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戏剧艺术

2016/06



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❁ 明清曲师戏曲史地位的再认识 ❁

——以南北曲曲师为考察对象

■ 刘水云

内容摘要: 明清曲师是戏曲发展史中极其重要的群体,他们同剧本创作、演员培养、剧本的舞台搬演、戏曲的传播交流等方面关系至密,主要表现为:剧本创作和行之舞台有赖于曲师的定谱正拍;演员的培养必须有专业曲师的指导;曲师的辗转授艺推动了戏曲传播交流。曲师以雇佣形式为戏班教戏的演员培养模式延续数百年,直到近代戏曲科班及戏校的出现才发生重大转变。对于明清曲师历史地位、贡献的重新审视,在一定程度上弥补了以往戏曲史研究的不足。

关键词: 曲师 定谱正拍 授曲教戏 播曲传腔

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0004-12

Title: A Reexamination of the Historical Role of Qushi in Ming and Qing Dynasties: A Study on Qushi of Nanqu and Beiqu

Author: Liu Shuiyun

Abstract: Qushi in the Ming and Qing Dynasties were an extremely important group of people for the development of Xiqu. They were deeply involved in the production of scripts, actors training, staging of the plays, and the popularity of Xiqu. They were specifically responsible for finalizing the scripts and improving stage performances; they played a guiding role in the training of actors; and they contributed to the spread of Xiqu by their travels. The practice of employing Qushi as trainers for actors lasted for several hundred years until the emergence of professional acting classes and the establishment of Xiqu schools. A reexamination of the role of Qushi and their contributions provides a new perspective for research on traditional Xiqu.

Key Words: Qushi; finalizing of Xiqu script; instructing of actors; the teaching and passing of tunes

《四郎探母》源流考

■ 康保成

内容摘要: 京剧《四郎探母》的前身是楚曲《杨四郎探母》。楚曲摄取了五代时韩延徽探母的故事,并沿袭了明代小说《杨家将演义》的路径。早期皮黄本《四郎探母》对楚曲的关键改动是把楚曲中公主口述的“盗令”情节改为明场演出。杨八郎的故事产生于明末清初,但其中并没有探母的故事,表演探母故事的八本《雁门关》不可能早于《四郎探母》。道光末年《探母回令》和《八郎探母》几乎同时出现,《回令》很可能是受了后者的影响才加上去的。《八郎探母》《双探母》《女探母》《三关排宴》等剧作都是《四郎探母》的衍生品,表现出各家对《四郎探母》的不同解读,打上了意识形态的深刻烙印。

关键词: 四郎探母 楚曲 雁门关 八郎探母 意识形态

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0016-18

Title: A Study of the History of the Peking Opera *Silang Visiting His Mother*

Author: Kang Baocheng

Abstract: The Peking Opera *Silang Visiting His Mother* originated from the Chuqu *Yang Silang Visiting His Mother*. The Chuqu took the story of Han Yanhui from the Five Dynasties and combined it with the Ming-Dynasty story *The Generals of the Yang Family*. A major revision in an early Peking Opera version of *Silang Visiting His Mother* was to act out the scene of the princess stealing the administering arrow, instead of the “theft” being narrated by the princess as in the Chuqu version. The story of Yang Balang came into being in the late Ming Dynasty and the early Qing Dynasty, but does not contain the plot of Yang visiting his mother. The eight-volume script of *Yanmen Pass* which contains the story of visiting mother couldn't have been produced earlier than *Silang Visiting His Mother*. The concurrent additions of *Visiting His Mother and Returning the Administering Arrow* and *Balang Visiting His Mother* in the last years of Empower Daoguang's reign indicates a possibility that the scene of *Returning the Administering Arrow* might be an influence of the latter. Xiqu like *Balang Visiting His Mother*, *A Dual Trip to Visit Mother*, *The Lady Visiting Her Mother-in-Law*, and *Banquet at the Three Frontline Passes* are probably derived from *Silang Visiting His Mother*, and reflect different interpretations of the source Xiqu and bear influences of various ideologies.

