戏剧艺术》编辑部
地 址 中国上海华山山路 630 号
邮 编 200040
电子邮箱 theatrearts@163.com
出版日期 2017 年 8 月 15 日
印 刷 上海长鹰印刷厂
发行范围 公开
海外总发行
中国国际图书贸易集团有限公司
国外发行代号 BM142
国际标准连续出版物号
ISSN 0257-943X
国内邮发代号 4-247
国内统一连续出版物号
CN31-1140/J
定 价 15.00 元

中国近代“戏剧”概念的建构(上)

■ 夏晓虹

内容摘要: 近代西方(包括借途日本)戏剧观念与演出形式传入中国后,drama 如何与中国本土的传统语汇相调和,生成新的概念体系,具有了现代意涵,是本文关注的重点。所谓“近代”,在这里指的是晚清至五四,具体为 1820-1920 年代。而西方“drama”的中国化是一个相当复杂的过程,涉及西学输入、文类重构、戏剧/戏曲改良、新剧出现、关于旧戏的评价等诸多问题。本文将主要以此一时段报刊论文的阐述、文艺栏目的分类、百科辞书的条目、文学史著的界定以及重大的文学论争这些构成近代语境的基础史料为依据,以求尽可能贴近地呈现历史展开的脉络与细节。

关键词: drama 戏剧 戏曲 新剧 旧剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0004-14

Title: The Construction of the Modern Chinese Concept of “drama” (Part One)

Author: Xia Xiaohong

Abstract: The introduction of the modern western idea of “drama” and its performative conventions into China (partially through the influence of Japan) clashed and combined with indigenous Chinese theatric tradition bringing forth a new conceptual system of Chinese drama with modern implications. The terms “early modern” in this paper refers to the century-long period from around 1820 to roughly 1920, covering the late Qing Dynasty to the May Fourth period. The process of Sinicizing western drama went through a complicated journey, interacting with the import of western learning, the reconstruction of genres, the reform of Xiqu, the creation of new plays and the criticism of old operas etc. This research used related articles as well as artistic and literary classifications in the news media, encyclopedia entries, definitions in literary histories, and important literary debates of the time. Through a careful examination of the basic historical materials that constructed modern context of the process, this article intends to display as close as possible the historical development in detail.

Key words: drama; *xiqu*(opera); new play; old opera

再谈正剧

——试论博马舍对狄德罗的承继与超越

■ 龙 佳

内容摘要: 作为西方戏剧理论话语体系里的重要概念,“正剧”在中国当代戏剧理论界向来是语义不清的模糊存在。作为严肃剧理论的创始者,狄德罗被视为正剧理论的开山鼻祖。甚至,严肃剧理论被等同于正剧理论本身。如果说狄德罗的严肃剧理论以其划时代的理想戏剧图景成就了一套崭新的戏剧理论原则,他的严肃剧创作实践却令人惋惜地宣告了失败。然而,理论与实践的强烈反差并没有使新剧种归于消逝,它被继承、发展、超越,衍化成了当代戏剧创作的普遍形态:正剧。实际上,在法国戏剧学界,谈狄德罗必谈博马舍。作为第三个剧种正剧的正式命名者,博马舍凭借开创性的戏剧理念与成功的戏剧实践,对正剧文体的确立及发展做出了关键性的理论贡献。

关键词: 正剧 博马舍 狄德罗 继承 超越

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0018-10

Title: The Conception of Drama: Beaumarchais's Heritance and Development of Diderot's Theory

Author: Long Jia

Abstract: Drama is an important concept in the western theoretical discourse, but the meaning of “drama” in contemporary Chinese theories has become ambiguous. As the initiator of the “serious genre”, Diderot was considered the pioneer of drama theory, and the “serious genre” was even regarded as the theory of drama itself. Though Diderot, as a brilliant theatrical theorist, set up the principles of new drama with his theories and prospect of the serious genre, he turned out to be an unsuccessful playwright. However, the contrast between Diderot's theory and playwriting did not lead to the downfall of the new “serious genre”. It was inherited and developed, and has become the universal genre of contemporary theatre: drama. In the French academic discourse on drama, Diderot is actually associated with Beaumarchais. As the dramatist who officially named this genre “drama”, Beaumarchais, with his creative ideas and an efficient practice, played a crucial part in the generic formation and development of drama.

