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Christian Bullen(奎天) (UK)

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从演出模式看 梅兰芳、斯坦尼和布莱希特三大体系 ——兼论戏剧如何促进文旅融合

孙惠柱

内容摘要: 以文促旅是戏剧界的老传统,成功的演出模式能吸引大量观众乃至游客观众。梅兰芳、斯坦尼、布莱希特都是好的例子,他们的三大体系分别代表三种演出模式:梅是多戏频繁轮演,斯是驻院有限长演,布是实验短期展演。各种模式都要想办法多演,戏剧必须现场演出才能让人欣赏,演出场数问题关系到戏剧是为人民服务还是为精英服务,而不仅是经济效益问题。戏剧的社会效益必须让老百姓看了才能做出判断,演出太少不可能听到人民评价、受到市场检验,更不可能对旅游做出贡献。

关键词: 演出模式 轮演 保留剧目 驻院长演 戏剧节

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)01-0001-14

Title: The Production Models of MEI Lanfang, Stanislavsky, and Brecht and Their Approaches to Fusing Culture and Tourism

Author: SUN Huizhu

Abstract: Good theatre production models have always attracted theatergoers, including tourists, hence making contributions to tourism. MEI, Stanislavsky, and Brecht represent three successful models respectively: frequent rotating of many plays, limited company long runs, and short experimental exhibitions. All models should aim at increasing the number of performance in order to serve people, for a small number of performances only serve the elites. Theatre performances are not only about profits, but also about social benefits, which are judged only after they are watched by people. A small number of performances will fail to have people's comments, prove successful or contribute to tourism.

Key words: production model; rotating shows; repertoire; company long run, theatre festival

对原始生命力的崇尚 ——曹禺剧作的贯穿主题问题

陆 炜

内容摘要: 曹禺在《北京人》中表达了对北京猿人的崇拜,以此为抗战中的中国呼唤原始的强悍力量。而返观《蜕变》,更追溯到《雷雨》《日出》《原野》,可以清晰地发现这种崇拜原始人的思想由来。在清末和民初积贫积弱的中国,崇尚原始的生命力曾经是一种强劲流行的思想。曹禺是以此为基础理念,站在人类学的层面,从文明延续和发展的角度来创作他的戏剧的。《雷雨》是野性的情绪喷发,《日出》把人类的希望寄托于原始的健康的人,《原野》是对遭受不公的野性的人的探讨,对原始生命力的崇尚贯穿了从《雷雨》到《家》的曹禺主要剧作。

关键词: 曹禺剧作 基础理念 原始生命力

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)01-0015-13

Title: The Worship of Primitive Vitality: A Recurring Theme of CAO Yu's Plays

Author: LU Wei

Abstract: CAO Yu expressed his worship of Peking Primitive Man in his play *Peking Man*, by which he called for primitive power for China in the war of resistance against Japan. The origin of the worship of primitive men can be clearly seen, if this paper reviews *Transformation*, and traces it back to *Thunderstorm*, *Sunrise* and *The Wilderness*. In the poor and weak China during the late Qing Dynasty and the early Republic of China, it was once a prevailing idea to advocate primitive vitality. Based on this concept, CAO Yu created his plays with thematic concerns of civilization continuation and development from the perspective of anthropology. *Thunderstorm* is about the eruption of wild emotions; *Sunrise* places the hope of human beings on primitive healthy people; and while *The Wilderness* is a discussion of people suffering injustice. The worship of primitive vitality runs through CAO Yu's main plays from *Thunderstorm* to *Home*.

