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# 戏剧艺术

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## 戏剧理论与批评

- 1 陈瘦竹喜剧研究方法论述评 闫广林
- 12 双重性与三重性  
——兼论戏剧类型和写意戏剧的特征 彭 锋
- 22 “戏剧场”的演进与戏剧本体论的发展 徐海龙
- 30 从具身性理论重思环境戏剧的观众参与 邓茵彬

## 中国戏曲研究

- 39 论南戏、传奇声腔的三个问题 解玉峰
- 51 徐渭“声相邻”说与昆曲“主腔”渊源及关系论析 王志毅
- 63 传奇引子研究  
——论“【引】”对引子形态的塑造 田 语
- 75 《张协状元》的文本性质  
——兼谈《张协状元》的时代断限问题 戚世隽

## 舞台美术研究

- 87 应然与实然的互动:当代艺术与戏剧视觉 孙大庆
- 96 “六法论”与戏曲现代戏舞美空间营造理念的兼容之道 潘健华
- 104 论昆曲《桃花扇》舞台美学的中西交融与本体转向 刘 津

## 跨文化戏剧研究

- 115 李渔戏曲对日本江户文学的影响 张西艳
- 124 论《长生殿》的三个日译本 全婉澄

## 戏剧管理研究

- 135 再造“地方”:新的文化治理视域下上海戏曲文化空间的生产 杨 子
- 150 去中心、多层次与多元化  
——美国文化艺术资助体系研究 孙悦凡

**Theatre Theory and Criticism**

- |    |   |              |
|----|---|--------------|
| 1  | A Review of CHEN Shouzhu's Comedy Research Methodology  | YAN Guanglin |
| 12 | Duality and Triplicity: On the Types of Theatre and the Characteristics of Abstract Theatre             | PENG Feng    |
| 22 | The Evolvement of the Theater Field and the Development of Theatre Ontology                             | XU Hailong   |
| 30 | Rethinking about the Audience Participation in Environmental Theater from the Perspective of Embodiment | DENG Hanbin  |

**Chinese Xiqu Studies**

- |    |  |            |
|----|--|------------|
| 39 | On Three Problems of Tunes in Nanxi and Chuanqi  | XIE Yufeng |
| 51 | On the Origin Relations between XU Wei's Theory of "Sheng Xiang Lin" and Kunqu "Zhu Qiang" | WANG Zhiyi |
| 63 | On the Opening Tunes of Chuanqi: The Shaping Function of "Yin" on their Form               | TIAN Yu    |
| 75 | The Textual Nature of <i>ZHANG Xie Zhuangyuan</i> : Also on its Periodic Demarcation       | QI Shijun  |

**Scenography Studies**

- |     |   |             |
|-----|---|-------------|
| 87  | Interaction between Sollen and Whatis: Contemporary Art and Theatre Vision  | SUN Daqing  |
| 96  | The Compatibility of "Theory of Six Principles" and the Idea of Space Construction in Scenography of Modern Xiqu        | PAN Jianhua |
| 104 | On the Stage Design of Kunqu <i>The Peach Blossom Fan</i> from the Fusion of China and the West to the Ontological Turn | LIU Jin     |

**Intercultural Theatre**

- |     |  |               |
|-----|--|---------------|
| 115 | The Influence of LI Yu's Plays on Edo Literature of Japan                | ZHANG Xiyan   |
| 124 | On the Three Japanese Translations of <i>The Palace of Eternal Youth</i> | TONG Wancheng |

**Theatre Management**

- |     |   |            |
|-----|---|------------|
| 135 | "Place" Reconstruction: The Production of Shanghai Urban Xiqu Cultural Space under the View of New Cultural Governance Policy | YANG Zi    |
| 150 | Decentralized, Multi-Layered and Diversified: A Study of the U.S. Culture and Arts Funding System                             | SUN Yuefan |