Key words: drama; Beaumarchais; Diderot; inheritance; development

❁ 试论谢林戏剧美学的独特内涵及其现代意义 ❁

■ 章文颖

内容摘要: 谢林在同一哲学的框架下,建立了一套系统的戏剧美学理论,用辩证法演绎出了戏剧的基本体裁和戏剧史的发展逻辑。与黑格尔相比,谢林的戏剧美学更关注个体精神自由和人性的尊严,更接近戏剧艺术的诗性本质,符合现代人的艺术审美旨趣。他的思想中孕育了具有现代意义的戏剧美学萌芽,如悲剧哲学的提出,悲剧崇高感的发现和现代戏剧的“包罗万象性”趋势,都对现代西方戏剧艺术有着深刻的启迪。

关键词: 谢林 戏剧美学 悲剧哲学 喜剧哲学 黑格尔美学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0028-11

Title: A Tentative Study of the Distinct Connotation and Modern Significance of Schelling's Aesthetics of Drama

Author: Zhang Wenying

Abstract: According to his philosophy of identity, Schelling theorized a system of drama aesthetics which deduced with dialectics the basic genres and the logic in the history of drama. Compared with the Hegelian aesthetics of drama, Schelling's aesthetics shows more concerns about the spiritual freedom and human dignity of individuals, and therefore is closer to the poetic nature of drama as well as more consistent with the aesthetic taste of modern people. Schelling's theories contain germs of modern aesthetics of drama, including the philosophy of tragedy, the sublimity of tragedy and universality. These ideas have profoundly inspired modern western drama.

Key words: Schelling; aesthetics of drama; philosophy of tragedy; philosophy of comedy; Hegelian aesthetics

香港与澳门话剧的本土意识比较

■ 郑应峰

内容摘要: 香港与澳门的现代话剧起步类似,真正形成自身特色是从上世纪 70 年代本土话剧时期开始的。在本土话剧阶段,香港以批判式的反思展现了其城市发展的成熟程度,而澳门则侧重于人性伦理的人本主义主题。对人的主体性思考延向了两城话剧的文化寻根阶段。港澳话剧在文化寻根中汇流,方式各异,呈现了整体性和个体性感受的结果差异。文化寻根的酝酿和探寻又催生了两城市民生活题材的新写实类型,新写实是文化思考之后的扬弃,是对市民生活的自我定位和分析。70 年代港澳本土话剧阶段以来,两城话剧比以往任何时期都要关注人的心灵问题,成为中国话剧重要的分支。

关键词: 本土意识 人本主义 文化寻根 现代性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0039-09

Title: A Comparison between the Local Consciousness in Theatres of Hong Kong and Macau

Author: Zheng Yingfeng

Abstract: The modern drama of Hong Kong and Macau had their origins in similar situations, and began to show their own characteristics in the 1970s: the local drama period. In this period, Hong Kong's theatre represented critically the sophistication of its urban lives, while Macau's theatre focused on the humanistic themes of human ethics. The contemplation on human subjectivity then extended to the tracing of the cultural roots of drama in the two cities where the exploration of these cultural roots promoted the new realistic themes of urban life. This new realistic genre reflected choices based on cultural contemplations, and was a kind of self-identification and analysis of urban life. Since the local drama period in the 1970s, theatre in Hong Kong and Macau has been more concerned with spiritual issues and it has become an important branch of modern Chinese drama.

Key words: local consciousness; humanism; cultural roots; modernity

复眼中观:佛教哲学与赖声川戏剧思维的生成

■ 林 婷

内容摘要: 论文探讨了佛教的哲学理念如何生成赖声川的戏剧思维,包括创作方法的选择、艺术构形的生成、创意原理的运用等。此外,论文还阐释了赖声川所接受的多种思想资源包括佛教哲学、后现代思潮、跨文化思维如何相互萃取、修正,生成其戏剧思维的独特面貌。

关键词: 中观 联结 去标签 后现代 跨文化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0048-09

Title: Compound Eyes for Madhyamika: Buddhist Philosophy and the Formation of Stan Lai's Theatrical Thinking

Author: Lin Ting

Abstract: This paper discusses how Buddhist philosophy supported Stan Lai's theatrical thinking, including his theatrical methodology, formation of artistic configurations, and the operation of creative ideas. In addition, this paper analyses how the various intellectual resources, including Buddhist philosophy, post-modernism, and intercultural mentality, mix and condense into Lai's unique theatrical theory.

