

新中国艺术史

新中国戏剧史

A HISTORY
OF
CHINESE
DRAMA:1949-2000

傅 谨 著 湖南美术出版社

这是一部从宏观角度描述1949—2000年新中国戏剧发展历程的著作。本书介绍新中国历史上出现的最重要的戏剧经典，更注重本土传统与西方观念、大众趣味与意识形态之间的互动，从制度层面揭示中国当代戏剧几度沉浮的原因。作者历经多年潜心研究，发掘出大量鲜为人知的第一手资料，为中国戏剧当代发展历程提供了新的视角。本书凝聚作者多年研究心得，读者不仅能从书中获得许多新知识，而且能够由此出发，加深对当代中国戏剧乃至社会文化发展的曲折历程的认识。

(1949—2000)



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图书在版编目(CIP)数据

新中国戏剧史: 1949~2000/傅谨著. —长沙: 湖南美术出版社, 2002

(新中国艺术史)

I. 新... II. 傅... III. 戏剧史—中国—1949~2000 IV. J809.2

中国版本图书馆 CIP 数据核字 (2002) 第 104020 号

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《新中国戏剧史: 1949—2000》 傅谨著

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出版发行: 湖南美术出版社

长沙市雨花区火焰开发区 4 片(410016)

网 址: www.arts-press.com

邮购联系: 0731-4787037

经 销: 湖南省新华书店

制 版: 深圳华新彩印制版有限公司

印 刷: 深圳市彩帝印刷实业有限公司

出版日期: 2002 年 11 月第一版

2002 年 11 月第一次印刷

开 本: 889 × 1194 1/16

印 张: 14.5

印 数: 1—3000 册

书 号: ISBN 7-5356-1808-1/J · 1688

定 价: 138 元

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导言

傅 谨

20世纪中国戏剧经历亘古未有之变局,西方戏剧,尤其是西方戏剧理论与观念,渐次从城市波及到广大乡村,对中国本土戏剧构成越来越强烈的冲击与威胁。当然,这并不是中国戏剧第一次遭遇外来表演艺术的冲击,一直以“戏弄”和歌舞小戏为主要形式的、雏形的中国戏剧表演,之所以会在两宋年间迅速走向成熟,其背后不能排除中外文化尤其是表演艺术交流的因素,不能排除佛教经西域传入过程中出现的变文、诸宫调等戏剧化的大型表演艺术样式的影响。然而,20世纪初中国戏剧与西方表演艺术之间的这次交流与一千多年前变文等艺术样式传入中土的差异在于,此时中国戏剧已经有了相当完备的形态,非常丰富的表演手段,以及高度成熟的美学风格。然而更耐人寻味的是,在美学上拥有着无可比拟的独特魅力的中国戏剧,在面对异域文化和艺术观念与理论的冲击时,却表现出不可思议的软弱与自卑。

在整个20世纪的上半叶,西方戏剧的冲击,其表现形式主要不是西方戏剧的翻译、西方式的话剧出现在中国的戏剧舞台上并且在一些知识分子比较集中的大中城市的渐渐发展,而是表现为在激进知识分子群体以西方的戏剧观念与理论为基准对中国本土戏剧进行毁灭性的严厉批评。其最为典型的代表,就是在“五四”新文化运动中有着重要影响的《新青年》杂志对中国传统“旧剧”价值的彻底否定。如同刘绶松著《中国新文学史初稿》中所指出:

“五四”时期的话剧运动,主要地做的是否定中国旧剧和介绍西洋戏剧两项工作;创作的剧本,在当时是很少的。当时话剧的提倡者大抵“以为吾国旧剧,脚本恶劣,于文学上无丝毫之价值,于社会亦无

