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编者按: 今年是中俄两国建交 75 周年,双方宣布举办 2024—2025 年中俄文化年。戏剧是两国文化交流的重要领域,本期特组织两个栏目,分别推出斯坦尼斯拉夫斯基体系研究和俄苏戏剧研究的最新成果,敬请关注。

论行动分析法与形体动作方法

——克涅别尔、托夫斯托诺戈夫对行动分析法的不同解读^①

陈世雄

内容摘要: “行动分析法”和“形体动作方法”这两个术语虽然都包含“动作/行动”这一词根,但二者在根源上是有所区别的。尽管“形体动作方法”曾经受到斯坦尼斯拉夫基本人和许多人的赞扬,但是,“行动分析法”比“形体动作方法”更容易被排戏的演员和其他参与者所理解。克涅别尔异常敏锐和清晰地领悟到斯坦尼斯拉夫斯基关于戏剧、角色分析,以及排练方法的最后结论,完成了“行动分析法”的理论提炼和铸造工作,包括对心灵、身体的探索,以及排练过程中对戏剧情节的演习。托夫斯托诺戈夫论述了“行动分析法”的实践结论总和:斯坦尼体系的前后连贯性、防止“精神生活”与“身体生活”脱节、不间断的冲突、正确地找到事件的链条、小品方法与即兴创造。此外,“行动分析法”和“形体动作方法”也是戏曲研究很好的参照物。

关键词: 斯坦尼斯拉夫斯基体系 行动分析法 形体动作方法 小品方法 即兴创造
克涅别尔 托夫斯托诺戈夫

中图分类号: J80 文献标识码: A 文章编号: 0257-943X-(2024)02-0001-17

Title: On Action Analysis Method and Body Action Method — Knebel and Tovstonogov's Different Interpretations of Action Analysis Method

Author: CHEN Shixiong

Abstract: Although the terms Action Analysis Method and Body Action Method both contain the root of action, they are fundamentally different. While Body Action Method has received praise from Stanislavski himself and others, Action Analysis Method is generally considered easier for actors and other participants to grasp. Knebel, with exceptional sensitivity and clarity, grasped Stanislavski's final conclusions on theatre, character analysis, and rehearsal methodology. She then undertook the theoretical refinement and practice of Action Analysis Method, which explores the mind and body connection and emphasizes the rehearsal of the play's plots. Tovstonogov summarized the practical conclusions of Action Analysis Method: consistency of the Stanislavski System, avoidance of detaching the mental life from the physical life, continuous conflict, correct identification of the chain of events, sketch method and improvisation. Besides, both Action Analysis Method and Body Action Method remain valuable resources for Chinese Xiqu study.

Keywords: Stanislavski System; Action Analysis Method; Body Action Method; sketch method; improvisation; Knebel; Tovstonogov

行动分析法与斯坦尼斯拉夫斯基 演剧遗产

李贤年

内容摘要:“行动分析法”是斯坦尼斯拉夫斯基晚年演剧探索的结晶,可谓集斯坦尼斯拉夫斯基体系之大成。它出色地联系和整理了斯坦尼斯拉夫斯基各个时期的重要发现,倡导演员以“行动”为基石,以“事件”为核心,积极主动地通过“即兴小品”的形式深入分析剧本和角色,最终实现“从自我出发,进入角色”的鲜活表演状态。此法和形体行动方法虽有细节差异,但在精神实质上别无二致,其分歧由斯坦尼斯拉夫斯基体系不同的继承者言说所致。中国戏剧界有必要在接受此法的过程中重新认识斯坦尼斯拉夫斯基体系。

关键词: 行动分析法 斯坦尼斯拉夫斯基体系 克涅别尔 形体行动方法 导表演艺术
中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0018-14

Title: Action Analysis Method and Legacy of Stanislavski's Acting

Author: LI Xiannian

Abstract: Action Analysis Method, a crystallization of Stanislavski's late-life exploration of acting, can be seen as the culmination of his system. It compiles key discoveries from different periods of his career and advocates actors to take actions as the cornerstone and events as the core, actively analyzing plays and characters through sketches, ultimately achieving a lifelike performance of “from the self and into the character”. While Action Analysis Method and Body Action Method differ in details, their core spirit aligns, likely due to different interpretations of the system by their inheritors. It is necessary for the Chinese theatrical community to reevaluate the Stanislavski System in the process of accepting this method.