**编者按:**2019年是我国现代戏剧理论的开拓者和奠基人陈瘦竹先生诞辰110周年。本刊邀约海南大学闫广林教授撰文探讨陈先生的喜剧研究方法,以志纪念。闫教授乃陈先生晚年亲炙弟子,对陈先生的学术及人格体悟深切,相信此文对当代戏剧学人会有所启迪。

## 陈瘦竹喜剧研究方法论述评

闫广林

**内容摘要:**在西学东渐和西体中用的时代语境中,从近现代学术研究方法的确立者王国维开始,关于喜剧这一最需要解释又最难解释的艺术研究,形成了注重分析的逻辑体系。陈瘦竹先生半个世纪以来所进行的喜剧理论批评、喜剧范畴分析、喜剧作品鉴赏,不仅使他积累了丰富的理论经验、话语经验和审美经验,而且使他在批判形式主义、舶来主义和主观主义的过程中,建立了现实主义的方法论以及马克思主义的喜剧观。历史证明,陈瘦竹是一位致力于戏剧研究并充满信仰力量的学院派智者,是一个与命运抗争并富含牺牲精神的悲剧英雄。

**关键词:**西体中用 喜剧研究方法 现实主义倾向 戏剧理论体系 悲剧英雄

**中图分类号:**J80 **文献标识码:**A **文章编号:**0257-943X(2020)03-0001-11

**Title:** A Review of CHEN Shouzhu's Comedy Research Methodology

**Author:** YAN Guanglin

**Abstract:** A logic system focusing on analysis has been formed on comedy research, a most necessary and difficult art research, since WANG Guowei established modern academic research methodology in the context of the times when western learning spread to the east and western style was used. Mr. CHEN Shouzhu's criticism of comedy theory, analysis of comedy categories, and appreciation of comedy works in the past half century not only helped him accumulate rich experiences in theoretical, discourse and aesthetic fields respectively, but also helped him establish a realistic methodology and Marxist comedy view in the process of criticizing formalism, exoticism and subjectivism. History has proved that Mr. CHEN is an academic scholar devoted to drama research, a wise man full of the power of faith, and a tragic hero who sacrifices himself in the fights against fate.

**Key words:** western learning for Chinese use; comedy research methods; realism tendency; theatre theory system; tragic hero

## 双重性与三重性

### ——兼论戏剧类型和写意戏剧的特征

彭 锋

**内容摘要:** 戏剧的表演和观演都涉及“双重意识”,它与绘画的“双重性”密切相关,都涉及媒介与对象的关系。由于戏剧是二级艺术,它的双重性更加复杂。再现型戏剧是从媒介看出对象,表现型戏剧是从对象看出媒介,再现表现型戏剧则体现了对称的双重性。中国传统戏剧在总体上接近再现表现型戏剧,但多了一个抽象的维度,具有明显的“三重性”。

**关键词:** 戏剧 双重性 双重意识 写意 三重性

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2020)03-0012-10

**Title:** Duality and Triplicity: On the Types of Theatre and the Characteristics of Abstract Theatre

**Author:** PENG Feng

**Abstract:** Both the performance and the acceptance of theatre concern “double consciousness”, which is closely related to the “duality” in painting. Both the “double consciousness” and the “duality” touch upon the relationship between media and objects. The duality of theatre is made more complicated as it is an art of the secondary level. The representation theatre can see the object from the media. The performance theatre can see the media from the object. And the representation performance theatre embodies symmetric duality. Chinese traditional theatre is close to representation performance theatre in general, but it has an extra abstract dimension and hence shows an obvious “triplicity”.

**Key words:** theatre; duality; double consciousness; essentialism; triplicity

20 世纪上半叶,斯坦尼斯拉夫斯基与布莱希特构成了风格迥异的戏剧观。阿尔托的出现,让二元对立演变为三足鼎立。这三种相互竞争的戏剧观,被概括为介入型、超然型和自我表现型。<sup>①</sup> 为了叙述方便,本文将“自我表现型”简称为表现型。<sup>②</sup> 中国学者较

<sup>①</sup>Elly A. Konijn, *Acting Emotions* (Amsterdam: Amsterdam University Press, 2000), p. 36.

