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编者按：中国共产党第十八次全国代表大会以来，党和政府高度重视文艺和文化工作，提出了一系列新理论新思路，采取了一系列新措施，鼓励和引导文艺创作，指导和促进优秀传统文化的传承发展。与此同时，习近平总书记还高瞻远瞩地提出了加快构建中国特色哲学社会科学学科体系、学术体系、话语体系（简称“三大体系”）的要求，并明确指出“加快构建中国特色哲学社会科学，归根结底是建构中国自主的知识体系”。尤其是今年的6月2日，习近平总书记亲自主持召开了文化传承发展座谈会，提出了把马克思主义基本原理与中华优秀传统文化相结合的思想，强调以中国式现代化建设中华民族现代文明。这些重要思想和论断，对构建我国自主的戏剧学知识体系和推进中国式戏剧现代化，具有重要的指导意义。为了更好地贯彻党中央的部署和习近平总书记的讲话精神，本刊特组织“加快构建中国特色戏剧学三大体系”专题栏目，探讨这一时代命题。

“斯坦尼体系中国化” ——中国现代戏剧学科话语体系的建构

胡星亮

内容摘要：创立中国话剧演剧学派是建构中国现代戏剧学科体系的重要内容，“斯坦尼体系中国化”则是创立中国话剧演剧学派、建构中国现代戏剧学科话语体系的重要探索。近半个世纪的“斯坦尼体系中国化”，经历了从借鉴斯坦尼体系以“建立现实主义的演剧体系”到“把它化成自己的东西，并逐步建立自己的体系”的发展过程。“斯坦尼体系中国化”的探索又发展出“我们要有中国的导演学派、表演学派”的构想。

关键词：斯坦尼体系中国化 中国现代戏剧学科 中国话剧演剧学派 话语体系

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)06-0001-13

Title: “Sinicization of the Stanislavsky System”: The Construction of the Discourse System of Modern Chinese Theatre Discipline

Author: HU Xingliang

Abstract: The establishment of the Chinese Huaju performance school is a significant part of the construction of the modern Chinese theatre discipline system, and the “sinicization of the Stanislavsky system” is a crucial exploration of the establishment of the Chinese Huaju performance school and the construction of the discourse system of Chinese modern theatre discipline. The “sinicization of the Stanislavsky system” has undergone a continual development process over the

past 50 years — from learning from the Stanislavsky system to “establishing a realistic theatre system”, and further to “turning it [the System] into something of our own and gradually establishing our own system”. The exploration of the “sinicization of the Stanislavsky system” has given rise to the concept that “we must have our own Chinese school of directing and acting”.

Keywords: sinicization of the Stanislavsky system; Chinese modern theatre discipline; Chinese Huaju performance school; discourse system

西方现当代戏剧在中国的 翻译和演出数据析略^①

沈建翌

内容摘要:从1907到2020年,西方现当代戏剧在中国的翻译和演出大致可划分为三个阶段:1907—1949年,从偶然选择到有意识介绍再到弃雅从俗;1950—1978年,基本处于“静默期”;改革开放后,翻译数量大幅增加,剧本上演率也明显提高,出现了市场化选择和改编演出热潮。统计数据显示,这百余年中有大量西方剧作家作品被翻译和搬上中国舞台。梳理这一历史脉络,揭示不同时期规律性变化背后的因素,具有重要的学术价值,还可以为当代戏剧交流和发展提供历史经验借鉴。

关键词:西方现当代戏剧 翻译和演出 数据 市场热点 改编热潮

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0014-11

Title: A Brief Analysis of the Data Concerning the Translation and Performance of Modern and Contemporary Western Drama in China

Author: SHEN Jianyi

Abstract: From 1907 to 2020, the translation and performance of modern and contemporary Western drama in China can be roughly divided into three stages. From 1907 to 1949, Western plays were introduced to China, at first accidentally, then consciously, and eventually shifting towards more secular and accessible works. The period from 1950 to 1978 was basically a “quiet period” witnessing a small number of translation and performance activities. After the reform and opening up, the number of translations and performances has increased significantly, with a surge in market-oriented selection and adaptation performances. The data show that over the past century, a substantial number of Western plays have been translated and staged in China. Sorting out the historical background and uncovering the factors behind regular changes across different periods are of great academic value, and can also provide historical experience for the exchange and development of contemporary drama.