Key words: CAO Yu's plays; basic concept; primitive vitality

论曹禺戏剧序跋的“对话性”及其演变

袁联波

内容摘要：序跋是作家与批评界间建立有效对话机制的重要载体，是思想与精神的交流，而非简单的自我陈述或事件性记录。序跋写作具有三重自我，即叙述自我、创作自我与批评自我。批评自我体现了作者的主体思想与理性意识，创作自我需重建交织着许多感性元素的创作情境，叙述自我则是对前两者的真实叙述。批评自我超越于创作自我（及作品）与既有评论之上展开理性批评，并由此形成序跋的“对话性”。根据“对话性”的有无与强弱，可将曹禺的序跋等自述文字分为四个阶段。序跋的“对话性”是曹禺创作思想的某种折射。主流戏剧批评对曹禺形成反作用，使其不断地调整对于创作的认识，序跋等自述文字的“对话性”也随之减弱。这也是曹禺创作主体意识渐陷困惑，乃至趋于贫困化的过程。曹禺戏剧序跋的对话性问题，已超出了曹禺戏剧本身，深刻地反映了在戏剧现代化过程中，戏剧界对于中国话剧如何学习西方戏剧，以及话剧的文体意识、剧本创作与舞台演出的关系等重大问题的认识。

关键词：曹禺 戏剧序跋 对话性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)01-0028-9

Title: Dialogicality and Its Evolution in the Preface and Postscript of CAO Yu's Plays

Author: YUAN Lianbo

Abstract: Rather than a simple self-statement or record of event, the preface and postscript serve as an important medium of effective dialogue between writers and critics and exchange of ideas and spirits. The writing of preface and postscript has triple egos: narrative ego, creative ego and critical ego. The critical ego embodies the author's subjectivity and rationality; the creative ego needs to reproduce the creative environment interwoven with many perceptual elements; and the narrative ego is the true narration of the first two. The critical ego transcends the creative ego (works themselves) and the existing comments to make rational criticism, and thus the dialogicality of the preface and postscript is formed. According to the existence or absence, and the intensity of the dialogicality, CAO Yu's writing of preface and postscript can be divided into four stages. The dialogicality of the preface and postscript is a reflection of CAO Yu's creative thought. The mainstream theatre criticism had a negative effect on him, making him constantly reflect on his understanding of creation, thus the dialogicality in the self-narrative of his preface and postscript is weakened. It is in this process that CAO Yu's creative subjectivity gradually sank into confusion and was nearly exhausted. What happened to the dialogicality of his preface and

postscript has gone beyond CAO Yu's plays themselves. It profoundly reflects the understanding of Chinese Huaju playwrights and critics on how to learn from western plays in the process of drama modernization, as well as their understanding on the relationship among the awareness of Huaju style, play writing and stage performance.

Key words: CAO Yu; preface and postscript of plays; dialogicality

色彩斑斓的服饰与稳定的剧场效应

——论曹禺戏剧服饰的色彩配置艺术

刘家思 刘璨

内容摘要: 服饰色彩既有审美性又有指事性,融再现性和表现性于一体,以视觉感受影响戏剧接受。曹禺十分重视戏剧人物服饰的色彩配置,总是以冷色调为主,以暖色调为辅,精心配置人物服饰的色彩。古铜色和黑蓝灰色是曹禺戏剧服饰配色中用得最多的颜色,是主色调,而红色等暖色以及白色则用得较少,造成了阴冷、沉闷而压抑的气氛,冲击着受众的接受心理。他总是以传统的色彩心理学为依据,又遵循着“视觉冲击”的原则,并着意进行符号化处理,追求意象化、朦胧性和整体性感知效果,使人物服饰承载着生命的隐喻意义和思想的象征意义。这与曹禺戏剧所描写的生活、表现的主题及审美追求有关。曹禺戏剧人物服饰色彩的配置,不仅形成了视觉审美的冲击力,而且传递情节信息,展示人物的性格特征和命运状态,从而增强了剧场性,激发受众的审美感觉与接受欲望,活化了剧场效应。

关键词: 曹禺戏剧 服饰色彩 审美追求 剧场性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)01-0037-14

Title: Colorful Costumes and Stable Theatre Effect: On the Art of Color Configuration of Costumes in CAO Yu's Plays