<sup>②</sup>需要注意的是,这里所说的“表现型”与1960年代初期戏剧大讨论中的“表现派”不同。表现派与体验派相对,前者相当于这里的超然型,后者相当于这里的介入型。

## “戏剧场”的演进与戏剧本体论的发展

徐海龙

**内容摘要:** 在现代传播的环境下,有必要通过审视戏剧本体与传播载体的关系,提出“戏剧场”的观念。它是戏剧审美传播中的动态媒介,其核心是观演关系,它是以剧场为空间、舞台为中心的戏剧观演的引力场,是戏剧鲜活生命力的表征。“场域”的提出拓展了传统戏剧本体论观点,由此展望戏剧在新媒体中的生存前景。

**关键词:** 戏剧性 本体 戏剧场

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2020)03-0022-8

**Title:** The Evolvement of the Theater Field and the Development of Theatre Ontology

**Author:** XU Hailong

**Abstract:** In the context of modern communication, the concept of “theatre field” is put forward with the examination of the relationship between the theatre itself and the media. It is a dynamic medium in the aesthetic communication of theatre, whose core is the relationship between performance and acceptance. It is the gravitational field of performance and acceptance with theater as the space and stage as the center, and it is the representation of the vitality of theatre. The proposition of “field” expands the ontology of traditional theatre and looks forward to the future of theatre in new media.

**Key words:** theatricality; ontology; theatre field

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①谭霈生:《戏剧本体论纲》,《剧作家》,1989年第1期。

## 从具身性理论重思环境戏剧的观众参与

邓茵彬

**内容摘要:** 一套理论话语和实践手段在“知识”旅行中会面临跨文化的接受和转化。时间的沉淀和新知识的涌现,使得人们有可能重新认识某些曾经水土不服的思想,比如环境戏剧。从国内环境戏剧实践中被忽视的演员问题入手,进行知识考古和历史梳理,然后从镜像神经元的发现中审视表演美学对具身性的认知和理解,可启发人们重新思考中国观众有可能接受什么样的具有思想性的观众参与。

**关键词:** 环境戏剧 谢克纳 观众参与 镜像神经元 具身的思想

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2020)03-0030-9

**Title:** Rethinking about the Audience Participation in Environmental Theater from the Perspective of Embodiment

**Author:** DENG Hanbin

**Abstract:** A set of theoretical discourse and practical means have to face intercultural acceptance and transformation in its “knowledge” travel. With the precipitation of time and the emergence of new knowledge, it is possible for us to have a new understanding of some ideas that were once not acclimatized, such as the environmental theater. Starting from the problem of neglecting actors in the practice in China, this paper conducts a review on the history of environmental theater, by means of examining it with the discovery of mirror neurons, understanding of embodiment in performance aesthetics, and rethinking about what kind of meaningful audience participation the Chinese audience may accept.

**Key words:** environmental theater; Richard Schechner; audience participation; mirror neurons; embodied minds



**编者按：**南京大学文学院教授、博士生导师解玉峰先生因病医治无效，不幸于今年3月1日逝世，年仅51岁。解教授生前是我刊的优质作者，他的英年早逝，是我国戏曲研究界的一大损失。本期特发表他的遗作，以志纪念，以飨读者。

## 论南戏、传奇声腔的三个问题

解玉峰

**内容摘要：**南戏、传奇演唱究竟使用了哪些声腔，这应该是无法有确切答案的。古人、今人提及者至少有三十余种，但理论上我们实际可将其分为两大类：即方言入唱、“一唱众和”的“高腔”和官语入唱、“依字声行腔”的“昆腔”。各种声腔与作家剧作并不存在必然的对应关系，《浣纱记》等不一定是专为“昆腔”而作，同一文本可为不同声腔共享。反过来，同一声腔也可演唱结构体制完全不同的剧作。近百年来、特别是近六十年来，我们可能过高估计了“声腔”研究在整个南戏、传奇乃至整个中国戏剧研究中的意义，其根本原因在于近六十年来普遍流行的“声腔剧种”观念。

