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戏剧的“文学性”:抛弃与重建

高子文

内容摘要: 田本相、孙惠柱和熊源伟三位先生呼吁当代中国戏剧的“文学性”,并批评了其“剧场性”追求。这一观点值得商榷。西方现代戏剧拒绝“文学”有其深刻缘由,“反文学”背后有其独特的文化意义和实践价值。“后戏剧”时代剧场文本呈现出新的特征,而罗兰·巴尔特理论,则提供了一种新的视角:无论文学还是剧场手段,都应该突破范式,追求“新颖性”。西方剧场中“文学”的抛弃和重建对当代中国戏剧实践有启发意义。

关键词: 戏剧 文学性 剧场性 后戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0001-11

Title: The Disclaiming and Reclaiming of Literariness in Modern Theatre

Author: GAO Ziwen

Abstract: Tian Benxiang, William Sun and Xiong Yuanwei appealed for “literariness” in contemporary theatre by criticizing the abuse of “theatricality”. But that opinion is questionable. There was a profound reason for the modern western theatre to discard “literature”, with particular purpose for cultural rebellion and theatrical practice. In the post-dramatic era, texts in theatre bear new characteristics. Barthes’ idea of literature suggests a new perspective: both “literariness” and “theatricality” should break out of their own patterns. The disclaiming and reclaiming of “literariness” in modern western theater may provide some inspirations to Chinese contemporary theatre.

Key words: drama; literariness; theatricality; post-dramatic

也论“戏剧性” ——与董健先生、谭霈生先生商榷

赵英晖

内容摘要：“戏剧性”(dramatism 或 dramatic)这个概念被国内研究者使用得很多,但其含义一直未被澄清,董健、谭霈生二位先生对“戏剧性”的认识存在或可商榷处。这个词在西方戏剧实践和研究话语系统中有着明晰且稳定的含义:通过扮演而不是叙事来摹仿,由一系列事件构成情节,这些事件由情境、人物性格和目的引发,不同人物因性格和目的不同而必然形成冲突,事件之间因果相继,冲突不断升级,但最终必须化解,秩序重新建立。戏剧(drama)是具有内在逻辑性和自我发展动力的完整自足之物,反映了古典时期和近代将存在作为一个意义关联整体来把握的世界观。

关键词：戏剧性 扮演 情节 冲突

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)04-0012-14

Title: On the Meaning of “Dramatism”: A Response to Dong Jian and Tan Peisheng’s Theories

Author: ZHAO Yinghui

Abstract: The concept of “dramaticism” has been used by many researchers in China. But its meaning has not been clarified. This paper attempts to argue against Dong Jian and Tan Peisheng’s understanding of this concept. The term has a clear and stable meaning in Western theatre and research discourse: imitation by acting rather than by narrating; plots made of a series of events that are triggered by circumstances, characters, and purposes; characters bound to be in conflict because of their different personalities and purposes; events connected by causality; continued escalation of the conflict, and the final resolution. Being self-sufficient and self-motivated, drama has its internal logic. Drama reflects a worldview that takes in the wholistic meaning of existence in classical and modern times.

Key words: dramatism; play; plot; conflict

剧场性与在场性

——从迈克尔·弗雷德的三个命题谈起

杨小雪

内容摘要: 美国当代艺术批评家迈克尔·弗雷德在1967年发表的《艺术与物性》中提出: 戏剧是位于各门艺术之间的东西, 当造型艺术向剧场倾斜时, 造型艺术就失去了自身的价值。弗雷德这篇关于极简主义艺术的批评在造型艺术领域已经引起了许多讨论, 但其中涉及戏剧的重要观点, 还没有在戏剧学领域引起足够的重视。当代戏剧不断地拓展其边界, 与其他各门艺术相互融合, 构成难以定义、界限模糊的作品, 要观察和评判这样的戏剧, 弗雷德所阐述的剧场性与在场性两个概念为我们提供了一种独特的视角。

关键词: 剧场 剧场性 在场性 当代戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0026-12

Title: Theatricality and Presentness: Three Propositions of Michael Fried

Author: YANG Xiaoxue

Abstract: Michael Fried, the American critic of contemporary art, proposed in “*Art and Objecthood*” in 1967 that theatre is something between arts. When plastic arts show singularities of theatre, they lose their own value. The critique about minimalism has been well discussed in the field of plastic arts. However, the point Michael Fried made is also related to theatre. This article of his should also be noticed from the perspective of theatre. When the contemporary theatre extends and hybridizes with other arts to become undefinable and ambiguous work of art, theatricality and presentness proposed by Fried provide a particular point of view to observe and value contemporary theatre.

