

# 2016世界戏剧日 亚洲传统戏剧论坛文集

---

Compilation of World Theatre Day  
2016 · Asian Traditional Theatre Forum

季国平 主编

Editor-in-chief: Dr. Ji Guoping

中国戏剧出版社

CHINA THEATRE PRESS

# 2016世界戏剧日 亚洲传统戏剧论坛文集

---

Compilation of World Theatre Day  
2016 · Asian Traditional Theatre Forum

季国平 主编

Editor-in-chief Dr. Ji Guoping

中国戏剧出版社

CHINA THEATRE PRESS

图书在版编目(CIP)数据

2016 世界戏剧日·亚洲传统戏剧论坛文集 / 季国平

主编. —北京: 中国戏剧出版社, 2017.6

ISBN 978-7-104-04406-2

I. ① 2… II. ① 季… III. ① 戏剧—亚洲—文集  
IV. ① J8-53

中国版本图书馆 CIP 数据核字 (2016) 第 169569 号

---

## 2016 世界戏剧日·亚洲传统戏剧论坛文集

责任编辑: 刘建芳

责任印制: 冯志强

---

出版发行: 中国戏剧出版社

出版人: 樊国宾

社址: 北京市西城区天宁寺前街 2 号国家音乐产业基地 L 座

网 址: [www.theatrebook.cn](http://www.theatrebook.cn)

电 话: 010-63383910 63387060 63387810  
63381560 (发行部)

传 真: 010-63383910 (发行部)

---

读者服务: 010-63387060

邮购地址: 北京市西城区天宁寺前街 2 号国家音乐产业基地 L 座  
(100055)

---

印 刷: 北京鑫瑞兴印刷有限公司

开 本: 787mm × 1092mm 1/16

印 张: 26.5

字 数: 386 千

版 次: 2017 年 6 月 北京第 1 版第 1 次印刷

书 号: ISBN 978-7-104-04406-2

定 价: 48.00 元

---

版权专有, 违者必究; 如有质量问题, 请与出版社联系调换。

## 《2016 世界戏剧日·亚洲传统戏剧论坛文集》编委会

主 编：季国平

副主编：崔 伟 李华艺

编 委：王 岭 逢锦来 唐灵依 邓 攀 吴乃顾

摄 影：谢天一

策 划：中国戏剧家协会

国际剧协中国中心

Chief Editor: Ji Guoping

Deputy Chief Editor: Cui Wei Li Huayi

Editorial Board: Wang Ling Pang Jinlai Tang Lingyi

Deng Pan Wu Naigu

Photographer: Xie Tianyi

Masterminded by: China Theatre Association

Chinese Centre of International Theatre Institute

## 序 言

季国平

2016年3月26日至30日，由国际戏剧协会、中国戏剧家协会（国际剧协中国中心）、广州市文化广电新闻出版局联合主办的“2016世界戏剧日暨亚洲传统戏剧论坛”在广州成功举办，来自中国（包括香港、澳门、台湾地区），以及俄罗斯、意大利、瑞士、希腊、亚美尼亚、孟加拉、印度、印度尼西亚、伊朗、日本、韩国、马来西亚、蒙古国、尼泊尔、新加坡、塞浦路斯、斯里兰卡、越南等22个国家和地区的近百名嘉宾、代表出席了此次活动，俄罗斯著名戏剧大师安纳托利·卡西里耶夫（Анатолий Васильев）出席开幕式并做了精彩的世界戏剧日致辞。

国际戏剧协会（International Theatre Institute, ITI）成立于1948年，是与联合国教科文组织有密切合作的国际性非政府组织，也是世界表演艺术领域最大的专业性文化组织。“世界戏剧日”由国际剧协于1961年发起创立，日期定为每年的3月27日，是其重要的国际活动之一，旨在引起全世界人民对戏剧艺术的重视。

