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ORIGINOLOGY
OF DRAMA
MODALITY

戏剧形态 发生论

陈珂 / 著

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——戏剧形态发生论

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Originology of Drama Modality

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戏剧形态发生论

引 言

2300多年前的亚里士多德(Aristotle,前384—前322年)在他的《诗学》开篇有过这样的设问和论述:

关于诗的艺术本身^①、它的种类、各种类的特殊功能,各种类有多少成分?这些成分是什么性质?诗要写得好,情节应如何安排?以及这门研究所有的其他问题,我们都要讨论。现在就依自然的顺序,先从首要的原理开头^②。

寻找这些问题的答案可以利用现当代的各种学说和工具来进行,尤其是从形态学、发生学和现象学的角度来考察。整理其形态,梳理其渊源,“依自然的顺序”,从“原理开头”,往往能把其中的各种特征观察得更为清晰。

“戏剧形态”,一“形式”,一“状态”。“形式”可以静态观察,“状态”需要动态看待。“戏剧形态学”就是通过对戏剧形式和状态的观察、考证、分析,来阐释戏剧的本质和本体特性的一门学说。

世上任何事物都会以某种形态呈现。对形态的研究在20世纪初的植物学中首先发端,而后扩展到艺术领域,在20世纪70年代产生了艺术形态学。

形态学说的最大特色之一,就是积聚了发生学和结构学的基本工具,从纵向与横向来观察和研究形态的萌芽、形成、发展和变异的规律性。它的始祖学“植物形态学”就具有这一特色——植物形态既有自身发生和发展的规律,还有形态结构内部和外部的规律。这两大方面的特色,构成了形态学的基调,也使得形态学与传统认识论有了重要的差别——动态地讨论事物的本质和本体,而不是静态的、纯思辨的分析研究。

①“诗的艺术本身”指诗的艺术这个属,即诗的艺术的整体,和诗的艺术的“种类”相对。“诗的艺术”或解作“诗”,以下同此。——译者罗念生注。亚里士多德:《诗学》;贺拉斯:《诗艺》。中文合订本,罗念生、杨周翰译,北京:人民文学出版社1962年版,第3~6页。

②按照“自然的顺序”,“属”(诗的艺术本身,即诗的艺术的整体)在前,“种类”在后。“首要的原理”指有关诗的艺术本身的原理。——译者罗念生注。同上。

戏剧形态是个大杂烩形态,即所谓“综合艺术”^①形态。其中有两个容易引起混淆的层面:首先,从戏剧发生的角度看戏剧,你会看到一系列各种其他艺术形态在戏剧发生过程中的综合作用——即“戏剧艺术的综合性”;其次,从戏剧自身发展的角度看戏剧,你会看到一系列从戏剧内部分蘖的专业分工所滋长出的各专业形态的发育——即“戏剧艺术的独特性”。前者是建筑、绘画、雕塑、音乐、舞蹈、文学等艺术形态的综合,后者是表演、剧作(文本)、导演、舞美、制作等专业形态的综合。

这两个层面的戏剧形态的综合都可以从发生学的角度来考察。戏剧综合性的发酵熬炼有十分古老的历史。通过现代大量的考察发现,在戏剧还处于原始形态时,这种综合性就已经存在。一方面,它综合了其他门类的艺术形态来为自己成形服务;另一方面,它还发育出了自身的一系列专业形态,从中可以窥见戏剧中各种“成分”^②融合的影子。前者可以称之为戏剧的“本质”^③综合,它是戏剧之所以成为戏剧的本质所在——戏剧与其他艺术形态的本质区别;后者可以称之为“本体”^④综合,它是戏剧自身从原始萌芽形态向成熟的高级形态发展的本体基因——戏剧自身成形的本体基础。

戏剧的发生与起源,是一个对立统一的完整概念。从发生学的角度看戏剧的起源,是对戏剧起源的客观性进行主观阐释,是对戏剧起源的历史现象进行认识论研究。换句话说,“戏剧发生学”要讨论戏剧形成的规律,而“戏剧起源说”要铺排戏剧现象在历史时段中的呈现;前者是分析认识,后者是历史呈现;前者主观,后者客观。没有现象,何谈认识?没有认识,现象了无意义。二者既有区别,又互为其根,不可割裂,犹如阴阳与太极。这也是戏剧形态发生论的立论基础。

“戏剧形态发生论”可以从两个部分来考察和论述:戏剧的萌芽和戏剧的成形。“萌芽”是戏剧艺术形态的综合性在发酵熬炼,“成形”是戏剧艺术形态的独特性在孕育诞生。前者是多种艺术形态的碰撞融汇,后者是戏剧形态自身的特立独行。可以想见,考察戏剧的种种现象当数这两个部分最为复杂,也最为有趣。

