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“纪念《戏剧艺术》创刊四十周年暨改革开放以来中国戏剧研究”特稿

- | | | |
|----|--------------------|-----|
| 1 | 关于新时期话剧的断想 | 田本相 |
| 15 | 新时期戏剧反观 | 廖奔 |
| 26 | 新时期文化生态与戏剧整合趋势 | 廖全京 |
| 38 | 论中国话剧研究的三种范式及其发展趋向 | 陈军 |

跨文化戏剧研究

- | | | |
|----|---------------------------|-----|
| 54 | 重思余上沅写意戏剧论 | 彭锋 |
| 66 | 从创作模式看梅兰芳与斯坦尼、布莱希特的“戏剧体系” | 孙惠柱 |
| 81 | 1932-1933 程砚秋赴欧考察“精神私史”考略 | 林婷 |
| 99 | 跨文化戏剧:概念所指与中国脉络 | 周云龙 |

中国戏曲研究

- | | | |
|-----|--|-----|
| 112 | 元杂剧“一人主唱”体制再认识 | 徐大军 |
| 127 | “昆山腔”“昆曲”与“昆剧”考辨 | 解玉峰 |
| 142 | 明清以来曲学共同体之流变
——以吴江沈、叶姻族与杭州陈氏家族为考察中心 | 王辉 |

学术评论

- | | | |
|-----|---|----|
| 153 | 改革开放四十年来中国戏剧的回顾与展望
——“纪念《戏剧艺术》创刊四十周年暨改革开放以来中国戏剧研究”国际学术会议综述 | 汤晔 |
|-----|---|----|

The Fortieth Anniversary of *Theatrical Art* and Chinese Dramatic Studies since Reform and Opening Up

- | | | |
|----|--|---------------|
| 1 | Reflections on Chinese Spoken Drama of the New Era | Tian Benxiang |
| 15 | Some Retrospective Thoughts on Theatre of the New Era | Liao Ben |
| 26 | Cultural Ecology and the Trend of Synthesis in Theatre of the New Era | Liao Quanjing |
| 38 | On the Three Paradigms of Chinese Spoken Drama and the Trends of Their Development | Chen Jun |

Intercultural Theatre Studies

- | | | |
|----|--|--------------|
| 54 | Rethinking Yu Shangyuan's Theory of Presentational Drama | Peng Feng |
| 66 | On the Systems of Mei Lanfang, Stanislavsky, Brecht and Their Distinctive Models of Theatre-Making | Sun Huizhu |
| 81 | A Study of the "Private Psychological History" of Cheng Yanqiu's Journey to Europe from 1932 to 1933 | Lin Ting |
| 99 | Intercultural Theatre: the Signified and the Chinese Context | Zhou Yunlong |

Chinese Xiqu Studies

- | | | |
|-----|--|------------|
| 112 | A Restudy of the "Lead-Singer" Model of <i>Zaju</i> in the Yuan Dynasty | Xu Dajun |
| 127 | A Delineation of "Kunshan Tune," "Kun Opera," and "Kun Drama" | Xie Yufeng |
| 142 | Changes in the Community of Xiqu Studies since the Ming and Qing Dynasties | Wang Hui |

Reviews

- | | | |
|-----|---|---------|
| 153 | Retrospect and Prospect of 40 Year's Development of Chinese Theatre since Reform and Opening up | Tang Ye |
|-----|---|---------|

关于新时期话剧的断想

田本相

内容摘要: 中国话剧史的分期:一、从中国话剧的诞生到新中国成立“十七年”以及“十年文革”,大约70年称为前新时期;二、新时期话剧(1976—现在)。新时期话剧对于前新时期的戏剧形成一个空前复杂的挑战甚至是解构的过程,使中国话剧跨进一个关键性的历史转折并产生巨大变化。这一时期话剧的发展、成就、问题以及经验教训,可划分为四个阶段:第一阶段,在理性批判中复苏重振的阶段;第二阶段,在面临危机中探索革新;第三阶段,消沉与反思;第四阶段,新世纪以来的话剧。这种挑战,也表现在一些大剧院的变化上,如北京人民艺术剧院的“困守与新生”;上海话剧艺术中心面对市场的演剧新格局。新时期话剧的历史转折性、过渡性和长期性,透视着中国话剧的希望和未来。