Keywords: modern and contemporary Western drama; translation and performance; data; market hotspots; adaptation boom

^① 本文中的西方指欧洲(不包括东欧)、美国、加拿大以及澳大利亚。

戏曲曲艺学话语体系建设的方法

朱恒夫

内容摘要: 构建戏曲曲艺学话语体系意义重大,但目前的话语体系建设存在四个问题。一是对本民族的艺术不够自信,大量袭用欧美戏剧的概念。二是对戏曲曲艺的话语词汇研究不深,许多术语的定义没有得到共识。三是对戏曲曲艺的话语没有进行细致的爬梳与归类。四是没有从当代的戏曲、曲艺实践中提炼出多少标识性概念,以反映新中国建立后戏曲曲艺界的探索、成绩,以及在内容与形式上的巨大变化。要完成构建戏曲曲艺学话语体系这一工程,须在正确地认识戏曲与曲艺这两种表演形式的艺术价值,对它们产生敬仰之情、敬畏之心的前提下,采用下列方法:有组织地进行这项科研工作;着力提炼戏曲、曲艺的核心和标识性概念;面向现实,将当代戏曲、曲艺的探索经验归纳成精要的话语。

关键词: 戏曲曲艺 话语体系 构建 问题 方法

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0025-07

Title: Approaches to the Construction of the Discourse System of Chinese Xiqu and Quyi

Author: ZHU Hengfu

Abstract: It is crucial to construct a discourse system of Chinese Xiqu and Quyi, but currently there are four problems in constructing this discourse system. First, due to a lack of confidence in our own art, a substantial amount of concepts are borrowed from European and American theatre. Second, the discursive vocabulary of Chinese Xiqu and Quyi is not well studied, and consensus is yet to be achieved on the meaning of many terms. Third, the discourse of Chinese Xiqu and Quyi has not been carefully sorted and categorized. Fourth, there have not been many identifying concepts distilled from contemporary Chinese Xiqu and Quyi practices to reflect their explorations, achievements, and dramatic changes in content and form since the founding of the PRC. In order to construct a discourse system of Chinese Xiqu and Quyi, the following methods should be adopted on the premise of correctly recognizing the artistic value of these two forms of Chinese art and generating a feeling of admiration and reverence for them; conduct the academic research in an organized manner; focus on refining the core and symbolic concepts; base on reality and distill the exploratory experience of contemporary Chinese Xiqu and Quyi into a concise discourse.

Keywords: Xiqu and Quyi; discourse system; construction; problems; approaches

现代戏曲研究：探索戏曲现代化之路

李 伟

内容摘要：现代戏曲研究是一个新兴的学科方向，其主要任务是对 20 世纪以来各个戏曲剧种的理论探索与创作实践进行研究，总结一百多年来中国社会现代化转型中传统戏曲为了适应在现代社会的生存发展而进行改革创新的成功经验，探索中国戏曲的现代化之路，为新时代的戏曲创作提供理论支持。现代戏曲研究目前大多集中在剧目层面，其传统议题有：传统剧目的整理与改编研究、新编历史剧研究、戏曲现代戏研究，新的学术增长点有：跨文化与跨文体的戏曲改编研究、小剧场戏曲研究、戏曲与新媒体研究。现代戏曲研究需要站在全球化、跨文化的视野下，以中国式现代化理论为指引，以开放积极的观念，运用跨学科的、综合比较的方法，对百年来戏曲传承与创新展开全面深入的研究。现代戏曲研究需要以学科建设为基础，进一步提炼学术思想，建构话语体系，为中华戏曲的传承发展贡献力量。

