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# Theatre Arts 戏剧艺术

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# 戏剧艺术

2017/06

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## 中国近代“戏剧”概念的建构(下)

■ 夏晓虹

**内容摘要:** 近代西方(包括借途日本)戏剧观念与演出形式传入中国后,“drama”如何与中国本土的传统语汇相调和,生成新的概念体系,具有了现代意涵,是本文关注的重点。所谓“近代”,在这里指的是晚清至五四,具体为 1820-1920 年代。而西方“drama”的中国化是一个相当复杂的过程,涉及西学输入、文类重构、戏剧/戏曲改良、新剧出现、关于旧戏的评价等诸多问题。本文将主要以此一阶段报刊论文的阐述、文艺栏目的分类、百科辞书的条目、文学史著的界定以及重大的文学论争这些构成近代语境的基础史料为依据,以求尽可能贴近地呈现历史展开的脉络与细节。

**关键词:** drama 戏剧 戏曲 新剧 旧剧

**作者简介:** 夏晓虹,北京大学中文系教授。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2017)06-0004-11

**Title:** The Construction of the Modern Chinese Concept of “Drama” (Part Two)

**Abstract:** The introduction of the modern western idea of “drama” and its performative conventions into China (partially through the influence of Japan) clashed and combined with indigenous Chinese theatric tradition bringing forth a new conceptual system of Chinese drama with modern implications. The terms “early modern” in this paper refers to the century-long period from around 1820 to roughly 1920, covering the late Qing Dynasty to the May Fourth period. The process of Sinicizing western drama went through a complicated journey, interacting with the import of western learning, the reconstruction of genres, the reform of Xiqu, the creation of new plays and the criticism of old operas etc. This research used related articles as well as artistic and literary classifications in the news media, encyclopedia entries, definitions in literary histories, and important literary debates of the time. Through a careful examination of the basic historical materials that constructed modern context of the process, this article intends to display as close as possible the historical development in detail.

**Key words:** drama; *xiqu*(opera); new play; old opera

**Author:** Xia Xiaohong is professor in Chinese Language and Literature Department at Peking University.

## 曹禺剧作与延安“大戏热”

■ 高明

**内容摘要:** 20世纪40年代初期,以曹禺名剧《日出》的上演为开端,延安掀起了“大戏热”。表面看来,《日出》的上演是为了贯彻中共统一战线策略,但深层的原因则是针对此前剧运当中仓促、粗疏的演出风气,因此,鲁迅艺术文学院等专业团体试图通过上演经典剧目来提高演剧水平。延安戏剧界通过导演、演员及舞台的多方面的整合,使演出获得了极大成功,并引发了中外名剧竞相上演的热潮。然而,在抗日战争的背景中,搬演经典名剧终因和现实相距过远,无法走向大众而陷入困境;加上“皖南事变”等外部危机的爆发,这一实践最终被中断。

**关键词:** 曹禺剧作 鲁艺戏剧系 大戏热 延安剧运

**作者简介:** 高明,长江师范学院文学院、重庆当代作家研究中心讲师。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2017)06-0015-11

**Title:** Cao Yu's Plays and the Upsurge of Full-scale Drama in Yan'an

**Abstract:** In the early 1940s, beginning with the performance of the famous play *Sunrise* by Cao Yu, an upsurge of “full-scale drama” had arisen in Yan'an. On the surface, putting *Sunrise* on stage aimed at implementing the “united front” strategy. But the deep reason was that considering the rush and carelessness in the preceding performances of the theatrical movement, Lu Xun Art Academy and other professional groups tried to improve theatre by performing classic plays. Incorporating various aspects, including director, actor and stage, the performance was a great success. Thereupon, a lot of Chinese and foreign plays were performed in Yan'an. However, in the context of the Anti-Japanese War, the performance of classic plays failed to bridge the huge gap between theatre and reality, and was therefore caught in a dilemma. With some additional crises, such as the Southern Anhui Incident, such theatrical practice was finally interrupted.

**Key words:** Cao Yu's plays; Department of Drama in Lu Xun Art Academy; an upsurge of full-scale drama; theatrical movement in Yan'an

**Author:** Gao Ming is lecturer at Yangtze Normal University and the Center for Contemporary Writer Studies in Chongqing.

