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**戏剧艺术**

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# 戏剧艺术

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(总 182 期)

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## 论仪式对当代戏剧艺术空间的拓展： 以赖声川《如梦之梦》为例

■ 林 婷

**内容摘要：**仪式进入当代戏剧，在艺术形式、精神疆域、场能效应等方面开拓了新的空间。以赖声川的《如梦之梦》为例，在动作层面，仪式的原型构造了该剧包括形体、情节、场景在内的基础模式；在觉知层面，仪式中的古老智慧试图解开现代精神困局；在场能层面，仪式创造了剧场中观演交融的神圣时刻。

**关键词：**仪式 动作 觉知 场

中图分类号：J80 文献标识码：A 文章编号：0257-943X(2015)01-0004-09

**Title:** Rituals as Expansions of Artistic Capacity in Contemporary Theatre: a Study of Lai Shengchuan's *A Dream like a Dream*

**Author:** Lin Ting

**Abstract:** Rituals have enlarged the capacity of theatre in its artistic forms, intellectual realms, and effects on audience in the theatre. Lai Shengchuan's *A Dream like a Dream* exemplifies how the archetypes of rituals construct basic patterns within the play such as movement, plot, and setting, how the antique wisdom in ritual is adopted in the attempt to solve the spiritual predicaments of modern people, and how rituals help bring out the sacred interaction between the actors and the audience.

**Key words:** ritual, movement, awareness, effects on audience

## ❁ 1990年代中国话剧的反思与批判 ❁

■ 陈文勇

**内容摘要:** 1990年代话剧精品虽少,但作为现代性的话剧蕴含着一定的人文价值,1990年代商业戏剧、实验戏剧活跃,小剧场戏剧成为演出中坚力量等特征也对21世纪的话剧创作与演出产生深远的影响。但这一时期话剧呈现出精神萎缩、舞台平庸的特征,这突出表现在“人”的失落与话剧失魂这两个方面。只有坚守批判性、真实性与文学性,中国话剧才能真正实现现代化。总结1990年代的话剧特征,分析得失,汲取教训,对繁荣中国当下的话剧创作有着一定的启示作用。

**关键词:** 1990年代 话剧 批判 现代性

**中图分类号:** J82    **文献标识码:** A    **文章编号:** 0257-943X(2015)01-0013-08

**Title:** A Critical Review of Chinese Drama in the 1990s

**Author:** Chen Wenyong

**Abstract:** Though not many masterpieces of Chinese drama were produced in the 1990s, drama of that period, as a demonstration of modernity, contains a certain value to humanity. Chinese drama in the 21<sup>st</sup> Century has been profoundly influenced by the features of drama in the 1990s, such as the prosperity of commercial theater and experimental theater, and the popularity of little theatre. But this period of drama was also marked with the atrophy of spirit and the simplicity of stage, which was demonstrated by the loss of “man” and the deprivation of the soul of drama. The modernization of Chinese drama should result only from critical thinking, authenticity and literariness. A critical review of Chinese drama in the 1990s will inspire new contemporary productions.

**Key words:** the1990s, drama, criticism, modernity

## “剧评”的兴起

### ——现代话剧史“剧评”问题研究

■ 张 潜 龚 元

**内容摘要:** 近代以降,话剧“剧评”作为一种新兴文体,并非传统戏剧评点模式中的固有之物。有“话剧”之传入,方有话剧“剧评”之兴起。“剧评”的生成、成长、成型的历史过程,实际上就是“新剧”逐步划清自身与他者的文类边界,蜕变为“话剧”的历史过程。同时,“话剧”作为“知识”进入现代教育体系,必然意味着将被掌握“知识”的知识人定义与规划,这一定义与规划的历史性表现形式之一正是:“剧评”文体之兴起与成型。

**关键词:** 剧评 知识范型 现代教育

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2015)01-0021-11

**Title:** The Rise of “Dramatic Criticism”: a Study of the Issues of “Dramatic Criticism” in the History of Modern Drama

**Author:** Zhang Qian, Gong Yuan

**Abstract:** The “dramatic criticism” of *huaju* (modern drama) in modern times is new to the traditional conventions of dramatic review. It has become popular only with the introduction of “*huaju*” as a theater form. The rise and maturity of “dramatic criticism” coincided with the history of “new drama” that defines itself as a different genre that has evolved into “*huaju*”. Meanwhile, the incorporation of “*huaju*” into the modern educational system as “knowledge” led to its being defined and programmed by the intellectuals who were in charge of this “knowledge”. The rise and maturity of “dramatic criticism” is one of the historical signs defining and programming of drama.