Author: LIU Jiasi, LIU Can

Abstract: Costume color is both aesthetic and self-explanatory, which combines reproducibility with expressivity so as to influence the acceptance of theatre through visual feeling. CAO Yu attaches great importance to color scheme of his characters' costumes, with the main color being always cold colors supplemented by warm colors. Bronze, black, blue and grey are widely used, while white and warm colors are rare, which generates a gloomy and depressing atmosphere and impacts on the audience's psychological acceptance. Based on the traditional color psychology, and following the principle of "visual impact", he pursues the perception of imagery obscurity and integrity, endowing characters' costumes with metaphorical and symbolic meaning. It correlates with the lives, subjects and aesthetic pursuit that CAO Yu concerns in his plays. Color configuration of characters' costumes in CAO Yu's works not only causes visual aesthetic impact but also conveys information of plot, and shows the characters' traits and fate, which enhances theatricality, triggers off audience's aesthetic sensation and desire to accept, and achieves theatrical effects.

Key words: CAO Yu's plays; costume color; aesthetic pursuit; theatricality

“变得更大一点” ——赖声川新作《曾经如是》的连接之道

林 婷

内容摘要: 2019年12月首演于上海的赖声川新剧《曾经如是》,以史诗般的恢宏构架在中国与美国、人类与动物、世俗与宗教之间建立起连接。该剧在艺术思维上超越了“是与不是”的二元对立,从而生成价值判断、意义赋予的可兼容与可转换,蕴含着佛教中观思想的精华。其环形舞台形式不仅满足了史诗式剧情的表现需求,同时将静观与浸入两种剧场体验融于一体。《曾经如是》对当代精神问题与心灵困境的深入把握,体现着赖声川既现实又博大的艺术追求与人文情怀。

关键词: 连接 转化 中观 环形舞台

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)01-0051-9

Title: “To Get it More Universal”: the Way of Connection in Stan Lai’s New Play *Ago*

Author: LIN Ting

Abstract: Stan Lai’s new play *Ago*, which premiered in Shanghai in December 2019, establishes a connection between China and the United States, humans and animals, secularity and religion with a structure as grand as an epic. This play transcends the duality of “right or wrong” in its artistic thinking, thereby generating compatibility and conversion of value judgment and meaning endowment, which is a reflection of Buddhist Madhyamika. Its circular stage not only satisfies the performance requirements of epic plots, but also integrates the two theatre experiences of contemplation and immersion. *Ago* comes to the point of the contemporary mental problems and spiritual predicament, which shows Stan Lai’s realistic but lofty artistic ambitions and humanism.

Key words: connection; transformation; Madhyamika; circular stage

强势之态：田沁鑫戏剧作品身体研究

孙韵丰

内容摘要：田沁鑫作为国家话剧院为数不多的女性导演，她的作品具有较强“识别度”。身体，是田沁鑫作品的重要戏剧媒介，从其处女作开始就以强势的姿态登场。她深受西方阿尔托“残酷戏剧”与皮娜·鲍什“舞蹈剧场”的影响，并结合中国戏曲，形成了自己独特的身体美学风格。在田沁鑫的作品中，身体在权力、生死、欲望之间的对抗中挣扎，体现出现代、残酷的审美特点。身体以强势的姿态出现在舞台上，成为故事的叙述动力。

关键词：田沁鑫 身体 强势 现代性 残酷性

中图分类号：J80 **文献标识码：**A **文章编号：**0257 - 943X(2021)01 - 0060 - 12

Title: Powerful Presence: A Study of Body in TIAN Qinxin's Theatre Works

Author: SUN Yunfeng

Abstract: The theatre works of TIAN Qinxin, one of the few female director in the National Theatre of China, are quite easy to identify. Body, as an important theatre medium in her works, has been displayed with a powerful presence since her debut works. With the strong influence from Antonin Artaud's "Theatre of Cruelty" and Pina Bausch's "Dance Theatre", and borrowing from Chinese Xiqu, she formed her own unique style of body aesthetics. In her works, body struggles in the confrontation of power, life and desire, which shows the aesthetics of modernity and cruelty. It presents itself with power on the stage, and becomes the driving force of the narration.

