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# 新剧意识的发生与蜕变

## ——兼论对曲艺性演剧形态的认识问题

袁国兴 肖海薇

**内容摘要:** 启蒙主义社会思潮催生的新剧意识,不排除旧剧的演剧形式,戏曲也可被称为“新剧”。站在单一的启蒙主义立场上审视,戏曲演艺有“玩把戏”的成分,而当“真正的戏剧”之意识取代了新剧意识,戏剧与戏曲的非对等关系也就成为了现实。戏曲的积聚成型和片段移植特性,具有一般性演艺价值。认识到曲艺性演剧与纪实性演剧的不同,充分肯定曲艺性演剧的双重表演意向,不仅对理解近代以来中国戏剧意识的演进有重要意义,而且对理解当下其他一些表演艺术形态也多有启示。

**关键词:** 新剧 曲艺性演剧 双重表演意向

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)03-0001-9

**Title:** The Emergence and Evolution of the Consciousness of Xinqu, and the Understanding of Folk-art Theatre

**Author:** YUAN Guoxing, XIAO Haiwei

**Abstract:** The consciousness of Xinqu, generated from Enlightenment ethos, did not exclude the acting form of old theatre, and even the traditional Chinese Xiqu, could also be taken as “Xinqu”. Examined on the single standpoint of Enlightenment, the performance of Xiqu involves acrobatics. When the consciousness of “true theatre” replaced that of Xinqu, the inequality between true theatre and Xiqu became a reality. Xiqu’s characteristics of taking shape by composing sections and the transplantability of the sections have general performing values. The realization of the difference between folk-art theatre and realistic theatre and the affirmation of the dual performance intention of folk-art theatre are not only significant to the understanding of the progress of theatre consciousness in China in modern times, but also helpful for the understanding of some other forms of performing arts at present.

**Key words:** Xinqu; folk-art theatre; dual performance intention

## 清末上海学生演剧创始期活动之补正

张 军

**内容摘要:** 朱双云《新剧史》对上海学生演剧创始期(1906年夏之前)情况的记述错漏较多,根据目前的资料,需要补正创始期5所学校、3个团体共11次演出及《新剧史》所涉较早的几次演剧情况。将清末上海学生演剧分为创始期、发展壮大期、转型期三个阶段,可使学生演剧的阶段性进展进一步明晰。朱双云介入学生演剧在创始期末,不能与汪优游并列为学生演剧的开山人物。还原学生演剧的本来面目,补正《新剧史》叙事的错漏,有助于澄清现代戏剧发端之情形。

**关键词:** 朱双云 新剧史 学生演剧 创始期 上海

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)03-0010-12

**Title:** Supplement and Correction of Shanghai Students' Activities in the Initial Theatre Stage of the Late Qing Dynasty

**Author:** ZHANG Jun

**Abstract:** There are many mistakes and omissions about the situation of Shanghai students' theatre in its founding stage (before the summer of 1906) in *The History of Xinju* written by ZHU Shuangyun. At present, it is necessary to supplement the eleven performances by five schools and three groups in the founding period and correct the information of some early performances included in this book. This paper divides Shanghai students' theatre activities into the founding, evolving and transforming stages, which helps to clarify its progress. It was at the end of the founding period that ZHU Shuangyun started to work on students' theatre. Therefore, it is inappropriate to list him as one of the pioneers of students' theatre like WANG Youyou. It helps to clarify the origination of modern theatre to restore the true features of students' theatre activities, correct the mistakes and supplement the omissions in the book.