**Key words:** dramatic criticism, patterns of knowledge, modern education

## ❁ 从自发到自觉:斯坦尼斯拉夫斯基体系 与现代话剧导演艺术的深度融合 ❁

■ 霍小宁

**内容摘要:** 在中国现代话剧发展史上,斯坦尼斯拉夫斯基演剧体系的引入是社会革命特殊环境下的产物。在短短的十几年间,斯氏体系对话剧导演艺术的指导取得了丰硕的成果。本文大致分成三个方面:一是其与中国导演实践经验的融合;二是与中国话剧导演实践融合的理论总结;三是中国导演学习运用斯氏体系的教条化倾向及反拨。

**关键词:** 斯氏体系 导演实践 导演理论 现代话剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2015)01-0032-10

**Title:** From Spontaneity to Awareness: the Convergence of Stanislavski's System with the Directing of Modern Drama

**Author:** Huo Xiaoning

**Abstract:** The introduction of Stanislavski to modern drama was a result of a unique social period of revolution. The fruitful adaptation of Stanislavski's system to the directing of modern drama has brought forth some major achievements: the incorporation of Stanislavski into the practice and theorization of directing, the dogmatization trends of applying Stanislavski's system in teaching and the backwash.

**Key words:** Stanislavski's system, directing, directing theory, modern drama

## “新剧俱进会”始末考

■ 陈凌虹

**内容摘要:** 在新剧(文明戏)的发展过程中,为谋求新剧界的团结和更大发展,新剧界于1914年3月31日组织成立新剧公会,并于1914年5月5日举办了“六大剧团联合演剧”。然而,早于新剧公会成立约两年前的1912年7月,作为新剧公会的前身,新剧界曾组织“新剧俱进会”这一事实却鲜为人知。笔者发现了详细记录俱进会成立及其活动经过的重要史料,即从1912年7月1日至同年9月20日连载于《太平洋报》中的专栏《新剧俱进会消息》。依据这份重要的史料,本文探讨了新剧俱进会成立和解散的经过、活动内容及其存在意义,并进一步分析了1912年前后新剧的发展状况。

**关键词:** 新剧俱进会 《太平洋报》 新剧公会 附属新剧讲习所

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2015)01-0042-13

**Title:** A History of “The Association for the Development of New Drama”

**Author:** Chen Linghong

**Abstract:** During the development of new drama (*wenming xi* or the “civilized drama”), The New Drama Society (*xinjugonghui*) was formed for the cooperation and advancement of the new drama circle. It was founded on March 31st, 1914 and by May 5th, 1914 a “Co-production of Six Troupes” was on stage. However, it is not well known that in July 1912, two years before the founding of the New Drama Society, an “Association for the Development of New Drama” was formed in the theatrical circle. Some important historical records of that theatrical association were published in a column called “News about the Association for the Development of New Drama” in *The Pacific News* between July 1st and September 20th in 1912. This paper discusses the complete history of the association, the activities it organized, the significance of the association, and the development of new drama around 1912.

**Key Words:** Association for the Development of New Drama, *The Pacific News*, New Drama Society, affiliated School of Theatre Arts

19世纪末,在梁启超提倡的“小说界革命”影响下,戏剧界也掀起了改良的热潮,并通过参与社会变革和革命宣传,提高了社会声誉。当时的戏剧改良大体分为两个方向,一为改良京剧,一为新剧(文明戏)。新剧一方面继承了传统戏剧的要素,另一方面受西方近代剧的洗礼,成为糅合了传统与近代的戏剧样式,并最终促成中国的现代戏剧——话剧的诞生。伴随着辛亥革命的高扬,新剧在1911年前后的上海迎来了发展的第一个高潮,革命结束后,由于社会上革命热情的减退,1912年亦



 《新剧史》与中国早期话剧史考略 

■ 赵 骥

**内容摘要:**《新剧史》一书,是我国成书最早、记述最详备的第一部编年体话剧史。本文在大量史料研究的基础上,论述了该书各个组成部分——春秋、传记、本纪、轶闻、杂俎的学术研究价值,以及校勘、流存的情况,并对其所存在的瑕疵作了归类分析,从中也可一窥中国早期话剧的活动情况。

**关键词:**《新剧史》 朱双云 话剧史 新剧运动

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)01-0055-14

**Title:** A Study of *The History of New Drama* and the Early History of Chinese Modern Drama

**Author:** Zhao Ji

**Abstract:** This paper introduces *The History of New Drama*, the book which was the first written with the most detailed descriptions and an annalistic style in the history of Chinese modern drama. Based on the analysis of the historical records, this paper discusses the historical materials titled as Spring and Autumn, The Chronicle, The Biographic Sketches of Dramatists, The Anecdotes, and The Miscellaneous Morsels in the book as well as its academic values, this paper also discusses the collation of several editions, reviews its spread and preservation, and classifies the flaws through which we could get to know the early history of Chinese Modern drama.

