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新潮演剧与中国现代文学意识的发生

■ 袁国兴

内容摘要: 新潮演剧开启了中国现代言语白话文学意向,启迪了人们对新审美意象的追求,促使传统小说意识发生了蜕变,对印刷媒体的繁荣和大众新文学的兴起影响深远,从而催促了中国现代文学意识的发生。

关键词: 新潮演剧 言语白话 现代文体 文学意识

作者简介: 袁国兴,华南师范大学文学院教授。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0004-10

Title: New-Trend Theatre and the Rise of the Consciousness of Chinese Modern Literature

Abstract: New-trend theatre was the starting point of the rise of modern vernacular Chinese. Inspired by the new-trend theatre, the audience accepted a new set of aesthetic imagery, and the mentality of traditional fiction was renewed. New-trend theatre also led to the prosperity of the print media and the enthusiasm for new popular literature. It is the catalyst for the rise of the consciousness of Chinese modern literature.

Key words: new-trend theatre; vernacular language; modern genre; literary consciousness

Author: Yuan Guoxing is professor at Faculty of Liberal Arts, South China Normal University.

❁ 华文戏剧与汉语新剧 ❁

■ 朱寿桐

内容摘要:“新剧”是一种“仿西法”的戏剧,相对于中国传统戏剧而言,它比“话剧”的概念更确切。“新剧”不仅思想内容趋新,而且表演形式也与传统戏剧拉开了距离,更重要的是它不单单局限于“话剧”范畴,新剧的发展将包含“话剧”“歌剧”甚至其他演出方式的多元艺术成分。关键是“汉语”,汉语语言和汉语文化的定性决定了汉语新剧在世界艺术范畴的独特定位。

关键词: 华文戏剧 汉语新剧 话剧

作者简介: 朱寿桐,澳门大学中文系教授。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0014-08

Title: Chinese Drama and New Drama in Chinese

Abstract: “New Drama” means a kind of drama modeled after the Western Drama. It is a more accurate term than “Huaju” in relation to traditional Chinese Opera. “New Drama” contains not only new ideas, but also new forms of performing that are opposed to traditional Chinese opera. Above all, it is not confined to Huaju, but is extended to modern opera and the other genres as well as the diverse performing arts. The keyword for “New Drama” is “Chinese”, and so its position in world art is determined by the nature of Chinese language and Chinese culture.

Key words: Chinese Drama; New Drama in Chinese; Huaju

Author: Zhu Shoutong is professor at Department of Chinese, University of Macau.

新潮演剧与中国早期话剧的演剧观念

■ 汤逸佩

内容摘要: 早期话剧的诞生是清末民初新潮演剧运动对于中国戏剧史的最大贡献。早期话剧政治化、写实化和职业化的演剧观念,是整个新潮演剧观念的一个重要组成部分,它们之间既有一致性,也有差异性。

关键词: 新潮演剧 政治化 写实化 职业化

作者简介: 汤逸佩,上海戏剧学院图书馆馆长、《戏剧艺术》编辑部主任,教授。本文为上海市“高峰高原”学科建设计划(项目编号:SH1510GFXK)的阶段性成果。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0022-10

Title: New-Trend Theatre and the Idea of Theatre in the Early Stages of Drama in China

Abstract: The coming into being of the early drama was the greatest achievement of the new-trend theatre movement in the late Qing Dynasty and the early Republican period. An important ingredient in the idea of the new-trend theatre was the co-existence of the political, realistic and professional elements, with overlapping and differences among them. Though the development of the political, realistic and professional elements was not a balanced one, the course of development was to be followed by Chinese drama of later periods.

Key words: new-trend theatre; political; realistic; professional

Author: Tang Yipei is professor and chief librarian of Shanghai Theatre Academy. He is also director of editorial office of *Theatre Arts*.