Key Words: *Silang Visiting His Mother*; Chuqu; *Yanmen Pass*; *Balang Visiting His Mother*; ideology

❁ 无意识的自由:论中国传统戏剧舞台时空 ❁

■ 陈 恬

内容摘要: 由于长期以西方写实主义戏剧作为参照,人们倾向于认为中国传统戏剧拥有无限的“时空自由”。实际上,在时空转换方面,中国传统戏剧和西方写实主义戏剧的区别不在于时空本身接续与并存的秩序,而只在于确定时空的手段是物质的还是非物质的。相比之下,更具有中国传统戏剧特点的是时空变形,以西方戏剧剧场作为参照,可以看出这一特点根植于中国传统戏剧的本质:史诗、抒情诗和戏剧体诗的成分始终处于一种混杂的状态,戏剧时空因而在客观性和主观性之间摇摆。而如果以自觉追求多样化时空形态的西方当代剧场实践尤其是后戏剧剧场作为参照的话,那么中国传统戏剧的“时空自由”显然属于历史范畴而非体系范畴,它在本质上只是中国传统时空观在戏剧舞台上的朴素体现,是一种无意识而有限度的自由。

关键词: 中国传统戏剧 时空自由 时空转换 时空变形

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0034-11

Title: The Unconscious Freedom: On Space and Time in Traditional Chinese Theatre

Author: Chen Tian

Abstract: Compared with western realistic theatre, traditional Chinese theatre is considered as an art of unlimited spatiotemporal freedom. While this difference tends to be very clear, the spatiotemporal conversion is not the order of space and time itself, but rather the demonstration of space and time by material or non-material means. Compared with western theatre, traditional Chinese theatre is more distinctly manifested in spatiotemporal deformation, which is rooted in the mixed state of epic, lyric and dramatic elements in traditional Chinese theatre and therefore the mixed state of objective and subjective space and time. When compared with western modern theatre, especially postdramatic theatre, which consciously pursues the diversity of spatiotemporal form, the spatiotemporal freedom of traditional Chinese theatre may be deemed as a simple embodiment of the traditional Chinese view of space and time, an unconscious and limited freedom. It belongs to a historical category rather than systematic one.

Key Words: traditional Chinese theatre; spatiotemporal freedom; spatiotemporal conversion; spatiotemporal deformation

词人特笔史公文

—— 蒋士铨剧作叙事艺术探析

■ 王汉民

内容摘要: 蒋士铨是清中叶著名的戏曲家,他的作品被李调元誉为“近时第一”。他的剧作以史笔叙事,来源于历史又不拘泥于历史,是历史真实与艺术真实的完美结合。他喜用梦境、神仙入剧,以虚无、幻象来表现情感,推动剧情;善于利用对举式人物安排,让人物之间互相映衬,突出主要人物;结构精巧,针线细密,具有很高的文学价值。

关键词: 蒋士铨 史笔叙事 以情驭事 结构精巧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0045-06

Title: The Unique Account of a Ci-Poet and Essays of a Historian: A Study of the Narrative Art in Jiang Shiquan's Xiqu Scripts

Author: Wang Hanmin

Abstract: Jiang Shiquan was a renowned Xiqu playwright during the mid-Qing Dynasty and his works was recognized as the “best in recent time” by Li Diaoyuan. Based on history but not circumscribed by it, his plays take a historical narrative and prove to be a perfect merging of historical and artistic truths. Jiang favored the plots of dreams and fairytales. With the nihilistic and illusionary elements he showed the developments of emotions and dramatic actions. He presented characters in pairs to highlight the main characters with their foils. His plays demonstrate delicate structures, subtle narrative textures and high literary values.

Key Words: Jiang Shiquan; historical narrative; emotion-oriented narrative; delicate structure

物的人化与人的物化

——当代舞台美术的表演

■ 章抗美

内容摘要: 在当代演出艺术的舞台上,有一些大规模、大尺度的物体表演。这种表演的物体与历史上的壮观布景的差异在于:其要点不在于表现诸如山崩地裂或洪水泛滥的自然景观,而是在于对人类精神世界的揭示。物的人化、人的物化显示了当代物体表演的前景。自古以来,诗以物喻人,而当代舞台美术对于人的物化,却可以直接地用包裹、投影、雕凿、塑形、机械等傀儡化或物化手段把短暂的人与永恒的物直接融为诗化的整体,并为物体注入人的灵魂,从而使演出的精神世界得到最大限度的张扬。

关键词: 物体表演 雅典奥运会开幕式 物的人化 人的物化 物体表演的前景

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0051-12

Title: The Anthropomorphism of Objects and the Objectification of Human Beings: the Performance of Contemporary Stage Art

