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## 舞台美术新思维三题

■ 刘杏林

**内容摘要:** 进入新世纪以来,舞台美术连同整个戏剧继续发生着深刻的变化。舞台美术设计者已作为演出作者而存在;戏剧可以在任何地点发生;舞台出现了去物质化的趋势。这些现象说明,戏剧或舞台美术原有方式和概念的界限在向外延展,与之相关因素之间的界限在相互交错。这无疑代表着舞台美术发展的最新趋势和特点。

**关键词:** 舞台美术 新概念 舞台美术设计者-演出作者 城市空间 戏剧化 去物质化 跨界交错 外延

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)03-0004-09

**Title:** Three Themes of New Concept in Stage Design

**Author:** Liu Xinglin

**Abstract:** Stage design has been undergoing severe changes since the turn of the century. Stage designer is now becoming one of the creators of the stage production; a play can be performed at any spot; the stage, to some extent, has some tendency of being dematerialized. These phenomena demonstrate the expansion of both the methods and ideas reflected from plays or stage design, and the interblending of their relevant elements, which is a new tendency in the development of Chinese stage art.

**Key Words:** stage design; new concept; stage designer-creator of stage production; urban space; dramatization; dematerialization; trans-boundary; interblending; expansion

## ❁ 当今舞美设计中视觉元素 “形似”与“神似”的价值考量 ❁

■ 潘健华 倪洁诚

**内容摘要:** 舞美设计中视觉元素“形似”与“神似”的观念,是针对当今戏剧逐步走向市场化、商品化所引发的一系列现象而提出的。当观众面临更多选择,而舞美技术发展又让观众享受更多的视觉艺术时,需要厘清并把握两者的关系,避免设计游离于内容。只有“形神兼备”才是立意的根本,这意味着舞美设计要符合舞台美术的特质属性与功能需求,要与剧目情节相配合并与演出内容相贴切。舞美设计中视觉元素的“形神兼备”,不同于一般的绘画和环境设计艺术。它既要提供舞台表演的完美空间性,符合戏剧的规定性,又要存适于戏剧演出的诸因素关系链中。其真谛在于使视觉形象与戏剧演出的内在规律、逻辑相吻合,而不是以求“神似”为借口,用浮夸、奢华的多媒体和拼贴技术来标榜创新。戏剧功能的不断变化要求舞美设计师在迎接复杂的美学思潮与哲学观念的挑战中,不失本体思考。

**关键词:** 视觉元素 形似神似 形神兼备 戏剧空间 价值考量

**中图分类号:** J 80      **文献标识码:** A      **文章编号:** 0257-943X(2015)03-0013-07

**Title:** Evaluations on the “Likeness in Shape and in Spirit” in the Visual Elements of Today’s Stage Design

**Authors:** Pan Jianhua, Ni Jiecheng

**Abstract:** The idea reflecting one aspect of the traditional Chinese painting as “likeness in shape and in spirit” in the visual elements of stage design is used to tackle problems in the commercialization of the theatre. As there are now more choices for audiences and more possibilities in visual effects with the development of stage technology, the relation between the two needs to be sorted out and designs that are irrelevant to the content must be avoided. To convey ideas, both shape and spirit must be presented, which means that stage design should meet the uniqueness and needs of stage scenery, and match the plots and action of the play. The “likeness in shape and in spirit” in the visual elements of the stage design is different from that in painting or environment design. Stage design functions to provide space for the actors, and to balance the various inter-related factors in the dramatic production. This idea of stage design is used to suit the visual images to the intrinsic logic and principles of acting, but not to flaunt their innovations with luxurious multi-media and pastiche techniques, by means of taking the “likeness in spirit” as an excuse. The changes in the functions of drama have challenged stage designers with various aesthetic trends and complicated philosophical ideas, so designers must be able to think critically.