论熊式一改译《王宝川》风波的跨文化形象学内涵

■ 许映婷 张春晓

内容摘要: 熊式一于20世纪30年代初改译的英文舞台剧《王宝川》,在西方赢得巨大赞誉,在国内却遭到文化界名人的强烈批判。百年以来中国戏曲的海外传播和改编,极少能够同时获得东西方的好评,是极容易引发文化冲突的戏剧实践类型。尤其在战争年代,《王宝川》的风波引发了知识分子对于中国文化本真性的争议,呈现出复杂的政治内涵。从这一事件可以窥见“东方主义”对中国戏剧创作中的自我想象和自我塑造方式的影响,对当今的跨文化戏剧编创实践仍具有借鉴意义。

关键词: 熊式一 王宝川 改译 跨文化形象学 东方主义

作者简介: 许映婷,艺术学博士,华东政法大学传播学院讲师,上海大学文学院博士后。张春晓,艺术学博士,苏州大学文学院讲师。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0032-08

Title: An Intercultural Imagological Reading of the Event of the Adaptation of *Lady Precious Stream* by Shih-I Hsiung

Abstract: The English stage production of *Lady Precious Stream* translated and adapted by Shih-I Hsiung in the early 1930s was met with loud applause in the West, but was severely criticized by the cultural celebrities back in China. The oversea adaptation and introduction of Chinese Xiqu in the last century often caused cultural conflicts and can hardly be received favorably both in the West and in China. During the time of war especially, the event of *Lady Precious Stream* led to an intellectual debate on the authenticity of Chinese culture, which indicated complex political connotations. The event can be viewed as a demonstration of the influence of “Orientalism” on the self-imagination and self-fashioning of Chinese theatre. This discussion will be helpful to contemporary intercultural adaptations and productions.

Key words: Shih-I Hsiung; *Lady Precious Stream*; adaptation; intercultural imagology; Orientalism

Author: Xu Yiting, Ph.D in Arts, is lecturer at Communication School, East China University of Political Science and Law, and post-doc at College of Liberal Arts, Shanghai University. Zhang Chunxiao, Ph.D in Arts, is lecturer at School of Humanity, Soochow University.

❁ 试论表演艺术的经典形象创造 ❁

—— 从奚美娟演慈禧说起

■ 陈思和

内容摘要: 表演艺术家奚美娟成功地在舞台上和荧屏上创造慈禧的形象,准确地创造了这一经典艺术形象。奚美娟饰演的慈禧十分“神似”,回到了历史人物的真实状态。她的表演凝聚了演员对角色的深刻理解,用人性的立场重新定义了这位历史人物。另外,她塑造角色所达到的人性的准确度极高。她不追求抽象的人物刻画,而是把人物放在此时此刻的特殊环境下,表现人物性格逻辑的必然性,与一切脸谱化、概念化的表演都划清了界限。研究表演艺术的经典形象创造,对当今戏剧影视表演,尤其是历史剧表演具有理论和实践意义。

关键词: 表演艺术 奚美娟 经典艺术形象 神似 体验 准确度 性格逻辑

作者简介: 陈思和,复旦大学中文系教授、图书馆馆长。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0041-08

Title: On the Building of a Classic Character in Performing Art: A Case Study of Xi Meijuan's Role as Cixi

Abstract: Xi Meijuan, a master of performing art, played the role of Cixi on stage and screen accurately and successfully. Xi Meijuan's performance is a faithful portrait of the inner spirit of Cixi as a historical figure. Based on a profound understanding of the character, she re-defined the historical figure in a humanistic perspective, and gave a highly accurate depiction of humanity in her acting. Instead of giving an abstract presentation, she related the character to the specificity of time and circumstance to find logical consequences in the innermost working of the character, to be free from stereotype or conceptual model in her acting. Discussions of how such classic characters have been built up will help improve the acting on stage and on screen, and especially acting in history play.