**Key words:** *History of New Drama*, Zhu Shuangyun, History of Modern Drama, The New Drama Movement

## 论《幽闺记》之结构及其叙事节奏

■ 李良子

**内容摘要:** 南戏《幽闺记》在结构组织与叙事方面取得了较高的成就。通过借助西方叙事学理论对最为接近原貌的世德堂刊本进行分析可见,本剧采用“三插花”式的结构组织剧情,并通过对不同线索叙事速度的处理使得全剧线索清晰,主线突出。叙事速度之变化主要表现为主线叙事速度的减缓和辅线叙事速度的加快,实现手段为通过对人物形象、心理的细腻刻画和对人物、事件的细腻描摹实现剧情的减缓乃至停顿;通过联章体的概括和念白叙述等手段实现剧情的加速。在多头线索合理安排的基础上使全剧叙事节奏缓急相间,冷热得当。

**关键词:** 《幽闺记》 结构 叙事速度 叙事节奏

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)01-0069-09

**Title:** The Structure and Narrative Rhythm of *A Tale of the Secluded Chambers*

**Author:** Li Liangzi

**Abstract:** Nanxi's (southern drama) *A Tale of the Secluded Chambers* is a highly accomplished play in organization and narrative. Approached with the western theories of narratology, the most authentic edition, the Shidetang edition, of the play shows a “san cha hua” structure with three intertwining threads moving on different speeds to highlight the main plot. The narrative rhythm varies with the slowing of action in the main plot and the speeding up of action in the subplots. The action of the play is slowed down through slowly moving or even static scenes for characterization, presentation of innermost working, and subtle depiction of characters and events; it speeds up with summaries in the “Lianzhang” style and the direct reports of events in the speeches of characters. The speeds of the narrative threads make a well-balanced overall rhythm of the play.

**Key words:** *A Tale of the Secluded Chambers*, structure, narrative speed, narrative rhythm

## “科”之论

——以《三十种》与《元曲选》为例

■ 刘兴利

**内容摘要:**“科”,是元杂剧组成三要素之一。《三十种》中的“科”只有做工类、歌舞类及检场类三种类型,而在明刊本(如《元曲选》)中才出现了武打类、音响类等类型。《三十种》中的无“科”或少“科”,说明元杂剧只注重剧本的文学性;以《元曲选》为代表的明刊本杂剧中的多“科”,则说明戏剧演出的场上性逐渐得到重视。多“科”或少“科”的现象,实际隐含着“曲本位”与“剧本位”两种不同戏剧观的嬗变。

**关键词:**科 《三十种》 《元曲选》 戏剧观

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2015)01-0078-06

**Title:** On “Ke”: a Study of *An Anthology of Thirty Plays* and *Selected Readings of Drama in the Yuan Dynasty*

**Author:** Liu Xingli

**Abstract:** Ke is one of the three ingredients in zaju in the Yuan Dynasty. Ke in *An Anthology of Thirty Plays* is composed of three types: the instructions of acting, the instructions of singing and dancing, and the instructions of stage properties. The instructions of martial techniques and sound effects did not appear until editions in the Ming Dynasty (e.g., *Selected Readings of Drama in the Yuan Dynasty*). The lack of ke in *An Anthology of Thirty Plays* reflects the emphasis on literariness of zaju in the Yuan Dynasty; while the increase of ke in editions of the Ming Dynasty demonstrates its emphasis on stage. The proportion of ke in the scripts is a mark of the “priority of the qu (music)” or the “priority of the ju (plot)”.

**Key words:** Ke, *An Anthology of Thirty Plays*, *Selected Readings of Drama in the Yuan Dynasty*, dramatic theories

## 论清中叶扬州曲家群的“崇元”倾向

■ 相晓燕

**内容摘要:** 因姻亲、学缘等关系,清中叶扬州曲家焦循、凌廷堪、李斗、黄文暘等戏曲观念趋同,表现出鲜明的“崇元”倾向。针对当时曲家以史传之笔写戏、湮没戏曲本体的创作现象,他们以元人本色理论相号召,主张传奇创作要重视戏曲的搬演特性,恢复元曲的审美特征;以为元曲是中国古典戏曲的典范,后人无法超越,并以之为圭臬来评判传奇史上的大家,因此矫枉过正,直接影响其戏曲成就的取得。