Keywords: Action Analysis Method; Stanislavski System; Knebel; Body Action Method; directing and acting arts

斯坦尼斯拉夫斯基体系中的 “瑜伽”元素

刘雨馨

内容摘要: 斯坦尼斯拉夫斯基体系与“瑜伽”之间具有密切的联系。在苏联时期,编委专家们在斯坦尼斯拉夫斯基重要的专著中删去了大量有关“瑜伽”的内容,导致二者之间的关系始终得不到戏剧理论界的重视。然而,自 20 世纪 90 年代以来,这一问题被越来越多的戏剧理论家关注与证实。其中,斯坦尼斯拉夫斯基体系中的肌肉放松、视像、注意力等训练方法都受到了“瑜伽”的影响,尤其受到了哈他瑜伽、王瑜伽的影响,而二者之间关系的研究问题,才是正确理解斯坦尼斯拉夫斯基体系训练方法的关键所在。

关键词: 斯坦尼斯拉夫斯基 瑜伽 肌肉放松 注意力

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0032-11

Title: “Yoga” Element in the Stanislavski System

Author: LIU Yuxin

Abstract: The Stanislavski System has a close connection with yoga. During the Soviet period, some editorial boards omitted contents related to yoga from Stanislavski's important monographs. As a result, the theatre theory community largely overlooked the connection between yoga and the system for many years. However, this connection has attracted more attention and gained confirmation from a growing number of theatre theorists since the 1990s. Notably, training methods like muscle relaxation, vision, and concentration within the system show potential influences from yoga, particularly Hatha yoga and Raja yoga. Studying this connection may offer valuable insights into correctly understanding the system.

Keywords: Stanislavski; yoga; muscle relaxation; concentration

契诃夫的戏剧是喜剧吗?

——论契诃夫“复调戏剧”悲喜交融的美学特征

彭 涛

内容摘要: 尽管契诃夫本人曾声称《海鸥》《樱桃园》等剧作是喜剧,但学术界对此问题仍感困惑。契诃夫本人的相关表述有着复杂的文化语境和心理动机,只有在充分理解这一文化语境的前提下,才能准确把握契诃夫相关表述的准确含义。契诃夫的戏剧是一种新型的“复调戏剧”,悲喜交融的美学意蕴是其复调性的重要表征之一。在契诃夫戏剧中,情节的悲剧性走向与戏剧场面的喜剧性显现交融为一体,呈现出复杂的美学意蕴。一系列具有喜剧性特征的辅助人物,构成了契诃夫“复调戏剧”悲喜相融的美学特征的另一个方面。

关键词: 契诃夫 喜剧 复调戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0043-11

Title: Are Chekhov's Plays Comedies? — On the Aesthetic Characteristics of the Blend of Sorrow and Joy in Chekhov's "Polyphonic Drama"

Author: PENG Tao

Abstract: Although Chekhov himself once claimed that plays such as *The Seagull* and *The Cherry Orchard* were comedies, academic circles are still confused about this issue. Chekhov's own statements have complex cultural contexts and psychological motivations. Only with a full understanding of this cultural context can we accurately grasp the precise meaning of Chekhov's remarks. Chekhov's drama is characterized by a new type of "polyphonic drama", where the blending of sorrow and joy serves as a significant manifestation of its polyphony. In his plays, the tragic undertones of the plot are interwoven with comedic elements in the dramatic scenes, resulting in complex aesthetic implications. Additionally, a series of auxiliary characters with comic characteristics contribute to the aesthetic richness of Chekhov's "polyphonic drama", which seamlessly blends sorrow and joy.