关键词: 前新时期与新时期 挑战与解构 成就与问题 转折与希望

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)01-0001-14

Title: Reflections on Chinese Spoken Drama of the New Era

Author: Tian Benxiang

Abstract: Chinese Spoken Drama can be divided by the year 1976 into the pre-New Era and the New Era. The former 70-year era started from the birth of Chinese spoken drama, and lasted through the first “seventeen years” of New China to the ten years of the Cultural Revolution. The latter era is from 1976 to the present. New Era spoken drama is an unprecedented challenge to and multi-faceted deconstruction of pre-New Era spoken drama. It started a critical turn in history and brought about radical changes. Six phases are identified in the New Era according to its developments, achievements, problems, and historic experiences. The first is a phase of revival based on rational criticism from the late 1970s to the early 1980s. The second is a phase of exploration and reform in a time of crisis in the 1980s. The third is a phase of depression and retrospection in the 1990s. The fourth is a phase in the new millennium, the challenges of which have been reflected in the changes of some prestigious theatres. For example, the Beijing People’s Art Theatre underwent a “crisis and rebirth,” and the Shanghai Dramatic Arts Centre

turned to face the market. The hope and future of Chinese spoken drama are seen in the perspectives of the historic turn, as well as its transitional and long-term features.

Key words: pre-New Era and New Era; challenge and deconstruction; achievements and problems; turn and hope

新时期戏剧反观

廖 奔

内容摘要: 改革开放 40 年来的中国发生并仍在继续发生巨大的变化,社会的政治生态和观念生态亦处于不断的改观之中。社会变化一方面促进了文艺的变化,文艺转型一直在发生;另一方面又为文艺发展催生了新型土壤。中国戏剧也适应着这种变化,在激烈社会变革的促迫下,在多元文艺思潮的刺激下,伴随着迷惘与阵痛,经历了深刻的蜕变与转型。反观新时期戏剧,我们看到一条蹒跚前行的轨迹。

关键词: 新时期 戏剧 反观

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)01-0015-11

Title: Some Retrospective Thoughts on Theatre of the New Era

Author: Liao Ben

Abstract: Great changes have taken place in China in the 40 years of “Reform and Opening Up,” and they continue to take place. The political and conceptual ecologies of society are constantly improving. Social changes have promoted changes in literature and art, prompting their transformation by providing a new environment for their development. Chinese theatre has adapted to these changes as well. Under the pressure of such fierce social changes, stimulated by diverse literary trends, and accompanied by confusion and pain, Chinese theatre has profoundly metamorphosed and transformed. Looking back at the theatre of the New Era, we see a path of difficulty and perseverance.

Key words: New Era; theatre; retrospection

新时期文化生态与戏剧整合趋势

廖全京

内容摘要:新时期文化生态与中国戏剧人内心深处话剧与戏曲趋于整合的愿景具有内在联系。在中西交流、互补、融通的文化路径指引下中国话剧界与戏曲界出现了打通之举;在中国文化发展的强大的内驱力推动下,中西戏剧文化的对话与中国戏剧整合趋势的形成之间存在密切的关系;打通与对话引发中国戏剧在思维框架和审美观念方面发生了深刻的变化。由此形成新时期中国戏剧整合趋势的思想基础和理论前提。

关键词: 打通 对话 文化内驱力 双向连体思维 上海戏剧群落

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)01-0026-12

Title: Cultural Ecology and the Trend of Synthesis in Theatre of the New Era

Author: Liao Quanjing

Abstract: This paper discusses the cultural ecology of the New Era, and the idea of synthesis of modern Chinese theatre with traditional Chinese Xiqi. The paper discusses three themes: synthesis of theatre styles in the context of the communication, reciprocity, and mutuality between China and the West; the dialogue between Chinese and Western theatre promoted by the inner driving in the development of Chinese culture, and especially the relationship between the Chinese-Western dialogue and the trend of synthesis in Chinese theatre; and changes in the thinking mode and aesthetics of Chinese theatre as consequences of the aforementioned synthesis and dialogue. In this way the theoretical foundation of the trend of synthesis in Chinese theatre is laid.