《新青年》杂志



1916年,《新青年》封面

移风易俗之能力。加以刺耳取厌之锣鼓，赤身露体之对打；剧场之建筑，不脱中古气象；有时布景，则类东施效颦，反足阻美术之进化；非摒弃一切，专用白话体裁之剧本，中国戏剧，将永无进步之一日”。根据这样一个看法，所以他们认为“如其要中国有真戏，这真戏自然是西洋派的戏，决不是那‘脸谱’派的戏”……这样，就很自然地造成了中国话剧后来局限于都市知识分子和小市民的狭小圈子，长期地脱离广大工农群众的不好结果。^①

因此，1940年周扬十分感慨地说道：“旧形式具有悠久历史，在人民中间曾经、现在也仍然是占有势力……所以旧形式在人民中间的强固地位并没有被新形式取而代之。不但在新文艺足迹尚极少见的农村，就是新文艺过去的根据地、过去文化中心的大都市，旧形式也不示弱。没有一本新文艺创作的销路，在小市民层中能同章回小说相匹敌。全国各大都市竟没有一处话剧场，旧戏院则数不胜数。”^②“五四”以后，从表面上看，西方戏剧理论在理论观念上拥有无可争议的强势地位，然而它

们在戏剧舞台上却根本无法与中国传统戏剧相抗争。其根源在于这些观念与理论所倚重的完全是戏剧之外、艺术之外的力量，它们是借着西方的军事、经济等领域压倒性的影响力，伴随着西方文化在世界范围内的扩张而被移植到中国的，这样的影响方式虽然能够改变一部分求新图变的社会精英的价值取向，却未必能够对千千万万普通民众的欣赏趣味产生实际影响。然而，这样的局面在1949年以后发生了根本变化。

1949年成立的新政府截然不同于历史上任何一次政府权力更迭，更希望以再造一个“新中国”的名义，对整个国家进行一场关乎社会主义和现代化这两个维度的、自上而下的普遍改造，以最终实现全国范围内在社会政治、经济和文化等所有领域的革命性转变。新政府从事这一改造的思想与理论资源，远自“五四”新文化运动对文艺复兴之后的欧洲新思潮的引进，但在其中占据着核心位置的则是

恭王府戏楼是老式戏园子中的极品



“苏联先进经验”，它是从列宁到斯大林统治时期渐渐定型的。值得特别指出的是，这样的改造并非仅仅局限于社会制度与经济模式这些与现代化有着较为直接关联的领域，事实上它也被覆盖到其他看似与现代化并不那么相关的领域，比如艺术，其中当然也就包含了戏剧。

新中国继承的是从列宁到斯大林的思想与理论原理，而未必完全拘泥于苏俄社会文化领域的实际运作方式。从一个事实可以清楚地看到这一点——新中国的领导者们并不忌惮于指出苏俄社会中现实与理想之间的距离。至少在戏剧领域，新中国更注意坚持在理论与观念的层面上对苏联式的意识形态基本教义的继承，而并不满足于只做一个在“苏联先进经验”后面亦步亦趋的小学生。十几年以后两位对新中国五十年文化艺术事业发展走向具有举足轻重作用的人物相继指出“苏联先进经验”也存在某些不足之处——周恩来提到戏剧创作应该注重表现现代题材时指出：“苏联搞了四十多年，但在文艺方面，特别在戏剧方面就是落后。芭蕾舞总是演古典的东西，没有现代的。演了一个《巴黎革命的火焰》，很勉强。还算是有那么一点，但还是资产阶级的民主革命，还不是巴黎公社。巴黎公社他们写了一个，后来没有拿出来演。其他都是古典的。就是巴黎大革命，向马赛进军，也还是资产阶级嘛！其他你就没有嘛！至于说现在出了一些修正主义的话剧、舞蹈、电影等等，就更不用说了。”^①江青这样批评斯大林：“斯大林是伟大的马克思列宁主义者，他对资产阶级的现代派文艺的批判是很尖锐的，但是，他对俄国和欧洲的所谓经典著作却无批判地继承，后果不好……我们应该接受斯大林的教训。古人、外国人的东西也要研究，拒绝研究是错误的，但一定要用批判的眼光去研究，做到古为今用，外为中用。对十月革命后出现的一批比较优秀的苏联革命文艺作品，也要有分析，不能盲目崇拜，更不要盲目地模仿。”^②当然，1964—1966年周恩来和江青之所以可以相继公开批评苏联戏剧在

