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论戏曲形态的多样性

■ 郑传寅

内容摘要: 中国戏曲与分为悲剧与喜剧两大板块、新潮迭起,不断地“摧毁、重建”的西方戏剧不同,也与周边某些国家分为宫廷戏剧与民间戏剧两种形态的格局有别,对于八百余年来先后出现的三百多个戏曲剧种,这里不大可能一一区分其形态的细微差异,只能分别从时代差异、空间差异和民族差异三个宏观的方位,将其区分为古典戏曲与现代戏曲、南方戏曲与北方戏曲、汉族戏曲与少数民族戏曲等不同形态。不同戏曲形态的生成与演进既受方言和地方音乐的深刻影响,亦与社会历史巨变相关。

关键词: 戏曲形态学 戏曲地理学 戏曲史论

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0001-07

Title: On the Variety of Traditional Chinese Opera

Author: Zheng Chuanyin

Abstract: Traditional Chinese opera is different from western drama which is generally classified into tragedy and comedy and is frequently “destroyed and restored”. It also differs from the dramas that are subdivided into court drama and folk drama in some neighboring countries. It is impossible to distinguish the subtle differences among the more than three hundred kinds of traditional Chinese operas that have developed over eight hundred years. Chinese operas can only be categorized into classical operas and modern operas, southern operas and northern operas, or Han operas and minority operas, according to differences in time, location and ethnicity. The creation and evolution of these forms of different operas have been influenced not only by dialects and local music, but also the radical changes in society and history.

Key Words: morphology of traditional Chinese opera; geography of traditional Chinese opera; historical theories on traditional Chinese opera

古代戏曲家的身份意识与演剧观念之生成

■ 程华平

内容摘要: 古代文人戏曲家在促成戏曲艺术成熟与完善的同时,其固有的身份意识又使他们对演员艺人以及职业类剧作家采取了疏远与歧视的态度,造成了戏曲的文本创作与舞台演唱表演实践的分离;文人剧作家多以诗文家身份自居,创作以“曲意”表达为上,而对戏曲的舞台演唱要求多所漠视。本文在梳理戏曲家身份意识的产生与嬗变的基础上,探讨传统戏曲理论中演剧观念的生成情况,以期对古代戏曲的发展与演变特点加以新的揭示。

关键词: 戏曲家 身份意识 演剧观念 戏曲发展

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0011-11

Title: The Identity Consciousness of Classical Playwrights and the Formation of the Concept of Drama

Author: Cheng Huaping

Abstract: While contributing a lot to the maturity of drama, ancient scholar dramatists had the intrinsic consciousness of their own identities, and therefore tended to be aloof and discriminative towards professional actors and market-oriented playwrights, leading to the separation between writing and stage. The scholar dramatists counted themselves poets and essayists, and valued exposition of ideas over the requirements of stage performance. By tracing the formation and the development of identity consciousness, the paper discusses the formation of concepts of drama in traditional theories, and tries to interpret the developments and changes of classical drama in a new perspective.

Key Words: dramatist; identity consciousness; concept of drama; the development of drama

❁ 杂剧文体探原 ❁

■ 徐燕琳

内容摘要: 汉代以后,以“杂”命名的各种艺文形式十分繁荣,并已出现辨体的倾向。除了唐时已有的“杂剧”称名外,大量戏剧形态冠以“杂”字,如杂伎、杂戏、杂乐等,且涵义相通、使用交错。与此同时,伴随着文学的自觉和人的自觉,文学上的“杂体”也在形成发展,包括杂赋、杂体诗等。许多材料表明它们之间,它们与当时乃至后世的戏曲之间存在密切的联系,也有很多“杂”的共性:都与先秦诗乐传统相关;都内容丰富、形式多样,不拘一格,甚至炫技求变;都倾向真实的人生人性,追求真实情感的真切表达;都属于被另类被正统观念侧目的一群。到了宋代,杂体已经盛行并被许多人接受,各种思想观念、艺文体类、形式技法交融共生,激荡创新,造成“杂”的特点在形成期的戏曲形态上逐步集中和强化,深刻影响和造成了宋以后乃至整个中国戏曲的“杂”,令元杂剧最终以“杂剧”命名并铸就了时代文学的高峰。

