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《风流院》、《临川梦》与“临川四梦”

■ 叶长海

内容摘要: 汤显祖的“临川四梦”传播广远,影响巨大。历来还流传许多有关“四梦”的演员及读者的故事,令人感叹。其中太仓俞二娘及扬州小青的故事尤为感人。传奇剧本《风流院》与《临川梦》让剧作家汤显祖与其剧本读者及剧中人物同时登场。《临川梦》犹如一部“汤显祖传记”,以写实为主;《风流院》则是一部“汤显祖神话”,以想象为主。这两个汤显祖,寄寓了传奇作者对历史人物精神不同侧面的理解。在这两部传奇的想象剧情中,“寻找”是一大主题。读者寻找作者,剧中人寻找剧作家,这是《风流院》、《临川梦》的一大创意,在中国戏曲史上留下了永远的佳话。

关键词: 汤显祖 风流院 临川梦 小青 俞二娘 寻找剧作家

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0004-10

Title: *Fengliu Yuan, Linchuan Meng* and the “Four Plays of Dreams”

Author: Ye Changhai

Abstract: The “Four Plays of Dreams” by Tang Xianzu have a wide and huge influence. There are many moving stories about actors and readers of the “four dreams”, including the touching accounts of Yu Erniang in Taicang and Xiaoqing in Yangzhou. *Fengliu Yuan* (The Garden of Love) and *Linchuan Meng* (A Dream in Linchuan) are two Chuanqi plays, which present Tang Xianzu the playwright on stage with his readers and characters. *Linchuan Meng* is similar to a biography of Tang Xianzu, exploring his realism; *Fengliu Yuan* is more like the “myth of Tang Xianzu” which resorts mainly to imagination. Yu Erniang and Xiaoqing give their interpretations featuring different spiritual aspects of Tang Xianzu. “Search” is a major theme in the plot of both plays and the readers are searching for the writer and other characters for the playwright. This demonstrates the originality of *Fengliu Yuan* and *Linchuan Meng*, for which they are known for.

Key Words: Tang Xianzu; *Fengliu Yuan*; *Linchuan Meng*; Xiaoqing; Yu Erniang; in search of the playwright

思想与情感的简化:论臧懋循改本《南柯记》

■ 华 玮

内容摘要: 晚明曲家臧懋循对汤显祖《玉茗堂四梦》的改编,从明至清,影响其传播与接受甚巨,故一向为治汤学者关注。然而以往学界大多数论述的对象,仅只限于臧氏之《牡丹亭》改本,且讨论的焦点多半集中于结构、曲辞、曲律等形式方面。有鉴于“汤氏原著改编”此一议题对今日改编经典尤具意义,本文特以《南柯记》为对象,试图分析臧氏改本如何与汤氏原著在思想与情感上具有差距。本文指出,由于臧懋循独重搬演,他的改编简化了原著思想之复杂性,以及汤氏对于人物(尤其是女性)情感的细致、深刻、真实的呈现,以致《南柯梦》作为心理剧、哲理剧与诗剧之特质,皆无法完全凸显。

关键词: 汤显祖 臧懋循 戏曲改编 南柯记 儒释对话 女性情感

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0014-11

Title: Simplification of Thought and Feeling: Zang Maoxun's Adaptation of *The Nanke Dream*

Author: Hua Wei

Abstract: In 1618 Zang Maoxun published his adaptations of the “Four Dreams” by Tang Xianzu. For the purpose of facilitating stage performances, Zang made many changes to Tang's original play scripts. Whereas most scholars have focused on Zang's adaptation of the *Peony Pavilion* and paid special attention to formal aspects such as structure, language, and tune titles, this paper aims to discuss the extent to which Zang simplified the complex yet subtle philosophical inquiry and female interiority in Tang's *The Nanke Dream*.

Key Words: Tang Xianzu; Zang Maoxun; adaptation of Traditional Chinese Theatre; *The Nanke Dream*; philosophical inquiry; female interiority

❁ 汤显祖四题 ❁

■ 郑培凯

内容摘要: 有关汤显祖的话题,还有不少需要讨论之处。本文涉及有四:一,汤显祖作为一个政治家和戏剧家,哪个是第一位的?使其名垂青史的政治论文《论辅臣科臣疏》和《牡丹亭》的创作之间有什么关系?二,汤显祖从遂昌弃官归隐的深层原因是什么?三,汤显祖对待丰臣秀吉侵略的态度如何?四,《牡丹亭》里真的充满性象征吗?