Keywords: Chekhov; comedy; polyphonic drama

哈尔姆斯荒诞戏剧的陌生化书写

高 羽

内容摘要: 哈尔姆斯在 20 世纪初创作的死亡母题戏剧中展现了超前的荒诞意识,其死亡思考杂糅了对非理性现实和存在无意义的批判。哈尔姆斯在荒诞戏剧中诉诸陌生化手段革新了戏剧的主题表达、对话语言、审美风格,打破了传统戏剧形式与内容的窠臼。他借助变形人物、怪诞舞台形象、夸张音响效果和陌生化视角增强舞台的表现力。他以死亡荒诞性消解悲剧严肃性的形式隐藏人文关怀。哈尔姆斯擅用无意义语颠覆惯常逻辑认知,延长观众对戏剧荒诞性的感受过程。为催生观众的批判精神,他借助寓言化、元戏剧手法制造间离效果,开辟了俄罗斯荒诞戏剧的先河。

关键词: 哈尔姆斯 荒诞戏剧 死亡 陌生化 间离效果

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0054-12

Title: Defamiliarization Writing in Kharms's Theatre of the Absurd

Author: GAO Yu

Abstract: Kharms demonstrated an advanced understanding of absurdity within death-themed theatre in the early 20th century. His contemplation of death encompassed a critique of irrational reality and the concept of existence as meaningless. Through the use of defamiliarization techniques in Theatre of the Absurd, Kharms innovated themes, dialogue language, and aesthetic style, breaking away from the conventional forms and contents of traditional theatre. By employing deformed characters, a grotesque stage, exaggerated sound effects, and a defamiliarized perspective, he heightened the stage's expressiveness. His humanistic concern was subtly expressed through the juxtaposition of the seriousness of tragedy with the absurdity of death. Kharms utilized "zaum" to challenge conventional logical cognition, expanding the audience's perception of theatrical absurdity. In an effort to stimulate the audience's critical thinking, he employed allegorical and meta-dramatic techniques to create an alienation effect, thus paving the way for the emergence of the Russian Theatre of the Absurd.

Keywords: Kharms; Theatre of the Absurd; death; defamiliarization; verfremdungseffekt

净化·未来·现代主义： 马雅可夫斯基左翼戏剧的“革命”书写

姜训禄

内容摘要：马雅可夫斯基的戏剧创作活跃于革命年代，理念大胆前卫，但不能被定性为单纯的“革命戏剧”或“先锋戏剧”。十月革命后的马雅可夫斯基戏剧并未完全断绝与现代主义语境的联系，是俄罗斯现代派戏剧在社会运动背景下的延续。马雅可夫斯基的左翼戏剧创作基于诗人对“革命”的个人化理解，表现为剧作的“净化”主题及对“未来”宏大图景的描绘，两者汇聚成为融合启示文学和马戏元素的马雅可夫斯基式现代主义戏剧语言。

关键词：马雅可夫斯基 未来主义 左翼戏剧 先锋派

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)02-0066-10

Title: Purification, Future and Modernism: Writing of “Revolution” in Mayakovsky’s Left-Wing Drama

Author: JIANG Xunlu

Abstract: Mayakovsky’s theatrical output was active during the revolutionary era, but it cannot be simply characterized as “revolutionary drama” or “avant-garde drama”. After the October Revolution, Mayakovsky’s drama did not completely depart from its modernist context; rather, it continued the trajectory of Russian modernist drama within the framework of social movements. Mayakovsky’s left-wing playwriting was rooted in his personal interpretation of “revolution”, which manifested in the themes of “purification” and the portrayal of a grandiose “future”. These themes converged to form the language of Mayakovsky’s modernist drama, which incorporated elements of apocalyptic literature and the circus.