Key words: performing art; Xi Meijuan; classic character; a portrait of the inner spirit; experience; accuracy; logic in personality

Author: Chen Sihe is professor at Faculty of Liberal Arts and chief librarian, Fudan University.

导演想象和舞台呈现

■ 万黎明

内容摘要: 在戏剧创作中,导演想象和舞台呈现是一个极具辩证关系的命题。想象是基础,没有导演的想象或想象力,舞台呈现就是无米之炊、无本之木;舞台呈现是核心、是关键,没有较好的舞台呈现或者说没有较完美的舞台呈现,想象就是空中楼阁、纸上谈兵;最后,想象和呈现两者要相得益彰、珠联璧合,必须在文本上强弱清晰、逻辑连贯,在演出中情理交融、观演共鸣。

关键词: 想象 呈现 交融 共鸣

作者简介: 万黎明,上海戏剧学院导演系讲师。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0049-08

Title: The Imagination of the Director and the Presentation on Stage

Abstract: The imagination of a director and the presentation on stage have a dialectical relation in the context of theatrical production. Imagination is the foundation without which the stage presentation is nothing from nothing; stage presentation, on the other hand, is the core concern of a production, and imagination would be a castle in the air without an effective stage presentation. As a conclusion, to make imagination and presentation complement each other, the script must be able to show good logic, clear contrast between the main plot and subplot, proper mingling of logic and emotions, as well as to cause intimate interaction and resonance of the actors and the audience.

Key words: imagination; presentation; mingling; interaction and resonance

Author: Wan Liming is lecturer at Directing Department of Shanghai Theatre Academy.

表演教学中“体验”的技术训练再思考

■ 刘中哲

内容摘要:表演是体验的艺术。任何表演创作上的失败从根源上深究,都会找到体验方面的诸多问题。在表演教学中,体验并非仅指演员能把在亲历亲为之后所产生的情感,重新移植到假定的情境之中,它更强调演员要把昏睡的身心唤醒,对外界时刻保有灵敏度和感知力,让体验能力时刻在线,从而在戏剧情境中能对相关刺激产生真实而鲜活的反应。教师要想增强学生的体验能力,提高学生的创作水平,除了通过传统的“观察生活练习”这一有效手段之外,还应该多开发新的技术训练,让学生从演员素质训练开始,直到角色创造完成结束,都有体验的深度参与。

关键词: 体验 技术练习 创作练习 感官训练 观察生活

作者简介: 刘中哲,北京电影学院表演学院讲师。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0057-09

Title: A Reflection on the Skill of “Experiencing” in Actor Training

Abstract: Performing art is the art of experiencing. All failures in performing trace back to various problems of experiencing. In actor training, experiencing means not only the actor's ability to transfer his or her personal experiences to certain hypothetical circumstances, but also the ability to awaken his or her own body and heart so as to remain sensitive and alert to the surroundings and respond accurately to the incitements in the theatrical contexts. To improve the experiencing and performing abilities of the students, the coach may need more training techniques than the traditional and effective exercise of “observing life”. The coach should involve the students to a great degree from the fundamental trainings to the completion of the character.

Key words: experiencing; technique training; creativity training; training of the senses; observing life

Author: Liu Zhongzhe is lecturer at Performance Institute of Beijing Film Academy.

粤剧 1910 年代至 1930 年代在上海繁盛的原因

■ 朱恒夫

内容摘要: 1910年代至1930年代,广东粤剧盛行于上海。有二十多家剧院常演粤剧,当时艺术水平较高的剧团和著名的艺员都到过或多次到过上海演出。上海的报纸经常性地刊登粤剧演出的广告、粤剧剧目的评论、粤剧艺人的表演艺术等。粤剧在一度时间盛行于上海的原因有很多,主要原因是:许多新编剧目表现了时代的精神;别具一格的舞台布景吻合了沪人的审美趣味;粤剧努力融进上海,扩大了观众基础,营造出良好的演出环境。现在上海仍然有业余的粤剧演出,但出现了无人继承的危机。**关键词:** 粤剧 上海 繁盛 原因 借鉴