**关键词：**声腔 高腔 昆腔 剧种

**中图分类号：**J80      **文献标识码：**A      **文章编号：**0257-943X(2020)03-0039-12

**Title:** On Three Problems of Tunes in Nanxi and Chuanqi

**Author:** XIE Yufeng

**Abstract:** There should be no exact answer to which tunes were used in Nanxi and Chuanqi, with at least 30 kinds of them mentioned in the past or at present. But theoretically, they can be divided into two categories: “Gaoqiang”, a dialect singing in which one sings and others chorus, and “Kunqiang”, a singing in official language in which the song is sung according to the sound of words. There is no inevitable corresponding relationship between the tunes and the writers’ plays. A play like *Huanshaji* is not necessarily created for “Kunqiang”, as the same text can be shared by different tunes. On the other hand, the same tune can also be applied in plays of totally different structures. In the past 100 years, especially in the past 60 years, we might have overestimated the significance of “tune” study in the study of Nanxi and Chuanqi and even the whole Chinese theatre. The fundamental reason is the popular concept of “type of tune” in the past 60 years.

**Key words:** tune; Gaoqiang; Kunqiang; types of Xiqu

## 徐渭“声相邻”说与昆曲“主腔”渊源 及关系论析

王志毅

**内容摘要:**《南词叙录》与《螭庐曲谈》是两部重要的中国古代戏曲论著。“声相邻”与“主腔”乃两书作者分别在不同背景与目的下提出的两个概念:前者是为解决南戏的联曲问题,徐渭在《南词叙录》中提出“声相邻以为一套”的观点;后者为规范填词制谱之法,王季烈在《螭庐曲谈》中提出“主腔”的概念。后世学者则由此提出:徐渭“以为一套”就是“依靠主腔的联系作用”,并认为南曲就是“依主腔定套”等一系列论断。其实“声相邻”与“主腔”两个概念没有实质性的关系,各自提出的理念以及两概念的内涵都不同。徐渭所言之“以为一套”并非“依靠主腔的联系作用”,南曲也不是“依主腔定套”。

**关键词:** 声相邻 主腔 曲牌 联套

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)03-0051-12

**Title:** On the Origin Relations between XU Wei's Theory of "Sheng Xiang Lin" and Kunqu "Zhu Qiang"

**Author:** WANG Zhiyi

**Abstract:** *Nan Ci Xu Lu* and *You Lu Qu Tan* are two important treatises of ancient Chinese Xiqu, whose authors put forward respectively the concepts of "Sheng Xiang Lin" and "Zhu Qiang" under different backgrounds and purposes. Proposed by XU Wei in *Nan Ci Xu Lu*, "Sheng Xiang Lin" means the integration of emotionally similar passages into a set of tracks so as to solve the problem of figuring different parts of music, while "Zhu Qiang" is proposed by WANG Jilie in *You Lu Qu Tan* to set up rules for lyrics and music composition. Later scholars hold the idea that "integrating emotionally similar passages into a set of tracks" also means "connecting paragraphs on the basis of Zhu Qiang", so they draw a conclusion that Nanqu "distinguishes paragraphs according to Zhu Qiang". In fact, there is no substantive relationship between the two concepts, and their respective ideas and connotations are different. The author of this paper draws different conclusions by comparing the related concepts in these two treatises in combination with the analysis and understanding of the original texts.

