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对 drama 的再认识

——兼论戏曲传奇

■ 吕效平

内容摘要: 关于 drama 与 theatre 的区别, 戏剧学界或者认为前者指向戏剧的文学性而后者指向戏剧的剧场性, 或者认为前者指向西方戏剧而后者则包含了世界各民族的戏剧。本文提出第三种观点: drama 是文艺复兴所开创的现代世纪的戏剧文体, 它最重要的文体原则“情节整一性”是由现代世纪的个人主义价值观和理性主义精神所决定的。本文还以中国戏曲为例, 描述了中世纪戏剧文体的“传奇”原则, 分析了中世纪集体信仰的价值观对其戏剧文体的决定作用。本文指出了 drama 的三个特征: 与中世纪戏剧的“大团圆”结局不同, drama 的“默认”形态是悲剧与喜剧; 与中世纪戏剧行为的教会、宫廷、政府、行会、宗社、家庭等集体主体不同, drama 是建立在“票房”基础上的个人行为; 与中世纪戏剧的道德教化不同, drama 是演出者与观众的平等交流。

关键词: drama 传奇 现代世纪 中世纪 集体信仰 个人主义

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0004-14

Title: Reconsideration of Drama, and Traditional Chinese Xiqu of Chuanqi

Author: Lv Xiaoping

Abstract: Discussing the differences between drama and theatre, some academics argue that the former shows the literary dimension of theatre while the latter shows the theatricality; others argue that the former refers particularly to Western theatre, whereas the latter refers to the theatre of the world in general. This essay proposes a third view: drama is a specific theatrical form of the modern age which originated in the Renaissance; its most important stylistic principle “unity of plot” is determined by the individualistic values and rationalism of the modern age. This essay takes Xiqu as an example that demonstrates the essential structure of medieval theatre and analyzes the decisive role of medieval collective values in the shaping of the theatrical form. This essay focuses on three characteristics of drama: a movement past the “happy reunion” ending of medieval theatre to a “default” of drama in tragedy and comedy; moving from the collective subjects of medieval theatrical activities such as church, court, government, guild, clan and family, to a more individualistic behavior based on “box office”; moving away from the moral education of medieval theatre, drama is the communication between performers and spectators on an equal footing.

Key words: drama; *chuanqi*; modern age; the Middle Ages; collective belief; individualism

正本源话“theatre” ——“剧场艺术”还是“戏剧艺术”?

■ 宫宝荣

内容摘要:“剧场艺术”一词的崛起并逐渐取代“戏剧艺术”的现象是进入21世纪之后。而西文theatre是个多义词。长期以来,当它与art搭配时,中文通常都译为“戏剧艺术”。然而,近几年来,“剧场艺术”却大有取而代之的势头。本文通过对“剧场艺术”一词在中国的走红过程,深入讨论了其所反映的深层次问题,亦即对戏剧艺术本质的认识,试图指出部分大陆学者面对纷乱的后现代戏剧,盲目使用这一名词并将之扩大化,不只是在学术上造成了混乱,更重要的是扭曲了戏剧艺术的本质。

关键词: theatre (art) 戏剧(艺术) 剧场(艺术) 戏剧本质

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0018-09

Title: Defining “Theatre”: the Art of Theatre or the Art of Drama?

Author: Gong Baorong

Abstract: It is a phenomenon of the new century that the term “theatre art” became popular replacing the “art of drama”. However, “theatre” in western languages is a word of multiple meanings. When used with “art”, it has usually been translated into “art of drama” [*xijuyishu*] in Chinese. But in recent years, that translation tends to give way to “art of theatre” [*juchangyishu*]. By tracing the course of the popularity of the term “art of theatre”, this paper makes an in-depth discussion of the problem imbedded in the terminology, that is, the problem in understanding the nature of drama, and argues that by misusing and spreading the term, some scholars from mainland China have not only caused confusion in academic discourse, but distorted the nature of drama when talking about the chaos of postmodern drama.