Key words: TIAN Qinxin; body; powerful presence; modernity; cruelty

从“剧本中心”到“导演中心”

——论新时期以来话剧导演与剧本关系的转型

杨 光

内容摘要：导演和剧本关系的变化是新时期以来重要的戏剧现象。当代戏剧是一个导演主宰的时代。过去，导演的创作应尊重剧作家、尊重剧本，舞台呈现以再现美学为主。1980年代以来，导演和剧本的关系发生了全方位的变化。导演的崛起是20世纪戏剧发展的潮流，中国当代“导演-剧本”关系的变化顺应了这一潮流，同时呈现出鲜明的本土化特征。导演与剧本关系的变化是当代剧坛相当复杂的戏剧现象，戏剧学界应对其进行系统、深入的研究。

关键词：戏剧现象 导演与剧本的关系 当代戏剧

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)01-0072-10

Title: From Script-orientation to Director-orientation: On the Change of the Relationship Between Contemporary Chinese Director and Script

Author: YANG Guang

Abstract: The change of the relationship between director and script is an important phenomenon. Contemporary theatre has entered a “Director Era”. In the past, directors should respect the playwright and the script in their creation, and the stage presentation showed their efforts on an aesthetic reproduction. Since the 1980s, the relationship between director and script has changed in an all-round way. The rise of directors is the trend of theatre development in the 20th century. The change of the relationship between “director and script” in contemporary China conforms to this trend and shows distinct characteristics of localization. It is a very complex theatre phenomenon in the contemporary theatre world, which should be studied systematically and profoundly in the theatre circle.

Key words: theatre phenomenon; director-script relationship; contemporary theatre

“沉浸式”的消费与革新： 当代戏剧观演关系批判

韦哲宇

内容摘要：随着技术手段的革新和演出形式的发展，当代戏剧逐渐产生了与传统理念、传统习惯有明显差异的新观演关系。通过对近年兴起的“环境戏剧”“沉浸式戏剧”“特定场地戏剧”等新戏剧观演形式进行分析、梳理，检视其中代表性的戏剧作品和演出设计，可以发现当代戏剧的新观演形态与消费文化的兴起之间存在着密切联系。重新审视戏剧活动的商业性和文化消费本质在文化产业结构中的地位，有助于在全球化文化生产语境下探索戏剧的健康定位，形成对消费主义的批判力量。

关键词：观演关系 消费文化 景观 沉浸式体验 在场性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)01-0082-11

Title: The Consumption and Innovation of Immersiveness: A Critique on Actor-Spectatorship of Contemporary Theatre

Author: WEI Zheyu

Abstract: With the technical innovation and the development of performing forms, contemporary theatre has gradually generated new forms of actor-spectator relationship, which is significantly different from the conventional concepts and spectator habits. By classifying and analyzing those emerging new forms, such as environmental theatre, immersive theatre, and site-specific theatre, together with several cases studies on representative theatre works and performance designs, it is revealed that those new forms are closely related to the rise of consumerism. Through interrogating consumerism within theatre practice in the cultural industry, light can be shed on new methods to criticize consumerism in theatre in the context of global cultural production.

Key words: Actor-spectator relationship; consumerism; spectacle; immersive experience; liveness

编者按:近些年来,中国戏曲研究的范围,明显出现了时间上向现代拓展,空间上向各地方剧种深入的趋势。为了顺应这一学术发展趋势,本刊拟将原设的“中国戏曲研究”栏目细分为“古典戏曲研究”“现代戏曲研究”两个栏目。本组四篇文章为首个“现代戏曲研究”栏目,敬请关注。

田汉致梅兰芳两封信的发现及交游考述

刘 祯

内容摘要:20世纪文坛,梅兰芳与田汉无疑是两位重量级人物,新中国成立后他们又都齐聚北京,在新政权下工作,彼此来往和工作交集甚多。《田汉全集》收录有田汉致梅兰芳的一封信,梅兰芳纪念馆又发现、保存有两封田汉致梅兰芳的信件。考释其时间、内容,无疑可以看到田汉与梅兰芳之间更多的联系和交往,展现两人在新中国成立之初积极投入戏曲事业的风姿风采,也留下一个时代戏曲人上下求索的精神印迹。