Keywords: Mayakovsky; Futurism; left-wing drama; avant-garde

从“剧”到“场”：论戏剧审美 逻辑演变的空间趋势

吴 婧

内容摘要：“戏剧”与“剧场”术语之争，不仅涉及历史范畴上的戏剧的形式危机，还隐含了戏剧审美逻辑的转向问题。传统演剧体系与现代戏剧潮流的衰落，虽然是后戏剧剧场发展的重要背景，却不足以使戏剧从旧有体系走向一个几乎迥异的方向。反映式或教化式的戏剧审美体系的衰退，是戏剧继续进行形式革新的重要原因，而电视为观众提供的“本体性安全”模式则促使戏剧开始探索新的审美逻辑。于是，空间作为一种新的创作与批评范式登场，成为产生戏剧体验与建构戏剧共同体的重要方式。同时，戏剧现象日益复杂的当下需要一种更具包容性的视野，因此，戏剧的审美逻辑走向空间也是必然的趋势。

关键词：从“剧”到“场” 戏剧危机 戏剧审美逻辑 空间范式

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)02-0076-11

Title: From “Drama” to “Theatre”: On the Spatial Trend of the Evolution of Aesthetic Logic in Theatre

Author: WU Jing

Abstract: The academic controversies surrounding the terms “drama” and “theatre” not only involve the formal crisis of drama as a concept within a historical category but also imply a shift in the aesthetic logic of theatre. While the decline of the traditional theatre system and the emergence of modern theatrical trends are significant backgrounds for the development of post-dramatic theatre, they alone are not sufficient to propel theatre into a completely different direction from the old system. The waning influence of the reflective or didactic aesthetic system of theatre is a key factor driving the continuous formal reform of theatre. Simultaneously, the “ontological security” mode of relationship provided by television for the audience urges theatre to explore a new aesthetic logic. Consequently, space has emerged as a new paradigm for theatre creation and criticism, serving as a vital means of shaping theatrical experience and fostering theatrical community. Moreover, theatre’s transition from traditional aesthetic logic to spatial aesthetic logic represents an inevitable trend driven by the necessity for a more inclusive vision, as the theatrical landscape becomes increasingly complex.

Keywords: From “drama” to “theatre”; drama crisis; aesthetic logic of theatre; spatial paradigm

观者转向与剧场性的生成： 威尔玛·索特的戏剧事件论

龙 佳

内容摘要：瑞典当代戏剧学者威尔玛·索特在学界首次提出，戏剧是一场观演双方的互动交际事件。这一全新的戏剧观念聚焦观演者，强调观者对表演的反馈及其对剧场性生成的促发作用，剧场性因而成为戏剧事件的核心内涵。在表演者动作的刺激下，观演者在情感和认知系统作出回应并分别表现于感官、艺术和象征交流层面；双方交互往复形成剧场内部交流循环，共同参与演出呈现，构成剧场性生成的内在机制。剧场所在社会场域如惯例、观念等背景塑造观演双方，决定交流层次被激活的方式，这构成剧场性的外部生成。索特的戏剧事件论宣告戏剧学研究的观者转向，主动扩容戏剧的内涵与外延，是对戏剧艺术合法性的捍卫和巩固，进而呼唤学界去展开数字媒介时代的剧场生态审美和阐释。

关键词：戏剧事件 观者转向 剧场性 生成

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)02-0087-11

Title: Audience's Turn and Becoming of Theatricality: On Willmar Sauter's Theatrical Events

Author: LONG Jia

Abstract: Contemporary Swedish theatre scholar Wilma Sauter pioneered the academic concept of theatre as an interactive communicative event between audience and performers. This novel perspective prioritizes the audience, emphasizing the audience's reactions on the performance and how their reactions contribute to the formation of theatricality, essentially becoming the core connotation of the theatrical events. Stimulated by the performer's actions, the audience respond on both emotional and cognitive levels, expressing themselves through sensory, artistic, and symbolic communication. This interaction forms an internal communication cycle within the theatre, with both audience and performers actively participating in presenting the performance, thus constituting the intrinsic mechanism for the creation of theatricality. Additionally, the social field surrounding the theatre, including its conventional and conceptual contexts, shapes both the audience and performers, influencing how communication is activated. This constitutes the external becoming of theatricality. Sauter's theory represents an "audience's turn" in dramaturgical research, actively expanding the connotation and denotation of theatre. By highlighting the audience's role, Sauter

strengthens the legitimacy of theatre arts and calls for an exploratory aesthetic space to interpret the theatrical ecology in the age of digital media.