作者简介: 朱恒夫,上海师范大学人文与传播学院教授,研究方向为戏剧及中国古典文学。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0066-09

Title: On the Causes of the Prosperity of Cantonese Opera in Shanghai between the 1910s and the 1930s

Abstract: From the 1910s to the 1930s, Cantonese Opera of Guangdong prevailed in Shanghai: it was staged frequently in more than twenty theatres; nearly every prestigious troupe and singer had given performances in Shanghai; newspapers regularly published advertisements of Cantonese Opera performances, as well as reviews of the performances and singers. Many elements accounted for the popularity of Cantonese Opera in that historical period. The following three reasons mainly explained it. Firstly, a number of new plays embodied the ethos of the new era; secondly, the unique style of stage designing was accordant to the aesthetic taste of Shanghai citizens; thirdly, the endeavors made by the troupes to secure their positions in Shanghai paved the way to a much wider audience and a better theatrical environment.

Key words: Cantonese Opera; Shanghai; prosperity; reasons; reference

Author: Zhu Hengfu is professor at College of Humanities and Communications, Shanghai Normal University. His research directions are drama and Chinese classic literature.

❁ 民国西安易俗社秦腔艺术生产二重性探骊 ❁

■ 李有军

内容摘要: 西安易俗社在民国陕西时局动荡的背景下实现秦腔本体的艺术生产二重性,堪称近代秦腔现代性的鲜明表征。剧社在秦腔艺术生产过程中,剧作内容题旨和舞台审美意蕴方面呈现全方位的“变革深化”,且这种“变革深化”以三个维度的二重性“契合”展开,即现代市场规律与艺术规律的“契合”,秦腔启蒙“言志”与审美“缘情”并举,以及秦腔理论与舞台实践的“互文”。民国易俗社秦腔艺术生产二重性无疑为当下秦腔乃至传统戏曲的发展提供可资借鉴的艺术生产经验。

关键词: 西安易俗社 秦腔艺术生产 现代性 二重性

作者简介: 李有军,西北大学文学院副研究员,从事戏剧理论与文艺美学研究。本文为2016年国家社科基金艺术学青年项目“秦腔的现代性与‘本土化’:民国时期西安易俗社研究(1912-1949)” (批准号16CB146);2017年陕西省艺术学规划项目“‘自律’与‘他律’:20世纪中国秦腔流派美学体系研究”(项目号SY2017046);2017年西安市社会科学规划基金项目“20世纪陕西秦腔流派美学体系研究”(项目号18T30)的阶段性成果。

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2018)03-0075-11

Title: An Inquiry into the Duality of the Qin Opera Production of the Yisu Theatre of Xi'an during the Republican Period

Abstract: The duality in the Qin Opera production of Yisu Theatre of Xi'an in the turbulent situation in Shaanxi during the Republican Period was a distinct symbol of the modernity of Qin Opera. In the Qin Opera production of Yisu Theatre, there was comprehensive “deepening change” in theme and stage aesthetics. And the “deepening change” started with the combination of three dimensions: the rules of modern market being accordant to the rules of art, the enlightenment with words being accordant to aesthetics with emotions, and the mutuality between theory and stage practice. An inquiry into the duality in the Qin Opera production of Yisu Theatre during the Republican Period can provide inspirations for the development of contemporary Qin Opera and even for the development of other traditional Xiqu.