关键词: 杂体 杂剧 杂赋 杂体诗 杂戏 戏曲文体 戏曲史

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0022-10

Title: A Study of the Stylistics of Miscellaneous Drama

Author: Xu Yanlin

Abstract: After the Han Dynasty, various forms of art named *za* - (miscellaneous) flourished and began to form a stylistic tradition. Besides *zaju*, a term from the Tang Dynasty, there were many dramatic forms termed *za*-, such as *zaji* (miscellaneous singing and dancing), *zaxi* (miscellaneous show), and *zayue* (miscellaneous music), with indications of the emerging of the style of *za* (miscellaneous and correlative). At the same time, with the self-consciousness of literature and humanity, the stylistics of *za* in literature were also developing, including *za fu* (miscellaneous prose) and *za* poetry. Many materials revealed the close contacts among these and showed the common qualities of *za*: they are all related to the pre-Qin-Dynasty tradition of music and poetry; they are all rich in content, diverse in forms, and highlighted new-fangled skills; they all tend to show real humanity and true feelings; and they are all marginalized and even despised by the orthodox. In the Song Dynasty, *za* and *za* styles had been popular and widely accepted, various ideologies, artistic styles, forms and techniques were even more mingled, resulting in the characteristics of *za* which was absorbed and became prominent in the formative stage of Chinese opera. Those characteristics profoundly influenced and shaped the *za* of the post-Song-Dynasty operas, and Chinese opera as a whole, until the opera of the Yuan Dynasty was termed *zaju* and reached the summit of literature in its times.

Key Words: stylistics of *za*; miscellaneous drama (*zaju*); *za fu*; *za* poetry; *za xi*; style of Chinese Opera; history of Chinese drama

论中国古典戏剧分场形式的变化

■ 龙赛州

内容摘要: 中国古典戏剧的分场形式,有折、出、场、幕等。不同的分场形式影响着音乐、标目、用韵、情节等方面,形成了戏剧各文类的基本特征。分场形式的转变与发展,实际上体现了不同时期戏剧各要素侧重点的不同,同时也体现了戏剧“套曲中心制-剧本中心制-演员中心制-导演中心制”这一转变过程。

关键词: 戏剧 分场 中心制 剧本

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)04-0032-10

Title: On the Changes in the Division of Scenes in Classical Chinese Drama

Author: Long Saizhou

Abstract: Classical Chinese plays are divided into many categories: *zhe*, *chu*, *chang* (scene) or *mu* (act), etc. The division of scenes affects the other elements like music, prologue, rhyme and plot, forming the fundamental characteristics of various dramatic genres. The change and development in the division of a play reflects the prominent dramatic elements of different historical periods. It also reflected the transition from a music-centered system to a script-centered system, the actor-centered system, and final to a director-centered system.

Key Words: drama; division of scenes; center system; script

❁ 神田喜一郎《鬯盒藏曲志》初探 ❁

■ 闫春 杨慧

内容摘要: 日本著名汉学家神田喜一郎的藏书包括许多珍贵的曲本。其藏曲偏好刻印精美、附带插图的刻本,也藏有知名学者递藏的曲本。基于其藏曲,神田喜一郎撰有《鬯盒藏曲志》,该目录有体例因书制宜,门类有所创新,藏曲提要内容全面,关注戏曲文献的海外传播,附录精美插图等特点。

关键词: 神田喜一郎 鬯盒藏曲志 戏曲 目录 日本 汉学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0042-10

Title: A Preliminary Study on Kanda Kiichiro's *Chang An Cang Qu Zhi*

Author: Yan Chun, Yang Hui

Abstract: Kanda Kiichiro, a renowned Japanese sinologist, has a collection of many precious Chinese opera scripts. He prefers well-printed editions with fine illustrations. Meanwhile, he has also collected some scripts formerly owned by famous scholars. Kanda Kiichiro's *Chang An Cang Qu Zhi* features catalogues in a format suitable for the content of the book, detailed information about various editions of the documents, concerns on the overseas spread of Chinese operas, and the inclusion of many beautiful illustrations.

Key Words: Kanda Kiichiro; *Chang An Cang Qu Zhi*; Chinese operas; contents; Japan; sinology

明治词曲开山

——森槐南生平及其南戏研究考述

■ 张 真

内容摘要: 森槐南以汉诗闻名于世,而他的中国戏曲研究往往为人所忽略,其实,他在中国戏曲研究史上具有不可替代的意义。他不仅是在日本高等学府讲授中国戏曲的第一人,还创造了中国戏曲研究史上的许多第一,南戏研究就是其中最具有代表性的。中国学界真正的南戏研究从20世纪20年代开始,而森槐南早在明治时期(1868-1912)就已经涉足南戏研究,并取得了20世纪20年代以前南戏研究的最高水平。在南戏研究史上,森槐南不仅是一位拓荒者,也是一座里程碑。