Key words: theatre (art); (art of) drama; (art of) theatre; nature of drama

对国内大型演出中舞美技术主义倾向的反思

■ 潘健华

内容摘要: 国内大型演出业的繁荣,已成为一个值得关注的新型文化业态。其中具有视觉先行特征价值的舞美形态,在技术手段支撑的视觉语言表现与戏剧表演要求的人文诉说方面,二者出现一种剥离的现象。一些形式大于内容的设计越发显露技术主义的倾向,由此折射出整个大型演出生态群的遗憾。它引发我们重拾艺术想象和戏剧艺术虚构的技术评价,强调舞美的技术能量,不等同于纵容单纯技术的臆造来冒充创新。本文通过对大型演出舞美因偏重技术主义而导致演出文化本体弱化的思考,从而倡导大型演出的舞美更应遵循艺术规律,才能使其具有独特的生命力。

关键词: 大型演出 舞美 技术主义 艺术规律

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0027-06

Title: Reflections on the Technocratic Tendency in the Stage Design of the Large Performances in China

Author: Pan Jianhua

Abstract: Large performances have become an important new cultural industry in China. For some productions characterized by the priority of visual effects and stage design, there is an obvious split between the visual language, supported by technology, and the humanistic narrative, required by dramatic acting. In some designs, for those that stress style over content, there is an even more obvious technocratic tendency, reflecting the defects of large productions as an ecological group. This leads us to the evaluation of technology in artistic imagination and dramatic invention. Emphasis on the technical energy of the stage design is not the same as over indulgence in technology under the disguise of innovation. This paper discusses the weakening of cultural subjects due to excessive technocracy, and argues that the unique vitality of large performances can only be brought out under the law of aesthetics.

Key words: large performances; stage design; technocratic tendency; laws of aesthetics

论抗战时期上海话剧的职业演剧

■ 计 敏

内容摘要: 在以往的中国话剧史书写中,抗战时期上海的职业话剧经常有意无意地被忽略。对于职业化、商业化演剧的轻视是长期以来“左翼思维”的结果。本文从战时政治生态环境的制约、都市大众戏剧的视角,以及艺术与商业的博弈三方面,对这段历史进行重新评价。检视上海话剧演剧史上的这段黄金时期,对于今天戏剧市场的健康发展不无裨益。

关键词: 抗战时期 上海话剧 职业演剧 都市大众戏剧 商业与艺术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0033-12

Title: Professional Theatre in Shanghai during the Anti-Japanese Period

Author: Ji Min

Abstract: Chinese modern drama was often neglected both consciously and unconsciously in Shanghai during the Anti-Japanese Period, during which professional and commercial performances were long looked down upon in the “left-wing” thinking mode. This paper reevaluates that phase of history from the perspective of the political restraint in wartime, the urban popular theatre, and the struggle between art and commerce. Reevaluating that golden period of modern drama in Shanghai is helpful to the current development of the theatrical market.

Key words: anti-Japanese period; Shanghai drama; professional theatre; urban popular theatre; commerce and art

❁ 1990年代中国历史剧之研究 ❁

■ 陈文勇

内容摘要: 1990年代的中国历史剧能够彰显出剧作家的现代意识和主体意识,尽力挖掘人性深度、反思民族文化心理,并能寻求历史剧的形式解放,表现出传神写意的特征。但总体看来这一时期的历史剧精品少,题材单一,且传神创新性不足,也缺乏深刻的人学和哲理意蕴,部分戏剧还存在反历史主义倾向。如何让历史剧传达出现代人学与哲理意蕴仍是剧作家努力的方向。

关键词: 1990年代 历史剧 人学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0045-10

Title: A Study of the Chinese History Plays in the 1990s

Author: Chen Wenyong

Abstract: History plays in the 1990s highlight the consciousness of modernity and subjectivity. Most playwrights of this period sought to interpret history using the lens of modernity to find universal humanity with an in-depth study of humanity. However, problems such as a lack of vivid and creative expressions and shortage of profound humanistic and philosophic implications appear in many history plays. Playwrights should try to express modern ideas through the depiction of historical events.

Key words: the1990s; history plays; humanology

❁ 误读与祛弊:胡适《易卜生主义》新解 ❁

■ 穆 杨

内容摘要: 胡适《易卜生主义》的本意不在于宣扬写实主义戏剧,而在于启蒙中国戏剧工作者的自由意志。虽然把《易卜生主义》纳入戏剧学的研究范畴有一点勉强,但胡适的启蒙思想仍然对中国戏剧的发展有着指导性的意义;只有当戏剧工作者首先是一个现代人时,我们才有可能确保戏剧作品的现代性,确保中国戏剧真正走进现代社会。《易卜生主义》一文在文化层面指引了中国戏剧的价值追求,即现代戏剧的自由意志和独立品格。

关键词: 胡适 易卜生主义 启蒙 自由意志 现代戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0055-09

Title: Misreading and Disenchantment: A New Analysis of Hu Shi's *Ibsenism*

Author: Mu Yang

Abstract: The essence of Hu Shi's *Ibsenism* is not advocating the Realistic Drama, but evoking the free will of Chinese dramatists. Although it is a little unreasonable to classify Hu Shi's *Ibsenism* into the research category of Drama Studies, his enlightenment for Chinese drama is still having great guiding significances. Only the dramatist as a modern person with free will, possesses the possibility of modernizing Chinese drama. Hu Shi's *Ibsenism* establishes the modernity of Chinese drama in the cultural level.