中国剧协自从1981年加入国际剧协后，积极参与主办国际剧协的各种大型戏剧活动，如1991年在北京举办的“亚洲传统戏剧国际研讨会”，2008年在南京举办的“第31届世界戏剧节”，2011年在厦门举办的“国际剧协第33届世界代表大会”等。随着这些大型活动的开展，中国剧协在国际剧协的地位稳步提升，不但先后进入执委、常委，而且于2014年在亚美尼亚举办的第34届世界戏剧代表大会上高票当选为副主席国，一跃成为国际剧协的领导核心。随着国际剧协总部于2015年从巴黎落户上海，中国剧协与国际剧协的合作变得更加频繁与密切。

2016世界戏剧日庆典活动在广州举办，是该纪念日自创立以来首次将中心





庆典城市放在巴黎以外。鉴于历史悠久、传统深厚的中国戏曲是中国戏剧的最典型最重要的代表样式,近年来我们也一直致力于中国戏曲在国际上的推广,包括在厦门举办的第33届世界戏剧代表大会上以“戏曲之旅”为主题,因此,在本次世界戏剧日期间,我们特意选择了“传统戏剧”作为庆典的主题词,同时举办“亚洲传统戏剧论坛”,开展一系列演出及艺术交流活动。来自孟加拉、日本、越南、尼泊尔、伊朗、印度、俄罗斯、新加坡、斯里兰卡、印度尼西亚、亚美尼亚、韩国、马来西亚、蒙古国等国家以及大陆、香港、台湾地区的与会代表,围绕“亚洲地区传统戏剧现状及其传承和发展”的主题,就各国和地区的传统戏剧、表演艺术以及剧种保护等内容进行广泛的交流,介绍各自保护传统戏剧、繁荣当代戏剧的方法、举措及成果。我在大会论坛上,也首先以《彰显中华戏曲的审美风范》为题,对中国戏曲艺术做了重点介绍。2016年正值汤显祖和莎士比亚逝世400周年,本次论坛还以中外演讲以及传统戏剧展示的形式,表演两位大师的精彩剧目,共同致敬两位戏剧巨匠。本次论坛以其专业性、学术性和导向性,成为“世界戏剧日”的焦点与亮点。

传统戏剧是人类共同的非物质文化遗产与瑰宝,是了解各国历史、人文和艺术的重要窗口,更是繁荣当代戏剧艺术的重要资源宝库。2003年,联合国教科文组织通过了《保护非物质文化遗产公约》,随后,中国的昆曲、京剧,日本的文乐(净琉璃)、歌舞伎,印度的鸠提耶耽梵剧,越南的雅乐等纷纷入选,这些亚洲地区丰厚的戏剧宝藏逐渐为世人所重视。当然,各国还有许多未能列入联合国非遗名录的剧种,在社会转型中正在面临灭绝的危险,其保护与传承工作迫在眉睫。对传统戏剧的保护和传承,不仅有利于我们更加清晰地了解表演艺术的发展史,保护文化的多样性,更有助于从传统宝库中汲取营养,为当代表演艺术提供美学帮助与借鉴,从而推动表演艺术在当代的健康发展。

中国与亚洲其他国家一样,传统戏剧资源丰富,有三百余个戏曲剧种。戏曲艺术异彩纷呈,博大精深,在世界戏剧舞台上独树一帜,有着辉煌灿烂的历史,是世界戏剧宝库中的瑰宝。在传统戏曲的保护和活态传承方面,中国已经摸索出了一些成功的经验,我们愿意在国际剧协这一大家庭中,与各国同行分享,并与