**Key words:** Sheng Xiang Lin; Zhu Qiang; names of the tunes; combined tunes

# 传奇引子研究

## ——论“【引】”对引子形态的塑造

田 语

**内容摘要:** 明清戏文中,人物以引子上场,引子皆有曲牌,如【绕池游】。到乾隆年间《缀白裘》的记载中,曲牌逐渐被隐去,用“【引】”代之。至清代后期,案头创作中也开始使用【引】。【引】初现于场上,频繁使用于演剧活动中,后影响到案头,被作为特殊的引子曲牌固定了下来,最终改变了引子类曲牌的内涵,并塑造出如今舞台上的引子。

**关键词:** 引子 曲牌 案头与场上 【引】

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2020)03-0063-12

**Title:** On the Opening Tunes of Chuanqi: The Shaping Function of “Yin” on their Form

**Author:** TIAN Yu

**Abstract:** In the Xiqu of Ming and Qing Dynasties, the characters went on the stage with opening tunes, all of which have tune names, such as “Raochiyou”. According to *Sewing the White Fur* in Qianlong years, opening tunes had been gradually replaced by “Yin”, meaning opening. In the late Qing Dynasty, “Yin” was also used in desktop. Originating in stage and frequently used in stage performance, “Yin” cast influence on the desktop, and then was fixed as a special name of opening tunes, which eventually changed the connotation of opening tunes and shaped the opening words on the present stage.

**Key words:** opening tunes; names of the tunes; desktop and stage; “Yin”

## 《张协状元》的文本性质 ——兼谈《张协状元》的时代断限问题

戚世隼

**内容摘要:** 利用年代地层学原理,可以看到《张协状元》这一文本,存在北宋、南宋以迄元初的三个年代断层,这是在后来的纯文人文本上比较少见的,因而亦具有特别的意义。以《张协状元》为例,我们还可以反思以名物制度、音乐曲牌、语法现象等方法给古代戏剧作品断限时存在的问题。

**关键词:** 张协状元 文本性质 年代断层

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)03-0075-12

**Title:** The Textual Nature of *ZHANG Xie Zhuangyuan*: Also on its Periodic Demarcation

**Author:** Qi Shijun

**Abstract:** Based on the theory of chronostratigraphy, the paper sees that there are three chronological blanks in the texts of *ZHANG Xie Zhuangyuan* (*ZHANG Xie, the Number One Scholar*) in the Northern Song Dynasty, the Southern Song Dynasty and the beginning of the Yuan Dynasty, which is rare in the later pure literati texts, and has its special significance. Taking the play as an example, the paper also reflects on the problems in the periodization of ancient Xiqu from their historical names, tune names, grammatical features and other things.

**Key words:** *ZHANG Xie Zhuangyuan*; textual nature; periodic demarcation

①蒋绍愚:《近代汉语研究概况》,北京:北京大学出版社,1994年,第256页。

②方一新:《作品断代和语料鉴别》,《浙江大学汉语史研究中心简报》,2004年第1期。

# 应然与实然的互动:当代艺术与戏剧视觉

孙大庆

**内容摘要:** 分析当代艺术之与戏剧视觉的内在关系,指出当代戏剧艺术所受到的带有美术传统的当代艺术观念与形态的影响,可拓展戏剧艺术的学科畛域及内涵。戏剧视觉的“应然”与“实然”关系,就是传统的戏剧价值诉求与现实戏剧创作现实状态的互动。其突出的观念性旨趣,迅速推进了当代舞台美术的方法论转向,触发了具体观念在运用戏剧思维、使用戏剧手段方面的主动性,肯定了舞台美术在戏剧创作上的顶层意义,为构建新的戏剧形态提供了理论依据。

**关键词:** 戏剧 戏剧视觉 舞台美术 假定性 应然 实然 观念性 当代艺术

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)03-0087-9

**Title:** Interaction between Sollen and Whatis: Contemporary Art and Theatre Vision

**Author:** SUN Daqing

**Abstract:** Through the analysis of the intrinsic relationship between contemporary art and theatre vision, this paper points out that contemporary theatre art, under the influence of the concept and form of contemporary art with fine arts tradition, has expanded its subject domain and connotation. In addition, the relationship between sollen and whatis in theatre vision is the interaction between the traditional appeal for theatre value and the realistic state of theatre creation in reality. What's more, its outstanding conceptual interest has rapidly promoted the methodological turn of contemporary scenography, triggered the initiative of concrete ideas in the use of theatrical thinking and means, affirmed the top-level significance of scenography in theatre creation, and provided a theoretical basis for the construction of new theatre forms.