Key words: Hu Shi; *Ibsenism*; enlightenment; free will; modern drama

❁ 不南不北的“北西厢” ❁

■ 王先勇

内容摘要: 被看作元杂剧的王实甫《西厢记》,却被收录在明代专收南戏传奇的《六十种曲》中,颇为奇怪。按照元杂剧和南戏传奇的结构体制对《西厢记》考察后发现,王实甫的《西厢记》呈现出不南不北的剧本形态。剧本的“不南不北”,不仅说明他的创作只能在元代中期,而且也解释了明代为何对其有元杂剧和南戏传奇两种不同的看法:戏曲家因为《西厢记》使用了“北曲”“套曲”,故认为其为元杂剧;另有一些曲家将其当作传奇发展的一环来看待,故将其当作南戏传奇。

关键词: 西厢记 元杂剧 南戏传奇 结构体制 不南不北

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0064-12

Title: *A Tale of the West Chamber*, A Play that Is Neither Yuan Zaju Opera nor Nanxi Chuanqi Opera

Author: Wang Xianyong

Abstract: Wang Shifu's *A Tale of the West Chamber* has been categorized as a Yuan Zaju opera, but was also paradoxically included in the anthology of Nanxi Chuanqi Opera *The Sixty Kinds of Qu* of the Ming Dynasty. Compared with the structures of Yuan Zaju opera and Nanxi Chuanqi Opera, *A Tale of the West Chamber* doesn't appear to conform to either of them. The form of the script proves that the opera must have been written during the middle of the Yuan dynasty, which explains why there were two different views on the opera during the era of the Ming Dynasty: some saw it as Yuan Zaju opera for its use of "beiqu" and "taoqu"; others considered it as a link in the chain of the development of Nanxi Chuanqi Opera.

Key words: *A Tale of the West Chamber*; Yuan Zaju Opera; Nanxi Chuanqi Opera; structure; neither northern nor southern

❁ 崇古与尊今的较量 ❁

——清代戏曲批评史的一个脉络

■ 黄桂娥

内容摘要: 在清代两百多年戏曲批评的历史中,存在着这样一条清晰的脉络,就是“崇古”与“尊今”两个思想势力的较量。崇古,是力求戏曲在形式表现、情感主旨等方面,向戏曲典范时代——元代寻求重振的根据与元素;尊今,是指以现今中的“我”作为戏曲艺术创作、表现与审美判断的主体,要求戏曲走出传统,顺应当今。“崇古”和“尊今”这两股对立的思想势力,在清代不同时期、不同社会文化背景的作用下,显现出不同的面貌,它们发生较量的实质,其实是清代艺术前现代与现代发生断裂的一种表现。

关键词: 宗元 雅与俗 情与理 花雅之争

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0076-09

Title: A Contest Between “Worshipping the Ancient” and “Advocating the Present”: an Evolution of Chinese Xiqu Criticism in the Qing Dynasty

Author: Huang Gui-e

Abstract: During the history of Chinese Xiqu criticism of the Qing Dynasty, over two hundred years, there was an evolution, that is, a contest between “worshipping the ancient” and “advocating the present”. “Worshipping the ancient” referred to reviving Xiqu in a stylistic form and emotional motif by tracing back to theoretic bases and elements in the Yuan Dynasty, the classic epoch of Xiqu; “advocating the present” referred to take the current “I” as the subject of artistic creation, expression and aesthetic criticism in Xiqu, which required Xiqu to break away from the tradition and conform to the current times. “Worshipping the ancient” and “advocating the present” as two opposing ideological forces manifested different forms in different times and social contexts during the Qing Dynasty. The nature of their contest is a manifestation of the fracture between the pre-modern and modern arts of the Qing Dynasty.

