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# “每一次实验必将探寻新的精神典型”

## ——李六乙论

■ 陈吉德

**内容摘要:** 李六乙是集导演和创作于一身的艺术家。他的戏剧作品非常注重表现人的精神世界的丰富性,注重探索表演艺术的最大化,注重追求舞台美术的简约化、写意化和造型感。李六乙在戏剧艺术方面的实验使得中国当代戏剧在内容方面显得厚重充实,同时也开拓了中国当代戏剧的发展路径,丰富了当代中国戏剧的舞台表现语汇,但在主题、表演、舞美等方面也存有一定不足。

**关键词:** 李六乙 实验 主题 表演 舞美

**作者简介:** 陈吉德,南京师范大学文学院教授、博士生导师。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2018)01-0004-10

**Title:** “Each Experiment Leads to a New Spiritual Paradigm”: On the Directing and Playwriting of Li Liuyi

**Abstract:** Director and playwright Li Liuyi's works are characterized with the richness of human spiritual world, the maximized exploration of the performing arts, and the pursuit of simplified, impressionistic and vividly visualized stage designs. Li Liuyi's experiments with dramatic art are a significant constituent part of contemporary Chinese drama; they lead contemporary Chinese theatre forward and enrich its vocabulary. However, Li's works have their limits in theme, performance, and stage design.

**Key words:** Li Liuyi; experiment; theme; performance; stage design

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## “半透明的双层结构” 与荒诞派戏剧接受困境的突破

——以香港话剧《孤男毒女》为中心

■ 吕珍珍

**内容摘要:** 荒诞派戏剧在世界范围内具有广泛影响,中国剧坛亦不乏荒诞派戏剧的创作。但由于其形式和内容的反传统性,普通观众对荒诞派戏剧的理解和接受存在诸多障碍,“半透明的双层结构”则提供了一个突破这种困境的思路。香港话剧《孤男毒女》可视为一个成功的例证,它将深刻的内涵与审美自足的外层结构相统一,满足了不同层次观众的欣赏需求。“半透明的双层结构”也适用于其他类型的实验戏剧,并有助于培养戏剧观众,促进“实验戏剧”与传统的融合。

**关键词:** 半透明的双层结构 荒诞派戏剧 接受 孤男毒女 实验戏剧

**作者简介:** 吕珍珍,广州大学文学思想研究中心讲师,博士。本文为广州大学2016年度教育教学研究立项项目“汉语言文学专业戏剧类课程的课外实践教学研究”(项目编号:JY2016049)的阶段性成果。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2018)01-0014-09

**Title:** “Semi-Transparent Double Structure” and the Way Out of the Predicament in the Reception of Absurd Theatre: A Study of the Hong Kong Play *Alone*

**Abstract:** Absurd Theatre has had a worldwide influence on the dramatic arts, including in China. However, due to its unconventional form and content, Absurd Theatre can appear inaccessible to common audiences. “Semi-transparent double structure” in Absurd Theatre suggests a way out of this predicament. The Hong Kong play *Alone* provides a good example, as it meets multi-layered aesthetic needs with its unity of deeper meaning and aesthetically self-sufficient form. “Semi-transparent double structure” can be applied to other types of experimental theatre as well. It helps prepare the audience for the unfamiliar form and content, stimulating the merging of “experimental theatre” and tradition.

**Key words:** “semi-transparent double structure”; Absurd Theatre; reception; *Alone*; experimental theatre

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## 田沁鑫禅意戏剧探析

——以《青蛇》《北京法源寺》《聆听弘一》为例

■ 方桂林 黄爱华

**内容摘要:** 田沁鑫作为当下中国极富创造力的戏剧导演,她的《青蛇》《北京法源寺》《聆听弘一》以其浓郁的禅学色彩被观众称为“禅意三部曲”。田沁鑫的禅意戏剧试图突破宗教与艺术之间的界限,在不同的文化领域间建立同构关系,并通过中国哲学——禅宗学说来净化人心,实现一种中国式的“卡塔西斯”。在舞台上努力通过“说破”“不说破”,庄谐共生,空灵极简的空间设计,独立的音响功效等叙事策略去营造诗化禅境。而探究田沁鑫这一审美追求的根源,在于其对自身艺术审美风格、中国固有写意艺术及佛禅文化和禅学之美的一种自觉不自觉的文化选择。