关键词: 汤显祖 辞官 抗倭 性象征

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0025-10

Title: Four Questions about Tang Xianzu

Author: Zheng Peikai

Abstract: There is much to discuss when it comes to the topic of Tang Xianzu. This paper presents four questions on the topic. Firstly, is Tang Xianzu primarily a politician or a playwright and what is the relationship between *A Treatise on Fuchen and Kechen* and *The Peony Pavilion*? Secondly, what is the underlying reason for his resignation and retreat from Suichang? Thirdly, what is Tang Xianzu's attitude towards the Toyotomi Hideyoshi's invasion? And finally, is *The Peony Pavilion* really replete with sexual symbolism?

Key Words: Tang Xianzu; resignation; against Japanese pirates; sexual symbolism

“宦裔”与南戏体制渊源

■ 黄 婧

内容摘要: 在中国古代戏曲史研究领域,对于南戏如何形成,尽管讨论者众,但由于史料阙如,研究一直难以深入。笔者据现存最早的南戏《张协状元》文本中“宦裔”一词考证,最初的南戏演员可能即是这批“宦裔”,其身份可能是宋教坊乐人及其后裔。如果这一推断正确,那么就能对南戏如何形成以及如何会在特定时间、特定地点形成做出一种新的解释。

关键词: 南戏 宦裔 宋教坊

中图分类号: J 80 文献标识码: A 文章编号: 0257-943X(2015)06-0035-08

Title: “Huanyi” and the Origin of the Genre of Nanxi

Author: Huang Jing

Abstract: In the history of traditional Chinese theatre, the formation of Nanxi (Southern Xiqu) has proven to be a difficult subject for lack of materials. This essay attempts to answer questions about when and where Nanxi originated from. According to textual research on the word “Huanyi” (the descendants of officials) in the play *Zhangxie Zhuangyuan* (*Zhangxie the Top Scholar*), “Huanyi” could refer to the actors of the Music Bureau of Song Dynasty and their descendants. This fact might offer a new explanation of how Nanxi formed and why it formed, when and where it did.

Key Words: Nanxi; Huanyi; the Music Bureau of Song Dynasty

论元曲对宋代诙谐文化的继承与发展

■ 潘超青 涂平

内容摘要: 诙谐文化历史悠久,文学史上不乏以滑稽、幽默来增添文学趣味的佳作,但纵观历代文学,只有元代戏曲将诙谐发展成了一个时代文艺代表性的审美风貌。本文试图从诙谐文化发展的脉络中探究元曲诙谐特质的由来,分析其作为一种异于主流审美的艺术形态在元代形成风尚的主要原因,探究其留存在戏剧结构和民族文化心理中的深远影响,藉以标识元曲诙谐趣味的特殊价值。

关键词: 元曲 宋代诙谐文化 继承 发展

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0043-09

Title: The Inheritance and Development of the Song-Dynasty Culture of Humor in Xiqu of Yuan Dynasty

Authors: Pan Chaoqing, Tu Ping

Abstract: The culture of humor has a long history. As is seen in the history of literature, humorous elements improve the flavor of literary works. But throughout the history of Chinese literature, only the humor of the Xiqu during Yuan Dynasty became representative of the aesthetics of an era. This paper attempts to explore the source and characteristics of humor in Yuanqu; analyze the cause of its formation as an aesthetic style, differing from the mainstream; and explore its far-reaching influence on the theatrical structure and national cultural psychology so as to show the special value of humor in it.

Key Words: Xiqu of Yuan Dynasty; humorous culture of the Song Dynasty; heritage; development

❁ 误读与借鉴:中国现代戏剧 对德国表现主义戏剧的接受 ❁

■ 陈达红

内容摘要:德国表现主义戏剧以其对人类灵魂的尖锐批判和反思而卓立于世界戏剧史上。但是,中国现代戏剧对德国表现主义戏剧的接受却尚未引起学术界的足够关注。本文拟在梳理和探讨德国表现主义戏剧根本主旨的基础上,探讨中国现代戏剧在接受德国表现主义戏剧的过程中存在的误读现象和不同的借鉴倾向,也借此为中国当代戏剧借鉴德国表现主义戏剧及其他流派提供艺术及灵魂意义上的启示。

关键词:误读 借鉴 中国现代戏剧 德国表现主义戏剧

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2015)06-0052-07

Title: Misreading and Adoption: The Reception of German Expressionist Drama into Chinese Modern Drama

Author: Chen Dahong

Abstract: German expressionist drama stands out among the history of world drama for its severe criticism and contemplation of the human souls. But academia has never paid enough attention to the reception of German expressionist drama in Chinese modern drama. By sorting and exploring the essential themes of German expressionist drama, this paper discusses the misreading and various attempts of adoption into Chinese modern drama. The paper gives suggestions concerning art and spirituality relating to the absorption of German expressionist drama and other dramatic schools into Chinese modern drama.