## 革命的庆典:论中央苏区 红色戏剧的狂欢精神及其历史面相

■ 刘文辉

**内容摘要:** 演戏与看戏是中央苏区革命军民最火热的集体生活形式。在乡村革命历史空间里,红色戏剧演出展现出强烈的革命狂欢精神。乡村舞台的狂欢精神独特而复杂,呈现出平等、亲昵、戏谑、滑稽、狂暴、粗鄙、混融、杂合等丰富的历史面相。它使演剧成为乡村革命广场盛大的节日庆典。

**关键词:** 中央苏区 红色戏剧 狂欢 表演 庆典

**作者简介:** 刘文辉,东华理工大学江西戏剧资源研究中心副教授。本文为江西省社会科学规划项目“20世纪中国文学的苏区经验研究”[编号:14wx05]及江西省艺术科学规划项目“红色戏剧:文化定位与价值重建”[编号:YG2011011]的阶段性成果。

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)06-0026-14

**Title:** Revolutionary Celebration: On the Carnival Spirit of Revolutionary Drama in the Central Soviet Area, China and Some Related Historical Facts

**Abstract:** Staging and theatergoing were a form of collective life most popular with soldiers and civilians in the Central Soviet Area, China. During the history of revolution in the rural areas, the strong power of revolutionary carnival spirit was shown in the staging of revolutionary plays. With its uniqueness and complexity, the carnival spirit of the rural theatre appeared in history as a kaleidoscope of equality, intimacy, humor, amusement, violence, vulgarity, combination, and mixture, which made theatergoing a grand celebration for the revolutionary space in the rural areas.

**Key words:** Central Soviet Area, China; revolutionary drama; carnival; staging; celebration

**Author:** Liu Wenhui is associate professor in the Research Center for Jiangxi Theatre Resources at East China University of Technology.

## 革命与抒情的“统一”

### ——“业实”演出《罗密欧与朱丽叶》与中国戏剧现代性

■ 陈莹

**内容摘要:** 一般论述中,较少将莎士比亚与“革命”牵扯在一起,而习惯地将之纳入“抒情”的传统。本文以1937年上海业余实验剧团的演出《罗密欧与朱丽叶》为例,论述导演章泯是如何在特殊的历史时期,通过各种召唤“情感”的手段,使“抒情”的莎剧带有“革命”的色彩。而对这一段历史的重新发现,有助于我们认识“革命”与“抒情”的复杂关系,以及中国莎剧演出、左翼戏剧与中国现代戏剧丰富而复杂的面相。

**关键词:** 革命 抒情 莎士比亚 中国 演出 统一

**作者简介:** 陈莹,上海戏剧学院研究生部讲师。本文为上海市高峰学科“上海戏剧学院戏剧与影视学”建设项目[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(2017)06-0040-12

**Title:** The Unity of Revolution and Lyric: The Production of *Romeo and Juliet* by Shanghai Amateur Experimental Troupe and the Modernity of Chinese Theatre

**Abstract:** Shakespeare has seldom been related to “revolution”, but is usually assimilated into the lyrical tradition. This paper takes the production of *Romeo and Juliet* by Shanghai Amateur Experimental Troupe in 1937 as an example, discussing how Zhang Min, the director, turned the “lyrical” Shakespearean play into a “revolutionary” performance by resorting to “emotions” in various ways in the special historical period. The re-discovery of that historical period helps us understand the complicated entanglements of “revolution” and “lyric”, as well as the multifaceted history of Shakespeare on Chinese stages, the left-wing theatre and Chinese modern theatre.

**Key words:** revolution; lyric; Shakespeare; China; performance; unity

**Author:** Chen Ying is lecturer in the Graduate School at Shanghai Theatre Academy.

## 论“庄子戏”主题的演变

■ 宋敏

**内容摘要:** 庄周故事从其发轫就因其传奇性、哲理性以及其对人性的深刻揭示而备受历代剧作家的青睐。自金元时期起,庄子戏的主题的演变大致经历了三个阶段:金元至明末以修道求仙为主题的神仙道化剧;清初至民国以禁欲为主题的伦理教化剧;20世纪主旨逆转为女性主体意识觉醒的情感剧。庄子戏的变迁反映了不同时代的政治、思想与艺术审美趣味的变迁。