大家一道，为推动传统戏剧在当今的传承发展多做有益的工作。国际剧协目前有十多个专业委员会，分别在不同的领域里开展着广泛的国际交流与合作。然而，专门针对传统戏剧的专业组织还是一个空白。有鉴于此，我们一直以来积极倡导在国际剧协成立以传统戏剧为主题的专门组织，希望与有志于在传统戏剧保护领域里开展工作的国家一起，有效地推动传统戏剧的保护与交流工作，实现戏剧在当代更好的传承与发展。令我欣喜的是，我们的倡议在本次亚洲传统戏剧论坛上，得到了国际剧协前主席拉门度先生、总干事托比亚斯先生等的大力支持，得到了亚洲与会国家代表的一致赞同。2016年12月在西班牙举行的国际戏剧协会第144次执委会会议上，经国际剧协执委会投票通过，“国际传统戏剧论坛”（ITI Traditional Performing Arts Forum）正式成立，这是国际剧协首个以传统戏剧为核心、具有持续性和广泛参与性的专业工作小组。

2016年在广州举办的世界戏剧日暨亚洲传统戏剧论坛，内容丰富，成果斐然。除了各种庆典演出、学术研讨，作为国际剧协副主席国，中国剧协（国际剧协中国中心）还主持召集了国际剧协亚太地区会议，一同讨论了亚洲地区国家加强戏剧交流与合作的机制建设问题。《2016世界戏剧日·亚洲传统戏剧论坛文集》，正是本次会议有关材料的结集和总结。我们希望本书的编辑出版，让更多的读者和同行了解本次会议的概况，了解亚洲各国传统戏剧的现状，加强传统戏剧的保护和传承，推动东方古老戏剧在国际上的交流和发展，将人类共同的文化成果发扬光大。

（季国平博士，国际戏剧协会副主席、中国戏剧家协会驻会副主席兼国际剧协中国中心主席）



## FOREWORD

Ji Guoping

"World Theatre Day 2016 · Asian Traditional Theatre Forum", co-sponsored by the International Theatre Institute, China Theatre Association (ITI China Centre), and Guangzhou Municipal Bureau of Culture, Radio-Film-Television, Press & Publication, was successfully held in Guangzhou from March 26 to 30, 2016. Nearly a hundred guests in provenance from China (including the regions of Hong Kong, Macao and Taiwan), as well as Russia, Italy, Switzerland, Greece, Armenia, Bangladesh, India, Indonesia, Iran, Japan, Korea, Malaysia, Mongolia, Nepal, Singapore, Cyprus, Sri Lanka and Vietnam (for a total of 22 countries and regions) attended the event. The famous Russian playwright Anatoli Vassiliev was also present at the opening ceremony and delivered an outstanding speech on the occasion of the World Theatre Day.

International Theatre Institute (ITI) was established in 1948 as an international non-governmental organization collaborating closely with UNESCO as well as the world's biggest professional cultural organization in the field of performing arts. The "World Theatre Day", celebrated on March 27 every year, is a 1961 initiative of ITI and, as one of the institute's important international events, aims to bring people all around the world to pay greater attention to theatrical art.

Since China Theatre Association joined ITI in 1981, it has actively participated in and sponsored various large-scale theatre-related events of the ITI, such as the International Seminar on Traditional Asian Theatre held in 1991 in Beijing, the 31st session of Theatre of Nations held in Nanjing in 2008, and the 33rd ITI World Congress held in Xiamen in 2011. As these large-scale events unfolded, the status of the China Theatre Association with ITI steadily rose, not only successively joining its executive





committee and standing committee, but also being elected as the vice-chairing nation at the 34th ITI World Congress held in Armenia in 2014 by a huge popular vote, thus leaping to the core of the ITI leadership. After the ITI headquarters moved from Paris to Shanghai in 2015, the cooperation between the China Theatre Association and ITI has become ever more frequent and close.