“革命性”和“战斗性”方面的不足，其背景是中苏关系已经恶化。然而，即使在新中国建立之初，虽然当时戏剧领域的领导者们还不能如此公开地表达对“苏联老大哥”的不满，但是就戏剧领域的实际实施的政策方针看，他们并没有完全接受苏俄“十月革命”以后在艺术领域实施的基本方针，尤其是在对待古典艺术方面，甚至比起斯大林时期还更加激进。

新中国制定和执行的比较激进的戏剧政策在20世纪40年代的延安就已经初露端倪，不过延安时代由官方主导的戏剧政策，基本上局限于红色政权和军队本身的戏剧活动，并没有大面积地波及到一般民众的日常戏剧演出与欣赏，延安以及周边地区民间性的戏剧演出，从剧目到风格都没有出现根本性的变化。但是抗日战争结束后很快爆发新的国共战争，随着国民党政府在华北、东北地区迅速溃败，中国共产党及其领导的军队开始意识到在全国范围内建立一个新政权的现实可能性，正是在这样的背景下，确立即将在全国范围内实施的新的戏剧政策的要求，也变得越来越迫切。1948年11月23日，华北《人民日报》社论《有计划有步骤地进行旧剧改革工作》就是这一即将在全国推行的新的戏剧政策的雏形。因此，如果从戏剧观念与政策的层面上看，严格意义上的新中国戏剧史并非始于1949年10月1日中华人民共和国中央人民政府成立之时，即使不能从延安时代写起，至少应该回溯到1948年底华北《人民日报》的这篇社论。

但是这部新中国戏剧史仍然要从1949年开始，就像“五四”时期激进知识分子们对中国传统戏剧大加挞伐并不能真正动摇传统戏剧的根基，其实际的艺术影响力也相当有限一样，要想对中国戏剧进行一场能够真正让它出现质的变化的改造，就不能仅仅依赖于一两篇文章——即使它是如同“五四”时期《新青年》杂志上发表的能令洛阳纸贵的文章，即使它是如同《人民日报》社论那样可以当政府颁布的法令一样阅读并且用以指导地方政府施政的文

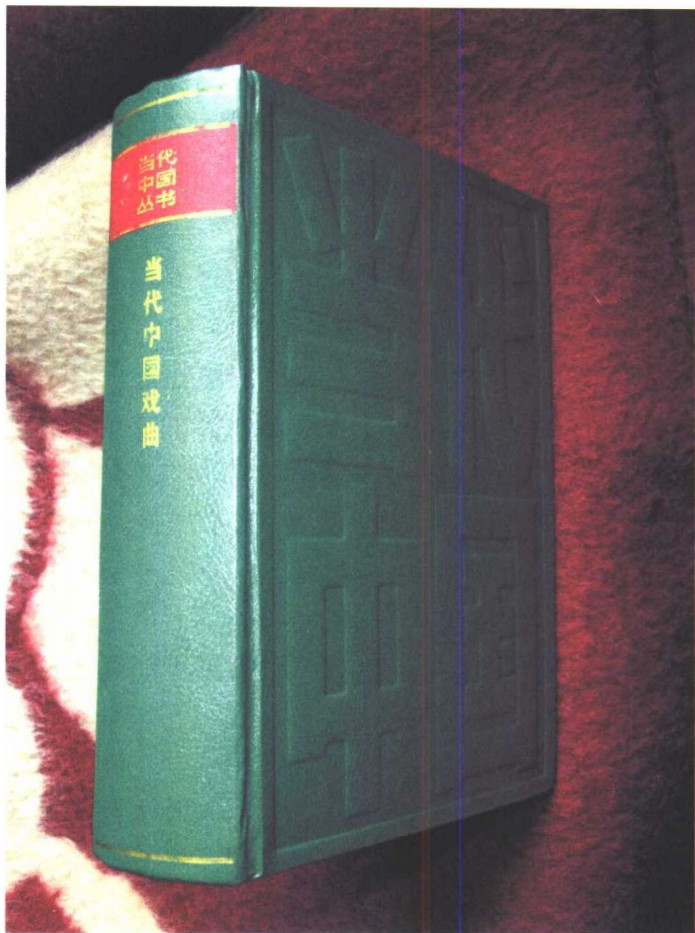
章。对于一直作为民众日常文化娱乐生活之重要组成部分的戏剧艺术的改造,如果不伴之以制度层面的改造是不可想像的,而这种全面的、制度性的改造,只有在1949年以后才有可能。正是由于有了某种程度上的制度性的改造,中国戏剧才出现了全新的面貌与格局。这样的变化虽然与“五四”时期在《新青年》杂志撰写彻底否定“旧剧”的激进知识分子的倡导并不完全相同,其思路却一脉相承。更关键的是,1949年以后对“旧剧”的彻底改造,已经不再限于一批文化人的清谈。