关键词：中国特色戏剧学三大体系 中国式现代化 中华民族现代文明 现代戏曲 戏曲现代化

中图分类号：J80 文献标识码：A 文章编号：0257-943X-(2023)06-0032-08

Title: Research on Modern Xiqu: Exploring the Path to Modernizing Xiqu

Author: LI Wei

Abstract: Modern Xiqu research is an emerging direction in the discipline of theatre. Its main tasks are to study the theoretical exploration and creative practice of various Xiqu genres since the 20th century, to summarize the successful experience of Xiqu reform and innovation for surviving and thriving during China's social modernization transformation in the past century, to explore the modernization path of Chinese Xiqu, and to provide theoretical support for Xiqu creation in the new era. Currently, most of the research on modern Xiqu focuses on the repertoire level, and traditional research topics include research on the arrangement and adaptation of traditional plays, on new historical dramas, and on modern Xiqu. New research topics include research on cross-cultural and cross-genre adaptation, on experimental theatre, and on the relation between drama and new media. Modern Xiqu research needs to be based on a global and cross-cultural perspective, guided by Chinese modernization theory, with an open and positive concept, and uses interdisciplinary and comparative methods to conduct a comprehensive and in-depth study of the inheritance and innovation of Xiqu in the past century. Based on the construction of the discipline of theatre,

modern Xiqu research needs to further refine academic thoughts, construct discourse system, and contribute to the inheritance and development of Chinese theatre.

Keywords: three major systems of theatre study with Chinese characteristics; modernization with Chinese characteristics; China's modern civilization; modern Xiqu; modernization of Xiqu

张彭春“陪同”梅兰芳访美演出新说

张诗洋

内容摘要:新发现张彭春日记详细记载了梅兰芳1930年访美演出筹备的经过。与以往戏剧史对于梅兰芳访美的认知有别,张氏日记提供了亲历者视角下的另一层隐秘叙事,从中可见访美背后的角力与制衡。张彭春是中国话剧的奠基人之一,对传统戏曲亦有研究,并熟知美国剧坛情况,曾在访美演出筹备阶段即为梅剧团提供大量专业建议。但最终因司徒雷登、齐如山等人的反对,张彭春未能作为梅剧团成员出访,而是恰在同期代表南开大学赴美筹款讲学。因梅兰芳在华盛顿首演遇冷,张彭春同意担任导演,为其更换剧目、调整宣传策略、打理各类事宜。张氏成功塑造《刺虎》一剧成为访美演出的代表作和记忆点,并在与美国文化界的交往中有效阐释、传播梅兰芳和中国戏曲文化,促成了访美演出的成功。

关键词:张彭春 梅兰芳 访美演出 日记 刺虎

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X-(2023)06-0040-15

Title: New Findings on Pengchun Chang's "Accompaniment" of Mei Lanfang's Visit to the United States

Author: ZHANG Shiyang

Abstract: The newly discovered diary of Pengchun Chang details the preparations for Mei Lanfang's performance visit to the United States in 1930. Different from the previous understanding of Mei Lanfang's visit to the United States in theatre history, Chang's diary provides another layer of secret narrative from an eyewitness perspective, from which we can see the wrestling and balancing of powers behind the visit to the United States. Pengchun Chang is one of the founders of Chinese theatre. He has also studied Xiqu and is familiar with American theatre. He once gave plenty of professional advice to the Mei Theatre Troupe during its preparation for the performance in the United States. But in the end, due to the opposition of John Leighton Stuart, Qi Rushan and others, Pengchun Chang was unable to visit the United States as a member of the Mei Theatre Troupe. Instead, he went to the United States during the same period to raise funds and to give lectures on behalf of Nankai University. Since Mei Lanfang received a lukewarm reception at his debut in Washington, Pengchun Chang agreed to serve as the director of Mei Theatre Troupe, and he was responsible for changing the repertoire, adjusting publicity strategies, and taking care of various matters. Thanks to Chang, Mei's performance of *Assassinating the Tiger General* successfully became

a representative work and a memorable point of Mei's performance in the United States; moreover, Chang effectively explained and popularized Mei Lanfang and Chinese Xiqu culture in the exchange with American cultural circles, which contributed to the success of the visiting troupe's performance in the United States.