Key words: Madhyamika; connection; unlabeled; postmodernism; interculture

论纪蔚然戏剧中的当代台湾社会“疾病现象”批判

■ 胡明华

内容摘要: 台湾地区当代著名戏剧家纪蔚然在其剧作中主要从家庭成员的焦虑症和知识分子的犬儒主义病、大众媒体的娱乐病和语言流行病这四个方面呈现并剖析了当代台湾社会的精神疾病。它们既折射和反映了当代台湾社会深层次的文化与精神危机,同时又体现了作者所坚守的知识分子批判与台湾本土关怀立场,以及对于当代文化或文明沉沦的隐忧与人文关怀。

关键词: 纪蔚然戏剧 当代台湾社会 “疾病现象”批判

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0057-12

Title: On the Criticism of Social “Diseases” in Contemporary Society of Taiwan in Ji Weiran’s Plays

Author: Hu Minghua

Abstract: Ji Weiran (Chi Wei-Jan), a Taiwanese dramatist, describes and criticizes the spiritual disease in contemporary Taiwanese society in his plays using four aspects: anxiety neurosis in the family, cynicism of intellectuals, entertainment in mass media and linguistic epidemiology. These four aspects reflect the cultural and spiritual crises deeply rooted in the Taiwanese society, and show the intellectual criticism and concerns for Taiwan from the local perspective. They also demonstrate humanistic concern and worries about the degeneration of contemporary culture or civilization.

Key words: Ji Weiran’s plays; contemporary Taiwanese society; criticism of “diseases”

在娱乐中“表现真实的人生”

——论杨逵的戏剧观

■ 吴 彬

内容摘要：杨逵是台湾地区现代文学的一面旗帜。他的剧作是唤醒民众鼓舞民众的精神食粮，是彰显民族意识的一把利器。杨逵以其创作实绩丰富了台湾戏剧文学，更以其广见博识对戏剧功能和舞台演出提出了宝贵意见与建议。杨逵认为，戏剧的功能就是找乐子，表现真实的人生。前者源于他对中国文化语境的感性认知，后者则是出于一个新文化者的理性自觉。就舞台演出而言，杨逵主张杜绝检场现象，净化剧场空间，布景要以写实为主，布景写实，“真”是标准。这一切最终归结于他一直坚守的草根立场和劳动者本位。

关键词：找乐子 为人生 写实

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2017)04-0069-11

Title: Entertainment to “Represent Reality”: Yang Kui’s Views on Drama

Author: Wu Bin

Abstract: Yang Kui is a standard-bearer in modern Taiwanese literature. His drama is a kind of spiritual nutrition that encourages and awakens the people, and it is a weapon to fight for national consciousness. Yang Kui has enriched dramatic literature in Taiwan with his playwriting, and provided valuable advice on theatrical function and stage performance with his wide range of knowledge. Yang believes that the functions of drama are to entertain and to represent reality. The former derives from his perception of Chinese cultural context, the latter from the rational consciousness of a new culturalist. Yang is against the conventional stage-setting, and advocates for the purification of the theatrical space. He supports realistic settings and takes “truth” for a criterion. His theories are based on his grassroots stance and viewpoint of the laborer.

Key words: entertainment; for life; realistic

脚色:官员职司、履历与民间常用语

■ 范德怡

内容摘要: 脚色一词最早在唐代就已经出现了,最早脚色是指某种具体的职司,后用于指记载官员过往职位信息的档案,与官员考核密切相关。一直到明代中期以前,脚色都是用来指官员履历或记载官员个人信息的文书。明代中后期以后,民间大量使用脚色一词表示普通民众的身份或底细。宋代以来的以色或以脚称演员在明代中后期终于合流,作为戏曲术语的脚色一词由此出现。在以上两种背景之下,原来用于表示官员身份、职位信息的脚色则被履历、根脚取而代之。