**关键词:** 田沁鑫 禅意戏剧 禅意三部曲

**作者简介:** 方桂林,杭州师范大学人文学院硕士研究生;黄爱华,杭州师范大学人文学院教授。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2018)01-0023-11

**Title:** Tian Qinxin's Zen Drama: A Study of *The Green Snake*, *Fayuan Temple of Beijing*, and *Hearing the Voice of Hongyi*

**Abstract:** Tian Qinxin is a creative Chinese director. Three of her works, *The Green Snake*, *Fayuan Temple of Beijing*, and *Hearing the Voice of Hongyi*, are known as the “Zen Trilogy.” Tian Qinxin's Zen drama seeks to break the boundaries between religion and art and establishes a homogenous relationship between different cultures. It aims at the purification of human minds and a Chinese version of “catharsis” through Zen Buddhism, a branch of Chinese philosophy. It attempts to poetize the Zen aura through stage design that combines the “direct” and the “indirect”, the solemn and the humorous, as well as the minimalist void on the one hand, and narrative strategy with independent acoustics on the other hand. The root of the aforementioned aesthetic pursuit is in Tian Qinxin's conscious and unconscious cultural choices concerning aesthetic style, conventional Chinese impressionistic art, as well as Zen culture and aesthetics.

**Key words:** Tian Qinxin; Zen drama; Zen trilogy

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## ❁ 话剧在清华:以《清华周刊》(1916-1937)为中心 ❁

■ 胡一峰

**内容摘要:** 清华大学在中国话剧史上占有重要地位。本文以清华大学最重要的学生刊物《清华周刊》为主要史料依据,梳理了清华大学话剧活动的流变与特色,指出编演话剧在当年的清华园里蔚然成风,不同专业的学生及教师乃至校领导均参与其中。清华大学话剧活动的主要特征为技道并重、会通中西。在校期间投身话剧活动的学生毕业后,依然以话剧为艺术交往的重要纽带,在校园中形成的艺术精神也由此得以延续,为中国话剧事业作出了独特而重要的历史贡献。

**关键词:** 清华大学 中国话剧史 清华周刊

**作者简介:** 胡一峰,《中国文艺评论》副主编、编辑部主任,博士。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2018)01-0034-15

**Title:** The Development of Modern Drama at Tsinghua University: A Study of the Publications of *Tsinghua Weekly* from 1916 to 1937

**Abstract:** Tsinghua University holds an important status in the history of modern Chinese drama. Drawing on the publications of *Tsinghua Weekly*, this essay examines and records the transformations and main features of modern drama activities at the university from 1916 to 1937. It points out that the writing and staging of modern drama at Tsinghua University was a prevalent trend that involved students and teachers from all departments and even administrators. The activities in those years were characterized with the balance between skills and ideas, and the interflow between the East and the West. This ethos from campus was carried on by the students after their graduation, and drama became a lifelong bond among them. Drama on Tsinghua's campus therefore had a unique impact on the development of modern Chinese drama.

**Key words:** Tsinghua University; history of modern Chinese drama; *Tsinghua Weekly*

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## 上海爱美剧团之先声:上海实验剧社

■ 陈凌虹

**内容摘要:** 上海实验剧社是上海最早成立的爱美剧团体之一,主要活动时间从1922年年末至1924年7月,在新舞台、中央公会堂等举行多次公演,演出剧目有儿童歌剧和话剧。“以歌舞音乐胜”成为其一大特色,同时剧社还演出了《幽兰女士》《良心》《换个丈夫罢》等话剧剧目,是最早尝试未来派戏剧的剧团。剧社首次演出即采用男女合演,成为在上海最早实现真正意义上的男女合演的剧团,其演出活动在当时的上海文艺界具有相当的影响力,不仅开创了儿童歌舞剧这一新的艺术形式,更推动了话剧的发展,《申报》《时事新报》等报刊一直有追踪报道。“实验剧社”和“戏剧协社”同为上海爱美剧团的重要一员,它的存在以及戏剧活动不应被忽略和遗忘。

**关键词:** 上海实验剧社 爱美剧 幽兰女士 换个丈夫罢 男女合演

**作者简介:** 陈凌虹,华东师范大学外语学院讲师、博士。本文为国家社科基金一般项目“中日两国近代新潮演剧的形成发展和相互影响研究”(项目编号:14BWW011)、教育部留学回国人员科研启动基金项目(项目编号:Q1504230015)的阶段性成果。

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**Title:** Shanghai Experimental Theatre — The Frontrunner of Amateur Drama in Shanghai