Keywords: Pengchun Chang; Mei Lanfang; visiting performances in the United States; diary; *Assassinating the Tiger General*

复旦校园演剧初创期考论(1915—1926)

车晓宇

内容摘要: 复旦校园演剧是上海学生演剧的代表性个案,其演出脉络可在一定程度上勾勒出早期话剧在校园场域中的动态衍变过程。自1905年始,复旦校董马相伯、教习李登辉均在社会层面资助/主导过早期话剧演出,这对复旦校园演剧的发生具有启示作用。1915至1926年间,复旦师生共排演话剧十七场,这些演出构成了复旦校园演剧的初创时期,并为1926年以后复旦剧社的爱美剧演出提供了前期实践。同时,复旦校园演剧初创期在人员构成、理论发展、演出目的等方面透露出早期非职业校园演剧与爱美剧之间的内在联系,值得关注。

关键词: 复旦 马相伯 上海学生演剧 息游社 爱美剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0055-11

Title: Study of the Early Period of Fudan Original Drama (1915 - 1926)

Author: CHE Xiaoyu

Abstract: Fudan University drama is a representative case of student drama in Shanghai. Its performance context can, to a certain extent, outline the dynamic development process of early drama in the ivory tower. Since 1905, President Ma Xiangbo and academic staff Li Denghui sponsored and directed early drama performances at the social level, which inspired the emergence of drama within Fudan University. From 1915 to 1926, Fudan teachers and students staged a total of 17 dramas. These performances constituted the initial period of Fudan original drama and provided early practice for the amateur drama performances by the Fudan Drama Club after 1926. At the same time, the personnel composition, theoretical development, and performance purposes of Fudan original drama in the initial period reveal the intrinsic connection between early non-professional student drama and amateur drama, which deserves scholarly attention.

Keywords: Fudan; Ma Xiangbo; Shanghai student drama; Xi You drama club; amateur drama

于伶佚剧《灯塔》考论

王 羿

内容摘要: 于伶在 20 世纪 80 年代撰写的回忆文章中曾提到包括《灯塔》在内的三部独幕剧处女作,并称其未经发表便已佚失。此说法后来广为学界采信,但其实早在 1931 年《灯塔》就已于《黄埔月刊》上连载发表。经考证,《灯塔》作于 1931 年 1 月中下旬,具有一定自传性,九年后于伶又将之改编为《大明英烈传》。《灯塔》作为新出史料不仅重新定位了于伶戏剧创作的起点,还实现了其独幕剧和多幕剧创作思想的贯通,有助于更准确地接近于伶创作的全貌。于伶晚年以“未刊已佚”之说隐蔽《灯塔》的发表史实乃是一种“自我经典化”的追求,这种隐秘心态应在今后的辑佚工作中得到重视。

关键词: 于伶 任于人 灯塔 大明英烈传 改编

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0066-10

Title: Research on Yu Ling's "Lost" Play *The Lighthouse*

Author: WANG Yi

Abstract: In a memoir article written by Yu Ling in the 1980s, he mentioned three debut one-act plays, including *The Lighthouse*, and claimed that they were lost before publication. This statement was later widely accepted in academic circles, but in fact *The Lighthouse* had been serialized and published in *Whampoa Monthly* as early as 1931. According to textual research, *The Lighthouse* was written in mid to late January 1931 and is somewhat autobiographical. Nine years later, Yu Ling adapted it into *The Legend of the Heroes of the Ming Dynasty*. As a new historical material, *The Lighthouse* not only repositions the starting point of Yu Ling's drama creation, but also connects his thoughts on one-act drama and multi-act drama, which leads to a more accurate picture of Yu's creation. In his later years, Yu Ling concealed the publication history of *The Lighthouse* by saying "it was lost before publication", which was a pursuit of "self-classification". This hidden mentality should be taken into account in future compilation works.