**关键词:** 庄子戏 主题演变 改编

**作者简介:** 宋敏,上海大学电影学院博士研究生。

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2017)06-0052-10

**Title:** On the Thematic Evolution of the “Chuang-tzu Plays”

**Abstract:** The Chuang-tzu plot remains a favorite of generations of dramatists, due to its philosophy, its legendary elements and the revelation within it on human nature. Since the Jin and Yuan dynasties, the Chuang-tzu plot has gone through three stages: fairy and Taoist plays that featured the Taoist practice in the Jin and Yuan dynasties, moralistic plays that centered around abstinence in the Qing dynasty and the Republic of China, and a turn to the awakening feminine consciousness in the plays on love and emotions in the twentieth century. The evolution of the Chuang-tzu plays is a reflection of the political, ideological and aesthetic trends in different periods of the history.

**Key words:** Chuang-tzu plays; evolution of themes; adaptation

**Author:** Song Min is Ph. D candidate of Shanghai Film Academy at Shanghai University.



## 古调新弹:《谢瑶环》 与当代中国戏剧文化的权力谱系

■ 王英

**内容摘要:** 本文以《谢瑶环》为研究个案,分析传统戏剧文学的改编、转化和重构,并介入现代政治的过程,试图将传统戏本《万福莲》和田汉改编本《谢瑶环》进行详细对照阅读,观察文本的增删、改编,分析两种类型文化体系,并阐释传统戏剧如何转化成为当代中国政治文化领域的重要组成部分,也构建了一种独特的公共舆论。同时,文章通过详细分析此一剧本的改编过程,探讨知识分子在“民俗文化”向“政治文化”转变过程中的重要中介和文化桥梁的作用,并希望重新考量传统民俗文化在现代中国的价值和意义。

**关键词:** 万福莲 谢瑶环 传统戏剧 改编

**作者简介:** 王英,上海外国语大学政治学博士后科研流动站博士后研究人员、上海外国语大学马克思主义学院讲师。

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)06-0062-09

**Title:** Replaying the Tradition: *Xie Yaohuan* and the Genealogy of Traditional Xiqu Culture in Modern China

**Abstract:** This article is based on a case study of the traditional Xiqu *Xie Yaohuan*, and discusses the adaptation, transformation and reconstruction of traditional Xiqu. Comparing Tian Han's adaptation of *Xie Yaohuan* with the script of *The Lotus Hairpin* (*Wan Fu Lian*), the article analyzes the additions, deletions, and changes in the adaptation, and expounds how traditional Xiqu was incorporated as a crucial part into the political culture of modern China and gave rise to a special type of public discourse. Tian Han as a prominent intellectual deleted some traditional elements from *The Lotus Hairpin* and added some new political meanings into the new script, remaking and spreading a new and political culture. By analyzing the text of *Xie Yaohuan*, this article discusses the role of intellectuals in transforming folk culture into modern culture and reevaluates folk culture in modern China.

**Key words:** *The Lotus Hairpin*; *Xie Yaohuan*; traditional Xiqu; adaptation

**Author:** Wang Ying is postdoctoral researcher in the Postdoctoral Research Center of Political Science, and lecturer in Marxism School at Shanghai International Studies University.

## ❁ 话剧《青春》如何变成了评剧《小女婿》 ❁

### —— 兼谈 1950 年代初期戏曲现代戏中的婚恋题材

■ 赵建新

**内容摘要:** 1950 年代曹克英创作的评剧经典剧目《小女婿》,是根据现代剧作家李健吾的五幕话剧《青春》改编移植的。前者虽然沿用了后者的人物雏形和故事脉络,但由于剧作家的身份、经历和创作观念的不同,以及社会政治环境的变化,使得《小女婿》在很多方面呈现出与《青春》不一样的艺术风格和美学风貌,具体表现在:从故事题材的表层功效上说,讽喻变为了宣传;从人物情节的潜在模式上说,个性化转变为脸谱化;从文化精神的传递上说,是启蒙到斗争的嬗变。话剧《青春》改编移植为《小女婿》的过程,也从侧面反映出 1950 年代初期,戏曲现代戏中的婚恋题材的创作过程和一般规律。

**关键词:** 婚恋题材 情节模式 文化精神 意识形态

**作者简介:** 赵建新,中国戏曲学院《戏曲艺术》编辑部编审。

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2017)06-0071-09

**Title:** *Little Son-in-Law* as an Adaptation of *Youth*: On the Theme of Love and Marriage in Modern Xiqu of the Early 1950s