**Key Words:** visual elements; traditional Chinese idea concerning painting as “likeness in shape, and likeness in spirit”; likeness in both shape and spirit; dramatic space; ideological evaluations

## 舞台绘景二度创作新论

■ 傅建翎 汤婕妤

**内容摘要:** 作为戏剧演出空间的视觉形象载体,舞台绘景通常根据剧目的要求来参与构造舞台空间。我们把舞台绘景从素材到与戏剧新理念匹配的呈现过程,称为二度创作。二度创作鲜明地反映出舞台绘景与戏剧系统之间“个性”与“共性”、“真”与“假”、“虚”与“实”等关系。舞台绘景的终极价值不仅是为了再现戏剧场景,更是为了营造戏剧及表演空间。舞台绘景只有把握住戏剧的本质规律,才能赋予它清新的格调与鲜活的生命。

**关键词:** 舞台绘景 二度创作 个性与共性 真与假 虚与实 戏剧本质

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2015)03-0020-06

**Title:** A Study of Stage Scenery as Re-creation

**Authors:** Fu Jianling, Tang Jieyu

**Abstract:** Stage scenery as the visual background of the dramatic performance is usually a means of constructing the space according to the play. The process of matching the raw materials with the dramatic ideas in scenery design is known as re-creation. The re-creation demonstrates the dualities of “individuality” and “universality”, of the “realistic” and the “hypothetical”, of the “void” and the “actual” in stage scenery and the dramatic system. The ultimate value of stage scenery is not to imitate or to reproduce, but to create spaces for drama and for acting. Stage scenery can add life and vivacity to a play only when it is made in accordance with its essential principles.

**Key Words:** stage scenery; re-creation; individuality and universality; the realistic and the hypothetical; the void and the actual; essential principles of the play

## “魔幻剧场”——文化惠民的重要载体

■ 张 旭

**内容摘要:**近年来,全国上下各大剧院建设蔚然成风,求大求异、盲目攀比、票价不断高涨等现象层出不穷,形式主义的过分追求成为阻碍大众走进剧院接受文化熏陶的桎梏。然而剧场有其特殊的价值内涵,而多功能剧场是剧场发展的必然趋势,尚存巨大的改进空间。相比目前的诸多多功能剧场,“魔幻剧场”具有更多的创新点和操作优势。“魔幻剧场”力求实现剧场实用价值和艺术价值的最大化,其集约化的建设思想必将成为文化惠民的重要力量。

**关键词:**“魔幻剧场” 多功能剧场 集约化 文化惠民

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2015)03-0026-07

**Title:** “Magic Theatre”: An Important Carrier in the Cultural Welfare Projects

**Author:** Zhang Xu

**Abstract:** In recent years, grand theatres have become all the rage around the country. They are growing more spacious, new-fangled, competitive and expensive. The over-development of formalism has discouraged people from going to the theatre and enjoying art. Theatre contains unique values and the trend of our age is multi-functional theatre, with which there is still much room for improvement. Compared to the various multi-functional theatres, “Magic Theatre” has more advantages in creativity and practicability. “Magic Theatre” aims at maximizing the pragmatic and aesthetic values of the theatre, and its idea of intensive construction makes it an important force in the culture welfare projects.

**Key Words:** “Magic Theatre”; multi-functional theatre; intensification; the culture welfare projects

## ❁ “话剧”:一个术语的诞生和多重侨易的发生 ❁

■ 周云龙

**内容摘要:**“话剧”作为既定的戏剧学术语,能够被作为固定指称沿袭使用,意味着它在一个深刻的知识性约定层面上,区别于偶然性的、普通的命名与接受过程。因此,作为戏剧学术语的“话剧”的诞生,既是一个文化事件,也是一项理论实践,它同时具有历史和文字的双重意义维度。在这个约定俗成的戏剧学术语中,不仅反射出一种知识生产所持有的意识形态色彩,而且还镶嵌着中国和西方戏剧(文化)观念之间的互动的图式。借助侨易观念提供的观察角度,我们可以看到“话剧”这一术语的生成过程中,发生了多重的侨易现象,而侨易主题是一种身体化的戏剧观念。洪深的身体/知识侨易暗示了他“西方主义——民族主义——戏剧”的二元三维式的精神结构,并赋予“话剧”这一术语一种不可愈合的裂隙和无法调和的紧张。“话剧”的命名策略中已经为中国戏剧的未来预留下了民主化与现代化的难题。