关键词:梅兰芳 田汉 信件 洪深 长沙演出

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2021)01-0093-11

Title: The Discovery of TIAN Han's Two Letters to MEI Lanfang and the Study of Their Contacts

Author: LIU Zhen

Abstract: MEI Lanfang and TIAN Han are undoubtedly two important masters in the 20th century Chinese art world. After the founding of the People's Republic of China, they both worked in Beijing and had lots of official and personal contacts. There is a letter from TIAN Han to MEI Lanfang collected in *The Complete Works of TIAN Han*, and two other letters from TIAN to MEI have been found by and kept in the Memorial Museum of MEI Lanfang. A close study of the time and contents of the two letters surely make us see more information about the contacts between them two, which shows both their devotion to Xiqu after the founding of new China and the footprint of a generation of Xiqu artists seeking for development.

Key words: MEI Lanfang; TIAN Han; letters; HONG Shen; perform in Changsha

上海孤岛时期周信芳京剧改革新探

穆 杨

内容摘要:“孤岛”是一个附带时间条件的空间概念,指从1937年11月至1941年12月四年间,处于日军包围之中却能暂免战火侵扰的上海租界。此时期,周信芳率重组后的移风社返回上海演出,大获成功。学界认为,周信芳的成功源于他坚持上演爱国主义剧目,但这只是部分原因。稳健的经营策略和不懈的艺术追求,才是乱世中周信芳征服上海剧坛的根本原因。

关键词: 上海孤岛时期 京剧改革 周信芳

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)01-0104-10

Title: A New Exploration of ZHOU Xinfang's Jingju Reform in Shanghai During the "Isolated Island" Period

Author: MU Yang

Abstract: "Isolated island", a concept of space, refers to the Shanghai Concession from November 1937 to December 1947, which was surrounded by the Japanese Army but free from wars. During the "Isolated Island" period, ZHOU Xinfang led the reorganized Yifeng Society back to Shanghai to perform and achieved a great success. Academics believe that ZHOU's success stems from his persistence in staging patriotic plays, which is only partly true. It is his steady business strategy and unremitting artistic pursuit that are the ground for his success in Shanghai theatre in the turbulent times.

Key words: Isolated Island Period; Jingju reform; ZHOU Xinfang

民间与官方视角的融合、组合与混合

——“十七年”间越剧女性典型形象研究

曾 嵘

内容摘要：早期越剧中的女性人物，以男性视点下的天使型和魔鬼型为主，进入上海后，特别是改良文戏和新越剧后，女性对自身的认识集中在苦命型悲剧女性形象上。这是民间视角下现实女性生存状态的艺术反映。“十七年间”在民间与官方的双重视角下，越剧中的女性典型形象发生巨大变化，表现为：民间与官方视角相融合，形成的少女型和花木兰型女性形象，成为新时代女性的新典型；民间与官方视角组合下，苦命型女性加上反抗式情节形成的反抗型女性，成为新社会的主流女性形象；而天使型女性作为贯穿越剧各个历史时期的主要女性形象，在“十七年间”则是将官方和男性视点深化并内化为女性视点，显示出女性对现有性别秩序的继续顺从。越剧中的女性典型形象是时人对女性群体认识的艺术反映。

关键词：越剧 性别视点 女性典型形象 旦角流派唱腔

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)01-0114-14

Title: Fusion, Combination and Mixing of Folk and Official Perspectives: A Study of Typical Images of Women in Yueju During “the Seventeen Years”