因此,对1949年以后的新中国戏剧的历史叙述,不能仅仅满足于文人们所崇尚与引进的那些观念层面上的理论表达,而应该注目于中国戏剧在制度与实际的舞台表演领域呈现出的基本面貌以及发生的种种变化,注目于在这个变化过程中,新的、异域引进的种种戏剧观念与具有悠久历史的戏剧传统之间的互动。

一部戏剧史可能有多种写法,而且由于戏剧是一门综合运用多种艺术手段的艺术,更增加了戏剧史书写方式的多样性。最为常见的是将戏剧史基本上写成一部戏剧文学史。由于中国历史上文学的崇高地位,文人记录书写的戏剧文本的重要性,是最早得到重视与肯定的。因此在一个相当长的时期内,人们就很自然地将剧本视为戏剧最主要的载体,甚至视为戏剧惟一重要的载体;而这种将戏剧文学方面的发展历程视为戏剧领域最为核心的发展历程,以及将戏剧文学方面获得的成就作为最重要的戏剧成就的观念,是非常深入人心的。但是戏剧之所以是戏剧而不是一般的文学样式,欣赏戏剧之所以不同于对剧本的阅读,就在于戏剧的文本需要通过演员在舞台上的表演最终完成,而欣赏戏剧也需要通过在剧场里欣赏演员的现场表演,才能真正感受到它特殊的魅力。

至于一部中国戏剧史必须包容中国所有可以称之为“戏剧”的剧种,而不能仅仅写成一部话剧史,这点应是毋庸置疑的。本作者只是希望人们对“戏

张庚主编《当代中国戏曲》是最重要的当代戏剧研究著作



剧”这个词的内涵的理解,能够回归到它朴素而直观的本原。

鉴于对新中国戏剧史这样一些理解,本书倾向于从制度、行业以及戏剧的舞台呈现角度,对1949—2000年的五十余年里中国戏剧发展历程的基本认知与评价进行描述。并要特别说明,本书对这段历史的把握,受惠于前人的许多重要研究成果,如张庚主编的《当代中国戏曲》和朱颖辉著《当代戏曲四十年》,王新民的《中国当代戏剧文学史纲》和葛一虹主编的《中国话剧通史》,还有高义龙、李晓主编《中国戏曲现代戏史》,谢柏梁著《当代戏曲文学史》,以及马少波主编的《中国京剧史》等。另外,《中国戏曲志》这部划时代的巨著为本书提供了崭新的资料平台,而更多此前从未与世人见面的珍贵的原始历史资料,帮助我找到了勾勒中国戏剧在最