**关键词:** 清中叶 扬州曲家 乾嘉朴学思潮 花雅之争 “崇元”倾向

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2015)01-0084-08

**Title:** On the Inclination of “Worshipping Yuanqu” among the Playwrights of Yangzhou in the Mid-Qing Dynasty

**Author:** Xiang Xiaoyan

**Abstract:** Due to the marital and academic affinities, playwrights in Yangzhou during the Mid-Qing Dynasty such as Jiao Xun, Ling Tingkan, Li Dou and Huang Wenyang came to agreement on dramatic aesthetics, which resulted in an inclination of worshipping Yuanqu. Standing against the contemporary dramatic trend of producing dramas as histories and neglecting the dramatic aesthetics, they called for the restoration of the aesthetics of Yuanqu which stressed the theatrical qualities of the plays. They took Yuanqu as the golden criteria and the highest achievements in the field of drama and thus bound themselves by overemphasizing its qualities.

**Key words:** Mid-Qing Dynasty, playwrights in Yangzhou, ideological trend of down-to-earth learning in the times of Emperors Qianlong and Jiaqing, disputes between Peking Opera, together with some other Local Operas and Kunqu, inclination of “Worshipping Yuanqu”

## ❁ 明清浙江家族祭会演剧考论 ❁

■ 杨惠玲

**内容摘要:** 家族祭会是专门从事祭祀的组织。明清两代,浙江绍兴和宁波等地由家族祭会主持的演剧活动相当活跃,不仅促进了家族的文化建设,同时也有助于昆曲艺术的繁荣。从这一点来看,家族文化和昆曲艺术形成了互相影响、促进的关系。

**关键词:** 家族 祭祀 祭会 演剧

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)01-0092-08

**Title:** On the Theatre Performances Given by the Associations for Family Sacrificial Ceremony in Zhejiang in the Ming and Qing Dynasties

**Author:** Yang Huiling

**Abstract:** The associations for family sacrificial ceremony were specialized to organize sacrificial ceremonies. In the Ming and Qing Dynasties, there were frequent theatre performances given by those associations in Shaoxing, Ningbo and other places of Zhejiang Province. Those performances promoted the construction of family culture and contributed to the prosperity of Kunqu. In this sense, the family culture and the art of Kunqu have developed interactively.

**Key words:** family, sacrificial ceremonies, associations for family sacrificial ceremony, theatre performance

## 《闲情偶寄》：一个剧论的知识社会学文本

■ 潘天波

**内容摘要：**在知识社会学维度上，《闲情偶寄》彰显出一股社会新气息，它不仅是明末清初社会崇真尚实的民主思想、市民阶层休闲文化消费、官绅日益膨胀的奢华美学思想以及南方商品经济发展的产物，还是市民阶层抵制理学、提倡人文精神的产物。它已然超越它的知识本身，文本中诸多审美范畴被清代及后世消费文学频繁援引，也被译为多种语言而传播于海外。它被发现或未被阐释的知识俨然成为明清社会更迭期的“晴雨表”，作品所传递的知识语用学亦呈现出被信赖与宽容的世界性知识存在。

**关键词：**闲情偶寄 戏曲 美学思想 知识社会学

**中图分类号：**J80      **文献标识码：**A      **文章编号：**0257-943X(2015)01-0100-08

**Title:** *Xian Qing Ou Ji*: Dramatic Theories as a Text of Knowledge Sociology

**Author:** Pan Tianbo

**Abstract:** From the perspective of sociology of knowledge, *Xian Qing Ou Ji* (a work of dramatic theories) reflects new trends in its society. It is the fruit of the late Ming Dynasty and the early Qing Dynasty, an age that witnessed the realistic worship of democratic thoughts, the consumerism of the leisurely common people's culture, the burgeoning luxury aesthetics of the gentry stratum, and the development of commodity economy. It is also the product of the common people's class in pursuit of humanism against the Li school of Confucianism. Some aesthetic notions from the work have reached out to the consumerist literature of the Qing Dynasty and the times after, as well as spreading overseas in various languages. The work is a "narrator" in a time of succession in the late Ming and early Qing Dynasties, with its knowledge discovered but not yet interpreted. The pragmatics of knowledge conveyed in the work is a demonstration of the existence of universal knowledge that is trusted and accepted.