Key Words: misreading; adoption; Chinese modern drama; German expressionist drama

剧何以通往诗?

——从黄佐临“写意戏剧观”谈起

■ 翟月琴

内容摘要: 1962年,黄佐临曾提出“写意戏剧观”,引起广泛讨论。迄今为止,研究者试图从意识形态主导的戏剧观念里突围而出挖掘“写意”的内涵,也立足于实践从舞台表演的“写意”方面提供新的批评模式。从理论到实践,都相当有益于将“写意戏剧观”推向系统化研究。更重要的是,也开启了新的研究空间,即以诗与剧的关系为切入点迈向跨领域研究。

关键词 黄佐临 写意戏剧观 跨领域 舞台表演 诗歌

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2015)06-0059-07

Title: How Theatre Meets Poetry: A Discussion of Huang Zuolin's "Essencialism of Theatre"

Author: Zhai Yueqin

Abstract: Huang Zuolin proposed the "Essencialism of Theatre" in 1962. Researchers have been trying to break through this ideology-oriented theatrical views and find the true meaning of "Essencialism of Theatre", as well as provide a new critical mode based on stage practices. In terms of both theory and practice, this research is a considerable contribution to systematize theatrical theory of "Essencialism of Theatre". It leads more significantly to the initiation of a new research field which deals cross-disciplinarily with the relation between poetry and theatre.

Key Words: Huang Zuolin; "Essencialism of Theatre"; cross-disciplinary; stage performance; poetry

❁ 戏剧“小角色”的叙事功能 ❁

■ 肖 俏

内容摘要: 戏剧中除了主要角色之外,还有一些出场与台词较少、行动与戏剧矛盾推进无关、处于主要人物核心圈之外的小角色。尽管小角色对于推进情节、陪衬主角、揭示主题等方面的功能已得从叙事学角度看,小角色因特殊的叙事身份、整体的叙事群体、灵活的叙事视角、关键的叙事话语等,成为戏剧叙事中不可替代的角色。小角色话语与行动所构成的叙述,可能是整个戏剧事件的纽带或导线,直接影响了情节发展和故事展现。

关键词: 叙述者 受述者 叙事视角 叙事时间 情节

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0066-08

Title: The Narrative Function of Minor Roles

Author: Xiao Qiao

Abstract: Apart from the leading roles, most plays have many minor roles that exist outside of their main plot. These roles may speak only a few lines and many of actions are irrelevant to the development of the dramatic conflicts. Minor roles have many functions: a driving force to the plot; foils to the main role; and a way to reveal the central theme. Although they have been recognized, they have not been fully and thoroughly studied. From the perspective of narratology, the minor roles are an indispensable factor in the dramatic narrative, due to their particular narrative identities, complete narrative group, flexible viewpoint, and significant narrative discourse. The narrative composed of the discourse and action of minor roles may be the connection or link throughout the play and it directly shapes the development of the plot and the presentation of the story.

Key Words: narrator; receiver; narrative viewpoint; narrative time; plot

戏曲如何表达情感

■ 黄李娜

内容摘要:对戏曲情感表达问题的讨论,从某种意义上说就是对戏曲根本性问题的回答。我们可以从包括文学在内的多元角度对戏曲进行解读,但“上演”仍然是戏曲存在的最根本的方式。戏曲演员的成长和一部戏的排演都离不开对现实世界的体会和领悟,对于演员的成长,“体悟”可以理解为能使戏曲学员更快进入复杂化、抽象化程式表演的语言提示和心理暗示;对于一部戏的排演,“体悟”是为了使程式能够达到最佳的排列组合状态,以期最大限度地符合特定角色的性格特征。“体悟”与自然的真实再现方式无关。

关键词:情感表达 表演性 体悟

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0074-09

Title: Expressing Emotions in Traditional Chinese Theatre

Author: Huang Lina

Abstract: Discussing how traditional Chinese actors express emotions is, in a sense, part of the essential nature of traditional Chinese theatre. Although it is possible to interpret traditional Chinese theatre from diverse viewpoints, including from the viewpoint of literature, performance is still its most essential practice. In traditional Chinese theatre, neither the maturity of an actor nor the production of a play can depart from understanding and comprehending the real world. It is this “understanding and comprehending” that could be explained as language directions and psychological hints that can help even the most mature actors learn the complicated and abstract performance conventions of traditional Chinese theatre. This also aids in play productions to arrange and present the state and characteristics of a play. Understanding and comprehending allow the plays to be separated from a realistic and natural representation of reality.