Keywords: Yu Ling; Ren Yuren; *The Lighthouse*; *The Legend of the Heroes of the Ming Dynasty*; adaptation

曹禺《蜕变》接受史考论

——以历史档案为依托

祝 贺

内容摘要: 20世纪40年代,专业剧团、学校剧团、官方评奖共同促使《蜕变》成为抗战话剧的经典。该剧作呼应了国民政府提出的抗战建国纲领,经过审查部门的多次删改,获得教育部1943年度优良剧本二等奖。新发现的档案史料呈现了国民政府自上而下推广此剧的诸多细节,从中可见政治对文学传播的影响。《蜕变》舞台生命较为短暂,抗战胜利后演出随即减少,主要原因是剧作时事性特点突出,性格扁平的戏剧人物也暴露了剧作家过于理想化的政治构想。

关键词: 曹禺 蜕变 接受史 档案 文学评奖

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0076-11

Title: A Study of the Reception of Cao Yu's *Metamorphosis*: Based on the Archives of the Ministry of Education

Author: ZHU He

Abstract: In the 1940s, professional troupes, school troupes, and official literature awards jointly promoted *Metamorphosis* to become a classic script during the Chinese people's War of Resistance Against Japanese Aggression. The script not only responded to the Program of Armed Resistance and National Reconstruction proposed by the Nationalist government, but was also revised multiple times by the censorship department, and ultimately won the Second Prize for Excellent Script from the Ministry of Education in 1943. The newly discovered archives show many details of the top-down promotion of the script by the Nationalist government, which reflects the influence of politics on literature. The stage life of *Metamorphosis* was relatively short, and there were few performances after the victory of the War. The main reason was that the script was only related to the current affairs of the War, and the flat personality of the characters also exposed Cao Yu's idealistic political ideas.

Keywords: Cao Yu; *Metamorphosis*; reception; archives; literature awards

清末民初戏捐征收形式、收支及其影响

延保全 林 燊

内容摘要: 戏捐是清末民初戏曲演出的重要文化现象,其征收形式、收支情况与地方戏曲行业的发展息息相关。基层官员以戏捐为名目,将地方财政同戏曲演出相结合,以达到缓解地方财政压力和维护社会风气的双重目的。受社会环境影响,戏捐的收取额度不断提高,戏捐缴纳者的对抗情绪日益高涨,戏捐对戏曲行业的影响在收取制度的建构与解构过程中逐渐明晰。

关键词: 戏捐 征收形式 收支 寓禁于捐

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0087-12

Title: The Collection Form, Revenue and Expenditure, and Impact of Xiqu Donation in the Late Qing Dynasty and Early Republic of China

Authors: YAN Baoquan, LIN Shen

Abstract: Xiqu donation is an important cultural phenomenon in Xiqu performance in the late Qing Dynasty and the early Republic of China. Its collection form and its revenue and expenditure are closely related to the development of the local Xiqu industry. Under the guise of Xiqu donations, local officials combined local finance with Xiqu performances to achieve the dual purpose of alleviating financial pressure and maintaining social morality. Influenced by the social environment, the amount of Xiqu donations continued to increase, and the antagonism of the Xiqu donation payers grew day by day. The impact of Xiqu donations on the Xiqu industry gradually became clear through the construction and deconstruction of the donation system.