Key words: reciprocity; dialogue; the inner driving of a culture; the binary thinking; the theatrical community in Shanghai

论中国话剧研究的三种范式及其发展趋向

陈 军

内容摘要: 中国话剧研究已经历史地形成了三种范式:戏剧文学研究范式、舞台审美研究范式和社会文化研究范式,表现为从单一封闭的戏剧文学研究走向开放多元的戏剧文化研究。其形成原因一方面是对百年来社会文化变迁下中国话剧实践及其演变的理论回应;另一方面也是西学东渐背景下学术自身发展的内在要求。中国话剧的三种研究范式有各自的方法领域、结构框架和代表成果,亦有其长处和局限,今后中国话剧研究的发展趋向应是各种范式的兼容并存、互融互通和系统综合。

关键词: 中国话剧 研究范式 发展趋向

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)01-0038-16

Title: On the Three Paradigms of Chinese Spoken Drama and the Trends of Their Development

Author: Chen Jun

Abstract: Studies of Chinese Spoken Drama can be categorized chronologically into three paradigms: the paradigm of dramatic literature studies, the paradigm of stage aesthetics studies, and the paradigm of socio-cultural studies. These three paradigms indicate the transition from a single-perspective and self-enclosed research model to an open and diverse research model. The transition may be a theoretical response to the evolution of theatrical performance against the background of a century of social changes; it is also a result of the introduction of Western culture in China. The three paradigms have their different focuses, methods, and research frameworks. Each has its representative achievements as well as its limits. The future trend of Chinese Spoken Drama Studies should be in the compatibility, interconnectedness, and synthesis of these paradigms.

Key words: Chinese Spoken Drama; research paradigms; developmental trend

重思余上沅写意戏剧论

彭 锋

内容摘要: 余上沅与同道于20世纪20年代中期发动“国剧运动”。支持“国剧运动”的核心理论是写意戏剧。余上沅借助写意绘画与写实绘画的区别,将写意戏剧与写实戏剧区别开来。就像西方批评家在中国传统写意绘画与西方现代表现绘画之间发现了联系一样,余上沅发现中国传统戏曲与西方现代戏剧具有同样的美学追求。余上沅等人发动“国剧运动”,不仅因为国剧是中国的,而且因为国剧是现代的。

关键词: 余上沅 国剧 写意 呈现 表现 再现 绘画

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)01-0054-12

Title: Rethinking Yu Shangyuan's Theory of Presentational Drama

Author: Peng Feng

Abstract: Yu Shangyuan and his colleagues launched the “Chinese Spoken Drama Movement” in the mid-1920s. The theory supporting this movement is *xieyi* or presentational drama theory. Alluding to the differentiation between *xieyi*, or presentational painting, and *xieshi*, or representational painting, Yu made a distinction between *xieyi* as presentational drama and *xieshi* as representational drama. Like Western art critics who found an affinity between traditional Chinese *xieyi* painting and modern Western expressionist painting, Yu found common aesthetic pursuit between traditional Chinese Xiqu and modern Western drama. Therefore, Yu Shangyuan and his colleagues launched the “Chinese Spoken Drama Movement” not because Chinese drama is Chinese, but because it is modern.

Key words: Yu Shangyuan; Chinese Spoken Drama; *Xieyi*; Presentation; Expression; Representation; Painting

从创作模式看梅兰芳与 斯坦尼、布莱希特的“戏剧体系”^{*}

孙惠柱

内容摘要:梅、斯、布代表三种戏剧创作模式。梅兰芳组织编剧为他打造本子;斯坦尼只选已完成的剧本来导和演;布莱希特既编又导,但排演实践不够,其表演理想基本未实现。跨文化比较不论高下但看事实及解释:梅兰芳从表演出发组织编剧排演的模式是全方位的戏剧创作体系,斯坦尼的只是导、表体系,布莱希特的只是编、导体系。三种模式都能叫“体系”吗?那是不同语言习惯造成的问题,与其争论谁配得上哪一级标签——体系、方法、流派,不如深入研究其创作模式的特点。

关键词:创作模式 戏剧体系 全方位创作体系 导表体系 编导体系

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2019)01-0066-15

Title: On the Systems of Mei Lanfang, Stanislavsky, Brecht and Their Distinctive Models of Theatre-Making