近五十多年里的发展概况的全新角度。如何理解传统的价值与意义，如何对待传统，以及中国戏剧在制度层面上的变化轨迹，是导致1949—2000年间中国戏剧发展走向的最重要的两个因素，也是解读新中国戏剧发展史的两个关键。从这个意义上说，本书也可以看成是最近五十多年中国戏剧传统的命运史和戏剧制度变迁史。

历史是前人精神活动的足迹，虽有是非却不能以简单的善恶去评述，而对历史的评价，尤其是对历史人物的评价，更应该基于陈寅恪所说的“同情之理解”。

陆游的诗写得好：“万事不如公论久，诸贤莫与众心违。”

注释：

① 刘绶松：《中国新文学史初稿》，第68～70页，人民文学出版社1979年出版。

② 周扬：《对旧形式利用在文学上的一个看法》，原载1940年2月15日《中国文化》创刊号，引自《文学运动史料选》第四册，第413～414页，上海教育出版社1979年出版。

③ 周恩来：《在京剧现代戏观摩演出大会座谈会上的讲话》，1964年6月23日，引自中国艺术研究院戏曲研究所《戏曲艺术》编辑部、吉林省戏剧创作评论室评论辅导部编：《戏剧工作文献资料汇编》，第438页，内部资料，1984年长春印刷。

④ 《林彪同志委托江青同志召开的部队文艺工作座谈会纪要》，1966年2月。转引自《中国戏曲志·北京卷》，第1558页，中国ISBN中心1999年出版。

Foreword

Fu Jin

Chinese drama underwent, in the twentieth century, changes that it had never experienced before. The impingement of western drama upon native productions, especially that of its theories and concepts, permeated gradually from the city to the countryside. Of course, this was not the first collision of Chinese drama with foreign performing arts. Chinese drama owes its rocketing maturity during the two Song Dynasty periods from its long obscurity to many factors, not excluding the intercourse between the native and the foreign cultures, notably performing arts, nor excluding the influences of such artistic forms as narratives termed *Bianwen* and folk ballads termed *Zhugongdiao* developed during the introduction of Buddhism from Central Asia. The twentieth century exchange between Chinese drama and western performing arts, differed much from that of a thousand-odd years ago when such art forms as *Bianwen* were introduced into the central lands, in that Chinese drama was already of very well-developed forms and rich techniques, and in that it was already of highly mature aesthetic style. But what was striking this time was that, when confronted with artistic concepts and theories and cultures from foreign lands, Chinese drama, with that incomparable and unique artistic beauty, exhibited an inconceivable fragility and timidity.

During the entire first half of the twentieth century, the impact of west drama was expressed not in the introduction and translation of dramas or the staging and the difficult development of the westernized new dramas in big and medium-sized cities where intellectuals gathered, but in the fatal verbal attack on the indigenous drama by some groups of radical intellectuals armed with western theories and concepts, the most typical example of which is the total denial of traditional Chinese "old drama" in *La Jeunesse* during

the New Culture Movement. As Liu Shousong pointed out in his *History of New Literature of China*,

The revolution of drama in the May Fourth Movement focused primarily on two aspects: the repudiation of old Chinese drama and the translation of western dramas. New creations were few. Advocators at that time were generally in this opinion: "Our old scripts are bad. They have nothing as literary merits in them, and are incapable of improving social traditions. The unbearable jarring sounds of gongs and drums and half-naked actors exchanging blows in the display of martial arts make it all the more tedious. The structure of the theatres is that old-fashioned one of the middle ages. The occasional scenery-making is the ludicrous imitation, which is only enough to impede artistic advancement. Unless everything is discarded and scripts in plain speech are used, Chinese drama would never expect a day of progress." In line with this interpretation, therefore, they believed that "if real drama is expected, it will naturally be the drama of the western style, never the painting-mask drama." Hence Chinese drama was confined to the narrow circle of the intellectuals and the city dwellers, isolated long from the mass of workers and farmers.