**Key words:** theatre; theatre vision; scenography; presumptiveness; sollen; whatis; concept; contemporary art

## “六法论”与戏曲现代戏舞美空间 营造理念的兼容之道

潘健华

**内容摘要:** 谢赫“六法论”画品与戏曲现代戏舞美空间画面营造的道法有兼容之处。它们本质上都生成于中国传统艺术造物理念的土壤,二者在精神上一脉相承,不同之处仅在于载体形态。无论现代题材舞美艺术空间如何创新变幻,以写形为手段、以写神为目的本意不可失。“神”是戏曲艺术的意味、舞台画面的气韵,也是时代的精神信仰。

**关键词:** 六法论 戏曲现代戏舞美 兼容之道

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2020)03-0096-8

**Title:** The Compatibility of “Theory of Six Principles” and the Idea of Space Construction in Scenography of Modern Xiqu

**Author:** PAN Jianhua

**Abstract:** The theory of Six Principles proposed by XIE He is compatible with the ways of space construction in scenography of Modern Xiqu. They are essentially generated from the creation concept of traditional Chinese art. They are the same in spirit with the only difference lying in the carriers. No matter how the space construction innovates and changes in scenography of Modern Xiqu, the original intention of taking shape construction as the means and spirit expression as the purpose cannot be lost. “Spirit” is the significance of Xiqu art, the aura of stage pictures, and the belief of the times.

**Key words:** theory of Six Principles; scenography of modern Xiqu; compatibility

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①“六法论”来自南朝齐、梁年间绘画理论家谢赫(479年-502年)在《画品》中的论述。《画品》是我国第一部美术批评著作。“六法”为:气韵生动、骨法用笔、应物象形、随类赋彩、经营位置、传移模写。参见谢赫、姚最:《古画品录 续画品录》,北京:人民美术出版社,1959年。

## 论昆曲《桃花扇》舞台美学的 中西交融与本体转向

刘 津

**内容摘要:** 江苏省昆剧院历经 30 年打磨了三个不同版本的昆曲《桃花扇》:1991 年版《桃花扇》、2006 年版《1699·桃花扇》和 2017 年版《一戏两看桃花扇》。从视觉效果的角度审视,这三个版本的《桃花扇》最大的差异外显在舞美上;从剧本剪裁上看,经历了“改写《余韵》”到“还原求真”,再到“寄情赏趣”三个阶段;在昆曲《桃花扇》30 年的舞台演出过程中,学习、借鉴、吸收西方戏剧理论,从“东方戏剧向‘西’看”的“中西交融”之路走向返本溯源、回归中国戏曲传统舞台美学精神的“本体转向”的路径。作为文化互渗的实例,三个不同版本的《桃花扇》舞台演出观念的嬗变值得深入思考和研究。

**关键词:** 昆曲 桃花扇 舞美空间 本体转向

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2020)03-0104-11

**Title:** On the Stage Design of Kunqu *The Peach Blossom Fan* from the Fusion of China and the West to the Ontological Turn

**Author:** LIU Jin

**Abstract:** Kunqu *The Peach Blossom Fan* has been polished three times over the past 30 years by Jiangsu Kunqu Theatre Company: the 1991 version, the 2006 version and the 2017 version. From the perspective of visual effects, the most significant difference between the three versions of *The Peach Blossom Fan* is the stage design. In terms of the clipping of the script, it went through three phases, from “reorganizing lingering charm” to “restoring and seeking truth”, and then to “expressing feelings and appreciating interest”. In the 30 years’ performance of Kunqu *The Peach Blossom Fan*, the acting teams experienced of learning from the west, absorbing the western theatre theories, and then returning from the fusion of the east and the west to the traditional stage aesthetics of Chinese Kunqu. As an example of cultural interpenetration, the transmutation of stage performance concept in the three versions of *The Peach Blossom Fan* deserves deep thinking and further research.