Keywords: theatrical event; audience's turn; theatricality; becoming

当代“剧场共同体”建构实践反思

孔德罡

内容摘要: 学界普遍以“剧场”概念来阐释主体间性与共同体问题,但由艺术家(文本创作者与表演者)、观众与剧场组成的“剧场共同体”尚未在剧场领域实现。从观众(读者)角度的接受美学维度看,剧场中各主体之间关系的复杂性被忽略。从艺术家(剧作家与表演者)角度的身体和意向性维度看,剧场的实质性未能得到足够支撑。而从“共在/共—显”期待之下的剧场实践维度看,当代剧场实践对话情境的构建还不够完善彻底。面对当代剧场无法与观众实质性发生对话、尚未构建出和谐共生的“剧场共同体”的现状,创作者应正视剧场艺术乃至社会现实层面变革的复杂性和必然性,进一步提升对话的可讨论性,增强情感共鸣。

关键词: 剧场共同体 接受美学 身体间性 对话情境 政治美学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0098-13

Title: Reflection on the Construction Practice of Contemporary “Theatre Community”

Author: KONG Degang

Abstract: Researchers often utilize the concept of “theatre” to interpret questions about intersubjectivity and community. However, the “Theatre Community” envisioned as a network connecting artists (playwrights and performers), audience, and the theatre itself, remains unrealized in practice. From the perspective of reception theory, the complexity of relationships among various subjects within the theatre is ignored. Conversely, from the physical and intentional dimensions of artists (playwrights and performers), the substantive nature of theatre is not fully captured. Furthermore, from the perspective of the anticipated “co-existence/co-appearance” in theatrical practice, contemporary theatre practice is not yet sufficiently thorough in constructing dialogue situations. In response to the current situation where contemporary theatre struggles to engage in substantive dialogue with the audience and build a harmonious, symbiotic “Theatre Community”, creators must confront the complexity and inevitability of change in theatre art and even social reality. This includes enhancing dialogue accessibility and strengthening emotional resonance.

Keywords: Theatre Community; reception theory; intercorporéité; dialogue situation; political aesthetics

论清末民初新潮演剧中 悲剧意识的生成

于净然 施旭升

内容摘要: 在近代尚力思潮与西方悲剧思想的共同作用下,清末民初的新潮演剧积极编演时事,上演了大量的志士剧。这些作品以触目惊心的死亡召唤悲剧情怀,建构出一条肉身承道——无论所承之道是革命思想还是社会批判——的路径。新潮演剧中的悲剧意识,上承自近代传奇杂剧中的文天祥投海明志,后启北大周瑞琦投水“以作诸君之气”的学生运动,更是与鲁迅提倡的摩罗诗人“自啮其身,终以陨颠”形成对话。此期新潮演剧在作用于社会的同时,也促发了惨剧向悲剧的转型。

关键词: 清末民初 新潮演剧 悲剧意识 尚力思潮

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0111-10

Title: Generation of Tragic Awareness in Fashionable Theatre During the Late Qing Dynasty and the Early Republic of China

Author: YU Jingran, SHI Xusheng

Abstract: Fueled by both the modern worship of strength current and Western tragic thought, fashionable theatre in the late Qing dynasty and the early Republic of China actively dramatized current events, particularly “martyr plays”. These plays evoked powerful emotions through shocking death, constructing a path to carry truth with the body, whether in pursuit of revolutionary ideals or social critique. The tragic awareness finds its lineage in figures like Wen Tianxian who committed to the sea to show his aspiration in modern legendary Zaju and Zhou Ruiqi of Peking University who threw himself into the water to boost people’s morale in student movement, while also engaging with Lu Xun’s advocacy of “Demon Poets” whose behavior is akin to a snake biting itself, leading to its own demise. Through this approach, fashionable theatre contributed to the modernization of tragedy in China that has undergone a transformation from heartrending drama to tragedy and from tragic to heroic, as well as having an effect on society.