Key words: theatre; theatricality; presentness; contemporary theatre

性别表演视角下的舞台剧照解析

苏琼

内容摘要: 戏剧舞台如何表现性别? 运用例证解析舞台剧照, 可成为探讨戏剧与妇女解放结成伙伴关系的一种途径, 亦可成为性别指向社会政治建构之明证。易卜生《玩偶之家》演出时, 女主人公娜拉的肢体语言超越语种、文化, 为现代新女性之建构起到性别示范作用; “新中国版娜拉”在舞台剧照中呈现的昂扬姿态超越了自然躯体, 指向一个全新政治建构, 具备新典范意义。朱迪斯·巴特勒认为扮装能把人从一性别角色中解放出来, 当代先锋剧场中, 扮装成为表演性别的一种方法。台湾“莎士比亚的妹妹们的剧团”创团艺术总监魏瑛娟重视剧场表演的影像感, “莎妹剧团”舞台剧照透露出开放的女性在易装表演中获得的乐趣, 藉此营造女性群体反抗传统的不羁图景。

关键词: 性别表演 舞台剧照 玩偶之家 莎妹剧团

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0038-12

Title: An Analysis of Stage Photos from the Perspective of Gender Performance

Author: SU Qiong

Abstract: How is gender performed on stage? The analysis of stage photos with illustrations can be a way to explore the partnership between theatre and the liberation of women. It can also be a testimony of political construction with gender orientation. In Ibsen's *A Doll's House*, the heroine's body language transcends language and culture, and provides a paradigm for the construction of modern new women. The elevated posture of the “new Chinese version of Nora” in stage photos has transcended the natural body and directs to a new political construction, with a new paradigm meaning. Judith Butler believes that drag can liberate people from a gender role, and in contemporary avant-garde theatres, cross-dressing becomes a way to perform gender. Wei Yingjuan, the founding artistic director of the “Shakespeare's Wild Sisters Group” of Taipei, pays attention to the sense of image in theatrical performance. The stage photos of that group reveal the joy of open-minded women who enjoy cross-dressing performance and present a picture of a community of women rebelling against tradition.

Key words: gender performance; stage photos; *A Doll's House*; Shakespeare's Wild Sisters Group

“职业化”与“民间化”的末路

——论中国旅行剧团解散后的恢复与破灭

赵建新

内容摘要：中国旅行剧团解散后，唐槐秋曾先后几次尝试恢复，最终都没有成功。1957年，以戴涯为核心的中旅旧部又起草了“一个建议”，试图在唐槐秋去世之后再次恢复中旅，但也告失败。坚持“职业化”与“民间化”的中旅，因游离于主流政治意识形态之外而始终被边缘化，其几次恢复尝试更是与现实环境格格不入。唐槐秋及其同仁恢复中旅的努力，是社会和时代的悲剧，它注定了戏剧的“职业化”与“民间化”与彼时社会政治环境存在不可调和之关系。

关键词：恢复 职业化 民间化 意识形态

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)04-0050-12

Title: The End of “Professionalization” and “Popularization”: On the Recovery and Disintegration of China Touring Troupe after Its Disbandment

Author: ZHAO Jianxin

Abstract: After the disbandment of the China Touring Troupe, Tang Huaiqiu tried several times to reorganize it, but ultimately failed. In 1957, the former members of the troupe, with Dai Ya as their lead, drafted a “proposal” to reorganize the troupe after Tang Huaiqiu’s death, but they failed as well. China Touring Troupe adhered to the principles of “professionalization” and “popularization”, and therefore had always been marginalized for its dissociation from the mainstream political ideology. The several attempts to recover were frustrated by reality. Tang Huaiqiu and his colleagues made efforts to restore the troupe, which was a tragedy of society and the times. The tragedy is caused by the irreconcilable relationship between the “professionalization” and “popularization” of drama and the social and political environments at that time.