Zhou Yang deplored in 1940, "Old forms of art enjoyed a long history. They prevailed and still prevail among the populace. Their dominance has not been eroded by any new art form in the countryside, where new arts seldom tread. Even in our previous military bases, or metropolises which used to be cultural centers, old art forms are in the least sense weak. No single creation of new arts is able to compete with traditional Chinese serial novels among the average urban people. There's not a single stage built for western drama across the country while theatres for old Chinese drama are countless." Western theories of drama

unquestionably got an upper hand in the theoretical realm, but they could hardly withstand the power of traditional Chinese drama on the stage. The cause of this is that they were backed by forces outside drama, or even outside the whole domain of arts. It was by the prevailing power of the West in military, political, and economical areas, and with the worldwide expansion of western cultures, that they were transplanted into China. Such ways of exerting influence might easily change the preferences of the elites, but it did not entail a real change of the tastes and interests of thousands and millions of average people. This was not the case, however, after 1949.

The new government, founded in 1949, satisfied not just with the change of power in the common sense, anticipated, in creating a "new China", a top-down reconstruction of the state concerning two primary dimensions—socialism and modernization, which was expected to lead eventually to a fundamental change of the whole state of the national life in all areas including social, political, economic and cultural ones. The theoretical and ideational resources of this reform had origins in the introduction of the European thinking by the May Fourth New Culture Movement. But the core of them is the "advanced Soviet experiences", that is, the political, economic, and cultural theories shaped gradually from Lenin to Stalin, by adapting the post-Renaissance European thinking in the peculiar Soviet fashion. Even when the "Big Soviet Brothers" themselves had turned away from the obvious defects of these "experiences", to new possibilities, the leaders of new China still stuck faithfully to the theories and ideas which were already exiled from the land that produced them, and further prided themselves on being the genuine successors of Leninism and Stalinism by launching a prolonged repudiation of Revisionism.

Especially noteworthy is that such rectification did not limit itself in areas directly linked to modernization such as social institutions and modes of economy, but fell without saying upon those seemingly less connected fields, e.g., arts, including, of course, drama.

What new China inherited from the Soviet Union were theories and principles from Lenin to Stalin, not necessarily the Soviet practices. Leaders of new China did not refrain from pointing out the gaps between the Soviet ideal and its reality. The new government made it a point, at least in the drama, to stick to Soviet ideology instead of being a pupil dogging its footsteps behind. This is demonstrated by the fact that ten odd years later two important figures, Zhou Enlai and Jiang Qing, who played a decisive role in the steering of the 50-year development of Chinese artistic culture, successively pointed out that there were certain defects of the “advanced Soviet experiences”. Zhou observed that drama should place stress on modern subject matters, and pointed out: “The Soviet Union has worked for 40 years. But in arts, especially in drama, a laggard it is. Their ballets in play have always been classical, with nothing modern at all. They've acted a ballet, *Flames of the Paris Revolution*, and it is just so so. It's something like a modern one, but still about the bourgeois democratic revolution, not Paris Commune. They wrote one about proletarian revolution, but didn't perform it. The rest are all classical. Even the great Paris Revolution with the march toward Marseille, is anyhow, something bourgeois! Nothing else they have! Let alone the present revisionist dramas, dances, and films.” Jiang Qing thus criticized Stalin, “Stalin is a great Marxist-Leninist. His criticism of modern bourgeois arts is trenchant, but he accepted the so-called classics of Russia and Europe without a critical eye. This has led to serious consequences.... We should

learn a lesson from Stalin. Things ancient and foreign ought to be studied. To refuse to do this is wrong. But we must approach them critically so as to serve the present with the ancient and serve the Chinese with the foreign. To the comparatively well-composed revolutionary art works of the Soviet Union after the October Revolution, we should also keep alert. There is to be no blind worship, nor even blind imitation.” Of course, the successive criticisms by Zhou and Jiang from 1964 to 1966 respectively on the “revolutionary” and “combative” insufficiency of the Soviet dramas, were made against the background of the deterioration of the Sino-Soviet relationship. Even at the start of this diplomatic relationship, however, when leaders in the area of drama could not so publicly complain about the “Big Soviet Brothers”, they did not totally accept the basic principles that the Soviet Union had put into effect since the October Revolution. In fact, the Chinese attitude toward classical arts was all the more radical than that of the Soviet in even the cruelest years of Stalin times.