The World Theatre Day 2016 celebrations were held in Guangzhou. It was the first time the anniversary's central celebrations were held in a city other than Paris since its foundation. Considering that Xiqu (Chinese traditional theatre), with its long history and great tradition, is the most quintessential and important representative of Chinese theatre, in recent years we have continuously dedicated ourselves to its international promotion, including at the Xiamen 33rd ITI World Congress, of which the theme was "A Journey through Xiqu". Consequently, on the occasion of this year's World Theatre Day, we specifically chose "Traditional Performing Arts" as headings for the celebrations, while also holding the "Traditional Asian Theatre Forum" and carrying out a series of performances and activities for artistic exchanges. Embracing the theme of "Current Situation, Heritage and Development of Asian Traditional Performing Arts", attending representatives from countries like Bangladesh, Japan, Vietnam, Nepal, Iran, India, Russia, Singapore, Sri Lanka, Indonesia, Armenia, Korea, Malaysia, Mongolia, etc., as well as from regions such as Mainland China, Hong Kong, Macao and Taiwan, engaged in extensive exchanges on traditional performing arts, performing arts and the protection of different theatrical genres in each country and region, introducing their own methods, measures and achievements for the protection of traditional performing arts and the prosperity of contemporary theatre. At this forum, in my speech themed "Demonstrating the Aesthetic Style of Traditional Xiqu", I gave an emphatic introduction of Chinese theatrical arts. The year 2016 also marked the 400th anniversary of the deaths of both Tang Xianzu and Shakespeare. For that occasion, the two masters, giants of theatre, were given places of honor at the forum by including



Chinese and foreign speeches as well as theatrical impressions and performances of their spectacular repertoires. This forum's professionalism, academic rigor and direction have made it the focus and the highlight of the "World Theatre Day".

Traditional performing arts are the common intangible cultural heritage and treasure of humanity, an important window opening up on the history, culture and arts of each country, and even more, an important treasury of resources for the prosperity of contemporary theatrical arts. In 2003, UNESCO adopted the "Convention for the Safeguarding of the Intangible Cultural Heritage", after which, Chinese Kunqu and Jingju (Beijing opera), Japanese Bunraku (Jōruri) and Kabuki operas, Indian Kutiyattam Sanskrit theatre, Vietnamese Nha Nhac theatre, etc., have been selected, and the rich theatrical treasures of these Asian regions became gradually valued by people of the world. Of course, there remain many theatrical genres that have yet to be included in the UN's Intangible Cultural Heritage Register. As they risk extinction in the face of social transformations, their protection and heritage consists in urgent work. The protection and heritage of traditional performing arts does not only allow us to better understand the historical development of performance arts and protect the diversity of cultures, but also helps us draw upon the knowledge of this traditional repository and provide aesthetical help and reference for contemporary performance arts, thus driving their current healthy development.

In China, as in other Asian countries, there are rich resources in terms of traditional performing arts, which include over 300 genres of theatre and opera. Xiqu, is colorful and splendorous, extensive and profound, and with its resplendent history, it consists without a doubt in a unique school on the world's theatrical stage, a gem amid the world's theatrical treasure chest. In terms of the protection and the active communication of its traditional theatre, China has already sought successful experiences, which, as a part of the great ITI family, we are willing to share with our peers in each country, in addition to working together for the promotion of the current



transmission and development of traditional performing arts. At present, ITI includes over 10 specialized committees each carrying out extensive international exchanges and cooperation in different fields. However, there are no professional organizations aimed specifically at traditional performing arts. On that account, we have always advocated for the establishment of a specialized committee on traditional performing arts within ITI, as an effective platform for countries hoping and aspiring to the safeguard of traditional performing arts to promote their protection and exchanges, and realize their better transmission and development in the contemporary era. It is to our great delight that our proposal received the strong support of former ITI president Mr. Ramendu Majumdar and ITI secretary-general Mr. Tobias Biancone as well as the unanimous praise of the representatives of Asian member countries at the 2016 Asian Traditional Theatre Forum. At the 144th ITI Executive Meeting held in Spain in December 2016, the ITI Executive Committee has voted through the official establishment of the "ITI Traditional Performing Arts Forum". This is ITI's first sustainable and broadly participative specialized task group taking traditional performing arts at its core.