Key words: recovery; professionalization; popularization; ideology

费穆与上海艺术剧团《秋海棠》演出本

李清宇

内容摘要:多年来,依据秦瘦鸥的说法,研究者们一直将1946年百新书店出版的《秋海棠剧本》视为由秦瘦鸥、顾仲彝、费穆、黄佐临共同创作的剧本。实际上,这一剧本是秦瘦鸥根据1942年上海艺术剧团排演话剧《秋海棠》时产生的演出本整理而成的,而演出本的主要创作者是费穆。学界一般认为,费穆编导的话剧作品,其剧本都未能保存、流传下来。如今,对于《秋海棠剧本》创作权归属的辨析,证明了这是目前仅见的由费穆主创的话剧剧本。

关键词: 费穆 秋海棠 百新书 演出本

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0062-10

Title: Fei Mu and the Adaptation of *The Flower of Begonia* by Shanghai Art Troupe

Author: LI Qingyu

Abstract: The adaptation of *The Flower of Begonia* published by Baixin Bookstore in 1946 has been considered by researchers as co-edited by Qin Shouou, Gu Zhongyi, Fei Mu and Huang Zuolin, according to the statement of Qin Shouou. In fact, the script was compiled by Qin Shouou according to the script for the stage production of *The Flower of Begonia* by Shanghai Art Troupe in 1942, and the main author of this script was Fei Mu. Previous research tended to believe that there were no existing scripts by Fei Mu for modern stage. This paper proves that *The Flower of Begonia* is the only existing script by Fei Mu.

Key words: Fei Mu; *The Flower of Begonia*; edition of Baixin bookstore; performance script

论现代中国话剧与电影 在导演艺术上的互鉴关系

计敏

内容摘要: 20世纪初自西方引进的话剧与电影在近半个世纪的创作实践中,有许多艺术家兼任着两方面的工作,因此剧影之间在艺术观念、创作方法与技巧方面的相互渗透和影响不可避免。就导演艺术而言,因话剧与电影的媒介及其特性不同,导演在两种艺术中的功能和创作方法存在着差异,但交流互鉴的情况也很普遍。中国电影中的场面调度,常出于对话剧导演的某种借鉴,并达到了巴赞所要求的影像的客观性和多义性;反之,大批话剧导演进入电影界,也经历了学习、研究电影特性的过程。当这些导演再投入话剧创作时,自然将电影导演思维融入自己的作品。历史上这种既探索自身特质,又相互潜移默化影响的过程,对当下的话剧与电影创作也有一定的启示作用。

关键词: 话剧与电影 导演艺术 长镜头 场面调度 蒙太奇

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0072-15

Title: On the Mutual Learning between Modern Chinese Spoken Drama and Film in Directing

Author: Ji Min

Abstract: Modern spoken drama and film were introduced from the west in the early twentieth century. During the theatrical practice of about half a century, many artists worked for both modern spoken drama and film. Therefore, it is inevitable that modern spoken drama and film have been mutually influenced. As far as the art of directing is concerned, though the functions and methods of directing are different in the two fields, because of the difference in media, the mutual learning is a common practice. The mise en scène of Chinese film is often based on some reference to modern spoken drama and gains the objectivity and polysemy of the images in Bazin's theory. A large number of stage directors learned how to make films and went through the process of studying the characteristics of film. When they turned back to stage, they naturally incorporated the thinking mode of film into their stage productions. The process of self-exploration

and mutual influence may give inspirations to today's modern spoken drama and film making.