Key Words: expressions of emotion; performativity; understanding and comprehending



“孤岛”及沦陷期上海话剧商业化纷争

■ 沈后庆

内容摘要：上海话剧在“孤岛”及沦陷后繁荣一时，其中职业演剧尤为兴盛，一个重要原因在于商业化的运作模式给演出市场带来了巨大动力，但戏剧的商业化是把双刃剑，运用得当自然保全、发展了自己，反之，则自我戕害。商业戏剧过度繁荣下，轻视艺术、追求票房已然成为剧坛的重要倾向。海派文化有容乃大的品质在一定程度上包容了商业化的腐朽气息，但真正的批评家不会避谈客观存在的问题，如何看待商业演剧的畸形繁荣，是现代戏剧商业化纷争的重要内容之一。

关键词：上海 孤岛 沦陷 演剧 批评

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2015)06-0083-09

Title: The Dilemma between Art and Box-Office: Disputes of Modern Drama's Commercialization in the "Isolated Island" during the Japanese Occupation in Shanghai

Author: Shen Houqing

Abstract: In the "Isolated Island" during the Japanese occupation, drama — especially professional theatre — prevailed in Shanghai, due to the incentives that the commercialization of drama brought to the market of theatre. However, this commercialization was a double-edged sword: saving and developing the market if used properly and destroying itself if misused. When commercialized theatre was excessively popular, the theatrical circles would inevitably tend to pursue the box-office and put aside artistic value. The open-minded regional culture of Shanghai tolerated the decadent style of commercialization. But true critics pointed out the existent problems. Judging the deformed prosperity of commercial plays is still one of the important disputes surrounding the commercialization of modern drama.

Key Words: Shanghai; Isolated Island; Japanese occupation; drama performance; criticism

上海大舞台“连台本戏”演剧综述

■ 邱国明

内容摘要: 上海的人民大舞台是一家有百年以上历史的老剧场,从清末开幕到1951年3月实行国营为止,在其四十余年的演剧史中,连台本戏演出占了极大比重,有许多年还是上海一家专演“彩头戏”的剧院。本文经多年收集整理,将大舞台连台本戏历年推演情况(包括首演时间、连演本集数、主要参演演员等)一一列出,努力再现当年演剧实况,形成较为完整的概览,并作初步研究和重点简析,供戏剧工作者作深入研究参考。

关键词: “连台本戏” 上海大舞台 演剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0092-12

Title: A Review of the “Xiqu Series” at Shanghai People’s Grand Stage

Author: Qiu Guoming

Abstract: Shanghai People’s Grand Stage has a history of more than one hundred years. From its opening during the Late Qing Dynasty to the implementation of state ownership in March 1951, performances of “Xiqu Series” make up much of its history. Moreover, it had also put on “Caitouxi” for many of these years. Based on years of collection and research, this paper sorts the information of “Xiqu Series” over the years, including the dates of premieres, episodes, leading actors, etc. The paper reviews theatre of that age, attempting to form a complete overview, and reviews some preliminary study as well as selective analysis.

Key Words: “Xiqu Series”; Shanghai People’s Grand Stage; performance

演员表演中的两条行动线索

■ 刘 宁

内容摘要: 戏剧里那些反映日常生活中可以“预期”的行动,为人物生活线索;戏剧情节发展变化的行动(角色不可“预期”的行动),为情节发展线索。这两条行动线索在表演的过程中相互交织、相互矛盾、相互作用,共同完成剧中人物的舞台行动,在实际的运用中会出现平行、重合、交叉、归一四种状态。这四种状态不可能是固定不变的,它们常常是随着戏剧情节的发展、规定情境的变化、人物关系的转换等因素的变化,时而平行,时而重合,时而交叉,时而归一并循环往复,不断地变化着组合排列的方式。演员要了解并掌握这些舞台行动的规律,利用人物生活线索与情节发展线索的相互变化关系,让戏剧人物的思想情感、性格特征在舞台行动中自然地流露出来。

关键词: 人物生活线索 情节发展线索 平行 重合 交叉 归一

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0104-07

Title: Two Threads of Action in Performance

Author: Liu Ning

Abstract: The “predictable” actions that resemble everyday life in drama are the thread of characters’ life; the actions that cause movements and changes to the plot (the “unpredictable” actions) are the thread of plot development. During performance, these two threads are interwoven, contradictory and interactive, completing the stage actions of the characters. In practice, their relationship takes four forms: paralleling, overlapping, crossing and merging. The forms are not fixed, but change with the development of the plot, setting and relationships among the characters. Actors must know the principles of actions on stage and the interaction of characters’ life and the development of the plot, in order to present the emotions and personality of the character.