The World Theatre Day 2016 and Asian Traditional Theatre Forum held in Guangzhou had rich content and made remarkable accomplishments. Other than celebrative performances and academic discussions, as the ITI's vice-chairing nation, China Theatre Association (ITI China Center) also convened and presided over ITI Asia-Pacific Regional Conference, focusing on the issue of the strengthening of the construction of theatrical exchanges and cooperation mechanisms among the countries and regions of Asia. *Compilation of World Theatre Day 2016 · Asian Traditional Theatre Forum* consist of a collection and summary of the relevant material presented at this forum. We hope that the edition and publishing of this book will help more of our readers and peers understand the profile of this conference and the current situation of traditional performance arts in all Asian countries, as well as strengthen the safeguard and transmission of traditional performance arts and promote the communication and



development of ancient oriental performing arts on the international scene, so as to carry forward the common cultural accomplishments of humanity.

(Dr. JI Guoping, Vice-president of ITI, Executive vice-president of China Theatre Association and President of the ITI China Centre)

# 目 录

## Content

### 会议文献

#### Conference Compilation

欢迎辞 Welcome Speech .....	3
◇季国平欢迎辞 Welcome Speech by Dr. Ji Guoping .....	3
◇陆志强欢迎辞 Welcome Speech by Mr. Lu Zhiqiang .....	6
◇托比亚斯·比安科尼欢迎辞.....	9
Welcome Speech by Mr. Tobias Biancone	
献辞 Greetings .....	12
◇2016“世界戏剧日”致辞	
World Theatre Day Message 2016 by Anatoli Vassiliev .....	12
◇2016世界戏剧日致辞人简介 Anatoli Vassiliev .....	13
◇世界戏剧日献辞人语录 Previous Messages .....	21
活动内容 Conference Content .....	29
◇活动日程 Schedule .....	29
◇亚洲传统戏剧论坛议程.....	31
Agenda for Asian Traditional Theatre Forum	
◇国际剧协亚太地区会议议程.....	33
Agenda for Asian-Pacific ITI Meeting	
◇演出剧目及工作坊 Chinese Theatre Showcase and workshops .....	34



## 亚洲传统戏剧论坛论文

### Thesis Collection of Asian Traditional Theatre Forum

- 彰显中华戏曲的审美风范····· 季国平 / 58  
 Demonstrating the Aesthetic Style of Traditional Xiqu Ji Guoping
- 传统和现代：解读过去，放眼未来····· 拉门度·马朱姆达 / 73  
 Tradition and Modernity: Interpreting the Past for the Future  
 Ramendu Majumdar
- 日本的歌舞伎  
 ——关于传统戏剧的传承发展，以及与世界戏剧的交流····· 岡崎哲也 / 84  
 Kabuki in Japan — Inheritance and Development of Traditional Theatre,  
 as well as Communication with the World Theatre Okazaki Tetsuya  
 日本の歌舞伎—伝統演劇の継承と発展、世界演劇との交流について
- 保护越南传统舞台艺术与当代艺术的发展和创造····· 黎进寿 / 93  
 Protection of the Vietnamese Traditional Stage Arts, and Development and  
 Renovation of Contemporary Arts Le Tien Tho
- 亚洲地区传统戏剧现状及其传承和发展：以尼泊尔为例····· 阿比赫·苏比迪 / 130  
 The Protection of Traditional Theatres and its Innovation and Development in  
 Contemporary Arts: the Nepali Context Abhi Subedi
- 伊朗仪式戏剧和传统戏剧····· 施林·博泽·梅林 / 143  
 Ritual and Traditional Theatre in Iran Shirin Bozorg Mehr
- 格鲁吉亚戏剧····· 勒温·科达古里 / 167  
 Georgian Theatre Levan Khetaguri
- 印度戏剧的复苏与革新····· 安舒曼·帕米克 / 177  
 Recovery and Renewal of the Theatres of India Anshuman Bhowmick