《戏剧形态发生论》一书即是从观察和分析戏剧形态的萌芽和成形,来阐释和研讨戏

①这个中文术语在1929年被欧阳予倩(1889-1962)所使用。参考欧阳予倩:《戏剧改革之理论与实际》;欧阳予倩:《欧阳予倩全集》第4卷,上海:上海文艺出版社1990年第1版。

②这个中文术语在1943年被黄佐临(1906-1994)所使用。参考黄佐临:《话剧导演的职能》;黄佐临:《我与写意戏剧观》,北京:中国戏剧出版社1990年第1版。

③本质[physique]:事物中常在的不变的形体;[nature]:事物的根本性质。——《高级汉语词典》。

④本体[thing-in-itself]:事物的本身;[noumenon]:哲学名词,形成现象的根本实体(常与“现象”相对)。——《高级汉语词典》。

剧本质和本体中的那些具有规律性的东西。

本书的基础文字是笔者在中央戏剧学院艺术管理系开设《戏剧形态学》课程的讲义。该课程于2005年初设,2006年申请获得“北京市高等学校教育教学改革立项项目”审批立项。本书的主干文字即从该课程的讲课录音中整理而得。长期以来我国戏剧基础理论更新相对缓慢,本著述是一次创新尝试。笔者在此过程中发现了诸多学术问题,有的问题颇为重大,经重新阐释和论证后算是一家之言,还有待同业和同好者进一步商榷。该书作为有定论的教材尚待完善,经考虑特作专著发表;同时,由于篇幅较大,特分三册,即《戏剧形态发生论》、《戏剧形态发展论》、《戏剧形态构成论》陆续出版。

本书中的不少材料来自互联网。为慎重起见,这些材料都经过笔者多重比较和筛选,以期得到较为确切的资讯。同时,这些材料在使用中也经过了笔者的重新解读和整理,并以笔者自己的语言进行了阐述和论证。总体来说,国外专业网站信息的准确度、公开度和独立性较高,从中可以看到近年来纸介时代向电子时代过渡的定势。学术领域也不例外,尤其是近年来随着光纤、服务器和个人终端的技术提升,SOHO族(Small Office Home Office)激增,学者和专业人员也渐次加入了这种广义的SOHO族,使互联网办公和电子资讯传播的势头发展得更加迅猛。网上博物馆、网上图书馆、网上书刊层出不穷,获取各种专业资讯变得越加便捷和多重,更易比对和筛选。相比之下国内专业网站的差距还是很大,虽然近年来已有众多进步,但劣质、传抄、生切、乱引也不在少数。

本书中的思想观念、理论认识、事例分析基本都是笔者自己话语的论述,文责自负。有些事例和见解参考并比较了多人多处材料,笔者对此进行了比对、梳理、修订和编排,并注明出处。引文和图片也一一标明了出处并作了注释。但一定还有疏漏和错误之处,敬请指正。

笔者

2009年4月3日星期五于

北京朝阳东旭新村

Preface

Aristotle begins his *Poetics* with the following questions and discourse:

Under the general heading of the art of poetry, I propose not only to speak about this art itself^①, but also to discuss the various kinds of poetry and their characteristics functions, the types of plot – structure that are required if a poem is to succeed, the number and nature of its constituent parts, and similarly any other matters that may be relevant to a study of this kind. I shall begin in the natural way, that is, by going back to first principles. ^②

Answers to these questions can be explored by means of some modern theories such as morphology, originology and phenomenology, which will enable us to observe clearly the various characteristics of the origin and state of art.

Drama modality comprises form and state. Form is static while state dynamic. Dramatic morphology is the study of drama through the observation, research and analysis in terms of form and state to elucidate its nature and noumenon.

Anything in the world is presented by a certain modality. The study of modality started in botany at the beginning of 20th century, and hereafter extended to art. Artistic morphology came into being at 1970s.

Morphology is characterized as a fundamental tool accumulating originology and theory of structure. Based on outlook of history and epistemology, morphology does observation and research on the regulations of the germination and formation, development and variation of modality, both vertically and horizontally. Its primogenitor study, botanic morphology bears the same two characteristics that botany modality includes not only its own regulations on formation and development, but also the regulations on the internal and external structure. The two characteristics, giving morphology its keynote, differs it from the traditional epistemology by discussing the nature and ontological property dynamically instead of static, pure speculative analysis and research.

① “The art of poetry itself” refers to the category of poetry, not its varieties. “The art of poetry” can be comprehended as “poetics”. See the notes given by Luo Niansheng, the Chinese translator of Aristotle: *Poetics & Horace: On the Art of Poetry*, Beijing: The People’s Literature Publishing House, 1962, pp3 – 6

② Ibid. According to “in the natural way”, category comes before variety. “First principle” refers to that of the poetic art itself.