**Key words:** ZHU Shuangyun; *The History of Xinju*; students' theatre activities; founding stage; Shanghai

## 论董健的喜剧观

胡德才

**内容摘要:** 从20世纪80年代初撰写《陈白尘创作历程论》开始,此后逾30年,董健先生一直没有停止过对喜剧的思考。他心中有一个“喜剧情结”,他的喜剧观是独特而富有启发意义的。他是第一个系统阐释“喜剧精神”内涵的学者,提出了“喜剧精神”的三个基本要点。他还系统地阐释了喜剧的分类问题,认为喜剧可分为讽刺喜剧、幽默喜剧和悲喜剧三大类,前二者是喜剧的基本类型,悲喜剧则是一种现代喜剧形态。在喜剧的几种类型中,他尤其推崇讽刺喜剧。他还从“创作者的主体性与理性精神的表现”“对现实的关注以及历史发展的趋势”等方面,论述了“喜剧高于悲剧”“喜剧将比悲剧和正剧发达得多”“未来戏剧的世界将主要是喜剧的世界”等观点。

**关键词:** 董健 喜剧精神 喜剧分类 讽刺喜剧 喜剧情结

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)03-0022-8

**Title:** DONG Jian's View on Comedy

**Author:** HU Decai

**Abstract:** Ever since working on *The Path of CHEN Baichen's Creation* in the 1980s, DONG Jian had kept on pondering upon comedy in the following three decades. A “comedy complex” in his mind gave birth to his unique and inspiring comedy view. As the first scholar who illuminated systematically the “comedy spirit”, DONG Jian came up with three fundamental points of this spirit. His systematic classification of comedy leads to three types of comedies: satirical comedy, humorous comedy and tragicomedy. The first two are the basic types of comedy, while the last one is a modern form. He put a high premium on satirical comedy among the three types. By virtue of the subjectivity of authors, the demonstration of rationality, attention to the reality and the historical agent, DONG Jian expounded on the viewpoints that “comedy outranks tragedy”, “comedy will outshine tragedy and serious drama”, and “comedy will preponderate in the future field of theatre”.

**Key words:** DONG Jian; comedy spirit; classification of comedy; satirical comedy; comedy complex

# 时代的喜剧与喜剧的时代

## —— 21 世纪以来中国大陆喜剧创作的特点

万 芳

**内容摘要:** 21 世纪以来,中国大陆的喜剧发生了很大变化。消费社会的形成、网络时代的到来、话剧生产机制的更迭改变了人们对喜剧的认识和整个话剧生态,并由此带来了新世纪喜剧内涵与意蕴的变化。这些力量相互作用,共同构成了 21 世纪中国大陆喜剧的“商业化”“发现身体”“即兴”“敞开”四个特征。这些特征不仅反映了喜剧自身在新的文化环境下的发展,还展现出时代文化心态的幽微之处。

**关键词:** 21 世纪 喜剧 商业文化 大众文化

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)03-0030-11

**Title:** The Comedy of Age and the Age of Comedy: Studies on the Creation Characteristics of Mainland China's Comedy in the 21st Century

**Author:** WAN Fang

**Abstract:** Comedy in mainland China has changed a lot since the beginning of the 21st century. The formation of consumer culture, the arrival of internet era, and the transformation of production mechanism of Huaju have changed people's opinions towards comedy and the whole environment surrounding Huaju creation, transforming the meaning and implication of comedy in the context of the 21st century. The interaction between these factors has established four essential characteristics of comedy in the 21st century, namely, commercialization, finding body, impromptu, and openness. These four characteristics have not only reflected the development of comedy genre in the new cultural environment, but also showed the subtle aspects of the 21st century culture.

**Key words:** the 21st century; comedy; commercial culture; mass culture



# 论中国戏曲声乐艺术的美学话语体系

孔培培

**内容摘要:** 作为一种戏剧性音乐,戏曲声乐艺术的独特性,就在于它是以戏剧性的角色扮演为核心的一种演唱形式。戏曲声乐艺术通过对气、字、声、情的高度技术性、规范性运用,通过程式化声音形态对人物形象、情感的表达和塑造,达到比一般非戏剧性演唱更具表现力和感染力的艺术境界。在当下文化自信与戏曲繁荣发展的时代,深入挖掘传统理论资源,提炼戏曲声乐在技术范式与美学价值上的内涵与特征,不断推进、完善中国戏曲声乐美学话语体系的理论建设,对中国戏曲艺术的发展意义深远。