关键词: 脚色 脚色 履历 根脚

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0080-09

Title: A New Research on *Jiaose*: from Functions and Resumes in Official Documents to a Folk Vocabulary

Author: Fan Deyi

Abstract: *Jiaose* first appeared during the Tang Dynasty, and refers to some specific functions of an official. It later took on the meaning of an archive that kept information about previous jobs of officials, and was associated with the evaluations of officials. Until the mid-Ming Dynasty, *jiaose* had often been used to refer to the resumes or personal information of the officials. Since the late Ming Dynasty, the word *jiaose* has been used extensively to indicate the identities of the ordinary people. During the Song Dynasty, the compound word *jiaose* instead of *jiao* or *se* began to be used as a theatrical term referring to an actor. For the above two reasons, words like “resume” or “background” took the original meaning of *jiaose* to refer to the identity and position of an official.

Key words: *jiao*; *se*; *jiaose*; resume; background

戏曲双线结构的诗学源流

■ 柯 琦

内容摘要: 双线结构是中国古典戏曲的基本结构形态之一。前人研究往往就叙事文体来研究叙事结构,将戏曲与小说并置,忽略了更大的文学传统尤其是诗学传统对戏曲的影响。戏曲双线结构的起源可以追溯到古典诗学中的对仗结构,《孔雀东南飞》由单线衍生成双线即是其先声。早期南戏已经形成了较为工整的双线结构,《琵琶记》遵循着对仗结构“言对为易,事对为难,反对为优,正对为劣”的美学取向,完善了双线结构。而超越单纯工整的骈对,在此基础上以散对骈,进入“奇偶适变”的更高层次的辩证对应,本就是古典诗学的题中应有之意。元明以来,戏曲被逐步纳入“文体代嬗”的文学谱系中,自然也开始承续着更为广阔的文学传统:以家国兴亡对应工整的生旦离合,超越单纯骈对,形成了离合与兴亡并举的双重结构。

关键词: 双线结构 戏曲结构 叙事结构 对仗

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0089-09

Title: The Poetic Origin of the Dual Plot in Traditional Chinese Xiqu

Author: Ke Qi

Abstract: The dual plot is a common structure in traditional Chinese Xiqu. In previous studies, the narrative structure of Xiqu has often been given narratological and stylistic interpretations, and thus drama is studied in relation to novels and stories. Using that method, researchers have neglected the influence of grander literary traditions, especially the poetic tradition, when examining Chinese Xiqu. The dual plot in Xiqu originated from the antithetic structure in classical poetry. The bifurcation of the main plot in *The Peacocks Flying to the Southeast* omened the dual plot in Xiqu sophisticated dual structure, which had been developed during the early period of *nanxi* (southern Xiqu). *The Tale of Pipa* exemplified the aesthetic mode of “easy antithesis in discourse, difficult antithesis in plot, better antithesis in the opposites, and worse antithesis in the analogies”, and the convention of dual plot matured in that way. It was natural for the classical poetics to transcend the standards of symmetry and neatness for the antitheses and consequently to combine the antitheses with free verse, so as to make the flexible and dialectical “mutuality of the antitheses and free verse”. During the Ming Dynasty, *chuanqi* (romance Xiqu) was gradually incorporated into the orthodox system of genres and started to inherit the literary traditions in a broader sense: a departure from the simple antitheses, to perfect the dual plot of the separation and reunion of the hero and heroine on the one hand, and the prosperity and decline of the nation on the other hand.

Key words: dual plot; Xiqu structure; narrative structure; antithesis

古代戏曲理论中戏曲史述的逻辑演进及学术特征

■ 黄静枫

内容摘要: 在“曲学”大行其道之时,戏曲史述被简化为曲史述;伴随戏曲作为叙事文学样式和综合艺术样式这两种观念的渐次清晰,“叙事理论体系”和“剧学体系”逐步形成,戏曲题材沿革和历代演剧更迭的梳理开始出现。同时,作为舞台艺术之戏曲的部分要素的流变也获得专门关注。古代戏曲理论中的戏曲史述具有零散驳杂、不成体系和陈陈相因、粗线勾勒的学术特征。古人戏曲史述历史对象的多样性有助于全面认识戏曲的本体内涵,而单一维度史述为后世戏曲史研究的纵深拓展提供了方向性指导。此外,历代舞台演剧更迭的勾勒对现代形态戏曲史著的述史思路设计也具有启发意义。