Author: Zhang Kangmei

Abstract: There are some large-scale object performances on the stage of contemporary performance art. The performing objects are different from spectacular scenes several centuries ago. At that time spectacular scenes depicted natural phenomena like landslides, earthquakes or flooding, but the modern performing objects often reveal the spiritual world of human beings. The anthropomorphism of objects and objectification of human beings are both displayed by contemporary object performance. Ancient Chinese poems usually show human feelings through the description of objects, and in the poems human beings are not always present. In the same way, instead of directly presenting the human beings, contemporary stage art starts to use methods of puppetry or objectification, including package, projection, carving, shaping, and machinery. It thus weds the ephemeral human life and the eternal objects and renders them into a poetic whole, breathing the human soul into objects and maximizing the spark of the spiritual world of performance.

Key Words: object performance; the opening ceremony of Athens Olympic Games; anthropomorphism of objects; objectification of human; prospect of object performance

❁ 论舞台空间与灯光设计中视觉隐喻的写意精神 ❁

—— 以现代京剧《浴火黎明》为例

■ 伊天夫

内容摘要: 现代京剧《浴火黎明》的舞台美术,其空间具有虚实相生的简约之美,其灯光乃视觉化的诗情叙述。该剧的舞台空间与灯光设计因循文本的时空艺术特征规定,试图以写意手法,极节制地运用经过艺术化提炼的视觉元素构建舞台动作空间,使“意象皆蹈虚而映实,实象多揖影而转虚”。

关键词: 空间设计 视觉隐喻 写意精神 浴火黎明

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0063-08

Title: The Spirit of the Visual Implication in the Space and Lightening Design: A Case Study of *Dawn from the Fire* the Peking Opera with Moden Subject

Author: Yi Tianfu

Abstract: In the stage design of *Dawn from the Fire* the Peking Opera with moden subject, the space demonstrates the beauty of the complementarity between the existent and the non-existent, with lightening that serves as a visualized poetic narrative. In accordance with the artistic conventions of time and space in the script, the stage design of space and lightening constructs a space for theatrical action with delicately sublimated visual elements, and in a reticent freehand style. As a result, the existent and non-existent are mutually related to each other in the aesthetic effects.

Key Words: space design; visual implication; freehand spirit; *Dawn from the Fire*

论导演学学科建设的上戏特色

■ 张仲年

内容摘要: 上戏导演学学科应时代需求而生。它的起始理念来自早年应邀来中国讲学的前苏联专家,同时聚焦于戏曲导演培养,特色鲜明。成人教育锻炼了师资队伍,积累了经验,总结出理论与方法。进而开办的话剧、戏曲本科教育建立起“以实践教学为主”的教学模式,引进新观念,创造新方法,并不断开拓学科方向。上戏导演学学科紧紧抓住导演艺术理论,在话剧、戏曲、电视和电影各领域加强科研,形成丰硕学术成果,在全国处于领先地位。近几年迈出的国际化步伐,揭开学科建设新篇章。

关键词: 导演学学科建设 上戏特色 起始理念 戏曲导演培养 导演本科教学 影视导演学科建设 实践教学与科研成果 国际化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0071-12

Title: The Characteristics of the Program of Directing in Shanghai Theatre Academy

Author: Zhang Zhongnian

Abstract: Directing as a training program came into being to meet the need of time in Shanghai Theatre Academy. It originated from the teachings of visiting Russian experts and focuses on the unique characteristic of the training of Xiqu directors. Based on the experience and methodology of curriculum for adult students, the undergraduate programs of modern drama and Xiqu adopt an educational paradigm that focuses on teaching through practice. New ideas and methods have been brought to the programs to broaden the academic horizon. The program of directing in Shanghai Theatre Academy holds on to theories of directing, and emphasizes the importance of research in the fields of modern drama, Xiqu, television and film. As a result, it has taken a leading position in China with its many academic achievements. In recent years, international communication has been enhanced and promises greater developments of the program.