Key words: modern spoken drama and film; directing; full-length shot; mise en scène; montage

新见清宫大戏《兴唐外史》考论

柯尊斌

内容摘要:《兴唐外史》是清代唯一由皇帝亲自整理并命名的一部宫廷大戏,全剧由十四个剧目组合而成,共九十二出。学界对此剧尚未予以关注和讨论。通过文本比较可知,该剧内容多由小说《说唐全传》改编而来,继承了英雄传奇小说的叙事风格,代表了清代中后期宫廷戏曲开始走向民间文化主导的一种演进趋势。对该剧的发掘有助于拓展以往对清宫大戏研究的局限,对清宫剧目乃至清宫戏曲的演进研究也有一定启发意义。

关键词: 清代 宫廷戏曲 兴唐外史

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0087-15

Title: Research and Comments on Palace Xiqu Series of the Qing Dynasty, *The Heroic Tales of the Tang*

Author: KE Zunbin

Abstract: *The Heroic Tales of the Tang (Xing Tang Wai Shi)* is the only Palace Xiqu that was personally edited and entitled by an emperor in the Qing Dynasty. The whole series is composed of fourteen plays, a total of ninety-two acts. The academic community has not paid attention to or discussed the series. By textual comparison, it is known that the content of the series is mostly adapted from *All Tales of the Tang (Shuo Tang Quan Zhuan)* and so it inherited the narrative style of the heroic legends. The series represents an evolutionary trend of the Palace Xiqu in the middle and late Qing Dynasty with a turn to folk culture. The introduction of the series will help broaden the horizon of studies on the Palace Xiqu of the Qing Dynasty. It also provides inspirations for the study of the Qing Dynasty Xiqu and its evolution.

Key words: the Qing Dynasty; Palace Xiqu; *The Heroic Tales of the Tang*

民国时期汉口地区汉剧坤伶崛起及影响

丁 芳

内容摘要: 汉剧坤伶在汉口的公开演出迟至上世纪 20 年代中期才成为现实,但坤伶登台后发展迅速,在上世纪 30 年代中期已成为汉剧艺人的重要组成部分,且叫座能力超过男伶。由于第一代坤伶多是妓业从事者的养女,汉口小报出现大量指责坤伶兼营妓业、不专心于汉剧艺术的文章,其本质是坤伶作为汉剧演员的职业身份不被认可。汉剧坤伶职业身份的构建主要由第二代坤伶完成。坤伶崛起的影响在于,汉剧“十大行”唱做分离、唱与做追求高难度的剧种个性,在坤伶崛起后发生动摇。坤伶习八贴行居多,多打破“十大行”中四旦、八贴的艺术分野,使汉剧八贴与京剧花衫趋同;坤伶及八贴行的地位上升,又为新中国汉剧“十大行”旦行独尊的格局埋下了伏笔。

关键词: 坤伶 汉剧 民国 汉口

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0102-10

Title: The Rise and Influence of the Hanju Actresses in Hankou Area in the Period of the Republic of China

Author: DING Fang

Abstract: It was not until the mid-1920s that the Hanju actresses gave public performances in Hankou. However, the phenomenon of actresses developed rapidly ever since and actresses became an important part of the Hanju acting in the mid-1930s, attracting more audiences than their male counterparts. As the first generation of actresses were mostly adopted daughters of prostitutes, the Hankou tabloids was replete with accusations that the actresses were not full-time on stage by working as part-time prostitutes. The main idea is that the actresses were not recognized as professional actors. The construction of the professional identity of the actresses in Hanju was mainly completed by their second generation. The rise of actresses challenged the separation of singing and acting, and the highly refined singing and acting skills which were epitomized in the “ten types of roles” in Hanju. Most of the actresses played the *batie* (subsidiary female character as the eighth type of role), which broke down the barriers between the *sidan*

(female character as the fourth type of role) and the *batie* (the eighth type) of the “ten types of roles”, drawing the *batie* of Hanju closer to the *huashan* (female role in colored costume) of the Jingju. The rise of actresses and *batie* foreshadowed the exclusive importance of the female roles among the “ten types of roles” of Hanju after the founding of the People’s Republic of China.