关键词: 古代戏曲理论体系 戏曲史述 曲源流史 演剧史 粗线勾勒

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0098-11

Title: The Logical Evolution and Academic Characteristics in the Narration of the History of Xiqu in Traditional Chinese Theories

Author: Huang Jingfeng

Abstract: During the time when the study of *qu* (music) was prevailing, the narration of the history of Xiqu in China was simplified to that of *qu*. When Xiqu was more lucidly defined as a narrative literary style and comprehensive artistic style, “the system of narrative theories” and “the system of Xiqu studies” were gradually formed, and reviews of the evolution in the themes of Xiqu and of the historic changes in performance began to appear. Meanwhile, special attention was paid to some artistic elements of Xiqu. The narration of history in ancient Xiqu theory was randomly scattered, unsystematic, deficient in innovation, and rather rough. The range and diversities that Xiqu history covers provide an all-inclusive perspective for understanding Xiqu. The single-dimensional narration guides the in-depth research on Xiqu history in later generations. Besides, a sketch of the changes in historic theatres offers inspirations to the narration of a modern historiography of Xiqu.

Key words: the theoretical system of traditional Chinese Xiqu; narration of Xiqu history; history of the origin and development of *qu*; the history of performance; brief sketch

❁ 对“昆剧史”写作模式的省思 ❁

—— 重读陆萼庭先生《昆剧演出史稿》

■ 李秀伟

内容摘要:《昆剧演出史稿》作为第一部完整的“昆剧史”著作,自出版以来产生了重大的学术影响。“昆剧”可以看作民族戏剧中较高层次的代表,活动主体始终是文人士大夫阶层,一向以典雅精致作为最高境界。而该书秉持“剧种”的观念,推重艺人的贡献,强调雅俗共赏,可能并不符合历史上中国传统戏剧的真实生态;漠视文人士大夫在较高层次的民族戏剧文化中的推动作用,有可能导致“昆剧”丧失自身的文化品格。因此有必要重新省思这样的“昆剧史”写作模式。

关键词:《昆剧演出史稿》 剧种 文人 艺人 雅俗共赏

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0109-08

Title: A Reflection on the Model for Writing the “History of Kunju”: Lu Eting’s *A History of Kunju Performances* Reread

Author: Li Xiuwei

Abstract: As the first completed work on the history of kunju, *A History of Kunju Performances* has shown great impact on academic world in China. Kunju has been considered a high-level traditional Chinese drama, and aims at elegance and delicacy in its performance. It is the *shi* (literati), rather than the actors, who played the premier roles in kunju activities. However, this book bases its argument on the concept of “juzhong” (genre; different categories of traditional Chinese drama classified according to their regions), disregarding the role that the literati played in the promotion of theatre culture in the high-level society, which perhaps deviated from its true history. It is necessary to reexamine the paradigm of history in order to avoid the loss of kunju’s own cultural characters.

Key words: *A History of Kunju Performances*; “juzhong”; literati; actors; an adjustment between the refined and the common tastes

❁ 戏剧中的社群意识 ❁

■ 沈 亮

内容摘要: 任何戏剧作品中,都隐含着社群元素。戏剧与社群的关系,可以归纳为八种关系类型。从这八种类型出发分析,社群戏剧是社群意识最强烈的戏剧实践形式,也是当代戏剧实践中被忽视的一条戏剧脉络。社群戏剧的目的是以戏剧的方式促进社群的发展,故事往往是戏剧艺术家和社群成员集体创作或改编而成,与社群历史、现状和发展的某一方面有关,与社群高度融合。在批判新自由主义的社群主义思潮背景下,耶鲁大学社会学教授提出,戏剧和社会的关系在历史上存在着融合、分离和再融合的现象,只有和社会再融合的戏剧表演才有可能走向成功。与各类社群发生互动,增强戏剧中的社群意识,中国的戏剧也许能开辟新路。