Author: ZENG Rong

Abstract: The female characters in early Yueju were most of them either angelic or devilish from a male point of view. But after the women performers entered Shanghai, especially after the trends of improved civilized plays and new Yueju, women's perception of themselves was mainly shown with the tragic struggling female figures of bitter fate in Yueju, which was an artistic reflection of the reality of women's existence from a folk perspective. In “the seventeen years”, the typical images of women in Yueju have undergone tremendous changes from both folk and official perspectives, which was shown as follows: the fusion of folk and official perspectives led to the formation of Maiden-type and Mulan-type female images, which became the typical images of women in the new era; the rebellious women, coming from the struggling women in rebellion, have become the dominant female image in the new society; and the image of angelic women, as the main female image throughout various historical periods of Yueju, has become a female viewpoint as a result of furthering and internalizing official and male viewpoint during “the seventeen years”, demonstrating that women have continuously abided by the existing gender norms. The typical female images in Yueju are an artistic reflection of the general perception of women.

Key words: Yueju, gender perspective, typical female images, singing style of female characters

新文艺的介入和旧传统的重生

——“戏改”过程中梨园戏的抢救

白勇华

内容摘要：十七年“戏改”过程中，国家、民间、个人，传统与反传统的纠葛远没有像一般性的历史大叙事那样表现得壁垒分明，如在梨园戏的抢救领域，可以看到相对精英化的传统如何与国家话语结盟，共同抗拒舍弃民间力量。已经在民间戏场没落的梨园戏在“戏改”时“重获新生”，极力还原、接续古典精雅的士大夫文人气质并确立为剧种品格，同时，倾力整理改编传统戏，文本、音乐、表演、舞美等方面均十分强调剧种传统与剧种个性。新旧合作，新文艺工作者的强势介入和没落传统的重生，在梨园戏的改造过程中奇迹般地结合在一起。梨园戏坚守剧种传统、以继承为剧种剧团存续主轴在“戏改”时相当独特，对梨园戏及福建戏曲的当代传承发展具有独特价值及启示意义。

关键词：戏改 梨园戏 传统 新文艺

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)01-0128-12

Title: Intervention of New Literature and Art and the Rebirth of Old Traditions: Rescue of Liyuanxi During the “Xiqu Reform”

Author: BAI Yonghua

Abstract: During the 17 years of “Xiqu Reform”, the division among the national official discourse, the folk discourse, the individual discourse, the traditional ideas, and the anti-traditional ideas were, interestingly, not that clear-cut. Instead, the traditional ideas valued by the elites were found to coordinate with the national official discourse as a unified force against the folk discourse, as could be observed in the rescue project of Liyuanxi. Liyuanxi, which had been in decline in folk theatres, was “reborn” during the “Xiqu Reform”. The classical and refined temperament of literati and officialdom in feudal China were recollected, inherited and established as a Xiqu genre typical of Liyuanxi. Other traditional Xiqu genres in terms of text, music, performance, and set designs were also well observed while great efforts are taken to adapt the traditional Xiqu to the new world. Amazing cooperation was built between the old and the new so that the strong intervention of new literature and art miraculously brought about the rebirth of the declining tradition. Such approach of survival by adhering to the tradition is quite unique in the “Xiqu Reform” and could provoke thoughtful insights for the contemporary efforts in the inheritance and development of Liyuanxi and Fujian Xiqu.

Key words: Xiqu Reform; Liyuanxi; tradition; new literature and art

古今对照 中西自如

——吴兴国访谈录

肖 英

内容摘要: 吴兴国是当代传奇剧场艺术总监,一位横跨电影、电视、传统戏曲、当代戏剧以及舞蹈的表导演艺术家。当代传奇剧场自1986年创立始,频频受到国际邀约,是中国台湾地区唯一进入世界顶级三大艺术节的表演团队。吴兴国一直以旺盛的创作力将传统戏曲与其他艺术进行跨界融合,精通传统戏曲又不受其限制,并用新媒体艺术打开传统戏曲、突破戏曲不擅长表现抽象哲理的局限,形成别具一格的新东方美学。吴兴国对于传承和教育同样不遗余力,曾连续十多年举办“传奇学堂”和“传奇风雅”经典传统剧目的传习、演出,培育出一批优秀的京剧新生代演员。对吴兴国关于戏曲程式表演议题的采访,一方面是为了挖掘其作为长期探索戏曲表演的艺术家的创新之处,另一方面是为了探讨这些成果能给戏曲的未来形态及教育方式以怎样的启示。