**Abstract:** Shanghai Experimental Theatre was one of the earliest amateur drama groups in Shanghai. Its main activities included public performance from the end of 1922 to July 1924 in theatres such as the New Stage and the Central Guild Hall. Its repertoire was composed of children's opera and modern drama. "Singing and dancing" had become one of its major attractions. As the earliest drama group to try out futuristic plays, it had performed such plays as *Lady Youlan*, *Conscience*, and *The Husband's Change* (Il Combio del Marito). Co-starring of male and female actors since its premier made the Experimental Theatre the first drama group in Shanghai to have actors of both genders on stage. The performances of the troupe had a considerable influence in the contemporary literature and art circles in Shanghai. It created a new art form for children's musicals, and promoted the development of modern Chinese drama. *Shun Pao*, *The China Times*, and other newspapers had covered their performances closely. Shanghai Experimental Theatre, while a member of the amateur drama groups of Shanghai, was as important as the Drama Association. It should not be overlooked, but remembered for its theatrical activities.

**Key words:** *Shanghai Experimental Theatre*; amateur play; *Lady Youlan*; futuristic play *The Husband's Change* (Il Combio del Marito); co-starring of male and female actors

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## 政治的喧哗与学理的偏离： 抗战时期中国戏剧批评话语特征论析

■ 沈后庆

**内容摘要：**20世纪30年代中国现代话剧逐渐走向它的成熟期，面对日本帝国主义侵犯中国的政治语境，中国话剧再次担当起宣传、鼓动的社会责任，“左翼戏剧”和“国防戏剧”先后成为这一时期话剧的两大主流。因承载太多的历史使命，话剧如何突破知识分子的小圈子走向更加广泛的大众，如何在发挥戏剧社会功能的同时不忘戏剧的艺术性建设都是中国剧人需要探讨的问题，此时的批评界对戏剧诸现象有过理论的学理探讨，也有对戏剧现象的评论，更有对具体作品非学理的尖锐批驳，政治话语下的戏剧批评家们掌握了话语霸权，喧哗的背后是20年代戏剧批评开放品格的逐渐丧失，学理的探讨已渐行渐远。

**关键词：**政治 戏剧 批评 学理 偏离

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**Title:** Confused Political Noise and Deviation of Academic Research: China's Theatrical Criticism in the Period of Anti-Japanese War

**Abstract:** Modern Chinese theatre matured gradually since the 1930s. During the Japanese invasion, modern Chinese theatre shouldered the responsibility of propagating social duties. "Left-wing theatre" and the subsequent "theatre for national defense" were two mainstream forms of that historic period. Laden with excessive historic duty, modern Chinese theatre was confronted with problems— how to go beyond the limited circles of intellectuals and reach the people in a broader sense, and how to develop the artistry of theatre on the basis of its social function. In that period, though there had been academic discussions on theatrical phenomena, there were also non-academic attacks on some works. When the theatrical critics took control of the discourse, with much confused noise, the open-mindedness of the dramatic criticism of the 1920s was lost, and academic discussions were eclipsed.

**Key words:** politics; theatre; criticism; academic theories; divergence

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## 文体结构与文化观念的双重视域

### ——中国古典戏剧叙事研究引论

■ 何萃

**内容摘要:** 中国古典戏剧在其历史发展过程中,大多形成了非常明晰的文体结构或形式,如戏文的脚色制、元杂剧的套曲结构,而戏剧叙事往往受制于这种文体结构,从而使得中国戏剧的叙事在总体上呈现为一种“非自然态”。同时,由于中国戏剧的作者大多为文人阶层,他们常常自觉地将诗词曲赋的创作观念纳入戏剧写作中,逞才显能,文人们曲词、宾白的撰写对戏剧叙事而言往往并非完全实用、契合,从而使得戏剧叙事大多为“非纯粹性叙事”。近代京戏班大多为名角制,以名角为中心,故京戏的戏剧叙事也不能仅以狭隘的叙事艺术观念看待之。故考察中国古典戏剧应当在文体结构、文化观念的双重视域下展开。

**关键词:** 中国古典戏剧叙事 文体结构 文化观念 非纯粹性叙事

**作者简介:** 何萃,中国传媒大学南广学院副教授。本文为江苏省“青蓝工程”资助项目成果。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2018)01-0072-10

**Title:** The Dual Vision of Stylistic Structure and Cultural Conception: An Introduction to the Study of the Narratives of Chinese Classical Drama

**Abstract:** In its course of development, Chinese classical drama has formed a clear stylistic structure (e.g., the types of roles in *nanxi*, and the sequence of melodies in *zaju* of the Yuan Dynasty) to which dramatic narrative is often subject. The narrative of Chinese drama is thus presented in an unnatural state in general. Meanwhile, as most of the playwrights of Chinese drama were literati, they often consciously highlighted their talents by incorporating poetic aesthetics into their playwriting. Therefore, the lines and dialogues written by literati playwrights were sometimes unrealistic or unfit for the plays, usually making the dramatic narrative an “impure” one. Most Peking opera troupes in modern China were centered on star singers. Therefore, the narrative mode of Peking opera cannot be measured as narrative art in a narrow sense. The study of Chinese classical drama should be carried out in the double vision of stylistic structure and cultural conception.