Author: Sun Huizhu

Abstract: Mei Lanfang, Stanislavsky, Brecht represent three models of theatre-making, respectively. Mei guided his team to create and adapt plays for him, which constitutes a system of all-round theatre-making. Stanislavsky chose written plays to direct and act in, which constitutes a system of directing and acting. Brecht directed his own plays. He didn't have actors for long enough practice and his ideal of acting wasn't realized. His model constitutes a system of playwriting and directing. Is "system" is the right word for all three? That's only a linguistic issue. All three deserve more in-depth studies on their distinctive theatre-making models.

Key words: model of theatre-making, theatre system, system of all-round theatre-making, system of directing/acting, system of playwriting/directing

^{*} 本文为作者参加“东方与西方——梅兰芳、斯坦尼与布莱希特国际学术研讨会”(梅兰芳纪念馆主办,2018年10月21日-24日)时所提交的正式会议论文。

1932 - 1933 程砚秋赴欧考察 “精神私史”考略

林 婷

内容摘要:程砚秋赴欧考察行为的发生除了受其“精英意识”影响,还与《文学周报》对梅兰芳的批判及以新艳秋为代表的坤伶崛起不无相关。在德期间的动向与去留选择体现其多重身份的相互掣肘与妥协。欧游经历对其艺术观念、戏剧实践、人生选择等均产生了重要影响。

关键词:程砚秋 赴欧考察 京剧 男旦 精神私史

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2019)01 - 0081 - 18

Title: A Study of the “Private Psychological History” of Cheng Yanqiu’s Journey to Europe from 1932 to 1933

Author: Lin Ting

Abstract: This paper discusses Cheng Yanqiu’s journey to Europe, which was influenced not only by his own idea of “sense of the elite”, but also by the criticism of Mei Lanfang from *Literature Weekly Paper* and the rise of Kunling (Kun Opera actresses) which was represented by Xin Yanqiu. Whether he should go back to China or stay in Germany after his journey reflected the mutual constraints he suffered and the compromises of his multiple identities he had to deal with. His European experience had an important impact on his conception of art, practice of theatre, and choices of life in the rest of his life.

Key words: Cheng Yanqiu; journey to Europe; Peking Opera; cross-dressing male singer; private psychological history

跨文化戏剧:概念所指与中国脉络

周云龙

内容摘要: 跨文化这一术语可以理解为殖民主义意识形态运作过程中产生的文化杂糅。当跨文化被运用于戏剧实践时,文化杂糅与权力关系成为戏剧实践的核心议题。跨文化戏剧关注不同戏剧传统之间的跨文化传播和接受,把帝国与本土在知识生产中的碰撞和交叉,以及此中呈现的身份表征问题纳入考量。不存在一种叫做“跨文化戏剧”的戏剧类型,“跨文化戏剧”可以理解为一个动词短语,即用跨文化方法展开的(包括创作、理论和研究等在内的)戏剧实践。跨文化戏剧实践的知识潜能主要体现为对非历史的、神学式的本体戏剧实践的拒绝与否弃。我们不妨把跨文化戏剧视为一种富于洞察力的视角和策略,开放传统的戏剧学科边界,在其无力回应的公共议题中,重构戏剧介入当代中国问题的能力。

关键词: 跨文化戏剧 概念所指 文化杂糅 中国脉络

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)01-0099-13

Title: Intercultural Theatre: the Signified and the Chinese Context

Author: Zhou Yunlong

Abstract: The term “interculturalisation” refers to the hybridity between cultures in the operational procedures of colonialist ideology. When this term is used to describe theatre, the hybridity and power relations between cultures become the key topics. Intercultural theatre inquires into the intercultural dissemination and reception between different theatrical traditions, the clashes between imperial and local knowledge production, and identity representation. Intercultural theatre does not refer to a kind of theatre, and the idea would be better expressed in a phrase that signifies the interaction of all kinds of theatre practices in an intercultural way. The knowledge potential of intercultural theatre is mainly revealed in the rejection of non-historical and theological theatre practices ontologically. Intercultural theatre should be seen as an insightful perspective or tactic to open up traditional discipline boundaries and rebuild the theatre’s ability to intervene in contemporary Chinese issues.