关于全球化世界中传统戏剧的几点观察…………… 德米特里·缙波肯尼 / 196

Traditional Theatre in the Globalized World: A Few Observations

Dmitry Trubochkin

从区域视角谈传统戏剧的保护、创新与当代化的课题…………… 蔡曙鹏 / 204

Issues of Preservation, Innovation, Modernization and Promotion of Xiqu,

Chinese Traditional Theatre: A regional perspective

Chua Soo pong

保护斯里兰卡传统戏剧, 推动戏剧现代化发展…………… 萨曼·佐萨 / 229

Preservation of Traditional Theatre in Sri Lanka, and the Modern Theatre with

Modernization and Development

Saman Zoysa

将印尼传统戏剧作为文化遗产来保护…………… 蒲天雪 / 237

Safeguarding Traditional Theatre as Indonesian Cultural Heritage

Pudentia Mpss

亚美尼亚戏剧起源、古代亚美尼亚戏剧及当代亚美尼亚戏剧的

最新发展趋势…………… 阿奴施·阿斯利柏克 / 247

The Issue of the Origin of the Theatre, the Ancient Theatre in Armenia and a

Reverberation to the Latest Tendency of Modern Armenian Theatre

Anush Aslibekyan

对第三类戏剧的探求…………… 金正钰 / 262

Persuit to the Third Theatre

Jeong-Ok Kim

传统表演艺术中心: 重新定位马来西亚的

传统表演艺术…………… 尼克·穆斯塔法·沙烈 / 268

PuTRA: Repositioning the Traditional Performing Arts in Malaysia

Nik Mustapha Nik. Md. Salleh

论蒙古戏剧传统…………… 博璐璐·娜炎芭塔 / 284

Mongolian Theatre Tradition

Boloroo Nayanbaatar

政府“春艺”搭台

——台湾现代剧场歌仔戏展演…………… 蔡欣欣 / 302



- Performance Exhibition of Taiwanese Gezaixi in Modern Theatres, Supported  
by the Government Program KSAF Cai Xinxin  
多创作中小型剧目, 挖掘“娱乐性”强的传统剧目…………… 穆凡中 / 320  
Creating a Repertoire of Small Theatre and Digging “Entertaining”  
Traditional Theatre Mu Fanzhong  
养料、解药, 还是另一种参照?  
——以中国戏曲为例, 看亚洲传统戏剧的理论与话语构建 …… 张薇 / 330  
Nourishment, Antidote, or Another Reference? Construction of the Theory and  
Discourse of Traditional Asian Theatre from the Perspective of Xiqu  
Zhang Wei

## 附 录

### Appendix

- 与会者名单 Namelist of Participants…………… 347  
国际戏剧协会简介 Introduction of ITI…………… 355  
中国戏剧家协会简介 Introduction of China Theatre Association…………… 364  
媒体报道 Media Reports…………… 370  
    ◇ 《戏剧, 找寻人间的力量》…………… 370  
        ——《人民日报》报道  
    ◇ 《戏剧人向世界展示戏剧的魅力》…………… 374  
        ——《中国艺术报》报道  
    ◇ 《世界戏剧日庆典明晚举行》…………… 377  
        ——《广州日报》报道  
    ◇ 《“中国戏剧一向简洁 一人可顶千军万马”》…………… 382  
        ——《广州日报》报道

◇ 《世界戏剧日献辞人首次亮相中国》 .....	388
——《羊城晚报》报道	
◇ 《不要在匆忙的生活中错过戏剧》 .....	390
——《信息时报》报道	
◇ 《2016 国际戏剧日亚洲传统戏剧论坛在穗举行》 .....	394
——《南方日报》报道	
◇ 《2016 年世界戏剧日亚洲传统戏剧论坛在广州举办》 .....	396
——《中国戏剧》报道	