**关键词:** 中国戏曲声乐艺术 美学话语体系 戏剧性 程式性 民间性

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)03-0041-9

**Title:** On the Aesthetic Discourse System of the Vocal Art of Chinese Xiqu

**Author:** KONG Peipei

**Abstract:** As a kind of theatrical music, the vocal art of Xiqu has its uniqueness, which lies in the fact that it is a form of singing with theatrical role-playing at its core. Through the highly technical and normative use of breath, lyrics, sound and emotion, and the expressing and shaping of characters' images and emotions with stylized sound forms, the vocal art of Xiqu achieves a more expressive and infectious artistic realm than the general non-theatrical singing. In the current era of cultural confidence and prosperous development in Xiqu, it is of far-reaching significance for the development of Chinese Xiqu art to explore the traditional theories, refine the connotation and characteristics of Xiqu vocal music in technical paradigm and aesthetic values, and constantly promote the theoretical construction of the aesthetic discourse system of Chinese Xiqu vocal music.

**Key words:** vocal art of Chinese Xiqu; aesthetic discourse system; theatrical; stylization; folk features

## 早期“楚调”与“海盐腔”关系考

欧阳亮

**内容摘要:** 湖北“楚调”(楚曲)在明末清初受到士大夫的青睐且一度与昆腔争胜。学界普遍认为,“楚调”属“其调喧”的弋阳腔系,并且与其中的青阳腔有渊源关系,但对其为何在主导风格、接受群体上与之相异的问题避而不谈。有史料证明,明清之际,“轻柔婉折”的“海盐腔”与“楚调”先后流播于楚地士大夫中,“楚调”之遗存——钟祥高腔与“海盐腔”音乐形态的密切关系可证明“海盐腔”对早期“楚调”影响颇深。“楚调”接纳“海盐腔”的原因在于“海盐腔”的雅致品格深受士大夫的欢迎。历史材料与音乐文本的相互参照与印证乃戏曲声腔考源的重要路径。

**关键词:** 楚调 海盐腔 钟祥高腔 曲牌 声腔考源

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)03-0050-16

**Title:** On the Relations Between Early “Chu Tune” and “Haiyan Tune”

**Author:** OUYANG Liang

**Abstract:** At the end of Ming Dynasty and the beginning of Qing Dynasty, “Chu tune” (Chuqu) was welcomed by scholar-bureaucrats, and once could even compete with Kunqu. Scholars generally believe that “Chu tune” belongs to Yiyang tune system in which it is especially related to Qingyang tune, but there is little discussion on the difference of dominant style and audience groups between the two. It is proved in historical documents that the soft and melodious “Haiyan tune” and “Chu tune” got popular successively among the scholar-bureaucrats in Chu State during the Ming and Qing dynasties. The close musical relationship between “Haiyan tune” and “Zhongxiang high-pitched tune”, the remains of “Chu tune”, is the evidence of the strong influence of “Haiyan tune” over “Chu tune”. “Chu tune” absorbed “Haiyan tune”, which endowed it with an elegant style and made it popular among the scholar-bureaucrats. The cross-reference between historical materials and musical texts is an important way to study the origin of Xiqu tunes.

**Key words:** Chu tune; Haiyan tune; Zhongxiang high-pitched tune; names of tunes; origin of tunes

## “闯关”三论

刘春 徐子方

**内容摘要:**“闯关”是指以杂剧剧本为依据,使用造型手段将剧作者的构想具象化、可视化和舞台化。它不是被动地复刻剧本,而是立体地剖析剧中人物形象,是将演员塑造成为舞台艺术形象的工具和媒介。由于舞台塑造的有限性,只有将演员的表演交织在曲词和鼓点节拍中,才能够突破具象造型的局限并穿梭于无限的戏剧时空中。其庞大的名目体系,继承了前代杂剧演出服饰的艺术特色,包含了明代宫廷艺人自己的设计,又吸收了宫廷乐舞服饰、内廷宦官服饰之所长。“闯关”名目设计与杂剧文本的异同、“闯关”装扮与舞台表演的关系,以及“闯关”服饰名目设计的主要来源,构成其内涵考察不可或缺的三个基本论题。