关键词: 森槐南 南戏研究 日本汉学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0052-09

Title: The Founder of the Chinese Opera Studies in the Meiji Period: Mori Kainan and His Study of the Southern Opera

Author: Zhang Zhen

Abstract: Mori Kainan is famous for his Chinese poems, but his drama studies are often overlooked. In fact, he has an important position in the history of Chinese opera studies. He is not only the first person to teach Chinese opera in a Japanese university, but also a pioneer in the history of Chinese drama studies. His study of the Southern Opera is one of his most representative achievements. This study of the Southern Opera in China began in the 1920s. Mori Kainan had been involved in the study of the Southern Opera in the Meiji era (1868-1912), and he remained the best scholar in the area of Southern Opera studies till the 1920s. Mori Kainan was not only a pioneer, but also a milestone in the history of the study of the Southern Opera.

Key Words: Mori Kainan; the study of the Southern Opera; sinology in Japan

“我应该”式戏剧与“我是”式戏剧

——从《我是月亮》的演出看中国当代主流戏剧的一个困境

■ 杨鹏鑫

内容摘要:依中国当代主流戏剧的观念来看,戏剧所要表现的,充其量只是可以被其解释和解决的事物,而非我们自身所真实面对的、困惑着的,甚或无可解决的事物。在这种观念下,戏剧倾向于成为表现“我应该”式的戏剧,也由此贬低和遮蔽了真实的个体的价值(“我是”的价值)。而被中国主流戏剧的观念和经验所塑造的部分观众,似已忘记戏剧艺术中纯粹的、真实的生命个体存在的可能,从而对《我是月亮》这种表现“我是”“我在”“我说”式的戏剧感到陌生和费解。此中折射出中国当代主流戏剧的一个困境:因为坚持立足于理念规范的正确性,从而制度性地成为了“无人之阵”;因而其一面脱离于真正的戏剧,一面脱离于此时代的观众。

关键词:《我是月亮》 “我应该” “我是” 中国当代主流戏剧 困境

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0061-09

Title: The Theatre of “I Should” or “I am”: A Dilemma in Mainland China’s Contemporary Mainstream Theatre Reflected in the Performing of *I am a Moon*

Author: Yang Pengxin

Abstract: In Mainland China’s contemporary mainstream theatre, plays should deal with issues that can be explained and solved, rather than present what we are faced with, confused about, or what cannot be solved. With this concept, theatre tends to show what “I should do”, and belittles the value of individualism (the value of “I am”). Audience in China have been brainwashed by the ideas of Mainland China’s mainstream theatre, and they have forgotten the possibilities of what a play can embody: existence of pure and real individuals. Therefore the audience cannot understand a play like *I am a Moon* that embodies what “I am” and what “I say”. This is the dilemma in Mainland China’s contemporary mainstream theatre: insisting on the rightness of its own philosophy and discipline, the theatre system does not embody the individual; making Mainland China’s contemporary mainstream theatre deviate from authentic plays and the expectation of contemporary audience.

Key Words: *I am a Moon*; “I Should”, “I am”; Mainland China’s contemporary mainstream theatre; dilemma

大陆与台湾的文化意象审思

——赖声川戏剧的家国情怀

■ 蔡明宏

内容摘要: 作为第一个在内地戏剧市场成功站稳脚跟的台湾导演,赖声川的戏剧蕴蓄的不仅是台湾本土的风情滋味,更是饱含两岸家国难以言说的况味和情怀。在大陆与台湾“互文”的文化意象里,在佛性与政治性“破镜重圆”的文化审思中,赖声川以具有家国担当的文化情怀,将失语的政治碎片糅合成人类觉性层面上的美感体悟。他脱离了海峡两岸二元对立的狭促和抵牾,实现了自我与世界关系领域相互融协的对话,完成了戏剧在“兴观群怨”使命里的跨越,亦圆满了从西方走来,到东方文化寻根,又继续走向世界的戏剧轨迹。

关键词: 赖声川 大陆与台湾 文化意象 家国情怀

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0070-09

Title: Cultural Thoughts in the Images of Mainland and Taiwan — National Awareness in Stan Lai's Plays

Author: Cai Minghong

Abstract: Stan Lai is the first Taiwanese director to have a foothold in Mainland China theatre market. His plays contain not only a Taiwanese flavor, but also an unspeakable national feeling between Mainland and Taiwan. Through the cultural images of the intertextuality between Mainland China and Taiwan, and in the cultural thoughts of Buddhist and the political “reunion”, Stan Lai, with awareness of patriotic duty, joins the aphasic political fragments to create aesthetic feelings on the level of human enlightenment. He is above the cross-strait opposition and hostility, and has held a harmonious dialogue between the self and the international relations. He has achieved with his drama the goal of “xing guan qun yuan” (the four goals of poetry), finishing the course from the west to the oriental roots, and to the world.