Keywords: the late Qing dynasty and the early Republic of China; fashionable theatre; tragic awareness; worship of strength current

清末民国海派京剧赴汉口 演出及其影响研究

刘 玮

内容摘要: 清末民初“客戏”京剧在汉口剧坛站稳脚跟,这既与上海的连台本戏、时装新戏在汉口强势输入有关,也与髦儿戏女伶的登台亮相密不可分。汪笑侬、吕月樵、夏月润、夏月珊、周信芳等名角以及众多坤伶的演出,不仅奠定了京剧在汉口剧坛的重要地位,而且从演出形态、市场格局、审美趣味等方面促使汉口剧坛发生了新变。

关键词: 清末民国 海派京剧 汉口演出 影响

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0121-13

Title: Performance and Influence of the Shanghai School of Beijing Opera in Hankou During the Late Qing Dynasty and the Republic of China

Author: LIU Wei

Abstract: At the end of the Qing Dynasty and the dawn of the Republic of China, “Guest Drama” from Beijing Opera gained a foothold in the Hankou theatre. This phenomenon wasn’t solely driven by the strong influx of Shanghai’s Liantaiben Opera (a long play divided into several performances, only one or two at a time) and new fashion drama, but also intimately intertwined with the emergence of fashionable all-actress performances. By leveraging established actors like Wang Xiaonong, LvYueqiao, Xia Yuerun, Xia Yueshan, Zhou Xinfang, and many actresses, Beijing Opera not only carved out a significant niche in the Hankou theatre, but also triggered diverse positive changes in the area. These developments encompassed performance formats, market dynamics, and the aesthetic preferences of the audience.

Keywords: the late Qing dynasty and the Republic of China; Shanghai school of Beijing Opera; performance in Hankou; influence

欧阳予倩新编桂剧的文化 诉求与艺术创新

张小霞

内容摘要: 抗战期间,欧阳予倩对桂剧进行了全面改革,承担了知识分子在社会重建中的历史责任。首先,他在剧中重构民族国家观念,以突显人民主权的政治理念。其次,他重塑女性形象,为妇女赋予抗战的主体意识。第三,他建构了公私同构的关系,以达到个人和国家利益的统一。这些因素共同作用使得新编桂剧成为应对时代挑战的重要文化工具。在打造文化工具的同时,欧阳予倩的剧本创作也在积极探索艺术形式的创新:重新设计唱白配比,形成了白多唱少的局面;引入了合唱和轮唱等表现手法;广泛运用丑角。全新的内容与形式的相互激发,为桂剧现代化提供了重要动力。

关键词: 欧阳予倩 新编桂剧 文化诉求 艺术创新

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0134-14

Title: Cultural Appeal and Artistic Innovation of Ouyang Yuqian's New Gui Opera

Author: ZHANG Xiaoxia

Abstract: During the War of Resistance against Japanese Aggression, Ouyang Yuqian undertook a comprehensive reform of Gui Opera, embodying the historical responsibility of intellectuals in social reconstruction. This reform encompassed several key aspects: reconstructing the concept of the nation-state to highlight the political idea of people's sovereignty, reshaping the image of women by imbuing them with the subjective consciousness of resistance to the war, and constructing "public-private isomorphism" to align personal interests with national ones, thereby transforming new Gui Opera into a powerful cultural tool for confronting challenges of the time. Ouyang Yuqian also actively explored artistic innovation alongside content reform, including redesigning the singing ratio towards more speaking, introducing expression techniques such as chorus and round singing, and widening the use of clowns. This interplay between content and form innovations served as a strong impetus for the modernization of Gui Opera.