**关键词:** 闯关 脉望馆钞校本古今杂剧 元明杂剧 戏剧服饰

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)03-0066-12

**Title:** Three Topics on “Chuanguan”

**Author:** LIU Chun, XU Zifang

**Abstract:** “Chuanguan” refers to the use of modeling means, based on the script of Zaju, to concretize, visualize and stage the writer’s conceptions. It is not a simple copy of the script, but an all-round analysis of the characters in the play. It is a tool and medium to shape the actors into the artistic images on the stage. However, the stage modeling has its limitations. Only by interweaving the actors’ performance in the lyrics and the beat of the drum can we break through the limitations of the concrete modeling and shuttle in the infinite time and space of the play. Its huge name system inherits the artistic characteristics of the costumes of Zaju performance of the previous generations, including the design of the court artists of Ming Dynasty, and absorbs the advantages of the court music and dance costumes and the inner court eunuch costumes. The similarities and differences between “Chuanguan” design and Zaju text, the relationship between “Chuanguan” design and stage performance, and the main source of costume items constitute three indispensable basic topics for its connotation investigation.

**Key words:** Chuanguan; the Zaju from Maiwangguan; the Zaju of Yuan and Ming Dynasties; theatrical costume

## 《目连传》中“花目连”的搬演形式与文化功能

唐柳琦

**内容摘要:**“花目连”主要是指在《目连传》搬演过程中插演的与目连救母故事情节疏离或不甚相关的剧目,以及缀串的歌舞百戏等“夹花表演”。“花目连”主要有三种搬演形式:戏外插戏、戏中套戏、戏中“夹花”。“戏外插戏”主要是指暂停目连戏,插入与目连救母故事情节不甚相关的剧目的搬演形式;“戏中套戏”主要是指在目连戏搬演过程中,套演与目连救母故事情节疏离的小戏的搬演形式;“戏中‘夹花’”则指在目连戏中缀串歌舞百戏等表演形式。“花目连”有礼乐教化、宗教感化和游戏娱乐等文化功能,在目连戏及相应的民间祭祀活动中具有重要的意义。

**关键词:**花目连 搬演形式 文化功能

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)03-0078-10

**Title:** The Acting Forms and Cultural Function of “Hua Mulian” in *The Story of Mulian*

**Author:** TANG Liuqi

**Abstract:** “Hua Mulian” mainly refers to the sideshows and acrobatic shows of singing and dancing (also known as “Jia Hua performance”) performed during the performance of *The Story of Mulian*, which are irrelevant to the plot of Mulian’s story in which he rescues his mother. The staging practice of “Hua Mulian” are mainly in three forms: “play-outside-a-play”, “play-within-a-play” and “Hua-in-the-play”. “Play-outside-a-play” means the performance of some irrelevant sideshows inserted when the performance of the Mulian story is suspended. “Play-within-a-play” refers to the performance of some brief plays slightly related to the Mulian story, which are incorporated within the performance of the Mulian story. And “Hua-in-the-play” means a series of acrobatic shows of singing and dancing inserted in the performance of the Mulian story. “Hua Mulian” contains different cultural functions, such as ritual and music education, spiritual influence, entertainment and so forth. It plays a significant role in the performance of the Mulian story as well as in the corresponding folk sacrifice ceremonies.

**Key words:** “Hua Mulian”; acting forms; cultural function

# 近现代政治化戏曲演剧的理想与实践

## ——陕西易俗社成立及早期演剧考论

郭红军

**内容摘要:** 陕西易俗社是1912年由同盟会会员发起成立的一个革命和社会教育机关,也是一个集戏曲创作、教育、表演于一体的新型秦腔班社。该社成立的初衷并不在演剧本身,而是试图发挥戏曲的政治宣传和社会教育功能,进而达到启蒙底层民众之目的。建社初期,易俗社演剧以推行辛亥革命后的共和新法令为宗旨,通过编演新戏教化民众、塑造新民。中国古代戏曲重视道德教化,近代以来,社会剧变,通过戏曲角色传达社会思潮和政治观念的政治化戏曲不断被强化。陕西易俗社早期政治化戏曲在宣传和教育方面发挥了积极作用,其在艺术上的完善有赖于后来在演出实践中不断的探索与调适。