**Abstract:** The *pingju* opera *Little Son-in-Law* is an adaptation of the modern Xiqu version of *Youth*. Though the main plot and characters are kept unchanged in *Little Son-in-Law*, the *pingju* version shows different aesthetic style due to the identity and experiences of the playwright and the changes in social political context. The purpose of the playwriting is turned from irony to propaganda; the mode of characterization is turned from individuality to stereotypes; the cultural morale is turned from enlightenment to revolution. The adaptation of the modern Xiqu version of *Youth* into the *pingju* version of *Little Son-in-Law* reveals the conventions of the modern Xiqu on love and marriage in the early 1950s.

**Key words:** themes of love and marriage; conventional plots; cultural morale; ideology

**Author:** Zhao Jianxin is professor and senior editor of *Chinese Theatre Arts* Editorial Office at National Academy of Chinese Theatre Arts.

## 传统藏戏的动力机制与“回环”式结构

■ 袁联波

**内容摘要:** 传统藏戏中推动戏剧发展的力量既有主要人物之间的矛盾所引发的“内动力”,也有来自于外部的援助力量,即“外助力”。传统藏戏大多描写了矛盾发生(入世)、矛盾暂断(放逐)、矛盾解决(回归)三段内容,形成了一种“回环”式的戏剧结构。传统藏戏的“回环”式结构中,往往“离去”阶段描写得很细致,而“回归”结构写得比较简略,主要表现为两种情形:一是延续了“离去”阶段的戏剧动力,结尾基本为戏剧动力自然发展的结果;另一种则十分简单,按照故事的叙述逻辑交待了一个结尾。传统藏戏中正面人物的遭遇和命运基本呈现为一种“先抑后扬”的结构态势。正反双方人物前后期的遭遇和命运刚刚相反,这种剧情结构的安排与设置具有深刻的文化意义。

**关键词:** 传统藏戏 动力机制 内动力 外助力 “回环”式结构

**作者简介:** 袁联波,成都大学文学与新闻传播学院教授。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2017)06-0080-08

**Title:** The Dynamic Mechanism and the “Loopback” Structure in Traditional Tibetan Theatre

**Abstract:** In traditional Tibetan plays, the driving force for the development of the plot comes not only from the “inner dynamic” that is triggered by the conflicts between main characters, but also from the external assisting force, namely the “external boosting power”. A traditional Tibetan play is usually composed of three parts – the emerging conflict (the initiation into society), the break (the exile), and the solution (the return) – forming a “loopback” structure. In the “loopback” structure of traditional Tibetan plays, the part of “departure” is usually presented in full detail, but the part of “return” is brief and reticent, either as a continuity of the dynamic in “departure” to lead to a natural result in the ending, or as a simple completion of the narrative logic to draw an end. The fate of the virtuous characters in a traditional Tibetan play basically go through a process “from fall to prosperity”. The destinies of the virtuous and the villainous characters are opposite to each other as the plot develops, which is a demonstration of the philosophy of Tibetan culture.

**Key words:** traditional Tibetan theatre; dynamic mechanism; inner dynamic force; external dynamic force; “loopback” structure

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## 梨园戏“表演科范”艺术特征探微

■ 王晓茹

**内容摘要:** 泉腔梨园戏作为“宋元南戏之遗响”,始终秉持固守传统与传承经典之原则,在八百年一脉相承不绝如缕的传承中保护了文化之基因与传统之历史。六十余年来,在其相关研究中“表演科范”的研究尤为重要却极为薄弱,其艺术特征的探究更是破解南戏之谜的突破口,也是开启整个“梨园戏表演科范体系”乃至“中国戏曲舞蹈体系”研究的一个奠基性问题。有鉴于此,本文从子集与母集、个性与共性、形式与本质等多维视角,纵深考察、系统论证其外部与内部的十大艺术特征,也为中国戏曲艺术特征的再认识提供一些新的启发。