Key words: Xi'an Yisu Theatre; Qin Opera production; modernity; duality

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近代河南茶园剧场考论

■ 孙建杰

内容摘要: 河南茶园剧场历史悠久。自19世纪末到20世纪20年代中叶,以开封为中心,河南出现了大大小小二十余座茶园剧场。它们在仿照北京、上海等传统茶园剧场的同时,时有新变,为河南新式舞台、戏院、剧院的出现奠定了基础。同时,它提升了河南地方戏在社会与剧坛的地位,帮助以河南梆子为代表的河南地方戏顺利登上城市戏曲舞台,并促使河南地方戏不断磨砺自身,提升艺术水平,在河南剧场演进的历史中留下了浓墨重彩的一笔。

关键词: 茶园 剧场 河南地方戏 开封

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0086-10

Title: A Study on Modern Henan Tea House Theatres

Abstract: Henan Tea House Theatre boasts a long history. From the late 19th century to the mid-20th century, over twenty theatres of various sizes emerged within Henan, with Kaifeng as the center. While imitating peers in Beijing and Shanghai, theatres of Henan had their own features, laying a foundation for the emergence of Henan's new-style stage, Xiqu house and theatre. In the meantime, they also boosted the status of Henan local Xiqu in society and the Xiqu circle, successfully elevating Henan indigenous Xiqu, represented by Bangzi, to urban Xiqu stages; and they continued to be a drive for the self-improvement of Henan indigenous Xiqu, leaving invaluable and indelible legacies for the evolvement of Henan theatres.

Key words: tea house; theatre; Henan indigenous Xiqu; Kaifeng

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宋元节日文化与元杂剧孙悟空形象的塑造

■ 潘超青

内容摘要: 西游故事世代累积,吸纳了多种文化资源和民间传统的影响。在孙悟空形象发展演变过程中,元代是重要的转折期。元代前只见一心护佑唐僧的猴行者形象,而元末杨景贤的《西游记杂剧》则塑造出一个诙谐滑稽、个性鲜明的孙悟空形象,构成形象的质的飞跃。本文认为,宋元丰富多彩的节日活动作为特殊重要的文化影响场域,为孙悟空的性格特征提供了丰富的滋养,其性格表现与民间节日文化感受世界的方式非常类似,特别是“丑”在节日文化中体现出的诙谐性、逾矩性以及宗教感深刻地影响并塑造着孙悟空的性格,使之从一个平面的护法者形象成长为具有丰富性格特点和艺术气质的独特个体,在蓬勃的元代杂剧表演中脱颖而出,不仅为后来的小说形象奠定了基本轮廓,也间接地影响了整个取经故事的氛围和思想意趣,深刻影响了后世创作。

关键词: 宋元时期 节日文化 元杂剧 孙悟空形象 诙谐性 反叛性 驱邪性

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0096-11

Title: The Characterization of Monkey King in Relation to the Festival Culture in the Song and Yuan Dynasties

Abstract: The stories related to *A Journey to the West* have been replenished with diverse cultural resources and folk traditions. The development of the character of Monkey King underwent change in the Yuan Dynasty. The Monkey King had been characterized as a devoted guard of Master Xuanzang before the Yuan Dynasty. But in *A Play about the Journey to the West*, a Yuan-Dynasty play, the Monkey was drastically different and was characterized as a humorous, distinct Monkey King. This paper argues that the diverse festive activities in the Song and Yuan Dynasties were an especially important field of influence for the enrichment of the character of Monkey King. The personality of Monkey King was in accordance with the festive ways of feeling the world, and it was especially influenced by the humorous, carnival sentiments and the religious aura associated with “ugliness”. Thus, Monkey King was transformed from a flat character of a guard for the Buddhist dharma to a distinct round character and stood out in the flourishing productions of Zaju (the miscellaneous plays) in the Yuan Dynasty. The transformation had long-term influence on the future generations of storytelling, for it paved the way to the characterization of Monkey King in the novel, and indirectly had impact on the general style and theme in the story of the journey to the West.