Key words: worship for the classics in the Yuan Dynasty; elegance and secularity; emotion and reason; the contest between local Xiqu and Kunqu

从娱乐到礼乐:顺治朝演剧政策研究

■ 刘 薇

内容摘要: 顺治朝乃明清易代特殊时期,此一时代的演剧政策将直接影响康乾及以后诸朝演剧的发展,对其展开研究有益于对清代演剧史变迁的整体把握。从清军入关以后诸多史实材料出发,可发现顺治朝演剧政策存在明显变化,这一变化以顺治八年(1651)亲政为界。多尔袞当政时期,并无完整有序的演剧政策,顺治亲政后才逐渐加强对演剧的管理。这一转变有着多方面的原因,演剧本身具备的时代特点是转变的直接原因,而满汉礼乐风俗地位的转变则是此时演剧政策变化的根本原因。

关键词: 顺治朝 演剧政策 娱乐 礼乐

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0085-09

Title: From Entertainment to *Li-Yue*: A Study of the Policy on Theatre in the Reign of Shunzhi

Author: Liu Wei

Abstract: The Reign of Shunzhi is a special period between the Ming and the Qing Dynasties. The policies on theatre during this time influenced the development of drama in the later periods. A study of these policies is helpful for the overall understanding of theatrical history in the Qing Dynasty. In the voluminous materials after the Qing army's invasion of Shanhai Guan, we can find obvious changes in policies on theatre during Shunzhi's reign, and the eighth year (1651) was a turning point as Shunzhi came to power at that time. During the early reign of Shunzhi, when Dorgon was in power, there was no systematic and complete policy on theatre. For many reasons Emperor Shunzhi began to strengthen his control of the theatre. The characteristics of drama itself was a direct reason, as well as the transformation of the status of *li-yue* (ritual and music) and Manchu custom.

Key words: the reign of Shunzhi; policy on theatre; entertainment; *li-yue* (ritual and music)

论现实主义表演方法在戏剧表演教学中的重要性*

■ 陆 军

内容摘要: 本文从检讨近年上戏表演系个别毕业大戏有失专业水准这一现象切入, 试图探讨上戏表演教学存在的问题及根源。其中不可忽视的一个原因便是, 络绎不绝的现代表演教学理念与方法的涌入对传统现实主义表演基本功训练地位的撼动。作者在重申现实主义表演方法重要性的同时, 提出教与学双方都要坚持上戏现实主义表演方法的教学传统, 希望在合理吸纳与消化现代表演理念与方法的基础上, 通过给学生打下扎实的现实主义表演基本功而为他们走出学校后的自我发展提供坚实的理论与技能的储备。

关键词: 现代表演教学理念 现实主义表演方法 人学观 写意戏剧观

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Title: On the Importance of Realistic Acting in the Training of Actors

Author: Lu Jun

Abstract: This paper begins with a discussion of the graduation performances of Shanghai Theatre Academy in recent years and an analysis of the low quality of some of these performances from the perspective of the methodology of actor training. There are serious problems that crop up between the various modern ideas and methods in actor training and the traditional realistic training methods. This paper reinforces the importance of realistic training of acting and argues that the teaching and learning of acting should follow the realistic tradition of Shanghai Theatre Academy, and incorporate the modern ideas and methods of acting giving the students a solid basis of realistic acting and get them ready for future development.

Key words: modern ideas in actor training; realistic acting; humanistic ideas; freehand theatrical style

* 本文根据上海戏剧学院表演系主任何雁主持的“表演教学系列访谈录——陆军教授访谈录”的内容整理而成。

回望与反思:近二十年大陆教育戏剧相关研究述评

■ 徐 俊

内容摘要: 从1997年算起,教育戏剧在大陆的发展已近二十年。在现有的研究中,引介推广类(约占16%)和实际应用类(约占63%)研究占到总量的79%,理论建构方面的研究则较少。现有研究对于教育戏剧的作用与价值讨论较充分,关于其未来发展的建言主要集中在戏剧教育和教师教育两个大方向上。在应用类研究中,以戏剧教学法(DIE)为对象的占绝大多数,对教育剧场(TIE)的研究极少。理论研究主要集中在“戏剧与教育的关系”“教育戏剧如何可能”等基本问题上,对于“教育戏剧的本土化”以及涉及“教育戏剧学”建构的一些重要问题尚没有展开充分的讨论。

关键词: 教育戏剧 教育剧场 戏剧教学法 戏剧教育

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Title: Summary of Researches on Educational Drama in Mainland China in the Recent 20 Years

Author: Xu Jun

Abstract: Since 1997, the Educational Drama in mainland China has developed for twenty years. Up to now, research on introduction (16%) and application (63%) has made up about 80% of all the articles in this field. The impact and value of educational drama has been thoroughly discussed, and suggestions on future development have been oriented mainly to drama education and teacher education. Most of the application research has focused on dramatic pedagogies, while few have talked about educational theatre. Theoretical research has discussed basic questions such as “the relationship of drama and education”, “how is educational drama possible”, but not yet the localization of educational drama and other important topics on the establishment of the new subject of “educational drama”.