**关键词:**“话剧” 命名 洪深 侨易 中西戏剧观念

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2015)03-0033-07

**Title:** “Huaju”: The Birth of a Term and Its Kiao-ological Development

**Author:** Zhou Yunlong

**Abstract:** “Huaju” is an accepted dramatic term in China. It is used as a definite designation, which has distinguished it from casually named and accepted common phrases, and identified it as a term of intellectual consensus. The birth of the dramatic and academic term “Huaju” is both a cultural event and a practice supported by theories. It has a double significance in history and in philology. This term reflects the ideological features of the production of knowledge and is loaded with interactive patterns of Chinese and western dramatic (cultural) notions. In the light of Kiao-ology, we may realize that in the embryonic process of the term “Huaju”, more than one kiao-ological phenomenon appeared and the kiao-ological theme presents a physicalized notion of drama. The physicality / knowledge Kiao-ology created by Hong Shen indicates that his “western-national-dramatic” spiritual structure has binary and three-dimensional qualities, and the term “Huaju” experienced the process of irreconcilable fracture and anxiety, while it is gradually accepted by Chinese people. The naming strategy of “Huaju” challenged the democratization and modernization of Chinese drama at that time.

**Key Words:** “Huaju”; naming; Hong Shen; Kiao-ology; Chinese and western dramatic notions



## 发现郑正秋: 1910-1912

# 郑正秋的剧评实践及其意义

■ 简贵灯

**内容摘要:** 郑正秋通过拒绝外稿的方式,使其主持的剧评专栏事实上成为他的个人专栏,成为职业剧评的滥觞。郑氏虽然很少言及其剧评理念,但他在剧评实践中显露出来的“立公平之言”剧评原则、“社会教育”与“雅俗共赏”并重的剧评立场,远超同时代的剧评家。尤其是郑正秋对剧评“一致性”的强调,显露出其建构自身剧评体系的理论自觉,对推动传统剧评的现代发展意义重大。

**关键词:** 郑正秋 剧评 职业剧评 剧评观 现代性

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2015)03-0040-09

**Title:** Discovering Zheng Zhengqiu: Zheng Zhengqiu's Dramatic Criticism from 1910 to 1912 and Its Significance

**Author:** Jian Guideng

**Abstract:** Through the process of exclusively publishing his own works, Zheng Zhengqiu turned himself from the host into the sole contributor of his column on dramatic criticism, and turned the column into the starting point of professional dramatic criticism in China. Zheng seldom theorized in his criticism, but his principle of “impartiality” and his attitude toward balancing the “social education” and the “appeal to highbrows and lowbrows” were far ahead of his time. Zheng placed emphasis on the “consistence” of dramatic criticism, which reflects a theoretical awareness that helped him build his own system of dramatic criticism and accelerate the modernization of traditional dramatic criticism.

**Key Words:** Zheng Zhengqiu; dramatic criticism; professional criticism of drama; theories on dramatic criticism; modernity

## 张彭春:中国戏剧现代化的 的引领者与国际化的推介者

■ 崔国良

**内容摘要:**张彭春是20世纪上半叶中国戏剧现代化的引领者与国际化的推介者。他直接将西方戏剧引入中国并使文明新戏转向现代话剧,影响了我国现实主义戏剧的发展。他是中国话剧导演制的开创者,培养了一批话剧艺术家,为中国戏剧在世界争得一席之地做出了自己的贡献。而在五四时期一片否定中国传统戏曲的喊声中,他既吸收西方戏剧的精华,又提倡京剧改革,保存和发扬了中国传统戏剧的精华,为中国京剧走向世界做出了杰出贡献。

**关键词:**张彭春 戏剧现代化 话剧导演制 京剧改革

**中图分类号:**J80 **文献标识码:**A **文章编号:**0257-943X(2015)03-0049-11

**Title:** Zhang Pengchun: The Pioneer in the Modernization of Chinese Theatre and the Advocate for the Internationalization of Chinese Theatre