Radical policies of dramatic development were drafted and implemented as early as in the 1940s in Yan'an. But, the policies dominated by the official institutions were primarily applied to the performances of the troupes of the Yan'an government and its armies, exercising little influence upon the drama performance and appreciation in the life of the common people. Folk dramas in Yan'an and its peripheries, from the repertory to the style, did not show any essential change. Later, however, the Communist Party and the Nationalist Party went into war immediately after the end of the Anti-Japanese war. The unexpected crushing defeat of the Nationalist awakened the CCP and its army to the possibility of a unified new regime. Against such a background, a new policy on drama making to be

exercised all over the country became increasingly pressing. The policy had its precursor in the editorial entitled “A Planned Step-by-Step Reform of the Old Drama” in the *People's Daily* on November 23, 1948. It seems that, in the light of dramatic concepts and policies, the history of drama of new China began not from the founding of the PRC on October 1, 1949, but from this editorial in *People's Daily*, if not from the Yan'an times.

Nonetheless, the beginning of this history is still assigned to 1949. The condemnations of the radical intellectuals of the May Fourth periods failed to undermine the foundation of traditional Chinese drama, and their actual artistic influence was also quite limited; much the same way, an essential reformation could not be achieved by one or two articles, even though they were as appreciated as the ones in *La Jeunesse* or as the editorials that could be read as the codes of law enacted by the government. It would be unimaginable to fulfill the reform in realms of art like drama, which has always been an important part of the popular cultural entertainment, without the corresponding reform of the institutions. Only after 1949 did such an overall, institutional reform become possible. It was because of this institutional reform that Chinese drama began to take on a new look. Though such a change was not identical with the advocacy of the radical intellectuals who wrote in *La Jeunesse* for total negation of “the old drama” in the May Fourth Movement, they share the same way of thinking. More important is that the thorough reformation of “the old drama” after 1949 was no longer the sheer talks of a group of men of letters.

Therefore, the narration of this history of drama after 1949 does not confine itself to the theoretical expressions in the ideational domains by men of letters,

but focuses more on the changes in the institutional aspects, and in the general presentations of the real stage performances, and extends attention to the interactions that occurred in the process of such changes between the new dramatic concepts introduced from foreign lands and the old dramatic traditions of remote origins.

There are various possible approaches to the writing of drama histories, and the comprehensiveness of drama as the synthesis of diverse artistic devices adds even more to the diversity. The most common approach is to render it into a history of dramatic literature, a practice which is the earliest acknowledged and the most accentuated due to the sublimity of literature in Chinese history. For quite a long period of time, the idea has been generally accepted that the drama script is considered as the most important or even the only important carrier of drama, and the development of dramatic literature as the core of the development in the realms of drama, and the achievement in dramatic literature as the most important achievement of drama. Yet drama is drama, not any of the other artistic genres, because it is completed only when the script is conveyed into the performance on the stage, and because its special charm can be experienced only by going to the theatre instead of reading the texts.

It seems unquestionable that a history of Chinese drama should include all the makings that could be termed “drama” in China, instead of being a history of drama of the western style. I wish that the understanding of the connotation of the term could go back to its plain and explicit being.