**关键词:** 陕西易俗社 戏曲改良 政治化戏曲

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)03-0088-14

**Title:** The Ideals and Practice of Modern Politicized Xiqu Plays: On the Founding of Shaanxi Yisu Society and Its Early Plays

**Author:** GUO Hongjun

**Abstract:** Shaanxi Yisu Society, founded by members of the Chinese Revolutionary League in 1912, is not only an institution for revolution and social education, but also a new society of Qinqiang which works on Xiqu creation, education and performance. The original intention of the establishment of the society was not in the acting itself, but to try to play the role of Xiqu on political propaganda and social education, so as to enlighten the common people. In the early days of the society, aiming at helping with the implementation of new laws and regulations of the Republic after the Revolution of 1911, the Yisu Society created and staged some new plays to educate people and bring about a change in morals. The ancient Xiqu attaches importance to moralization. With the dramatic changes in Chinese society ever since the modern time, an increasing emphasis has been laid on the politicized Xiqu plays that convey social thoughts and political ideas through characterization. The politicized Xiqu plays of Shaanxi Yisu Society in its early time played an active role in propaganda and education. The artistic improvement of these Xiqu plays relied on the exploration and adjustment in their performance practice.

**Key words:** Shaanxi Yisu Society; improvement of Xiqu; politicized Xiqu

## 莆仙戏《团圆之后》文本创改始末

黄静枫

**内容摘要:** 莆仙戏《团圆之后》历经“初稿本”“选集本”“文艺本”“《剧本》版”“电影本”“修订本”六个版本才最终成型。该剧不像越剧《梁山伯与祝英台》那样反映主人公对旧伦理的正面斗争,而是通过旧阵营的自我反叛暴露旧制度的内在悖论。对编剧而言,技术难题就是要让自我决裂的过程合乎逻辑。历次修改都围绕着如何实现合理转变而展开。无论是使矛盾关系保持一个适度的状态,还是在兼顾观众审美趣味的同时令人物形象真实可信,抑或是明确主人公变化的阶段,实际上都是为了呈现清晰、顺畅的毁灭过程。专区、省、全国三级会演机制无疑为《团圆之后》的创改提供了可能,而各界针对文本的批评则是诱发一系列修改的导火索。

**关键词:** 团圆之后 文本生成 戏改

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)03-0102-16

**Title:** The Creation and Revisions of the Puxian Xi *After Reunion*

**Author:** HUANG Jingfeng

**Abstract:** Puxian Xi *After Reunion* has gone through six versions, namely “draft version”, “selected version”, “literary version”, “script version”, “film version” and “revised version”. Unlike the Yueju *Butterfly Lovers*, in which the protagonists make a frontal attack on the traditional morality, *After Reunion* exposes the internal paradox of the old system through the self-rebellion within the old fraction. For creators, the technical challenge was how to logically deal with the process of self-rebellion. All previous revisions have been centered on the realization of a reasonable transformation so as to present a clear and smooth process of destruction by keeping the contradictions in moderation, or balancing the aesthetic taste of the audience and the authentic personalities of the characters, or even manifesting the transforming stages of the protagonists. The three-level (regional, provincial and national) joint performance mechanism has provided the possibility of the creation and revisions of *After Reunion*. And the criticism on the text from various circles was the blasting fuse that has triggered a series of revisions.