Key Words: program of directing; the characteristics of Shanghai Theatre Academy; original ideas; training of Xiqu directors; undergraduate curriculum of directing; program of film and TV directing; teaching through practice and academic achievements; internationalization

戏曲“同质化”现象之思考

■ 李 莎

内容摘要: 戏曲“同质化”现象是现今文化形态中值得关注的话题。本文从戏曲音乐唱腔、表演程式技艺、文本创作与导演创作等角度探讨了目前“同质化”现象,分析危害,提出践行“去同质化”的方向,目的在于捍卫戏曲本体、张扬剧种特性、坚守样式独创。只有坚定在唱腔、表演、编导等方面“去同质化”的底气,才能为戏曲繁荣有所作为。

关键词: 戏曲 同质化 戏曲本体 剧种特色 独创性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0083-06

Title: On the Homogenization of Xiqu

Author: Li Sha

Abstract: The homogenization of Xiqu is an issue of concern for Chinese culture. This paper discusses the problem of homogenization from the perspectives of tunes, conventional acting skills, playwriting and directing. By showing the disadvantage of homogenization, the paper goes on to propose a solution for “de-homogenization”. The purpose of the de-homogenization is to protect the essence of Xiqu, highlight the characteristics of various types of Xiqu and be creative in artistic styles. Only by confidently “de-homogenizing” Xiqu in tunes, acting and directing can we make contributions to the developments of Xiqu.

Key Words: Xiqu; homogenization; the essence of Xiqu; characteristics of each type of Xiqu; originality

语言的三种表达形态和演员相应的表现手段

■ 王 苏

内容摘要: 针对现实生活中语言的三种表达形态,即语言的生活形态、朗诵形态和演讲形态,戏剧演员必须采取相应不同的舞台表现手段来体现人物的思想感情。此外,戏剧表演中演员与观众之间所存在的基本的“约定”,又促使演员运用灵活的手段综合处理语言的三种表达形态。

关键词: 语言的表达形态 生活形态 朗诵形态 演讲形态 舞台表现手段 相应 综合

中图分类号: J 80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0089-10

Title: The Three Forms of Language Expression and Their Corresponding Acting Skills

Author: Wang Su

Abstract: Language Expression takes on three forms in everyday life: the everyday form, the recitation form and the speech form. The actor should be able to present the innermost working of the characters with acting skills accordingly. The “contract” between the actor and the audience makes it possible for an actor to combine and choose from above the three forms of language with some flexibility.

Key Words: form of language expression; everyday form; recitation form; speech form; stage acting skills; accordance; combination

《日出》演出研究

——以欧阳予倩执导《日出》为中心

■ 刘 依

内容摘要: 纵观中国话剧百年演出史,《日出》是中国现代持续演出最长的剧目。然而,在现当代文学研究中,曹禺剧作《日出》与它赖以生存的演出过程常常被剥离开来,演出过程中的活态美学特征没有得到必要关注。通过对《日出》演出的探讨,以欧阳予倩执导《日出》为中心,笔者发现《日出》二度创作中存在一种独立于原文本,非经典美学的、循环再生的演出文本结构,其主要特征是演出主题都市化、演出语言地方化、演出基调俚俗化,与曹禺高度真实性与个性化的剧本建立起了一种共生互补关系,这打破了我们对中国现代话剧演出范式的固有理解。

关键词: 曹禺 日出 演出研究 欧阳予倩 俚俗化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0099-08

Title: A Study of *Sunrise*: Focusing on Ouyang Yuqian's Directing

Author: Liu yi

Abstract: In the centenary history of Chinese drama, *Sunrise* has remained in the modern repertoire for the longest time. However, in studies of contemporary literature, the script is often cut off from the dispensable stage acting, and the aesthetic features of the play on stage have not received enough attention. By discussing *Sunrise* on stage, and focusing on Ouyang Yuqian's directing, this paper discovers in the re-creation of the play a performing textual structure that is independent of the original text, aesthetically non-classic and recycling. The structure features the urbanization of theme, the provincialism of language, and the vulgarization of taste, and thus forms a symbiotic relationship with Cao Yu's realistic and personalized style, which subverts our conventional understanding of the paradigm of modern Chinese drama.

Key Words: Cao Yu; *Sunrise*; performance study; Ouyang Yuqian; vulgarization

传统与现代的对接: 论 1980 年代以来影视作品中的戏曲元素

■ 武翠娟

内容摘要: 1980 年代以来,越来越多的影视作品开始尝试,或通过对多种戏曲元素的叠加,或借助对某一类戏曲元素的巧妙融合,在镜像中有效地实现了戏曲由传统艺术向现代艺术的身份递嬗与对接。从时代背景看,二者的对接恰发生于戏曲艺术衰退与戏曲元素崛起之际;从形态呈现和思维理念看,这是一种典型的以美学意蕴彰显个性魅力、以碎片拼贴显示价值意义的对接生存方式;从传播发展讲,由这一方式缔造出的影像景观,正是对戏曲艺术生命力的一种创造性延续。