**Key words:** Kunqu; *The Peach Blossom Fan*; scenographic space; Ontological turn

## 李渔戏曲对日本江户文学的影响

张西艳

**内容摘要:** 李渔是明清时期具有代表性的戏曲小说家,他的《笠翁十种曲》一经传入日本便深受江户文人的喜爱,成为江户文人竞相模仿和改编的对象。曲亭马琴、山东京传、石川雅望等作为日本江户文学的代表,他们的代表作中有不少李渔戏曲的影响痕迹。通过分析《曲亭传奇花钗儿》《樱姬全传曙草纸》《飞弹匠物语》和《近江县物语》等读本小说与李渔戏曲的相似之处,可发现这些读本小说所受李渔戏曲的具体影响。这些影响既包括李渔戏曲的结构、情节、出场人物特征等方面的创作方法和手段,也包括李渔戏曲的作品主题和劝善惩恶的文学观念。李渔戏曲在对日本江户文学产生影响的过程中,也发生了不同程度的变异,促进了江户文学的繁荣。

**关键词:** 李渔 戏曲 江户文学

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)03-0115-9

**Title:** The Influence of LI Yu's Plays on Edo Literature of Japan

**Author:** ZHANG Xiyan

**Abstract:** LI Yu was a famous playwright and novelist in Ming and Qing Dynasties. His work *Ten Xiqu Plays of Liweng*, on its introduction to Japan, was highly appreciated by Edo literati and later became a favorite target of literary imitation and adaptation. Representatives of Japanese Edo literature, like Kyokutei Bakin, Santou Kyouden, Ishikawa Masamochi, etc., have all been more or less influenced by LI Yu's plays, which find expressions in their masterpieces. Therefore, the paper aims to elaborate on the specific traces of LI Yu's influence through the analysis of the similarities between his plays and the novels of Japanese Edo period, such as *Kyokutei Denki Hanakanzashi*, *Sakurahime Zanden Akebono-zoshi*, *Hida no Takumi Monogatari*, *Ōmi Agata Monogatari* and so on. After the research, this study comes to the conclusion that Edo Literature has not only absorbed LI Yu's creative methods in terms of its structure, plot, characters, etc., but also accepted the themes of his plays and his literary concept of poetic justice. Moreover, in the process of influencing the Edo literature of Japan, LI Yu's plays underwent different degrees of variation, which also promoted the prosperity of Edo literature.

**Key words:** LI Yu; Xiqu plays; Edo Literature



## 论《长生殿》的三个日译本

仝婉澄

**内容摘要:**《长生殿》有三个日译本,分别出版于1923年、2004年和2011年。这三个译本是日本学者在中国戏曲研究领域不断努力的一种成果呈现形式,其翻译方法和风格的不同,反映了不同时代的译者对中国戏曲及中国文学、文化的理解和认知,可为研究中国戏曲的海外传播提供有益的启示。而对这三个译本萌生前后所处的社会环境、学术背景的考察和探究,则有助于认识日本传统汉学在新的时代洪流中所发生的转型和演进。

**关键词:** 长生殿 日译本 传统汉学

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2020)03-0124-11

**Title:** On the Three Japanese Translations of *The Palace of Eternal Youth*

**Author:** TONG Wancheng

**Abstract:** *The Palace of Eternal Youth* has three Japanese versions, published in 1923, 2004 and 2011, which are the achievement of Japanese scholars in the field of Chinese Xiqu research. Their different translation methods and styles reflect the translators' understanding and cognition of Chinese Xiqu, and Chinese literature and culture in different times, which can provide enlightenment for the study of overseas transmission of Chinese Xiqu. The investigation and exploration of the social environment and academic background before and after the emergence of these three translations will help us understand the transformation and evolution of traditional Japanese Sinology in the new era.