**Key words:** narrative of Chinese classical drama; stylistic structure; cultural conception; impure narrative

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## 《南北词简谱》的谱式渊源及特点

### ——兼论传统格律谱对当代新编昆剧的意义

■ 刘 玮

**内容摘要:**《南北词简谱》是近代曲学大师吴梅最为自矜的一部著作,按照“世代累积”的制谱惯例,《南北词简谱》亦参酌前人,其裔派为:北词谱属《太和正音谱》一派,南词谱归沈璟《南曲全谱》一脉。是谱的突出特征为“简”,不仅例曲选择简明精当,而且每曲之校记言简义丰,对联套中的疑难问题一一“梳爬搜剔,独下论断”,归纳每官通行格式数种,示昆剧词坛歌场以轨则,对昆剧创作乃至保护传承具有重要意义。

**关键词:** 南北词简谱 昆剧格律谱 曲牌联套

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**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2018)01-0082-11

**Title:** The Origin and Characteristics of *The Scores of Nanci and Beici*: the Significance of the Traditional Notations of Tonal Patterns to Contemporary *Kun Opera*

**Abstract:** *The Scores of Nanci and Beici* is the work that gives most credit to its author Wu Mei, an eminent scholar of Xiqu studies. According to the convention of dramatic music composition passed down from the previous dynasties, Wu's work refers back to traditional scholarship, and demonstrates the legacy of *Taihe Musical Scores* in its study of beici, and the legacy of Shen Jing's *Complete Scores of Nanqu* in its study of nanci. The most obvious feature of *The Scores of Nanci and Beici* is "simplicity". The songs chosen as examples are simple and practical; the notes to the songs are concise and comprehensive. It makes "independent judgement" on the confusions about the sequences of *qupai* melodies by "sorting out the historic materials scrupulously". It summarizes the popular tonal patterns, and finds the musical rules of *kun opera*, which has been essential to the writing and inheritance of *kun opera*.

**Key words:** *The Scores of Nanci and Beici*; the notations of tonal patterns of *kun opera*; sequence of *qupai*

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## 《牡丹亭·寻梦》在昆剧舞台上的传承与演进

### ——兼论“乾嘉传统”的流动性

■ 刘 轩

**内容摘要:** 一般认为,当今昆剧舞台上的传统折子戏演出,其传承源流上可追溯至清代中期。经过明中期至清康熙朝的漫长积累和演进,在清乾嘉年间,伴随着全本戏演出模式的主流地位被折子戏取代,昆剧表演艺术的发展也经历了一次重大的转折。其舞台艺术法则在此时以一种范式、原则的形式被确立,即后世奉为圭臬的“乾嘉传统”。近代以来,昆剧在职业演出市场中渐趋式微乃至绝迹,至1950年之后方得复苏。在这曲折的历程中,清中叶形成的表演定式在传承中经历了微妙的演变。本文选取《牡丹亭·寻梦》这一流传甚久的经典折子作为代表,对其在清代以来昆剧舞台上的传承与表演形态的演进情况做一番梳理和探究,借以考察昆剧表演艺术“乾嘉传统”的流动性特征。

**关键词:** 乾嘉传统 牡丹亭 寻梦 演出范式 身段谱

**作者简介:** 刘轩,上海大学上海电影学院在站博士后。本文为中国博士后科学基金资助项目(China Postdoctoral Science Foundation funded project)“昆剧舞台演出的史料文献整理及研究”(项目编号:2017M620145)阶段性成果之一。

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**Title:** The Inheritance and Development of “In Pursuit of the Dream” from *The Peony Pavilion* on the Kun Opera Stage: The Mutability of the “Qianjia Tradition”

**Abstract:** It is generally agreed that the modern performance of *kun* opera can be traced back to the mid-Qing Dynasty. After the long period of accumulation and evolution from the mid-Ming Dynasty to the mid-Qing Dynasty, episode-based shows took the place of productions of whole plays and became the mainstream. The performance of *kun* opera underwent a great deal of change as well. The forms and principles of stage artistry established in that historic period were enshrined as the “Qianjia tradition” by later generations. The professional performance of *kun* opera in China declined and was nearly made extinct in modern times. It was revived only in the 1950s. During this complicated progress, the performance style formed in the mid-Qing period underwent a subtle evolution. This article takes the classical scene of “In Pursuit of the Dream” from *The Peony Pavilion* as a representative of the long-lived *kun* tradition. It digs into the inheritance and development of this scene on stage since the Qing

Dynasty in order to better understand the mutability of the “Qianjia tradition.”