Key Words: Stan; Mainland and Taiwan; cultural imagery; national identity

公共空间和美学探索

—— 香港实验戏剧研究

■ 梁燕丽

内容摘要: 香港实验戏剧挑战传统剧场形式和边界,为社会开拓公共空间,触及香港的文化症结和政治问题,进行本土化现代剧场美学探索,在一个戏剧总体结构和生态中,对香港戏剧的发展做出了最大贡献。梳理和研究实验戏剧的创新和突破,有助于深入了解香港话剧作为中国话剧轻骑兵和先锋队的特色和潜能。

关键词: 香港 实验戏剧 公共空间 美学探索

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0079-09

Title: Public Space and Aesthetic Exploration — a Study of Experimental Theatre in Hong Kong

Author: Liang Yanli

Abstract: In Hong Kong, Experimental Theatre challenges the form and boundary of traditional theatre, touches on cultural and political problems by expanding the social public space, and explores the local aesthetics of modern theatre. In the overall structure and ecology of theatre, the Experimental Theatre has made the biggest contribution to the development of Hong Kong theatre. Therefore, the study of the innovation and breakthrough in Experimental Theatre helps deepen our understanding of the characteristics and potentials of Hong Kong theatre as Avant-garde Chinese theatre.

Key Words: Hong Kong; Experimental Theatre; public space; aesthetic exploration

❁ 德艺精进 知行合一 ❁
—— 民国时期上海剧校的育人理念

■ 顾振辉

内容摘要:上海市立实验戏剧学校作为上海戏剧学院民国时期的前身。它“德艺精进、知行合一”的育人理念,由顾仲彝与熊佛西两任校长薪火相传,并使之全面践行。其主要体现在:通过学校体制机制的建立,使学生能够在充分的戏剧实践中掌握理论知识,并在教师的言传身教下逐步领悟做戏与做人的道理,进而为最终成为一名德艺双馨的戏剧艺术家打下坚实的基础。

关键词:上海市立实验戏剧学校 顾仲彝 熊佛西 戏剧教育

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0088-11

Title: “Diligence in Theatre Arts and Moral Integrity; Unity of Knowledge and Practice” — The Educational Concept of the Shanghai Municipal Experimental Theatre School in the Republic of China

Author: Gu Zhenhui

Abstract: Shanghai Municipal Experimental Theatre School was the predecessor of Shanghai Theater Academy in the Republic of China. “Diligence in Theatre Arts and Moral Integrity; The Unity of Knowledge and Practice” is the school’s education concept. Gu Zhongyi (Nov. 1945–Feb. 1947) and Xiong Foxi (Feb. 1947–Sep. 1949), two of the presidents of the school, held fast to this concept in advocacy and practice. Under the guidance of this concept and through the establishment of educational system, students fully absorbed the theoretical knowledge in theater practice, and gradually digested the truth of acting and behaving by the guidance of their teachers. The education of the school made a solid foundation for students to become great theatre artists.

Key Words: Shanghai Municipal Experimental Theater School; Gu Zhongyi; Xiong Foxi; theatre education

❁ 表演教学改革的重要举措 ❁

—— 上戏开设戏曲表演课的回顾与展望

■ 范益松

内容摘要: 重建和完善系统有效的戏曲表演课程,是促进我国戏剧表演教学改革,建立具有中国特色的表演教学体系的重要举措之一。本文回顾总结了上海戏剧学院建院以来表演系开设戏曲表演课程的经验与不足,并对其未来发展做出设想和展望。

关键词: 戏曲表演课 表演教学 表演教学改革

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)04-0099-09

Title: An Important Move in the Curricular Renovation — A Review and Prospect of the Courses on Performing at Shanghai Theatre Academy

Author: Fan Yisong

Abstract: Rebuilding and perfecting an effective system of courses on performing the Traditional Chinese Opera is an important move in our renovation of the curriculum in the performance of the Traditional Chinese Opera. This paper reviews all the performing courses at Shanghai Theatre Academy and discusses the prospect of the developments in the educational renovation.