**Key words:** *Xian Qing Ou Ji*, Xiqu, aesthetics, Sociology of Knowledge

## 论戏曲表演中的“绝活”

■ 朱恒夫

**内容摘要:** 戏曲表演中的“绝活”是最吸引观众的一个看点,它们可分为传统杂技类、戏曲艺人自创类与魔术类。在剧目的舞台呈现中有着营造真实的不平凡的情境、帮助塑造生动的人物形象、丰富表演手段等作用。这些“绝活”有的来自于杂技、武术、气功,有的为巫傩艺人传承,有的则是艺人结合剧情而创造出来。今日要振兴戏曲,不能忽视了“绝活”。

**关键词:** 戏曲 绝活 类型 作用

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2015)01-0108-08

**Title:** Feats of Actors in Xiqu Performance: How They Highlight and Enrich the Scripts

**Author:** Zhu Hengfu

**Abstract:** The feats of actors in Xiqu performance are one of the major attractions to the audience. They consist of traditional acrobatic feats, original techniques and skills in magic. The feats set out realistic visions of extraordinary settings, bring out the vitality of various roles and broaden the acting skills. Some of the “feats” are acrobatics, martial arts, or the practice of chi, others are invented by actors according to the dramatic plots. “Feats” should be an important element in our talk of the renaissance of Xiqu.

**Key words:** Xiqu, feats of actors, types, functions

## 李少春演唱艺术中的悲剧意味

■ 杨晓辉

**内容摘要:** 李少春传承谭、余一脉,是京剧生行中颇具代表性的艺术家。李少春先生的演唱艺术,有着强烈的悲剧意味,形成了独特的风格。京剧最主要的表现形式——演唱艺术中的悲剧意味,是京剧老生所共有的,而李少春的特点值得深入研究。

**关键词:** 李少春 演唱艺术 悲剧意味

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**Title:** The Tragic Tone in Li Shaochun's Performing Arts

**Author:** Yang Xiaohui

**Abstract:** With the inheritance of the performing arts from the Tan style and the Yu style, Li Shaochun was a representative Peking opera master of sheng (the male) roles. His acting and singing are powerfully characterized by tones of tragedy. The tragic tone of singing is a major theatrical element of Peking opera, and a common feature of the sheng roles. These unique characteristics of Li Shaochun's performances are worth exploring.

**Key words:** Li Shaochun, singing arts, tragic tone



## 运用比较方法 突出中国特色

### ——读陈世雄近著《戏剧人类学》

■ 周湘鲁

**内容摘要:** 陈世雄近著《戏剧人类学》和之前国内同类著作的不同之处主要是: 1. 关注西方人类学的研究成果并且有所批判, 进而提出全新的思路; 2. 以中西比较的方法贯穿全书; 3. 没有重新论证戏剧起源于仪式, 转而着力研究仪式与戏剧的中间形态; 4. 将现当代戏剧纳入研究范围; 5. 借鉴西方对“身体”的最新研究成果; 6. 将“人、傀儡与戏剧”三者关系的研究纳入戏剧人类学。本文评介了该书的主要观点, 包括提出“戏剧是人的自我实验”、其方法是通过角色类型(行当)的划分建立“人的谱系”; 探讨戏曲表演的“大动作”与“微动作”; 指出写实布景会消解程式化动作的意义; 探索男扮女装表演的“中性美”; 研究傀儡作为“活动菩萨”在祭祀中的意义等等。

**关键词:** 戏剧 仪式 人的自我实验 角色类型 演员身体

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2015)01-0122-07

**Title:** The Highlight of Chinese Characteristics in a Comparative Perspective: *Theatre Anthropology* by Chen Shixiong

**Author:** Zhou Xianglu

**Abstract:** *Theatre Anthropology* by Chen Shixiong stands out from books in the same field in China with the following major characteristics. 1. The author pays close attention to the scholarship of western anthropology, offers critical comments and provides a new perspective. 2. He makes comparisons between the Chinese and the western throughout the book. 3. The author focuses on the study of the intermediate form between ritual and theatre instead of re-proving the theory that theatre originated from rituals. 4. The book brings the modern and the contemporary theatres into the scope of study. 5. It uses the latest findings in the western research on the “body”. 6. It brings the study of the relationship among “human, puppet and theatre” into the *Theatre Anthropology*. This article reviews the major viewpoints of the book, including the notions that “theatre is the self-experiments of man”, that the method is establishing “human pedigree” through the division of *Emploi* (formulaic roles), with the exploration of “big movements” and “minute movements” of Xiqu performance, and that realistic settings dispel the meanings of the conventional patterns in the movements of Xiqu, with the “neutral beauty” of the performance of a male in female disguise, and this article also explores the meanings of puppets as “movable Buddha” in sacrificial rite etc.

**Key Words:** theatre, ritual, self-experiment of man, *Emploi*, actor's body