**Key words:** Qianjia tradition; “In Pursuit of the Dream”; performances of *kun* opera; the choreographic notations

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## 昆曲保护与传承问题刍议

■ 朱锦华

**内容摘要:** 关于昆曲的保护与传承一直以来就有两种观点:一种认为应该“原汁原味”地保存,一种主张在发展与创新中保存。因为昆曲一直处在发展变化的状态中,所以“原汁原味”的节点难以界定。由于种种原因,昆曲表演人才的传承与培养相当艰难,需要各方携手共同解决困难。有效地培养昆曲观众,可以解决昆曲在传承之路上的部分问题。继承和发展都只是昆曲保存链条上的重要一环,必不可少的一环,二者是统一的。只有将静态方式和动态方式有机地结合起来,内外兼修,团里团外联手,昆曲才有可能获得最大的保护与传承。

**关键词:** 昆曲 保护 传承

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**Title:** On the Preservation and Inheritance of *Kun* Opera

**Abstract:** There have been two approaches to the preservation and inheritance of *kun* opera: one is to preserve the “original flavor,” and the other, to develop it with creativity. Since *kun* opera has historically undergone changes, it is hard to define the concept of its “original flavor.” Due to this complicated situation, the training of *kun* opera singers has met with many difficulties that need to be overcome through joint efforts. Preparing the audience adequately for the theatre may be one solution to the predicament of the inheritance of *kun* opera. Inheritance and development are both indispensable and they form a unity. *Kun* opera could be best preserved and developed when the static and dynamic methods are united, the internal and external perspectives are both adopted, and the professionals join hands with the non-professionals.

**Key words:** *kun* opera; preservation; inheritance

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## 上海儿童剧演出市场现况调查

■ 吴丹妮

**内容摘要:** 目前上海的儿童剧演出市场较为活跃,市场氛围营造和观众群体的培养工作也已初步完成。总的来说,上海儿童剧的发展呈现“焦点集中,业界和市场双热”的局面。在这样的情势下,要谋求上海儿童剧演出市场的更大发展,就要求儿童剧工作者们对业态的发展现况进行重新审视,找到市场发展的盲区,尊重需求,精耕市场。同时,创作主体应当明确自身社会责任,对标欧美儿童剧发展成熟的国家/地区,立足现有优势,创作、排演适龄观众喜闻乐见,富有美育、教育意义的儿童戏剧作品。另外,由中华优秀传统文化改编为儿童剧,势在必行却不可以一蹴而就。传承中华文明和指导、引导少年儿童的成长方向的责任促使儿童剧从业者必须秉持审慎的态度,遵照戏剧创作的一般规律,严肃对待中华优秀传统文化的儿童剧改编工作。

**关键词:** 儿童剧 现实题材 传统文化改编 年龄段 文教结合

**作者简介:** 吴丹妮,上海艺术研究所助理研究员。本文为国家社科基金艺术学青年项目“话剧艺术产业化:现况、困境与对策调查——以长江三角洲地区为例”(项目编号:14CB102)阶段性成果。同时,本文受上海艺术研究所“上海艺术发展报告”项目支持。

**中图分类号:** J80   **文献标识码:** A   **文章编号:** 0257-943X(2018)01-0113-10

**Title:** A Survey on the Market of Children's Theatre in Shanghai

**Abstract:** The market of children's theatre is now buoyant in Shanghai. The market and the audience are ready for the theatre. Children's theatre in Shanghai has shown a strong focus and is well received in professional circles as well as in the market. In such circumstances, to further develop the market of children's theatre in Shanghai, the professionals should re-evaluate the market situation and find the blindspots, so as to meet the demands of the market precisely. Producers should take on social responsibility, and learn from the better-developed children's theatres of Europe and America. They should produce plays that both delight the audience as well as contain aesthetic and educational functions, based on their own advantages. In addition, adapting the quintessence of traditional culture into children's plays is urgently needed, but the adaptation should not be rash. The professionals must take the adaptation seriously, with cautious attitude and respect for the rules of theatrical production in

general, due to their responsibility of passing on the inheritance of Chinese civilization and fostering the children's growth.