With such an understanding of the history of Chinese drama, this book is intended as a description of the author's cognizance of and comment on the

development of Chinese drama in the 50 odd years from 1949 to 2000. This research is indebted to many important works, including: *Contemporary Chinese Drama* by Zhang Geng and *Forty Years of Contemporary China* by Zhu Yinghui, two of the most outstanding of their kind; *An Outline History of Contemporary Chinese Dramatic Literature* by Wang Xinmin, and *A General History of Chinese Drama of the Western Style* by Ge Yihong, two of the instructive works in the area; and *A History of Contemporary Chinese Drama of the Western Style* by Gao Yilong and Li Xiao, and *A History of Contemporary Dramatic Literature* by Xie Bailiang, and *A History of Peking Opera of China* by Ma Shaobo, all works worthy of special nomination. *Records of Chinese Drama*, an epoch-making colossal making, provides the author of this book with a brave-new platform of resources with previous historical materials unexposed to people before, and with a brand-new point of view as well to outline the development of Chinese drama in the past 50-odd years. To the author of this history, the understanding of the value and the significance of the tradition and the attitude toward the tradition, and the sequence of changes of Chinese drama at the stratum of institutions, make two factors of crucial importance that decide the orientation of the development of Chinese drama, and that promote interpretation of the developmental history of Chinese drama. In such a sense, this book can be regarded as the history of the destiny of the Chinese dramatic traditions, and as the history of changes of the dramatic institutions, of the past 50-odd years.

History is the spiritual footprints of the antecedents. There may be right things and wrong things in the past, but there is no simple clean-cut criterion of good and evil for valuating the history, or the historical figures, in

particular. The valuation of history, should be based on what Chen Yinke termed as “sympathetic understanding”. Lu You is right in saying: “No idea is as eternal as the public opinion; no sage contradicts the public mind.”

内容提要

本书从一个全新角度,全面叙述 1949~2000 年的新中国戏剧发展历程。

作者将新中国五十二年的戏剧发展分为四个主要阶段,用“百花齐放、推陈出新”、“歌颂大跃进,回忆革命史”、“高大全,三突出”、“回到十七年,面向新世纪”彰显这四个历史阶段的基本特征,为当代中国戏剧发展勾勒出一个基本面貌。本书基于对中国当代戏剧创作与演出概况的描述,尤其注意到制度层面的变化对戏剧的发展的决定性影响,包括对戏剧这个特殊的文化娱乐行业,以及戏剧领域不可忽视的表演、音乐、舞台美术等方面的影响。因此,它不是通常意义上的以剧作家和剧本为文体的戏剧文学史,而是一部真正意义上的中国当代戏剧艺术史。

INTRODUCTION

This book presents a detailed description and insightful evaluation of Chinese drama from 1949 to 2000 from a brave-new perspective. The 52-year history is divided into four major periods, each of which is entitled with a phrase that best illustrates its characteristics. They are respectively “Blossoming of Hundred Flowers, Profusion of New Works”, “Exaltation of the Great Leap Forward, Reminiscence of the Revolutionary Past”, “Lofty, Great, Perfect Protagonists, Three Foregroundings”, and “Retroversion Back into 17 Years, Prospects forward into the New Century”, which all together bring out the general features of these four ages of history. The exploration then goes beyond the factual discovery to the controlling influences that institutional changes exercised on the development of drama in such unforgettable aspects as performance, music, and stage scenery, on the basis of the descriptions of the drama makings and stagings of contemporary China. It is therefore less a history of dramatic literature centred on dramatists and dramatic scripts, but more a history of the dramatic art of contemporary China in a real sense.

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后记

第一节 翻身和“戏改”

一、解放了，翻身了

1949年10月1日，中华人民共和国成立的那天，南京市内的中华剧场正由童芷苓、纪玉良等演出《龙凤呈祥》。开

国大典喜讯传来，剧场门外鞭炮齐鸣，舞台上的演员们也捋下髯口，振臂高呼，观众齐呼口号，热烈鼓掌，达十几分钟之久。艺人与观众都终身难忘。事后，一位名演员说：“我演了几十年戏，从来也没有像今天这么兴奋过，我边喊口号，边流泪，我真没想到观众会如此热烈地跟我喊口号。”^①

京剧《龙凤呈祥》



甘肃灵台杨村化妆盒木雕戏画册《龙凤呈祥》



第一章 百花齐放，推 陈出新 (1949~1956)