Keywords: Xiqu donation; collection form; revenue and expenditure; prohibition via Xiqu donation

回归·创新·解构： 昆曲经典的现代表达

赵天为 韦胤奇

内容摘要：对于昆曲经典的时代诠释、对于古典剧目的现代表达，一直是剧坛不断探索和尝试的课题。随着时代更迭，不同的创作者参与到经典剧目的建构中，昆曲经典便融入了不同的时代意识和个性表达，成为时代创作者主体性与时代观众审美需求的体现。综观中华人民共和国成立以来的昆曲舞台，昆曲经典的现代表达可以概括为三种类型：在回归中守护、在守正中创新、在解构中探索。

关键词：昆曲经典 现代表达 回归 创新 解构

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)06-0099-14

Title: Return, Innovation, and Deconstruction: Modern Expression of Kunqu Classics

Authors: ZHAO Tianwei, WEI Yinqi

Abstract: The modern interpretation of Kunqu classics and the modern expression of the whole classic repertoire have always been topics that the theatre community continues to explore and to experiment with. With the vicissitudes of the ages, different creators participate in the construction of the classic repertoire; Kunqu classics incorporate the expressions of the consciousness and personality of each age, and reflect the subjectivity of the creators and the aesthetic needs of the coeval audience. Looking at the Kunqu stage since the founding of the PRC, the modern expressions of Kunqu classics can be summarized into three types: returning to and protecting the tradition, innovating with respect to the tradition, and exploring through deconstruction.

Keywords: Kunqu classics; modern expression; return; innovation; deconstruction

导演意识与梅兰芳的戏曲艺术

郑少华

内容摘要: 梅兰芳作为中国京剧旦脚表演艺术的集大成者,具有丰富的舞台经验,取得了卓越的艺术成就。特别是在其艺术生涯的晚期,他所创造的剧目、塑造的人物达到了极高的艺术境界。其中的原因,与梅兰芳创作中日趋自醒自觉的戏曲导演意识有关。在《宇宙锋》《贵妃醉酒》《穆桂英挂帅》等剧目中,梅兰芳不仅深挖剧目内涵,对文本进行再创造,还主动体验人物、创造角色,并用以指导他人。梅兰芳的戏曲导演工作对今天的戏曲表演创作具有重要的启示。

关键词: 导演意识 梅兰芳 戏曲艺术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0113-12

Title: Director's Consciousness and Mei Lanfang's Xiqu Art

Author: ZHENG Shaohua

Abstract: Mei Lanfang, the maestro of Chinese Jingju performing art, has rich stage experience and outstanding artistic achievements. Especially in the later period of his artistic career, the plays and the characters he created reached a remarkably high artistic level. This achievement is related to Mei Lanfang's increasing consciousness of the role of Xiqu director in his creations. In representative plays such as *Sword of the Cosmos*, *The Drunken Concubine* and *Female General Mu Guiying*, Mei Lanfang not only delved into the connotation of the play and recreated the text, but also took the initiative to experience the characters, to create roles, and to guide others. Mei Lanfang's work as a Xiqu director has important implications for today's Xiqu acting and directing.

Keywords: director's consciousness; Mei Lanfang; Xiqu art

主题提炼·人物提升·舞台呈现

——粤剧《搜书院》经典生成的三次进阶

任婷婷

内容摘要: 1956年5月,广东粤剧团带着全新改编的《搜书院》进京演出,这次演出让广东粤剧以崭新的面貌进入国家领导人和戏剧界专家学者的视野。自此,《搜书院》成为一出改变粤剧命运的经典之作。通过三次打磨,《搜书院》被打造成当代戏曲的力作:先是在主题提炼中表达“人民性”的政治美学诉求,其次在人物提升中完成典型的塑造,最终通过演员体会人物打通案头与场上,呈现为精彩的舞台表达。上述三次进阶注定《搜书院》会得到主流话语的肯定,其也因此完成粤剧发展史上超越时代意义的经典剧目的蜕变。