Key words: actresses; Hanju; the Republic of China; Hankou

从“红楼戏”中晴雯的重塑 看晚清民国审美伦理的演变

许莲花

内容摘要: 在晚清民国“红楼戏”中,晴雯形象从一个侧面反映了不同时期审美伦理取向的演变。嘉、道时期因为政治、思想方面的高压以及传奇艺术道德化的倾向,“红楼戏”中的晴雯主要是娇俏深情的奴婢。清末民初“红楼戏”中的晴雯或多愁善感,或顺从忍让,或自尊不屈,其性格中这种矛盾现象一方面是地方戏的俗文化审美取向朝传统封建审美伦理的回归,另一方面又是受西方民主思想影响而自我意识的觉醒。民国中后期“红楼戏”中的晴雯遭受压迫,但勇于反抗,具有争取自由民主的现代精神。晚清民国“红楼戏”作家,在戏曲舞台上形象地展现了晴雯娇俏深情到勇于反抗的性格发展史,艺术地呈现了晚清民国社会审美伦理取向演变的历史进程。

关键词: 晚清民国 红楼戏 晴雯 审美伦理演变

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0112-14

Title: The Aesthetic and Ethic Evolution in the Late Qing Dynasty and the Republic of China in the Remolding of Qingwen from *A Dream of the Red Mansion*

Author: XU Lianhua

Abstract: In the Xiqu adaptations of *A Dream of the Red Mansion*, the image of Qingwen reflected the evolution of aesthetic and ethical orientations in different periods. During the reign of Emperors Jiaqing and Daoguang, because of the political and ideological pressure and the convention of moralization in the romance, Qingwen was mainly characterized as an affectionate pretty maidservant. In the late Qing Dynasty and the early Republic of China, Qingwen appeared to be a self-contradictory mixture of sentimentality, obedience and unyielding pride, which was a confluence of folk culture and feudal aesthetics and ethics on the one hand, and showed the awakening of self-consciousness due to the influence of Western democratic ideas on the other hand. In the middle and late periods of the Republic of China, Qingwen was as oppressed, brave

and rebellious. She was endowed with the modern spirit of freedom and democracy. In the hands of the playwrights in the late Qing Dynasty and the Republic of China, Qingwen's personality transferred from affectionate to rebellious, which reflects the evolution of the aesthetics and ethics in the late Qing Dynasty and the Republic of China.

Key words: the late Qing Dynasty and the Republic of China; Xiqu adaptations of *A Dream of the Red Mansion*; Qingwen; evolution of aesthetics and ethics

金代河东南路杂剧的 沉淀融合及其体量态势

——以戏曲文物为中心

李 文

内容摘要: 金代是中国戏曲发展史上一个非常重要的时期。金代河东南路丰富的戏曲文物遗存,是该区域在艺术发展的特定时期特有文化现象的最佳注脚和说明。依托金代河东南路相对富庶的物质发展基础和时空变迁的艰难背景,河东南路成为宋金杂剧走向成熟过程中的沉淀融合之地。通过对这一时期戏曲文物所蕴含的艺术密码的解读,金代河东南路杂剧的发展体现出生成环境的复杂多样性、发展样态的丰富综合性,并呈现出承前启后的重要的艺术体量与趋势。

关键词: 金代 河东南路 杂剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2019)04 - 0126 - 09

Title: On the deposition, fusion, volume and trend of Zaju in the South-Hedong Province of Jin Dynasty—Traditional Xiqu Cultural Relics as the Center

Author: LI Wen

Abstract: The Jin dynasty is a very important period in the history of Chinese Xiqu. The unique cultural phenomenon of the South-Hedong Province in that particular historic period is best illustrated by the rich relics related to traditional Xiqu in that region. Based on its relatively rich material development, and with all the difficult transitions in time and space, South-Hedong Province had become the location of artistic accretion and fusion for Zaju to reach maturity. As is known from the decoding of the artistic codes in the relics related to Xiqu from that period, the development of Zaju in South-Hedong Province in the Jin Dynasty is characterized by diverse environments, and rich and comprehensive development patterns. In the development can be seen the artistic capacity and the trend as a link between the past and the future.