Key words: the Song and Yuan Dynasties; festival culture; Zaju (miscellaneous plays) of the Yuan Dynasty; the characterization of Monkey King; humorous; rebellious; exorcistic

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“创造自由的照明空间”的理念与探索

——金长烈教授戏剧舞台灯光理论研究

■ 伊天夫

内容摘要: 舞台灯光作为戏剧艺术的一种表现手段越来越被重视,在照明观念与表现形式等方面都变得多种多样、异常活跃。戏剧性与非戏剧性(音乐、歌舞等演艺活动)的艺术照明界限越来越模糊,表现手段相互利用,审美情趣相互影响。在多元化格局中,编剧、导演、舞台美术的创新意识既重视艺术之间的相互借鉴,又重视演出之间的标新立异。当代舞台灯光已经进入前所未有的新时代。戏剧演出中,舞台灯光在复杂多变的空间塑造方面为动态的“物理空间”(人物与景物的实体)和“心理空间”(人物内在情感的外化)创造出具有审美价值的光,打造成“活的艺术品”。

关键词: 金长烈 舞台灯光 舞台空间 心理造型空间

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0107-06

Title: The Theory and Practice of the “Creation of a Free Lighting Space”: On Professor Jin Changlie’s Theory of Stage Lighting

Abstract: Lighting as a stage technique has drawn more attention, with more diverse new ideas and forms of lighting being adopted recently. The borderline between theatrical and non-theatrical (of music, singing and dancing) lighting has been more and more blurred, and the two types of lighting share both techniques and aesthetic tastes. In our age that upholds diversity, the creative ideas in playwrighting, directing and stage designing lead to borrowings from other artistic forms, as well as to the uniqueness of a production. An unprecedented new age for lighting has started. Lighting makes diverse spaces on stage. The dynamic “physical space” (the physical world of men and setting) and “psychological space” (the externalization of the characters’ inner world) are turned into “living works of art” with lights of aesthetic value.

Key words: Jin Changlie; stage lighting; stage space; psychological space

Author: Yi Tianfu is professor and dean at Stage Design Department of Shanghai Theatre Academy.

中国古代服饰记忆信码 在戏剧性人物塑造中的当代表达

■ 徐家华

内容摘要: 中国素有“衣冠王国、礼仪之邦”之称。几千年的中华服饰文化遗存,是在浩瀚的历史中,为中华民族服饰脉络的稳定延续而留下的宝贵文献。在戏剧影视创作中如何传承中国传统服饰,在现代审美语境中如何加强中国传统服饰符号的当代性表达,这些都是中国当代艺术家必须考虑的问题。本文通过对人物造型创作方法的分析,试图从符号学及传播学的角度来论述编码与译码的通道规则;探究服饰造型新信码的创作路径与方法,使既存服饰传统由于新的内容和新的舆论而更加充实和更有价值,真正成为融入现在的中华文化活着的传统之一。

关键词: 服饰记忆信码 模仿再现 变异 新信码

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0113-07

Title: Contemporary Connotations for Character Building in the Codes of Traditional Chinese Costumes

Abstract: Known as a nation of ethics, proper dress and good manner for thousands of years, China has a rich culture of costumes, with a precious legacy of the historical styles of Chinese clothing and accessories. How could traditional Chinese costumes be presented on stage and on screen? How should we maximize the expression with traditional Chinese costumes and their cultural codes in the circumstances of modern aesthetics? This article analyzes ways of character designing and explains the rules of encoding and decoding in the perspectives of semiology and communication. It explores the trends and methods in the creation of new codes in costume designing, with the purpose of enriching and invigorating the tradition of costumes with new ideas and expressions, and making the tradition alive today.

Key words: cultural codes of costumes; imitation and representation; variation; new codes

Author: Xu Jiahua is professor at Stage Design Department of Shanghai Theatre Academy.