Keywords: Ouyang Yuqian; new Gui Opera; cultural appeal; artistic innovation

《宋春舫论剧第一集》 各篇发表情况考论

栗 征

内容摘要: 作为戏剧家的契诃夫传入中国的时间是 1909 年而非当今普遍认为的 1916 年,研究者只依据《宋春舫论剧第一集》而未查证宋春舫文章的原始发表版本是造成错误的原因之一。考察《宋春舫论剧第一集》中 18 篇文章的发表情况,可以发掘原始文献中的历史信息,还原宋春舫写作的历史语境。尤为值得注意的是《戏剧改良平议》,该文收入《宋春舫论剧第一集》时被删去的两段文字,为体察五四新旧剧论争中宋春舫所持的观点及其影响、所处的位置及其原因,提供了极具价值的线索。宋春舫不属于五四新旧剧论争双方中的任何一方,但双方都从他那里争取到了于己方有利的支持。

关键词: 宋春舫论剧 戏剧改良平议 新旧剧论争 原始文献 契诃夫中国接受

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0148-15

Title: An Examination of the Publication of the Articles in *The First Collection of Song Chunfang's Opinions on Theatre*

Author: LI Zheng

Abstract: Contrary to the commonly held belief of 1916, Chekhov as a dramatist was actually introduced to China in 1909. One of the reasons for this mistaken assumption is researchers' reliance on *The First Collection of Song Chunfang's Opinions on Theatre* without consulting the original versions of Song Chunfang's articles. By examining the publication of the 18 articles included in *The First Collection of Song Chunfang's Opinions on Theatre*, we can access historical information from original sources and accurately reconstruct the historical context of Song Chunfang's writing. Notably, the article "Discussions on Theatre Reform" is particularly significant. Two paragraphs were omitted from this article when it was incorporated into *The First Collection of Song Chunfang's Opinions on Theatre*. These missing paragraphs offer valuable insights into Song Chunfang's viewpoints, influence, stance, and reasons during the new vs. old theatre controversy of the May 4th Movement Period. It is important to note that Song Chunfang was not aligned with either side of the controversy. However, both sides attempted to use his authority to bolster their own arguments.

Keywords: *Song Chunfang's Opinions on Theatre*; Discussions on Theatre Reform; the new vs. old theatre controversy; original documents; the reception of Chekhov in China

曹禺新笔名辨认及其译作 《戏》演出考析

杨 萌 刘川鄂

内容摘要:“全集不全”是近年来现当代文学文献研究热中的学界共识。散佚的曹禺作品、笔名等线索信息仍潜藏在曹禺年谱、词典、索引之中,有待发掘辨别。对《文学季刊》中剧本《戏》的舞台演出史料文献进行充分考察,可以证实《戏》的译者“林菲”实为曹禺新笔名,《戏》实为曹禺译作。进一步结合文本分析《戏》的演出意义,探究《戏》销声匿迹的原因,则可还原历史真相。考析曹禺新笔名及其演出活动,为曹禺研究提供新的史料和视角,研究曹禺从译作到原创的倾斜,有助于深化理解与认知中国话剧的现代化与民族化进程。

关键词:曹禺 林菲 新笔名 戏 舞台演出

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X-(2024)02-0163-14

Title: Recognition of Cao Yu's New Pseudonym and Analysis of Performance About His Translation *Play*

Author: YANG Meng, LIU Chuane

Abstract: In recent years, the research community of Chinese modern and contemporary literature has reached a consensus: the complete collection of Cao Yu's works is incomplete. Clues to missing works and potential pseudonyms lie hidden within Cao Yu's chronicles, dictionaries, and indexes, waiting to be discovered and verified. This article aims to use relevant historical documents, such as stage performance records of the script *Play* published in the *Quarterly Publication of Literature*, to demonstrate that *Play* was actually translated by Cao Yu under the pseudonym "Lin Fei". By analyzing the performance history of *Play*, we will explore the reasons behind its disappearance and contribute to restoring historical accuracy. Analyzing Cao Yu's new pseudonym and performance activities can provide fresh historical materials and perspectives about Cao Yu's career. Additionally, studying his shift from translation to original works can deepen our understanding of the modernization and nationalization process of Chinese drama.