Key words: intercultural theatre; the signified; culture hybridity; Chinese context

元杂剧“一人主唱”体制再认识

徐大军

内容摘要:“一人主唱”体制是元杂剧作为一种戏剧样式最独特、最核心的要素,它包含了不同层面的两个意指:脚色扮演层面的一个脚色主唱,曲文叙述层面的一个人物主唱。脚色体制本身并不会天然地生成“一个脚色主唱”的格式,它的出现乃基于元杂剧所借用的散曲套数“一个人物主唱”体例的主导。金元之际,散曲承续词之民间传统一路的发展,在唱赚、诸宫调类叙事体联套曲词讲唱行世之时,确立了一个故事人物立场的曲文叙事体制。元杂剧即直接借用了这种曲文叙事体制,把它置于脚色扮演中予以呈现,于是,曲文叙述层面的“一个人物主唱”,在脚色扮演层面就表现为“一个脚色主唱”,这两个层面的累加,即形成了元杂剧“一人主唱”的演述体制,以及后来落实于元杂剧剧本的书面文体因素。

关键词:元杂剧 散曲套数 曲文叙事体制 一个脚色主唱 一个人物主唱

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2019)01-0112-15

Title: A Restudy of the “Lead-Singer” Model of *Zaju* in the Yuan Dynasty

Author: Xu Dajun

Abstract: The lead-singer model is the essential element of *zaju* (variety play) in the Yuan Dynasty. It has two levels of meanings: the lead singer in roleplaying, and the lead character in narrative. The model is not generated from the categorization of roles, but is derived from the dominance of the “lead-character” model of *sanqu* (set of melodies) from which *zaju* had borrowed. In the late Jin Dynasty and early Yuan Dynasty, with the popularity of *changzhuan* and *zhugongdiao*, the vernacular tradition of *ci* poetry extended into *sanqu* and there established a narrative model which was taken on by *zaju* in the Yuan Dynasty and shown through its roleplaying. The lead character in the narrative thus developed into in the lead singer in roleplaying, and the synthesis of the two levels resulted in the “lead-singer” model in theatre and its related textual elements.

Key words: *zaju* of the Yuan Dynasty; *sanqu* set; the narrative model of *sanqu*; lead-singer model; lead-character model

“昆山腔”“昆曲”与“昆剧”考辨

解玉峰

内容摘要: 一般认为“昆山腔”简称“昆腔”,又称“昆曲”“昆剧”。16世纪中叶魏良辅等改革后的“昆山腔”与此前文献中的“昆山腔”实际存在根本性差异,笼统地将“昆山腔”历史上推至明初为“六百年”并无意义。“昆山腔”初时指“南曲”(唱),但康熙中叶以后文献中“昆曲”亦开始兼指北曲(唱),有些文献则兼指演剧。“昆剧”在嘉庆初年文献中才出现,而“昆曲”并不必然使用“昆山腔”或南、北曲唱。魏良辅等改革后的“昆山腔”实质上是以官话入唱、“依字声行腔”的高度规范的一种民族性曲唱,故带有地域色彩的“昆山腔”或“昆曲”称指易生误解。16世纪中叶在江南核心地区出现的有高度文化含量、表演规范精致的戏剧,有显著的民族性特征,故用“昆剧”称指的局限性也很大。今人把“依字声行腔”的曲唱方式歌唱过或以规范精致的表演范式演出过的作品称为“昆曲”(“昆剧”),其作者即为“昆曲”(“昆剧”)作家,更嫌笼统含混了。

关键词: 昆山腔 昆曲 昆剧

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Title: A Delineation of “Kunshan Tune” “Kun Opera” and “Kun Drama”