Key Words: thread of characters’ life; thread of plot development; paralleling; overlapping; crossing; merging

❁ 话剧台词教与学的思考 ❁

——从北京人艺《雷雨》公益场遭遇“笑场”事件谈起

■ 陈 功

内容摘要: 本文从北京人艺《雷雨》公益场遭遇“笑场”事件引发的台词教学的思考谈起,分析《雷雨》笑场背后的“台词时代审美”问题,反思艺术教育如何面对传统、传承经典,并探索“无结论的两难结构”引入《雷雨》台词“十句话”训练的教学形式,以期丰富台词教学的内容与形式,推动艺术人才的培养,进一步推动话剧艺术走向新的时代。

关键词: 话剧台词 教与学 敬畏经典 雷雨 十句话训练 无结论的两难结构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0111-08

Title: Some Thoughts about the Training and Learning of Actor's Lines Reading: A Discussion of the Laughter at Beijing People's Art Theatre's Public Interest Performance of *Thunderstorm*

Author: Chen Gong

Abstract: This paper discusses how the play *Thunderstorm* performed by Beijing People's Art Theatre caused laughter among the audience. It analyzes the “aesthetics of the actor's lines of the era” and reflects on dealing with tradition and promoting the classics in art education. It explores the “dilemma structure in absence of a conclusion” used for the research-oriented line memorization in *Thunderstorm*. The hope is to promote the dramatic training of actors and develop dramatic art for the modern era.

Key Words: actor's lines reading; training and learning; veneration toward the classic; *Thunderstorm*; the ten-sentence training; “dilemma structure in absence of a conclusion”

依史看论,以论勾史

——评《中国现代戏剧理论批评书系》

■ 臧保云

内容摘要:《中国现代戏剧理论批评书系》,对从文明戏时期到建国前夕这一阶段的重要戏剧理论批评著述进行集中影印,为现代戏剧研究保留了珍贵的第一手资料。《书系》本着“依史看论,以论勾史”的思路,其编纂体例及对内容的择取,使整套书呈现出以下几个特点:一、按照原书出版时间的先后编排书籍,以求勾勒现代戏剧运动史之轮廓;二、书籍的收录,又以各阶段美学动向为内在支撑,勾画出中国现代戏剧观念的演变历程;三、线性勾勒中,注重对重点戏剧家或戏剧现象的凸显;四、内容选编方面,力求面面俱到、风格多元;五、收录具有代表意义的外国译著。本文从以上五点对《书系》进行介绍和分析,并对其在戏剧理论批评领域的重大贡献做出评价。

关键词: 现代戏剧理论 现代戏剧批评 戏剧运动史 戏剧观念史

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)06-0119-07

Title: Theories in Accordance with History, and History Delineated by the Theory: A Review of *Book Series of Chinese Modern Drama Theories and Criticism*

Author: Zang Baoyun

Abstract: *Book Series of Chinese Modern Drama Theories and Criticism* is a collection of the important writings of dramatic theories and criticism from the period of Wenmingxi to the eve of the establishment of new China, providing precious first-hand historical data to the later researchers. Based on the idea of “theories in accordance with the history, and history delineated by the theory”, the series presents several features in its compilation style and the selection of content. Firstly, the books are edited in chronological order, giving a full picture of the history of the Chinese modern drama movements. Secondly, the selection of books covers the aesthetic thoughts of every historical phases, demonstrating the evolution of Chinese modern dramatic concept. Thirdly, while picturing the historical vision of modern drama, these editions highlight important dramatists and dramatic phenomena. Fourthly, they try to include a diversity of styles to contain more historical details and finally, they also include the representative translations of foreign dramas. This article introduces and analyzes the book series and the five aspects to evaluate its contributions to dramatic theories and criticism.

Key Words: modern dramatic theories; modern dramatic criticism; history of dramatic movements; history of dramatic concepts

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