关键词: 《搜书院》 戏改 经典生成 马师曾 红线女

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0125-11

Title: Theme Refinement, Character Development, and Stage Presentation: Three Advancements in the Making of the Yueju Classic *Search the Academy*

Author: REN Tingting

Abstract: In Beijing, May 1956, the Guangdong Yueju Troupe performed the newly adapted version of *Search the Academy* (*Sou Shuyuan* 搜书院). This performance helped Yueju enter the horizon of national leaders and theatre experts and scholars with a fresh look. Since then, *Search the Academy* has become a classic that has changed the destiny of Yueju. *Search the Academy* grows to be a masterpiece of modern Yueju through three advancements: first, it expresses the political and aesthetic appeal of “people’s nature” in the refinement of the theme; second, it completes the typical formation of the characters; and finally, from page to stage, the play has been made a classic through actors’ in-depth portrayal of the characters. The play’s political and aesthetic pursuit of the theme along with the refined exploration of art are destined to be affirmed by the mainstream discourse. The opportunity of the times behind the performance makes *Search the Academy* a classic play with transcendent significance in the history of Yueju’s development.

Keywords: *Search the Academy*; Xiqu reformation; generation of classics; Ma Shi-tsang; Hong Xiannü

中国古代剧场看楼研究

车文明 刘 容

内容摘要: 大约在汉魏时期出现了看棚、看楼。看楼在明清时期的剧场中成为专门为妇女儿童设立的观剧场所,其设立的主要目的是为了能够更好地实施成年男女分隔观剧的制度习俗,以便符合“男女有别”的礼教规定。男女有别属于古礼,其产生有客观历史原因。明清时期的看楼发轫于神庙剧场,后影响到茶园、酒楼等场所,其功能主要有:一、遵从礼法中男女有别之原则;二、扩充观戏场地,避免拥挤;三、遮风避雨。中西剧场史上的观众席均有等级区分,也有个别妇女专座,而为妇女儿童专设的看楼则为中国独有,这成为世界古代剧场史上一道独特的风景。

关键词: 看楼 男女有别 独创性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0136-08

Title: Research on the Special Viewing Place in Ancient Chinese Theatres

Authors: CHE Wenming, LIU Rong

Abstract: The theatre viewing sheds and viewing buildings appeared around the Han and Wei dynasties; they became the viewing place specially set up for women and children in the Ming and Qing Dynasties. The main purpose of the special viewing place was to better implement the institutional custom of separating men and women in theatre, so as to comply with the etiquette regulations of “differentiation between men and women”. The distinction between men and women is an ancient etiquette, and its emergence has objective historical reasons. During the Ming and Qing Dynasties, the special viewing place first originated in temple theatres, and later affected the architecture of tea houses, restaurants and other theatre places. Its main functions are: 1) to comply with the principle of distinction between men and women according to etiquette and law; 2) to expand theatre viewing venues to avoid crowding; 3) to provide shelter from wind and rain. In the history of both Chinese and Western theatres, the auditoriums were divided into different levels, and there were also special seats for women. The viewing place specifically designed for women and children is unique to China, and is a unique sight in the global history of ancient theatres.

Keywords: special viewing place; differences between men and women; originality

视野、观念与范式转变： 中国剧场史研究刍议

陈 恬

内容摘要：对于戏剧演出空间演进历史的研究，是现代戏剧观念产生和现代戏剧学科建立后出现的研究分支。一个世纪以来，中国剧场史研究成果集中在文物研究领域，尤其对神庙剧场、茶园剧场和晚清民国的新式剧场考证颇详。几部代表性通史的撰写体例隐含两个支配性假设：一是不断进化的艺术史观，二是空间与演出的二分法。中国剧场史研究的深入，亟待研究范式的转变：从文物研究转向空间研究，从考古学、建筑学方法转向符号学、现象学方法。

关键词：剧场史 文物研究 空间研究 符号学 现象学

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)06-0144-14

Title: Perspectives, Concepts and Paradigm Shift: Reflection on the Study of Chinese Theatre History