Key words: The Jin Dynasty; South-Hedong Province; Zaju

移植与中断:十六至二十世纪 昆曲在贵州的三次传播

张婷婷

内容摘要: 贵州地处西南边陲,自明代建省之后,随着“调北征南移民政策”的实施,中原大传统文化逐渐传入贵州,昆曲艺术也随之被带入,在具有江南乡邦情结与文化记忆的黔地士大夫阶层流传。由于与地方本土的习俗风尚与审美趣味,尚有较大差异,昆曲始终只能囿于知识精英的窄小圈子中传播。昆曲传入贵州并在当地产生一定的影响,历史上共有三次,一为万历年间,黔籍文士谢三秀与南徙的缙绅士夫将昆曲带入贵州;二为抗日战争时期,高等院校西迁西南,项远村在贵州的昆曲活动;三为建国之后张宗和先生开启贵州的昆曲教育。这三次传播,尽管时间跨度有四个世纪,但均有契合一致的共性,即与江南文人群体或个人的南移密不可分,文人士大夫虽非特在边地种下昆曲的种子,却也有效地激活了昆曲文化在边地的意识。

关键词: 昆曲 贵州 谢三秀 项远村 张宗和

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0135-13

Title: Transplanting and Suspension: Three Waves of the Spreading of Kunqu in Guizhou from the 16th Century to the 20th century

Author: ZHANG Tingting

Abstract: Guizhou is located in the Southwest frontier. Since the founding of the province in the Ming Dynasty, with the implementation of the policy of the southern expedition, the culture of the central plains was gradually introduced into Guizhou, and Kunqu was brought in, to spread in the circle of the scholar-bureaucrats who were characterized with Jiangnan (regions south of Yangtze River) complex and cultural memory. Due to the gap between the artistry of Kunqu and the taste of local customs and aesthetics, Kunqu was confined to the narrow circle of the intellectual elite. There had been three waves of Kunqu's introduction into Guizhou and the influence of Kunqu in the local context. The first wave was during the reign of Emperor Wanli, when Xie Sanxiu, a

scholar of Guizhou Province, together with other immigrant gentry scholar-bureaucrats brought Kunqu into Guizhou. The second wave was during the War of Resistance Against Japan, when universities and colleges moved southwest, and Xiang Yuancun introduced Kunqu in Guizhou. The third wave was after the founding of the People's Republic of China, when Zhang Zonghe started the education of Kunqu in Guizhou. The three waves had a span of four centuries, but they shared some common elements which were closely related to the southward movement of the literati groups or individuals in the south of the Yangtze River. Even though the literati were not intentionally planting the seeds of Kunqu, they effectively activated the consciousness for Kunqu Culture in the border areas.

Key words: Kunqu; Guizhou; Xie Sanxiu; Xiang Yuancun; Zhang Zonghe

开放近代戏曲与近代文学研究 的新问题和新空间

——读左鹏军《近代戏曲与文学论衡》

邓 丹

内容摘要: 左鹏军教授的《近代戏曲与文学论衡》一书围绕近代戏曲作家作品和近代文学研究的相关重要问题展开了深入研究和冷静反思。该书考述了大量新见或稀见剧本,展现了近代戏曲史丰富多样、深沉厚重的特征,也为后来者打开了新的研究空间。在讨论上述近代戏曲作家和作品时,注重探寻作品、作家与时代三者的复杂关系,较为全面地展现了近代戏曲家及其创作的时代特色和思想艺术价值。该书对近代文学研究中的新文学立场的省思和反拨则体现了研究者鲜明的问题意识。

关键词: 近代戏曲 近代文学 新问题 新空间

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)04-0148-08

Title: New Problems and New Space in the Research of Modern Xiqu and Modern Literature Research

Author: DENG Dan

Abstract: In *Commentary on Modern Xiqu and Literature*, professor Zuo Pengjun focuses on the important issues related to the works and playwrights of modern Xiqu and the study of modern literature. The book examines a large number of new or rare plays, showing the profundity and diversity in the history of modern Xiqu and opening up new research space for later generations. In the discussion of the modern playwrights and their works, the complicated relationship among the works, the playwrights and the times is emphasized, and the characteristics of the times and the ideological and artistic values of the playwrighting are fully demonstrated. The reflections on the position of modern new literature in modern literature studies shows Zuo's consciousness of the research question.

Key words: modern Xiqu; modern literature; new problems; new research space

传承与创新：揭橥中国话剧发展的五四基因

——“五四与中国话剧”高端学术论坛综述

井明乾

中图分类号：J80 文献标识码：A 文章编号：0257-943X(2019)04-0156-05

Title: Inheriting and Innovating: Uncover the Gene of Chinese Spoken Drama during the May 4th Movement

Author: JING Mingqian