**Key words:** *After Reunion*; text evolution; Xiqu reform

## 谐谑的力量:从越剧《碧玉簪》看 “戏改”中的话语裂隙与弥合

张艳梅

**内容摘要:** 越剧《碧玉簪》从婺剧移植而来,但不同于婺剧“三家绝”的悲剧结局,越剧《碧玉簪》为传统的大团圆模式,其中谐谑起着主导性作用。借助谐谑的力量,越剧《碧玉簪》将悲剧扭转为喜剧,传递出对世俗人生的执着,彰显其民间话语立场。在 20 世纪 60 年代的“戏改”中,该戏的大团圆结局与斗争、决裂的主流模式相悖,备受评论界非议,而观众却欣然接受,这显示了主流话语与民间话语间的裂隙。越剧《碧玉簪》则通过“送凤冠”这一极具成人仪式的关键性情节对其进行弥合。

**关键词:** 谐谑 话语 弥合 成人仪式

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)03-0118-9

**Title:** The Power of Banter: On the Discourse Gap and its Bridging in *Biyuzan* during the Xiqu Reform

**Author:** ZHANG Yanmei

**Abstract:** *Biyuzan*, meaning *Jade Hairpin* in Yueju is a transplantation from a play in Wuju, but its ending is different from the tragic ending in Wuju. *Biyuzan* has a traditional happy ending of reunion in which banter plays an important role. With the help of banter, *Biyuzan* turns a tragedy into a comedy, which conveys its sticking to secular life and folk discourse position. In the “Xiqu reform” of the 1960s, the happy ending of the play contrasted sharply with the mainstream plot mode of struggling and breaking away. It was criticized by the critics but accepted willingly by the audience, which showed the gap between the mainstream discourse and the folk discourse. By introducing a key plot of “sending phoenix coronet”, a rite of passage, *Biyuzan* tries to bridge the gap.

**Key words:** banter; discourse; bridging; rite of passage

# 上海小剧场戏曲节:价值探索的迷思与自觉

吴筱燕

**内容摘要:** 2015年前后相继出现在北京、上海的小剧场戏曲节,与“中华民族伟大复兴”的国家宏观话语相匹配,纳入现代民族文化建设的进程中。自创办以来,上海小剧场戏曲节在价值探索上部分地摆脱了戏曲创作“轻视观念”或“轻视艺术本体”的两极倾向,显露出与当代生活对话的创作愿望。尽管如此,总体而言,仍需要拓展上海小剧场戏曲节对于民族和地方文化建设的意义与潜能的认知空间——以小剧场戏曲节为依托的“戏曲创新”,应重视戏曲作为一种现代意义实践的属性,并以为世界文化对话提供另类的现代想象为自觉。

**关键词:** 上海小剧场戏曲节 现代意义实践 文化自觉

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)03-0127-10

**Title:** Shanghai Little Theatre Xiqu Festival: Thinking and Consciousness in Value Exploration

**Author:** WU Xiaoyan

**Abstract:** Under the national narrative of “the great rejuvenation of the Chinese nation”, the Little Theatre Xiqu Festivals appeared in Beijing and Shanghai around 2015, which are included in the process of modern national culture construction. Since its establishment, Shanghai Little Theatre Xiqu Festival has partially shaking off the polar tendency of either “belittling ideas” or “belittling arts” in its exploration of values, showing a desire of having dialogue with contemporary life in creation. Nevertheless, generally speaking, it is still necessary to have a profound understanding on the significance and potential of Shanghai Little Theatre Xiqu Festival for the construction of national and local culture. The “Xiqu innovation” based on the Little Theatre Xiqu Festival should lay stress on the attribute of Xiqu as a modern ideographic practice, and consciously provide an alternative modern imagination for the world cultural dialogue.

**Key words:** Shanghai Little Theatre Xiqu Festival; modern ideographic practice; cultural consciousness



## 《蝴蝶君》中的《蝴蝶恋》： 中国戏曲域外传播的新模式

都文伟

**内容摘要：**美国剧作家黄哲伦的《蝴蝶君》，在1988年版本和2017年版本中呈现了有意味的共同点和不同点。共同点是这两个版本的同一作者与两个导演都有意识地运用中国戏曲的舞台理念来推进剧情的发展，使舞台营造出布莱希特式的氛围。不同点在于，1988年的版本中呈现的短暂的戏曲武打场面没有明显的故事内容，只是象征性地体现了角色性格的另一面，而2017年的版本有意识地用了四段中国戏曲与舞蹈的演出片段，在内容上切合《蝴蝶君》故事的主题，强化了原故事的逻辑性，加深观众的听觉与视觉印象。以《蝴蝶恋》指代的“梁祝”故事片段的演绎为2017年版的《蝴蝶君》开拓了新的寓意层面，其中所增添的中国戏曲故事与其他表演形式的艺术性和主题性的运用，揭示了戏曲域外传播的一种新模式。