关键词: 传统 现代 当代影视 戏曲元素 视听景观

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0107-10

Title: The Connection of Tradition and Modernity: On the Elements of Xiqu on Screen since the 1980s

Author: Wu Cuijuan

Abstract: Since the 1980s, more and more film and television productions have effectively transformed Xiqu from the traditional art to the modern art in the landscape of image. From the perspective of the historical background, these transformations coincided with the decline of Xiqu and the rise of its elements in the middle of the 1980s. From the perspectives of artistic forms and thinking modes, it is a typical style to highlight aesthetically the individual charm and to show values in pastiche. And from the perspective of communication and development, the landscape of image created in that way is a creative continuation of the vitality of Xiqu.

Key Words: tradition; modernity; contemporary film and television; elements of Xiqu; audio and visual landscape

❁ 新媒体与闽南地区歌仔戏的传播 ❁

■ 刘 丽

内容摘要: 新媒体改变了闽南地区歌仔戏的传统“观—演”关系及其传播模式,在国家政策“互联网+”行动计划的宏观指导下,从传播载体、传播内容、传播效果三个维度,探索以移动互联网、智能终端等新一代信息技术手段,在歌仔戏传播领域的创新运用,及其带来的革命性变化,提出优化传播的策略,以增强其艺术表现力及核心竞争力,从而展示闽南魅力、中国魅力。

关键词: 闽南地区 歌仔戏 传播载体 传播内容 传播效果 优化传播

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0117-11

Title: New Media and the Spread of the Gezi Opera in Southern Fujian

Author: Liu Li

Abstract: New media has changed the traditional relationship between actors and audience for Gezi Opera in Southern Fujian. Under the guidance of national policy of “Internet+”, a new generation of information technology used to explore the mobile Internet and intelligent terminals has been innovatively adopted in the spread of Gezi Opera in three dimensions: media, content, and the effect of communication. The new technology has brought forth revolutionary changes and led to an optimization strategy for communication, to enhance the artistic expressiveness and the core competitiveness of the opera, and demonstrate the charm of Southern Fujian.

Key Words: Southern Fujian; Gezi Opera; media; content of communication; effect of communication; optimization of communication

精思厚积乃成其大

——论濑户宏教授的中国近现代戏剧研究

■ 黄爱华

内容摘要: 濑户宏教授40年如一日潜心研究中国近现代戏剧,他上世纪70年代的中国早期话剧研究,打破了中日学界此前十多年的沉寂。他厚积薄发,从话剧理论、戏剧运动、剧团活动,到作家作品、舞台演出、导演艺术,全方位探析中国话剧,且无论成果的数量还是研究的深度抑或学术建树,都称得上当今“海外中国话剧研究第一人”。集大成之作《中国话剧成立史研究》,以史家眼光构建多维度话剧成立史,爬罗剔抉、阐幽发微,众多观点独具深刻见解。他精思厚积,终成其大,对中国话剧研究和中日戏剧交流作出了重要贡献。

关键词: 濑户宏 中国近现代戏剧研究 中国话剧成立史研究

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)06-0128-06

Title: The Profundity of Thought and Depth of Knowledge: On Seto Hiroshi's Modern and Contemporary Chinese Drama Studies

Author: Huang Aihua

Abstract: Seto Hiroshi has been doing research in the field of modern Chinese drama with great perseverance for the last forty years. His research on early modern Chinese drama was breakthrough in the 1970s, after a barren period of more than ten years in the Chinese and Japanese academia. His works is supported by a breath of knowledge and depth of thought. Having written about dramatic theories, dramatic movements, activities of troupes, playwrights and their plays, stage histories, and the art of directing, he has completed comprehensive research on modern Chinese drama. With his voluminous and influential works, he deserves the title of the “most prominent overseas scholar on modern Chinese drama”. In his masterpiece *A Study on the Formation of Chinese Spoken Drama*, he constructs a multi-dimensional history of the subject with painstaking research of the details and unique insights. His academic achievements are built on the profundity of thought and depth of knowledge, and he has made considerable contributions to the mutual exchange of Chinese and Japanese drama.

Key Words: Seto Hiroshi; studies on modern and contemporary Chinese drama; *A Study on the Formation of Chinese Spoken Drama*

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