Key Words: courses on performing the Traditional Chinese Opera; curriculum in performing; curricular renovation in performing

《天下月刊》与中国戏剧的对外传播

■ 王子颖

内容摘要:《天下月刊》创刊于1935年8月。作为一份全英文的对外宣传刊物,它倡导中西文化交流的理念,着力将中国文化译介到国外。《天下月刊》刊载了大量中国戏剧研究的论文、中国戏剧剧本的译文和有关中国戏剧译本的评论,为中国戏剧对外传播开拓了先河。

关键词:《天下月刊》 中国戏剧 对外传播

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)04-0108-07

Title: *T'ien Hsia Monthly* and the Overseas Spread of Chinese Opera

Author: Wang Ziying

Abstract: *T'ien Hsia Monthly* was inaugurated in Shanghai in August 1935. As an English magazine, *T'ien Hsia Monthly* advocated the idea of communication between Chinese and Western cultures, trying to translate and transmit Chinese culture abroad. *T'ien Hsia Monthly* presented a large number of articles on the study of Chinese Opera, the translations of Chinese plays and comments on the English versions of Chinese plays, and created a precedent for the overseas spread of Chinese Opera.

Key Words: *T'ien Hsia Monthly*; Chinese Opera; overseas spread

❁ 清末剧坛新景观:演出与报刊剧评的同步互动 ❁

■ 谷曙光

内容摘要:通常,戏剧在剧场演出后,剧评最好能同步涉入,及时评价,以免失去时效性。在中国,剧场演出与报刊评论实现同步,是伴随着近代报纸传媒的兴起而实现的。19世纪后期,十里洋场的上海,得风气之先,《申报》《新闻报》等影响较大的报纸,都辟有类似剧评的栏目,针对当时的剧场演出,发表及时新鲜的评论,形成演出与评论同步互动的剧坛新景观。本文爬梳珍稀文献,从晚清上海、北京、天津等地的报刊中发掘第一手史料,考察、观照、阐释晚清的剧场演出怎样与报刊评论实现同步互动。报刊的同步剧评具有公开性、公众性、时效性、宣传性、监督性,一定程度上促进了戏剧在晚清的发展,演出与评论的结缘和良性互动,体现了戏剧艺术与近代传媒之间微妙密切的关系。

关键词:同步 剧评 媒体 演剧 干预 互动

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2015)04-0115-09

Title: A New Scene in the Theatre of the Late Qing Dynasty:the Simultaneous Interaction between the Performance and the Review

Author: GU Shuguang

Abstract: Theatre reviews are usually published shortly after the performance. These reviews were made possible with the rise of the modern newspaper in China. In the late 19th Century, *Shenbao*, *Xinwenbao* (Newsdaily) and other influential newspapers in Shanghai published columns for theatrical reviews. With these instant reviews, there was a new scene of the simultaneous interaction between the performance and the review. This paper searches for first-hand materials in the late-Qing newspapers of Shanghai, Beijing, Tianjin, etc. It discusses how theatre and the newspaper review went into simultaneous interaction during the late Qing Dynasty. These reviews were both open to public and efficient, and they functioned as advertisement and supervision. The reviews promoted the development of drama in the late Qing Dynasty. The relation and harmonious interaction of performance and review have shown the subtle connections between theatrical arts and modern media.

Key Words: simultaneous; theatrical review; media; performance; intervention; interaction

跨文化戏剧理论如何可能

——从顾春芳著《戏剧学导论》说起

■ 施旭升

内容摘要: 顾春芳《戏剧学导论》的出版成为近期戏剧理论一项重要成果。本文主要着眼于该书从关于戏剧形态差异的讨论到关于戏剧艺术本体的思辨来分析其学理逻辑的构架,考察其对于当代戏剧理论建设的价值以及戏剧艺术未来走向的意义,揭示了一种跨文化戏剧理论话语体系建构和述说的可能性。

关键词: 《戏剧学导论》 戏剧理论 跨文化 话语体系

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)04-0124-05

Title: The Possibility of Intercultural Dramatic Theories — On Gu Chunfang's *An Introduction to Dramaturgy*

Author: Shi Xusheng

Abstract: Gu Chunfang's *An Introduction to Dramaturgy* is an important recent achievement in the field of dramatic theory. This paper analyzes the inner logic of the book by showing how it moves from the discussion of the diversity of dramatic forms to the ontological speculations on the art of theatre. The paper goes on to discuss what the book may contribute to the establishment of contemporary dramatic theory and the future development of theatre; it reveals the possibility of the establishment of an intercultural discourse system of drama.

Key Words: *An Introduction to Dramaturgy*; dramatic theory; intercultural; discourse system