Drama modality presents itself as a form of comprehensive art^①, in which two layers mix up. First, from the perspective of drama origin, comprehensiveness of dramatic art is evident in the comprehensive use of some other artistic forms. Second, from the perspective of the development of drama, uniqueness of dramatic art is obvious in the growth of dramatic specialties. The former is the combination of architecture, painting, sculpture, music, dancing and literature while the latter is that of performance, drama text, stage director, stage effect and drama execution.

The genetic mechanism and originology of drama is the unity of opposites. Exploring the origin of drama from perspective of geneticism is the subjective interpretation of the objectivity of drama origin as well as the epistemological research of the historical phenomena of the drama origin. In other words, geneticism deals with the laws of drama formation while originology is the display of drama phenomena in the history. The former is subjective cognition and the latter is historical presentation. Cognition comes from phenomena while phenomena endow cognition with significance. They two are inseparable. This is the base of originology of drama modality.

Both of the above layers can be observed in terms of originology. Achievement of contemporary research show that the comprehensiveness exists in the primitive form of drama. On the one hand, it integrates some other forms of art to serve the formation of drama, which is considered as the “integration of nature^②” that distinguishes drama from other forms of art. On the other hand, it develops its own specialties, which is considered as the “integration of noumenon^③” that forms its base of development to mature art of drama, from which various components^④ of drama can be seen.

Originology of Drama Modality is to clarify and discuss the law of drama nature and noumenon by observing and analyzing the germination and formation of drama modality.

①This Chinese term was employed by Ouyang Yuqian (1889 – 1962) in 1929. See Ouyang Yuqian, “Theory and Practice of Drama Reform”, *Collected Edition of Ouyang Yuqian*, Vol.4, Shanghai: Shanghai Literature & Art Publishing Group, 1990.

②“Nature” refers to the essential properties of any particular type of thing. *Advanced Chinese Dictionary*.

③“Noumenon” is a posited object or event as it is in itself, independent of the senses. It is generally used in contrast with “phenomenon”. *Advanced Chinese Dictionary*.

④This Chinese term was employed by Huang Zuolin (1906 – 1994) in 1943. See Huang Zuolin, *Function of Drama Director*, Beijing: Chinese Drama Publishing House, 1990.

The author based this book on his lecture notes of the course “Drama Morphology” offered by Art Management Department of The Central Academy of Drama. This course was established in 2005 and was approved by the “Beijing Higher Education Teaching Reform Project” in 2006. The major text of this book is from the collection of the lecture recording. Due to the fact that the basic drama theories have not achieved rapid development in China during the past decades, the information, opinions and discourses are rather out – dated. Therefore, it is an innovation to open the course of “Drama Morphology”.

During the whole process, the author has discovered many academic issues, some of which are so significant that though the author has his own interpretation and demonstration, yet they are open to further discussion. Taking into consideration that the theories in this book are not final conclusions, the author decided to have it published as a monograph instead of a textbook. Besides, because of its great length, it is to be published in three volumes in succession, namely *Originology of Drama Modality*, *Development of Drama Modality* and *Structure of Drama Modality*.

Much material in this book comes from Internet. With caution, the material has been under multiple comparison and selection to get comparatively accurate information. Furthermore, the author interpreted and arranged the material to clarify and demonstrate in his own way. Generally speaking, owing to the relatively high accuracy, transparency and independence of foreign websites, the fixed tendency from paper media to electrical period is notable. The academic field is not an exception, especially in recent years when the number of SOHO (Small Office Home office) group has largely increased with the technological improvement of fibers, servers and individual terminals. Since the experts and professionals have joined in as this generalized sort of freelancer, the Internet office and electrical information communication have been greatly pushed forward. Internet Museums, Internet libraries and internet books and magazines have emerged in succession so that it is more convenient and versatile to access to various information, and easier for comparison and selection. Comparatively speaking, although professional domestic websites has achieved a lot of progress in these years, there is still a long way to catch up with foreign websites due to the poor quality, plagiarism, copy or baffling quotation.

The ideas and concepts, theoretical understanding and case analyses in this book are basi-

cally the discussion and demonstration of the author for his own discourse. The author himself is fully responsible for any consequence resulted from that. For those case study and understanding with reference to other people or places, the author has compared, trimmed, fixed and arranged as well as declared the source. Quotations and pictures have been declared source and annotated. Inevitably, there might be some careless omissions. Therefore, the author expects you sincerely for supervision and correction.

The author

Dongxu New Village of Chaoyang District of Beijing

Friday, April 3, 2009

(Translated by Li Xiaoqing)

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