**关键词：**百老汇戏剧 中国戏曲 蝴蝶君 蝴蝶恋 黄哲伦

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2021)03-0137-11

**Title:** *Butterfly Lovers* in *M. Butterfly*: A New Mode of Spreading Chinese Xiqu Abroad

**Author:** DU Wenwei

**Abstract:** There are meaningful similarity and difference between the 1988 version and the 2017 version of *M. Butterfly* created by American playwright David Henry Hwang. The similarity is that the same author and the two directors of the two versions consciously use the stage concept of Chinese Xiqu to promote the development of the plot and create a Brecht atmosphere on the stage. The difference is that the brief fighting scenes in the 1988 version have little to do with the plot, which serve only as a symbolic reflection of the other side of the character, while the 2017 version consciously uses four episodes of Chinese Xiqu and dance, which are in line with the theme of *M. Butterfly* and strengthen the logic of the original story and the audience's auditory and visual impression. The interpretation of the episodes from *Butterfly Lovers* introduces new metaphors for the 2017 version of *M. Butterfly*. The use of the arts and themes in the Chinese Xiqu story and other ways of acting reveal a new mode of overseas spread of Chinese Xiqu.

**Key words:** Broadway theatre; Chinese Xiqu; *M. Butterfly*; *Butterfly Lovers*; David Henry Hwang

## 中国戏剧的世界性：坚守、融汇与创造

赵婷婷

**内容摘要：**20 世纪的中国戏剧与世界戏剧有紧密的关联，即中国戏剧中有世界戏剧的元素。这种关联并非单行道，即世界戏剧影响中国戏剧的存在，而是双行道，即中国戏剧与世界戏剧互相影响。二者都不是已完成的个体，而是不断地成长和变化。在百年的发展过程中，王国维对中国戏剧学科有建立之功并对日本学界产生影响；梅兰芳以现代人格重塑中国传统戏曲并将之推向全世界；从欧阳予倩、洪深到孟京辉，戏剧家对于话剧中国化的不懈追求给外国戏剧界留下了深刻的印象。当中国戏剧与世界戏剧齐头并进之时，也给世界戏剧注入了中国戏剧特有的美学思想和风格。中国戏剧不是需要重新参与世界戏剧，而是一直在世界戏剧中坚守、融汇与创造。

**关键词：**中国戏剧 世界戏剧 王国维 梅兰芳 欧阳予倩 洪深 孟京辉

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2021)03-0148-13

**Title:** Chinese Theatre and World Theatre: Perseverance, Integration, and Creation

**Author:** ZHAO Tingting

**Abstract:** Chinese theatre in the 20th century is closely related to world theatre, that is, there are elements of world theatre in Chinese theatre. This connection is not a one-way road, in which world theatre influences the existence of Chinese theatre, but a two-way road, where Chinese theatre and world theatre influence each other. Neither of them being completed, they continuously grow and change. In the course of one hundred years' development of Chinese theatre, WANG Guowei has made great contributions to the establishment of the discipline of Chinese theatre and exerted influence on Japanese academic circles; MEI Lanfang reshaped traditional Chinese Xiqu with modern personality and promoted it to the whole world; From OUYANG Yuqian, HONG Shen to MENG Jinghui, the Chinese dramatists have been in unremitting pursuit of the sinization of theatre, which has left a deep impression on the world theatre circles. When Chinese theatre went side by side with world theatre, it also infused world theatre with its unique aesthetic thought and style. It is not that Chinese theatre needs to rejoin world theatre, but that it has been sticking to and integrating in world theatre and creating.

**Key words:** Chinese theatre; world theatre; WANG Guowei; MEI Lanfang; OUYANG Yuqian; HONG Shen; MENG Jinghui