Keywords: Cao Yu; Lin Fei; new pseudonym; *Play*; stage performance

李健吾的话剧演剧实践与演剧思想

洪 宏

内容摘要: 学术界重视研究李健吾的戏剧创作、文学批评、文学研究及翻译等问题,但明显忽视对于他的话剧演剧实践和演剧思想的系统考察。李健吾有着丰富的演剧实践;他的以人性呈现为基点的诗化写实演剧观,在20世纪三四十年代中国剧坛独具一格;他对话剧表演艺术特别是台词和形体动作训练的论述细致深入,带有很强的实践性;他对剧作家、导演和演员在戏剧艺术创造中的作用与地位的看法,以及对上海沦陷时期话剧演剧商业性的辩护和思考等,都有其独特之处。李健吾的演剧思想丰富了中国话剧演剧理论,具有不应忽视的研究价值和实际意义。

关键词: 李健吾 话剧演剧实践 演剧思想

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)02-0177-12

Title: Li Jianwu's Theatre Practice and Thought

Author: HONG Hong

Abstract: While the academic community highly values Li Jianwu's contributions in playwriting, literary criticism, research and translation, the systematic investigation of his theatre practice and thought has been noticeably overlooked. Li Jianwu has extensive acting experience, and his poetic realistic view of acting, based on the presentation of human nature, was unique in Chinese drama circles in the 1930s and 1940s. His exposition on the art of theatre performance, especially the training of lines and body movements, is detailed and in-depth, with strong practical implications. Additionally, his views on the role and position of playwrights, directors and actors in the creation of theatre arts, as well as his defense and reflection on the commercialization of theatre during the Japanese occupation of Shanghai, are unique. These insights enrich Chinese theatre theory and possess undeniable research value and practical significance.

Keywords: Li Jianwu; theatre practice; theatre thought

从仪式到象征：鸦片战争一百周年 期间沦陷区的话剧演出

——以《江舟泣血记》为中心

董 鑫

摘 要：苏联名剧《怒吼吧！中国》在抗战时期曾被改编为《江舟泣血记》，从反帝爱国剧畸变为策应日本侵略的反英美剧，背后与日伪操办的鸦片战争百周年纪念活动有着密切的关系。在这场纪念活动中，日本试图通过将戏剧演出打造为“通过仪式”，来诱导中国民众改变对鸦片战争以来英国侵略行径的认知，为鼓吹所谓“东亚新秩序”铺路。而汪伪限于财政窘境与舆情裹挟，与日本在鸦片问题上滋生嫌隙，故对剧作进行二次改编阻碍了仪式效果的实现。与二者相对，沦陷区演剧界与民众则自发避开公共题材，转而在私生活的主题中建立起身体象征的符号序列，并以之为符号武器构筑起抵制鸦片、反抗侵略的“潜隐政治”。

关键词：鸦片战争 百年纪念 江舟泣血记 仪式 象征

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)02-0189-12

Title: From Ritual to Symbol: Theatre Performances in Occupied Areas During the Centenary of the Opium War — Centered on *Jiang Zhou's Tears of Blood*

Author: DONG Xin

Abstract: The famous Soviet drama *Roar! China* was adapted into *Jiang Zhou's Tears of Blood* during the War of Resistance against Japanese Aggression. It changed from an anti-imperialist patriotic drama to an anti-Anglo-American drama designed to whitewash Japanese aggression, which was closely linked to the centenary of the Opium War organized by the Japanese regime. Through the event, Japan aimed to reshape China's social perception of British aggression since the Opium War by portraying the drama as a “rite of passage”, paving the way for agitating for the so-called “New East Asian Order”. However, due to financial constraints and public opinions, the Wang's puppet regime had a bad feeling with Japan on the opium issue. Thus, the second adaptation of the play hindered the intended ritual effect. In contrast, the theatrical circles and the public in the occupied areas focused on themes relating to their personal lives. Through these themes, they established a symbolic order using bodily expressions as tools for resisting opium and aggression, constructing a “hidden politics” of resistance.

Keywords: the Opium War; centenary; *Jiang Zhou's Tears of Blood*; symbol; ritual