关键词: 戏剧 社群主义 社群戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0117-07

Title: The Sense of Community in Theatre

Author: Shen Liang

Abstract: The role of community has always been found in theatre. Theatrical scholars have identified eight types of theatre according to their relationships to community. Community-based theatre is the type in which community plays the strongest role. Unfortunately, this type of theatre has been neglected in the world contemporary theatrical practice for a long time. Community-based theatre is used to promote the development of community. The productions are made collectively by the community members with professional artists as outsiders. The plays are about the history, reality or the future of the community. In the intellectual background of communalism against neo-liberalism, a sociologist of Yale University argues that historically, theatre and society have gone through fusion, separation and re-union. Theatre performance could be successful only with its confluence with society. Chinese theatre might be able to find a new path once there is a stronger sense of community.

Key words: theatre; communalism; community-based theatre

特朗普的社会表演

——以真人秀《学徒》为例

■ 沈嘉熠

内容摘要: 当下社会各种事件的发生可以被看作是一场精彩的戏剧表演,出现在事件中的热门人物似乎都在努力扮演各自的角色。戏剧与社会的界线越来越糅杂模糊。本文以近期的热门人物唐纳德·特朗普和他制作的《学徒》真人秀节目为研究对象,观察研究他在节目中体现的话语规范的传播、社会角色的建构,运用社会表演学及社会学等理论分析研究角色和自我、前台与后台之间的复杂关系。

关键词: 社会表演 自我与角色 前台与后台 理想典范

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0124-07

Title: Donald Trump's Social Performance: A Case Study of *The Apprentice*

Author: Shen Jiayi

Abstract: Social events can easily be understood as performances, and celebrities are playing roles. In this picture, the boundary between drama and society is blurred. This paper discusses Donald Trump, a popular figure and celebrity, and *The Apprentice*, a reality show produced by him. It studies the spread of discourse models and the construction of social roles in his performance during the show. The paper analyzes the relations between the role and the self, and between identities on front stage and back stage with theories of social performance and sociology.

Key words: social performance; self and role; front stage and back stage; ideal model

探寻中国话剧艺术百年振兴之路

—— 浅评田本相主编的九卷本《中国话剧艺术史》

■ 宋 媛

内容摘要: 田本相主编的九卷本《中国话剧艺术史》是一部全面、深入、系统地论述中国话剧百年发展历程的艺术通史。该艺术史坚持史论结合的传统,具有三方面的特点:一是为读者重新认识中国话剧百年历史的发展提供了丰富、全面的资源;二是总结了近三十年已有的研究成果,在一些领域进行了创造性的书写,为进一步评价百年话剧历史价值提供了新的借鉴;三是遵循了史家严谨治史的传统,直面纷纭复杂的历史问题与现实问题,蕴涵着中国学者对话剧艺术的热爱与现实关怀。上述特点使这部艺术史达到了一定的学术水准,成为中国话剧艺术史研究的一部里程碑式作品。

关键词: 中国话剧艺术史 田本相 诗化现实主义 戏剧理论

中图分类号: J809 **文献标识码:** A **文章编号:** 0257-943X(2017)04-0131-06

Title: The Centenary Development of Modern Chinese Dramatic Art: A Review of *A History of Modern Chinese Dramatic Art* Edited by Tian Benxiang

Author: Song Yuan

Abstract: The nine-volume work *A History of Modern Chinese Dramatic Art* edited by Tian Benxiang is a comprehensive, in-depth and systematic review of the development of modern Chinese drama over the last century. The book is written in the tradition of combining historical facts with comments and presents three major characteristics for modern Chinese dramatic art. Firstly, it provides readers with abundant and comprehensive resources to support the reading of the centenary history of modern Chinese drama. Secondly, it summarizes the contemporary scholarship in the last thirty years and makes original comments in some aspects, providing new perspectives for the re-evaluation of the history of modern drama. Thirdly, with meticulous attention to history as is always seen in the writings of the traditional historians, the book confronts itself with the complicated and sophisticated issues in history and reality, and exemplifies Chinese scholars' passion for dramatic art and concerns for reality. The above mentioned characteristics make this book a serious and high-level academic work, and a milestone in the academic field for the history of modern Chinese dramatic art.

Key words: *A History of Modern Chinese Dramatic Art*; Tian Benxiang; poetic realism; theory of drama