**Key words:** children's theatre; realistic theme; adaptation of traditional Chinese culture; playwrighting for different ages; combination of culture and education

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## 正确地评估中国话剧以及戏曲和话剧的关系

■ 田本相

**内容摘要:** 在纪念中国话剧 110 周年之际,傅谨同志的《20 世纪中国戏剧史》(以下简称《戏剧史》)出版了。2017 年 6 月 9 日的《北京青年报》就《戏剧史》对傅谨进行了专访,发表了《20 世纪中国戏剧,我们弄错了太多》(以下简称《专访》)。本文所要讨论的不是对《戏剧史》的整体评价,而是就《专访》并结合《戏剧史》的论述中所提出的,中国话剧的起点问题、戏曲和话剧的关系、戏曲主流论以及如何正确评估中国话剧成就的问题进行商榷。

**关键词:** 话剧诞生 话剧与戏曲 戏曲主流 话剧的成就

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**Title:** On the Evaluation of Chinese Modern Drama and the Relationship between Chinese Xiqu and Modern Drama

**Abstract:** This year marks the 110th anniversary of Chinese modern drama and the publishing of Fu Jin's *A History of Chinese Theatre in the Twentieth Century*. On June 9th, 2017, *Beijing Youth Daily* published, "Twentieth Century Chinese Theatre, Our Many Misunderstandings," an interview with Fu Jin on the publication of his book. Instead of offering an overall evaluation of Fu's *A History*, this article refers to both the interview and *A History* to discuss the starting point of Chinese modern drama, the relationship between Chinese Xiqu and modern drama, the theories of mainstream Xiqu, and the evaluation of Chinese modern drama.

**Key words:** the emergence of Chinese modern drama; modern drama and Chinese Xiqu; the mainstream of Chinese Xiqu; the achievement of Chinese modern drama

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## 民间立场与行业生态视阈下的戏剧史构建

### ——读傅谨先生《20世纪中国戏剧史》所感

■ 张之薇

**内容摘要:** 傅谨先生的《20世纪中国戏剧史》以刚刚过去的一个世纪为时间长度,将剧种发生、市场竞争、戏剧观念、政策影响、边缘戏剧等容纳进去,并涵盖20世纪两股最重要的戏剧力量——中国本土戏曲和新兴话剧的著作,无疑是具有突破性的。更重要的是他并没有依循旧有的戏剧史即文学史的写作方式,而是通过对戏剧史料的高度归纳,把戏剧的现象、剧种的发生、时代的潮流、观念的变化等一一铺展开来,将其放在一个更为宏观的社会环境下去审视,这其中既有事件与事件之间的贯穿性,有区域与区域之间的相似性,也有大时代与个体撞击的冲突,更有本土与外来戏剧形式的对照和比较。傅谨先生的这本戏剧史给予我们的是一个全新的述说视角。

**关键词:** 傅谨 20世纪 戏剧史 市场 现代性

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**Title:** The Construction of the History of Drama from a Folk Standpoint and its Professional Ecology: A Review of Fu Jin's *A History of Chinese Theatre in the Twentieth Century*

**Abstract:** It had been a pity to the study of Chinese drama that there was no complete history of twentieth-century Chinese drama until now, not to mention a history that weds domestic drama with imported forms. Fu Jin's *A History of Chinese Theatre in the Twentieth Century* has filled this void. Its discussions involve the burgeoning of the dramatic genres, market competitions, the notions of drama, the influence of government policies, and marginal drama. This work deals unprecedentedly with the two most important dramatic forces in the twentieth century: Chinese domestic drama and the burgeoning modern drama. What's more, Fu's history doesn't follow the conventions of historic writing for drama or literature. It is based on historic materials, and discusses the phenomena of drama, the emergence of dramatic genres, historic trends, and changing notions against the background of social environment. The discussions involve connections between the historic events, analogies between different areas, the clashes between the times and individuals, and comparisons and contrasts between domestic and imported dramatic forms. The discussions are furthermore supported by newly revealed historic documents. The history of Chinese drama may be objective, but its century-long narrative is open to interpretation due to

the historical views of the narrators. Fu Jin's work provides a new perspective.

**Key words:** Fu Jin; twentieth century; history of drama; market; modernity

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