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Abstract: The term “Kunshan tune” is commonly used interchangeably with “Kun opera” or “Kun drama.” Yet in the mid-16th century, due to the reform of Wei Liangfu and his colleagues, a fundamental difference grew between the contemporary Kunshan tune and the Kunshan tune recorded in the previous literature. Therefore, it is not accurate to generalize the 600 years of history of the Kunshan tune and trace it to the beginning of the Ming Dynasty. “Kunshan tune” originally referred to southern melodies, but in the mid-Kangxi period the term “Kun opera” also began to refer to northern tunes. In some documents, “Kun opera” refers also to “Kun drama.” “Kun drama” appeared in the literature of the early years in the reign of Jiaqing, and the Kunshan tune, or southern and northern melodies, was not always a necessary element in a Kun drama. After the reform of Wei Liangfu, the Kunshan tune became a highly

standardized national singing style, with the use of official dialect and “melodies in accordance to the sounds of words.” Therefore, terms like “Kunshan tune” or “Kun opera” are misleading, with various regional implications. Furthermore, in the mid-16th century in the core areas of the southern Yangtze River, drama with cultural quintessence and high performance artistry bore significant national characteristics. Therefore, “Kun drama” is also a problematic label. Nowadays, it is even more ambiguous to label works with “melodies in accordance to the sounds of words” or with standardized and delicate performance as “Kun opera/drama,” and their authors as “Kun opera/drama” playwrights.

Key words: “Kunshan tune”; “Kun opera”; “Kun drama”

明清以来曲学共同体之流变

——以吴江沈、叶姻族与杭州陈氏家族为考察中心

王 辉

内容摘要：自明代万历以后，以南曲（主要包括传奇与南杂剧）为创作与研究对象的曲学界形成了曲学研究共同体。曲学共同体自身存在着一个兴衰呈递的流变过程，其演进过程所呈现出的不同特质可以从传奇兴盛时期与消亡时期两个有代表性的曲学家族——吴江沈叶姻族与杭州陈氏家族身上得到集中体现。兴盛时期的吴江沈氏曲学家族与江南世家大族以联姻的方式形成曲学文化圈，左右着江南曲学的发展。消亡时期的陈氏曲学家族严格意义上是家庭曲学形态，其家族成员关注戏曲热度的下降，以血缘为维系纽带的传统文人群体在传奇发展中的影响力日趋减弱，出现了传统向现代转化的过渡特质。曲学共同体演进中这种过渡性特征表现在组织形态日趋严密化、地域中心推移及曲学观念承变上。组织形态由相互协作、结构松散到隶属明显、层级分明，地域中心从传统的吴中转移至上海，曲学观念既坚守格律又不受其束缚、既崇尚本色雅正又重视才情，最终达于至情至理的最高理想。凡此种种，无不显示出从传统向现代转化的过渡性。

关键词：曲学共同体 曲学家族 曲学观念承变 过渡性

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Title: Changes in the Community of Xiqu Studies since the Ming and Qing Dynasties

Author: Wang Hui

Abstract: After the Reign of Wanli in the Ming Dynasty, a community of Xiqu Studies was formed focusing on playwriting and research into *nanqu* (romance and southern *zaju*). The evolutionary characteristics in the rise and fall of this community are reflected in two representative families of Xiqu Studies - the extended Shen family of Wujiang and the Chen family of Hangzhou. During the prosperous period, the Shen family dominated the Xiqu Studies in regions south of the Yangtze River through marital links with the grand households of aristocratic families. In the declining period, the Chen family appeared to be a household of

Xiqu Studies in a strict sense. With the family members losing interest in Xiqu, the traditional scholarly community bound by family relations became gradually less influential. Some transitional signs between tradition and the modern form can be seen in that period of time. The transitional characteristics in the evolution of the communities of Xiqu Studies are demonstrated in their increasingly strict organization, their shift of regional centers, and the evolution of Xiqu notions. A loose, cooperative structure was superseded by a hierarchical structure. The central region of the community moved from *wuzhong* (Suzhou) to Shanghai. The updated Xiqu notions followed the tonal patterns and rhyming schemes but allowed certain freedom; they upheld the unaffected nature, but also valued talents, so as to reach the ideal of supreme truth and humanity. Those changes are signs of a transformation from tradition to modernity.

Key words: community of Xiqu studies; family of Xiqu studies; evolution of ideas in Xiqu studies; transition

改革开放四十年来中国戏剧的回顾与展望

——“纪念《戏剧艺术》创刊四十周年暨改革开放以来 中国戏剧研究”国际学术会议综述

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Title: Retrospect and Prospect of 40 Year's Development of Chinese Theatre since Reform and Opening up

Author: Tang Ye