**Key words:** *The Palace of Eternal Youth*; Japanese translation; traditional Sinology

## 再造“地方”:新的文化治理视域下 上海戏曲文化空间的生产

杨 子

**内容摘要:** 新的文化治理政策下,以戏曲为代表的地方性文化在全球表演场景中再造地方,重建城市地方感。戏曲剧场重新布局,演出空间规模扩大;“小剧场戏曲”与“大剧场戏曲”以不同的剧场实践重写被全球资本和权力所规划的上海文化空间;国有院团和民营院团在不同的场域中再造不同的“地方”,生产多元各异的“地方感”。全球表演场景下,上海戏曲文化空间的生产表现了作为国家意志的文化治理政策下戏曲演出主体围绕再造“地方”所展现的能动性和创造力。

**关键词:** 文化治理 地方 地方感 空间实践 戏曲文化空间

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)03-0135-15

**Title:** “Place” Reconstruction: The Production of Shanghai Urban Xiqu Cultural Space under the View of New Cultural Governance Policy

**Author:** YANG Zi

**Abstract:** Under the new cultural governance policy, the local culture represented by Xiqu reconstructs the “place” in the global performing scenes and rebuilds the sense of “place” of the city. The scale of Xiqu acting space expands because of the re-layout of Xiqu theatrical space. “Minor Theatre Xiqu” and “Grand Theater Xiqu” rewrite Shanghai’s urban cultural spaces planned by global capital and power with their different theatrical spacial practices, completing the reconstruction of “place”. State-owned Xiqu companies and private ones reconstruct different “places” in different fields, producing diverse sense of “place”. In the context of global performance, the production of Shanghai urban Xiqu cultural space demonstrates the initiative and creativity of the Xiqu companies around the reconstruction of “place” under the cultural governance policy which is the manifestation of the will of the nation.

**Key words:** cultural governance; “place”; sense of “place”; spatial practice; Xiqu cultural space

# 去中心、多层次与多元化

## ——美国文化艺术资助体系研究

孙悦凡

**内容摘要:** 美国的文化艺术资助体系是一个由公立机构和私立机构联合构成的资助系统,公立文化艺术资助系统主要由联邦政府、州、地区、地方艺术机构资助共同构成;私立文化艺术资助系统主要由个人、基金会和企业资助构成。美国公立与私立文化艺术资助机构具有不同的愿景与使命,在精细化分工的基础上彼此合作、优势互补,通过去中心、多层次与多元化的文化艺术资助体系为美国多样化文化艺术的生存与发展奠定基础。通过对美国文化艺术资助体系中各层次机构的现状与运作特点进行概括,分析各类资助机构的分工差异与相互联系,可进一步探究中国如何有选择地借鉴美国文化艺术资助体系,从而通过科学管理激发中国文化艺术资助机构的活力,提高运作效率,促进中国文化艺术的繁荣发展。

**关键词:** 美国文化艺术资助体系 去中心 多层次 多元化

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)03-0150-11

**Title:** Decentralized, Multi - Layered and Diversified: A Study of the U. S. Culture and Arts Funding System

**Author:** SUN Yuefan

**Abstract:** The U. S. culture and arts funding system is composed of both public and private institutions. The public culture and arts funding system consists of the federal government, state, regional, and local art institutions, while private culture and arts funding system is mainly composed of donations from individuals, foundations and enterprises. The U. S. public and private culture and arts funding institutions have different visions and missions. They cooperate with each other on the basis of fine division of labor and complementary advantages, laying the foundation for the survival and development of diversified culture and arts in the United States through a decentralized, multi-layered and diversified culture and arts funding system. This paper summarizes the current status and operational characteristics of institutions at various levels in the U. S. culture and arts funding system, and analyzes the differences and interconnections of labor divisions among various funding agencies. By exploring how China can selectively learn from the U. S. culture and arts funding system, this paper tries to find ways to stimulate the vitality of Chinese culture and arts funding organizations through scientific management, in order to improve

their operational efficiency and promote the prosperity and development of Chinese culture and arts.

**Key words:** the U. S. culture and arts funding system; decentralized; multi-layered; diversified

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①(英)奥斯汀·哈灵顿:《艺术与社会理论——美学中的社会学争论》,周计武、周雪婷译,南京:南京大学出版社,2010年,第66-69页。