**Author:** Cui Guoliang

**Abstract:** Zhang Pengchun was a pioneer in the modernization of Chinese theatre and an advocate for the internationalization of Chinese theatre in the first half of the Twentieth Century. He introduced western drama into China, turned Wenmingxinxi (the civilized drama) into the modern Huaju and influenced the development of realistic drama in China. He is a pioneer of director-oriented Huaju, and trained a great number of Huaju professionals. He made many contributions to help Chinese theatre earn its reputation in the world. In the wave against traditional Chinese theatre during the period of the May Fourth Movement, he both learned from the western drama and promoted a reformation of Peking Opera, which made it possible for the quintessence of traditional Chinese theatre to be kept and for Peking Opera to be introduced to the world.

**Key Words:** Zhang Pengchun; the modernization of theatre; the director-oriented system; reformation of Peking Opera

## 明代权贵与戏曲发展关系之检讨

——以臧贤和郭勛为例

■ 丁淑梅 韦 强

**内容摘要:** 明代权贵之于戏曲发展,有着不可忽视的影响。臧贤和郭勛分别是正德、嘉靖时期的权贵,他们分别编集了《盛世新声》、《雍熙乐府》两部价值很高的戏曲选集。虽然他们编集选集的动机,或是声色娱乐的需要,或是政治目的的需要,而且往往为戏曲注入浓烈的正统观念和颂圣思想,但是他们同时掌握着丰富的文献和人才,有利于编辑水平较高的戏曲选集;它们又拥有话语权以及改变风气的号召力、影响力,因此他们宣扬戏曲和“风雅”、“乐府”并列,也有助于戏曲摆脱俚俗小道的偏见。

**关键词:** 权贵 臧贤 郭勛 戏曲选集

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2015)03-0060-10

**Title:** A Comment on the Prestige Class in Ming Dynasty and the Development of Xiqu: A Case Study on Zang Xian and Guo Xun

**Authors:** Ding Shumei, Wei Qiang

**Abstract:** The prestige class in the Ming Dynasty had an undeniable influence on the development of Xiqu in China. Zang Xian and Guo Xun, the two prestige figures during the reigns of Zhengde and Jiajing respectively compiled two valuable anthologies, *Sheng Shi Xin Sheng* and *Yong Xi Yue Fu*. Despite their entertainment and political motives, and despite the orthodox and eulogistic thoughts they imposed on the plays, they were in possession of a vast range of sources and could work closely with experts, which ensured the quality of these anthologies. Meanwhile, they also had controlled over the social discourse and were able to influence the cultural trends at that time. Therefore, the views on Xiqu as a vulgar and unrefined art were changed by their advocating for Xiqu as the rival to poetry of Fengya and poetry of Yuefu.

**Key Words:** prestige class; Zang Xian; Guo Xun; anthologies of Xiqu

## 论神庙戏台称谓及其雅俗之变

■ 王 琳 延保全

**内容摘要:** 中国神庙剧场的发展历经了宋金元、明、清几个时期,期间不断走向完备。每个历史时期的戏台形制、特点以及称谓不一而同。前两者学界已不乏讨论,然而关于神庙戏台称谓这一命题的研究,尚未见专门论述。对神庙戏台称谓进行“统计”研究,可以清晰勾勒出不同时期神庙戏台称谓之变化及其背后反映的文化现象,尤其明确“礼乐”文化对神庙剧场的深刻影响以及由称谓“雅俗”变化带来的戏曲观念的改变。神庙戏台称谓不仅体现着戏曲艺术发展的演变轨迹,亦是当时整个社会思潮的缩影。

**关键词:** 神庙剧场;戏台称谓;“礼乐”文化;“雅俗”变化

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2015)03-0070-08

**Title:** A Study of the Naming of the Stages in Temples and the Interconversion of the Refinement and the Vulgarity

**Authors:** Wang Lin, Yan Baoquan

**Abstract:** The ancient temple theater in China had developed through Song-Jin-Yuan Dynasties, Ming Dynasty and Qing Dynasty to reach its maturity. The shapes, features and the naming of the stages varied in different periods. There are quite some researches on the shapes and features of the stages, but few on the naming of them. Statistic data reveal the change in the naming of the temple stages in different historical periods and the underlying cultural phenomena, especially the profound influence of the Li and Yue (the cultivation with rites and music) culture on the temple stages and the change in dramatic notions that came along with the interconversion of the “refinement and the vulgarity” in the naming of the stages. The naming of the temple stages not only demonstrates the trace of evolution of the dramatic arts, but also reflects the ideological trends of the contemporary societies.