Key words: drama in education; theatre in education; dramatic pedagogy; drama education

“民族形式”论争中的陪都地方戏批评

——基于《新蜀报》有关史料的考察

■ 张志全

内容摘要: 抗战时期, 文艺界掀起了关于“民族形式”的论争。论争范围由文学扩展到戏剧、木刻等艺术领域。在此背景下, 以“旧剧改革”为主要内容的抗战地方戏批评逐渐在陪都戏剧界展开。随着讨论的深入, 批评界较早地对戏曲的本质、地方戏的起源与发展等问题进行了考察, 这是陪都“民族形式”论争的“意外收获”, 对于我们认识地方戏的价值、梳理地方戏的源流, 乃至追溯中国戏曲的起源等问题有着不容忽视的理论意义。

关键词: 民族形式 抗战 陪都 地方戏批评

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0112-10

Title: Criticism on Local Operas in the Debate of “National Style”: A Study Based on Materials from the *New Shu Daily*

Author: Zhang Zhiquan

Abstract: During the Anti-Japanese period, there was a debate of “national style” which extended from literature and theatre to woodcut and other artistic forms. During that time, criticism of local operas featuring the “reformation of traditional drama” began to rise in the wartime capital. With the development of the debate, critics launched early discussions of the nature of Chinese Xiqu, the origins of local operas and the development of opera, which was a “by product” of the debate in the wartime capital. The discussions were helpful to the evaluation of the local operas and recognition of the origins of local, and even Chinese Xiqu.

Key words: national style; anti-Japanese period; wartime capital; criticism of local operas

❁ 1912—1938年豫剧
在开封市演出剧场之变迁及其艺术的影响 ❁
——兼论樊粹庭对豫剧的贡献

■ 王建浩

内容摘要: 豫剧在1912年前后进入开封进行剧场化演出,其剧场形式大致经历了茶园、席棚、现代化剧院三个阶段。其中尤其以樊粹庭于1935年建立的豫声剧院对豫剧的现代化和艺术水平的提高有着至关重要的作用,是豫剧改革与发展的重大历史事件。

关键词: 豫剧 开封 剧场

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)01-0122-10

Title: On Development of Henan Opera Theatres in Kaifeng in 1912-1938 and its Aesthetic Impact: Fan Cuiting's Contributions to Henan Opera

Author: Wang Jianhao

Abstract: Henan Opera came to theatres in Kaifeng around 1912. There were three general stages in the Chinese theatrical form: teahouse, canopy and theatre. Yusheng Theatre built in 1935 by Fan Cuiting had played an important part in Henan Opera's modernization and artistic advancement. It was an important event in the reformation and development of Henan Opera.

Key words: Henan Opera; Kaifeng; theatre

美国戏剧是一面镜子

——评《戏剧在美国的衰落：又如何在美国得以生存》

■ 周靖波

内容摘要：《戏剧在美国的衰落：又如何在美国得以生存》是一部谈论戏剧危机的书。这种危机既来自商业主义，也来自精英主义；既来自政治上的平庸，也来自与大众的隔膜。若要让戏剧之光永远闪亮，戏剧创作就不能去盲目追风，而应展现社会和人类的复杂性及其无解的难题。

关键词：美国戏剧 商业戏剧 先锋戏剧

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2017)01-0132-05

Title: In the Mirror of American Theatre: A Review of *Sur le déclin du théâtre en Amérique et comment il peut résister en France*

Author: Zhou Jingbo

Abstract: The topic of *Sur le déclin du théâtre en Amérique* is the crisis of theatre. The crisis derives from commercialism, as well as elitism; it ranges from political mediocrity to isolation from the masses. Theatre should never follow a trend blindly if it is going to continue to be relevant; it should demonstrate the complexity of society and human beings, and present insolvable puzzles.

Key words: American theatre; commercial theatre; avant-garde theatre