Author: CHEN Tian

Abstract: The study of the history of performance space is a research branch that emerged after the birth of modern theatre concept and the establishment of modern theatre discipline. For a century, the research findings of Chinese theatre history have focused on the field of heritage studies, especially on the temple theatre, the tea houses and the new-style theatre of the late Qing Dynasty and the Republic of China. The narrative style of several representative general theatre histories implies two dominant assumptions: one is the evolving view of art history, and the other is the dichotomy between space and performance. The in-depth study of Chinese theatre history urgently requires a paradigm shift: from the study of cultural heritage to the study of space, from archaeological and architectural approaches to semiotic and phenomenological approaches.

Keywords: theatre history; heritage studies; spatial studies; semiotics; phenomenology

场所与体验：当代剧场从空间 到场域的三元空间建构

谭颖

内容摘要：列斐伏尔的三元空间理论，为探索当代剧场空间生产提供了感知、构想、生活三个维度的策略、逻辑和方式。当代剧场的三元空间建构是物理空间、精神空间和社会空间三位一体的叠合，可以有效地揭示“演出主体、创作内容”与“文化语境、生活方式”在社会空间生产作用下形成的独特空间态势和交互关系。这是经过选择、转化、整合的新展演场域，为研究当代剧场空间发展提供了一种可借鉴的方法。

关键词：空间三元论 特定场地表演 差异化

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2023)06-0158-12

Title: Place and Experience: Contemporary Theatre Spatial Triad Construction from Space to Field

Author: TAN Ying

Abstract: Henri Lefebvre's spatial triad theory provides strategies, logics and modes in three dimensions — perception, conception, and life — to explore the production of contemporary theatre space. The triad space construction of contemporary theatre is the superposition of physical space, spiritual space and social space, which can effectively reveal the unique spatial situation and interaction between “performance subject, creative content” and “cultural context and lifestyle” under the social space. This is a new performance field after selection, transformation and integration, which provides lessons for studying the development of contemporary theatre space.

Keywords: spatial triad theory; site-specific performance; differentiation

“近思远观”和“融通汇合” ——20世纪30年代话剧《怒吼吧，中国！》的舞美艺术

张亚丽

内容摘要: 20世纪30年代是中国话剧由稚嫩走向成熟的关键时期,中国话剧家在借鉴与探索中逐步确立了现实主义舞台美术的主体地位,中国话剧剧场艺术也在这一时期得以肇创。上海戏剧协社于1933年创作出品的话剧《怒吼吧,中国!》是彼时期有重要影响的标志性成果。该剧从一个侧面映照出20世纪30年代中国话剧舞台美术的两大时代特征:“近思远观”和“融通汇合”。以该剧为代表,中国戏剧家注重借鉴外国舞台布景的优秀成果,注重舞台美术各分支的协调性和整体性,注重导演、表演、舞台美术的协同性,使得20世纪30年代中国话剧舞台美术迅速呈现出崭新面貌。

关键词: 20世纪30年代 怒吼吧中国 舞台美术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2023)06-0170-11

Title: The Stage Art of Huaju in the 1930s: Illustrated by the Example of *Roar, China!*

Author: ZHANG Yali

Abstract: The 1930s was a critical period for Huaju as it moved from infancy to maturity. Chinese dramatists gradually established the dominant position of realistic stage art in their learning and exploration, and Chinese theatre art was also created during this period. The drama *Roar, China!* created by the Shanghai Drama Association in 1933 was a landmark work that had an important impact in this period. This drama reflects two characteristics of Chinese stage art — “thinking near and far” and “confluence”. Represented by this drama, Chinese dramatists paid attention to the excellent achievements of foreign stage scenery, the coordination and integrity of various branches of stage art, and the coordination of directing, acting and stage art, which rapidly brought a new look to Chinese stage art in the 1930s.

Keywords: the 1930s; *Roar, China!*; stage art