**Key Words:** temple theater; the naming of the stage; the Li and Yue culture; the interconversion of “the refinement and the vulgarity”

## “纸马”与中国古典戏剧中的土地和山神

■ 姚小鸥 卢 翮

**内容摘要:**“纸马”是一种与宗教相关的民间版画,其上的土地神和山神,呈现出“土地为文,山神为武”的形象特点,反映出二者在文化意象上的关联和神职信仰上的异同。其造型则显系借鉴中国古典戏剧中的人物装扮。土地、山神的戏剧舞台形象,体现于装扮和脚色设置等方面,并在戏曲艺术的发展流布过程中,成为“人物模型”,为民间版画所凭依。

**关键词:**纸马 土地神 山神 古典戏剧 闯关

**中图分类号:**J80 **文献标识码:**A **文章编号:**0257-943X(2015)03-0078-07

**Title:** Zhima Woodcut and the Deities of Land and Mountain in Ancient Chinese Theatre

**Authors:** Yao Xiaou, Lu He

**Abstract:** “Zhima” is a type of folk woodcut related to religion. The deities of the land and the mountain on Zhima are characterized by patterns representing “the deity of the land is scholarly and the deity of the mountain is warlike”. The two deities on the Zhima show connections between their own cultural connotations, and their differences as well as similarities in their religious roles. The images of the deities have borrowed much from the costuming in ancient Chinese theatre. Having unique costumes and characterization, the deities of the land and the mountain are presented on stage as conventionalized “stereotypes” from which the folk woodcut has found artistic sources.

**Key Words:** Zhima Woodcut; the deity of land; the deity of mountain; ancient theatre; “Chuanguan”

## 元杂剧“一人独唱”与水神庙元代戏剧壁画新解

■ 张勇风

**内容摘要:** 金元杂剧的演唱体制,前辈学者多有论及,但较少结合元刊本、金元杂剧的实际生存状况和相关文物资料进行探讨,因此众说纷纭,莫衷一是。从《元刊杂剧三十种》来看,金元杂剧的演唱体制明确为“一项角色独唱”,并透露出“一人独唱”的痕迹。从当时演出团体的规模、演员构成和经营管理来看,金元杂剧为名角“挑班”,“一人独唱”。洪洞水神庙元代戏剧壁画鲜活地呈现出金元杂剧演出的整体风貌,“尧都见爱”明确指出该演出团体的活动区域与艺术水准,也透露出所言内容为金元杂剧,而非“搬演词话”。“忠都秀”则明确指出当时“名角”挑班的经营方式。

**关键词:** 元杂剧 “一人独唱” 戏剧壁画

**中图分类号:** J 80      **文献标识码:** A      **文章编号:** 0257-943X(2015)03-0085-08

**Title:** The “Solo” in Zaju in Yuan Dynasty and the Mural Paintings in the Temples of the God of River in Yuan Dynasty

**Author:** Zhang Yongfeng

**Abstract:** In contemporary scholarship there are many discussions on the singing patterns in the Zaju of the Jin and Yuan Dynasties, but not a sufficient number on their relation with the situations of the Yuan-edition plays and the Zaju in Jin and Yuan Dynasties, as well as relevant historic relics and texts. Therefore, scholars have not come to any agreements in that area of study. *The Yuan Edition of Thirty Zaju* makes it clear that the singing pattern of the Zaju in Jin and Yuan Dynasties is “sung by a character” which indicates “solos”. From the size of the troupes, the composition of the actors and the management, we know that the Zaju in Jin and Yuan Dynasties “starred a leading singer” and had “solos”. The mural paintings in the temple of the river god in Hongtong are vivid presentations of the performance of the Zaju in Jin and Yuan Dynasties. The inscription of “popular in Yaodu” shows the exact location and the artistic accomplishment, and suggests that they were acting the Zaju in Jin and Yuan Dynasties instead of “performing Cihua”. The inscription of “Zhongduxiu” also points out that the management of troupe was centered on a leading star.