关键词: 吴兴国 传统戏曲 程式表演 跨界

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)01-0140-14

Title: Bringing Together the Ancient and the Modern, the Chinese and the Western: An Interview with WU Xingguo

Author: XIAO Ying

Abstract: WU Xingguo is the artistic director of the Contemporary Legend Theatre. He is an artist who works in the fields of film, television, traditional Xiqu, modern theatre and dancing performance and directing. Since its establishment in 1986, the Contemporary Legend Theatre has been frequently invited to attend international events, and becomes the only performing team in Taiwan to attend the top three art festivals in the world. He has been integrating traditional Xiqu with other arts in a creative way. He is proficient in traditional Xiqu, but is not restricted by it. He also approaches the new oriental Aesthetics of traditional Xiqu with new media arts, and breaks through the limitation of traditional Xiqu, which is not good at expressing abstract philosophy. WU has also spared no effort in the inheritance and education of tradition. He has held more than ten years of “legend school” and “legend elegance”, teaching people to learn and stage classic traditional Xiqu plays, and trained a group of excellent new generation actors of Jingju. Through the interview with WU on the issue of stylized acting in Xiqu, it is, on the one hand, to find out what innovation he has made in his long-term exploration as an artist of Xiqu, and on the other hand, to explore the enlightenment of these innovative achievements on the future

form and education mode of Xiqu.

Key words: WU Xingguo; traditional Xiqu; stylized acting; transboundary

拓展与深化:熊佛西研究的再发力

——“纪念熊佛西 120 周年诞辰学术研讨会”综述

颜 倩

内容摘要: 2020 年是熊佛西 120 周年诞辰,也是上海戏剧学院建校 75 周年。在这一重要的时间节点,“纪念熊佛西诞辰 120 周年学术研讨会”于 2020 年 12 月 4 日至 6 日在江西丰城成功举办。与会的专家学者围绕“熊佛西戏剧理论”“熊佛西戏剧创作与演出”“熊佛西戏剧教育”“熊佛西定县戏剧实验”“熊佛西生平、地位与成就”等多个议题展开深入热烈的探讨,无论在新的资料发掘、研究领域的扩展、研究视角的开辟、研究理论和方法的更新乃至研究结论上都有创获,实现了通过办会来推动熊佛西研究再发力的宗旨。

关键词: 熊佛西 戏剧理论 戏剧教育 定县戏剧实验

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)01-0154-7

Title: Expanding and Deepening: Reinvigoration of the Research on XIONG Foxi: A Review of the Symposium on the 120th Anniversary of XIONG's Birthday

Author: YAN Qian

Abstract: The year 2020 marks the 120th anniversary of XIONG Foxi's birthday and the 75th anniversary of the founding of Shanghai Theatre Academy. At this important time, "the Symposium to Commemorate the 120th Anniversary of Xiong Foxi's Birthday" was successfully held at Fengcheng, Jiangxi Province, from December 4 to 6. Experts and scholars attending the Symposium conducted in-depth and warm discussions on such topics as "XIONG Foxi's Theatre Theory", "XIONG Foxi's Theatre Creation and Performance", "XIONG Foxi's Theatre Education", "XIONG Foxi's Theatre Experiment in Dingxian County", and "XIONG Foxi's Life, Status and Achievements". This Symposium has made achievements in new data exploration, expansion of research field, extension of research perspectives, updating of research theories and methods, and even research conclusions. Both the breadth and depth of research have been enlarged to varying degrees. The purpose of the Symposium is to promote the revitalization of the research on XIONG Foxi, with itself representing a new height of the research.

Key words: XIONG Foxi; theatre theory; theatre education; theatre experiment in Dingxian County