秀场中的戏剧性

——人物造型戏剧价值新探

■ 范丛博

内容摘要: 各种戏剧演出元素被运用至秀场,已成为不争的事实。尤其体现在诸多戏剧人物造型的植入。秀场人物造型中“戏剧性”的主要特点是将戏剧的综合属性渗入秀场,使其具有某种蕴含事件和时空印记的视觉造型,通过演出空间的气氛渲染以及体验式观展模式,能使秀场主题更鲜明。任何主题秀的模特造型在充分运用戏剧人物要素之后,它的艺术张力与展演方式均以鲜明的戏剧特征向观者传达主题内容,引导观者产生遐想并回味于秀场之外的时空之中,这集中表现在静态与动态两个层面上。当然,秀场表演的目的终究是为某种主题的展示服务,过于片面地强调戏剧性,也会使秀场走向另一个极端。

关键词: 秀场 人物造型 戏剧性 戏剧情境 活动空间

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)03-0120-09

Title: The Theatricality in a Show: On the Theatrical Value of Character Modeling

Abstract: It has been a usual practice that a show is replete with theatrical elements, and especially theatrical characters. The comprehensive theatrical attributes are built into the show and produce the visual image of a specific event, time and space. With an aura of the stage and the style of exhibition that invites the audience to feel and experience, the theme of the show is more emphatically presented. When characters in a show are designed with theatrical elements, the theme is delivered to the audience in the form of stage, and the audience can feel the artistic tension and are inspired to imagine a world greater than the show, in both the static and the dynamic senses. The goal of a show is surely to present a certain theme, and so if theatricality is over-emphasized, it may lead the show to another extreme.

Key words: show; character modeling; theatrical; theatrical context; space

Author: Fan Congbo is lecturer at Stage Design Department of Shanghai Theatre Academy.

张 大 新 等 著 《 中 国 戏 剧 演 进 史 》 的 著 述 特 色 与 传 习 价 值

■ 徐 芳 芳

内容摘要：张 大 新 等 积 多 年 心 血 结 撰 付 梓 的 《 中 国 戏 剧 演 进 史 》， 在 继 承 前 人 学 术 成 果 的 基 础 上 ， 立 足 文 本 文 献 ， 以 心 理 学 与 民 俗 学 为 研 究 视 域 ， 注 重 作 品 与 作 家 心 理 关 系 的 探 寻 ， 对 中 华 戏 剧 的 萌 芽 、 形 成 、 发 展 、 成 熟 、 蜕 变 的 演 进 历 程 做 出 了 脉 络 清 晰 、 博 约 精 湛 的 钩 稽 论 述 ， 整 体 呈 现 出 系 统 性 与 理 论 性 的 统 一 、 文 献 性 与 原 创 性 的 契 合 、 历 史 性 与 情 境 性 的 贯 通 、 文 学 性 与 思 辨 性 的 交 会 、 学 理 性 与 适 用 性 的 兼 容 等 显 著 特 色 ， 为 当 下 中 国 戏 剧 史 视 野 的 拓 展 和 理 性 认 知 提 供 了 有 益 的 参 照 。

关 键 词：中 国 戏 剧 演 进 史 学 术 理 路 著 述 特 色 传 习 价 值

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中 图 分 类 号：J80 **文 献 标 识 码：**A **文 章 编 号：**0257-943X(2018)03-0129-08

Title: The Characteristics and Values of *The Evolution of Chinese Theatre* by Co-Author Zhang Daxin

Abstract: The completion and publication of *The Evolution of Chinese Theatre* is a favorable result of the endeavors Zhang Daxin and other researchers had made over many years. Based on the traditions of scholarship and a bibliographic research, Zhang and other researchers' work relates the psychology of the playwrights to their playwrighting in the psychological and folkloristic perspectives. It shapes the embryo, formative, developing, maturing and transmutative stages of Chinese theatre into logical and profound statements and discussions. The work as a whole is a unity of system and theory, bibliography and originality, history and context, literature and thoughts, as well as scholarship and applicability. Zhang's book is an important reference that helps broaden the horizon and promote the rational research methods in the field of Chinese theatre studies.

Key words: *The Evolution of Chinese Theatre*; academic theory; characteristics of writing; values to be inherited

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