**Key Words:** Zaju in Yuan Dynasty; “solo”; mural paintings with themes of acting

## 宋金墓葬中杂剧砖雕的礼仪功能探析

■ 刘乐乐

**内容摘要:** 宋金时期,杂剧砖雕成为墓葬装饰的母题之一,并与墓主夫妇像或尚食场景具有空间构图上的平衡性,共同成为宋金时期墓葬装饰中最具吸引力的题材。本文通过宋金墓葬中的一个特例,发现这类题材在具体的设位陈器和空间配置上均可在神庙祭祀或祖先祭祀中找到依据。因此,可以说宋金时期墓葬中这类特定的题材并非是表现墓主夫妇“开芳宴”的盛况,而是对酬神场景或丧祭场景的模拟和再现。同时,此时期整个墓葬的中心虽然仍然是墓主之“神主”,但墓主之“神主”既扮演了主祀的角色,又扮演着主祭的角色,这就将这时期的墓葬与汉唐墓葬区分开来,显现出自身的特色。

**关键词:** 宋金墓葬 杂剧砖雕 礼仪功能

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2015)03-0093-13

**Title:** The Ritual Functions of Brick Carvings with Zaju Themes in the Tombs in Song and Jin Dynasties

**Author:** Liu Lele

**Abstract:** In Song and Jin Dynasties, brick carvings with scenes from Zaju (the poetic theatre) were one of the motif scenes in tomb decorations, and formed symmetrical structure with the scenes of host and hostess or kitchen scenes in the tombs. These scenes are the most intriguing part of the tomb decorations in Song and Jin Dynasties. This paper focuses on the decorations of one tomb of that period, and discusses how its arrangements of the specific scenes and the spatial structure are corresponding to those in the rituals of sacrifices for deities or ancestors. This paper argues that these scenes are not about banquets in the house of the host and hostess, but are imitations and presentations of the rituals of sacrifices to deities or rituals at funerals. Although the centers of tombs in that period remained the “eternal spirits”, the eternal spirits both performed and enjoyed the sacrifices, which distinguishes the tombs in Song and Jin Dynasties from those in Han and Tang Dynasties.

**Key Words:** tombs in Song and Jin Dynasties; brick carvings of Zaju; ritual functions

## 从《补缸》到《拔兰花》:十九世纪 两出中国小戏在法国的传播与接受

■ 罗仕龙

**内容摘要:** 本文探讨了两出中国民间小戏《补缸》与《拔兰花》在法国的传播与接受情况。《补缸》首刊于西人在华发行之《中国丛报》,后被法国作家引用,写入虚构游记《开放的中华》,惜未引起西方汉学家注意。《拔兰花》则来自法国驻华使馆人员儒勒·亚冉在上海的观剧经验,剧本经翻译后收录于其法文著作《俗雅中国》,并于1896年在巴黎的“新舞台”上演。

**关键词:** 《补缸》 《拔兰花》 民间小戏 法国

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)03-0106-09

**Title:** *The Mender of Cracked Chinaware and La Fleur enlevée: Dissemination and Acceptance of the Two Chinese Folklore Plays in the Nineteenth Century in France*

**Author:** Luo Shilong

**Abstract:** This paper examines the translation and the reception of two Chinese folklore theatre plays in France, entitled *The Mender of Cracked Chinaware (Bu Gang)* and *La Fleur enlevée (Ba lanhua)*. The former had been published in *The Chinese Repository* and had been quoted in Old Nick's fiction *La Chine Ouverte* but had aroused little interest of French Sinologists. The latter, translated by Jules Arène in his *La Chine familière et galante*, had been performed in the Nouveau Theatre of Paris in 1896.

**Key Words:** *The Mender of Cracked Chinaware; La Fleur enlevée; folklore theatre plays; France*



## ❁ 夏威夷舞台上以英语演出的中国剧:1905-1976 ❁

■ 陈茂庆

**内容摘要:** 以英语演出的中国剧在夏威夷华人身份的确认和构建过程中发挥了重要作用。在1905年至1976年半个多世纪里,夏威夷的几代华人和非华裔艺术家们搬演了《汉宫秋》、《漂亮公主》、《黄马褂》、《灰阑记》、《柳树图案的传说》、《王宝川》、《鸿鸾禧》、《乌龙院》和《白蛇传》等英语中国剧,为传播中华戏剧艺术、丰富当地的多元文化作出了积极贡献,也使许多西方人士对中国文化产生了浓厚兴趣,为英语京剧在夏威夷的繁荣奠定了基础。

**关键词:** 夏威夷 英语 中国剧

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2015)03-0115-08

**Title:** Chinese Plays in English on the Hawaiian Stage: 1905-1976

**Author:** Chen Maoqing

**Abstract:** Chinese plays in the English language played a significant role in the identification of the Chinese immigrants and their descendants in Hawaii. During the period from 1905 to 1976, Chinese and non-Chinese artists, from generation to generation, performed many Chinese plays in English, including *Autumn in the Han Palace*, *Princess Sah Yit Ngo*, *The Yellow Jacket*, *The Circle of Chalk*, *The Romance of the Willow Pattern*, *Lady Precious Stream*, *Twice a Bride*, *Black Dragon Residence* and *The White Snake*, making a remarkable contribution to the dissemination of Chinese theatrical arts, and to the cultural enrichment of Hawaiian community. Thus many non-Chinese people became fascinated by Chinese culture, which foreshadowed the prosperity of Peking Opera in the English language.

**Key Words:** Hawaii; English; Chinese plays

## ❁ 非文本中心叙事理论的建构 ❁

### ——评《非文本中心叙事：京剧的“述演”研究》

■ 冯 波

**内容摘要：**袁国兴著《非文本中心叙事：京剧的“述演”研究》以京剧的艺术本体研究为中心，将京剧的“述演”艺术行为放在文化传播的理论视野中，阐释其内在的、动态的竞技演艺质地；将京剧与其他“非文本中心”叙事等量齐观，赋予其多元共生的艺术内涵；将京剧置于中华民族传统文化的场域中，在中西戏剧的互文观照下，建构起极富启发意义的开放理论格局。当下京剧研究大多拘泥于史料考证、轶闻辑录或静态微观的演艺行为考辨，相比之下，“非文本中心叙事理论的建构”显然是难得的突破。

**关键词：**非文本中心叙事 述演 京剧生态

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2015)03-0123-05

**Title:** The Construction of Non-Text-Oriented Narratology: A Review of *The Non-Text-Oriented Narrative: A Study of the “Narrative Acting” of Peking Opera*

**Author:** Feng Bo

**Abstract:** Yuan Guoxing's *The Non-Text-Oriented Narrative: A Study of the “Narrative Acting” of Peking Opera* centers on the ontological study of Peking Opera. The book discusses the “narrative acting” in Peking Opera, compares it to the theoretical background of cultural communication, and interprets its intrinsic and dynamic features of athletic performance. It goes on to compare Peking Opera to other “non-text-oriented” narratives and excavates the internal diversity in the art of Peking Opera. It views Peking Opera as a field of traditional Chinese culture and, by the inter-textural comparison of Chinese drama and western drama, constructs a theoretical system that is thought-provoking and open-ended. The book is distinguished from the majority of other Peking Opera studies, which show more concerns for textual and historical research, compilation of anecdotage, and research on the static and micro performing behaviors. The “construction of non-text-oriented narratology” is a valuable breakthrough in the field of this study.

**Key Words:** non-text-oriented narrative; narrative acting; the ecology of Peking Opera

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