**关键词:** 泉腔梨园戏 表演科范 艺术特征 象形取意 三合

**作者简介:** 王晓茹,福建师范大学音乐学院副教授。本文为2015年度国家社科基金艺术学规划项目《西周雅乐舞文化及其当代复兴研究》[编号:15BE062]阶段性成果。

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2017)06-0088-10

**Title:** On the Artistic Features of the “Performing Disciplines” of *Liyuan* Opera

**Abstract:** As the “aftersound of *nanxi* from the Song and Yuan dynasties”, *liyuan* opera of Quanzhou sticks to traditions and the classics. In the last eight hundred years, the connection with tradition has remained unbroken, and the cultural genes in history have been protected. In the last sixty years, the “performing disciplines” have far not received sufficient scholarly attention though they are of great importance to the field of research. The artistic features of the “performing disciplines” are the key to the puzzle of *nanxi* and a starting point for all the research on the “system of performing disciplines of *liyuan* opera” and the “system of dancing in Chinese Xiqu”. Therefore, to shed a new light on the re-evaluation of the artistic features of Chinese Xiqu, this article discusses ten external and internal characteristics of the performing disciplines of *liyuan* opera from perspectives that are based on the dualities of subset and super set, individuality and generality, and form and inner quality.

**Key words:** Quanzhou *liyuan* opera; performing disciplines; artistic features; the symbolic mimesis; the trinity of three disciplines

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## 从“雅”到“俗”：沈璟戏曲创作的转型及其意义

■ 朱万曙 朱雯

**内容摘要：**沈璟现存的戏曲作品，在题材上选择市井生活内容，在语言上注重浅近通俗，塑造了一批市井人物，体现出“俗”的创作特征。从沈璟的创作历程看，他不满足于第一部作品《红蕖记》的骈俪典雅，此后自觉地向“俗”转型。这种转型虽然是个人的，但考察明代中叶的曲坛，诸多戏曲家和理论家都强烈批评骈俪典雅之风；在沈璟之后，“苏州派”作家以更大的声势完成了由“雅”到“俗”的转型。因此，沈璟戏曲创作的转型体现了明代中叶后戏曲“俗”的一脉的发生和发展。

**关键词：**雅俗 沈璟 转型

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**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2017)06-0098-10

**Title:** From “Elegance” to “Vulgarity”: The Transformation in Shen Jing’s Playwriting and Its Significance

**Abstract:** The extant works of Shen Jing are characterized with mundane plots, easy wording and the portraying of ordinary townfolks, and therefore appear “vulgar”. Shen Jing regretted the elegant and refined style of his first play, *The Tale of the Red Lotus*, and turned to “vulgarity” ever after. Shen’s case was not exceptional among the playwrights of the mid-Ming dynasty. Many playwrights and theorists then were severely criticizing the elegant and refined style. The playwrights of the “Suzhou school” after Shen made a more gigantic breakthrough and completed the transformation from “elegance” to “vulgarity”. Therefore, the turn in Shen Jing’s playwriting is a reflection of the burgeoning trend of “vulgarity” in the mid and late Ming dynasty.

**Key words:** elegance and vulgarity; Shen Jing; transformation

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## ❁ 演员该如何分析剧本 ❁

■ 刘 宁

**内容摘要:** 演员在实际工作中,对剧本进行文学分析是必要的。然而在很多情况下,这些分析结果很难直接运用到角色塑造上。因此,演员必须对他所扮演角色的行动,进行深入的分析。厘清角色在剧本发展过程中的行动方向,以及选择的行动方式非常关键。当演员对角色的行动进行拷问、质疑时,文学分析才会发挥积极作用,进而帮助演员完成角色创作的任务。

**关键词:** 文学分析 行动方向 行动方式

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**中图分类号:** J80   **文献标识码:** A   **文章编号:** 0257-943X(2017)06-0108-10

**Title:** How Should an Actor Work on a Script?

**Abstract:** While it is necessary for an actor to analyze a script, in many cases, it is hard for the actor to apply the analysis to his acting. Therefore, the actor should make an in-depth analysis of the action of his character. It is crucial for the actor to fully grasp the direction and the mode of the character's action. When an actor questions and challenges the action of his character, literary analysis is to play an active role and help the actor with the creation of his character.

**Key words:** literary analysis; direction of action; mode of action

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## 质感声音的训练与音乐剧演员角色塑造的融合

■ 赵 艳

**内容摘要:** 音乐剧的演唱是基于“剧”的情境中的人物、角色、戏剧情节等方面进行设计的,而且音乐剧演员的唱法也和剧中角色紧密相关。因此音乐剧声乐教学与传统的声乐教学具有一定的差异性。在音乐剧声乐演唱时从吐字、音色到情绪的处理等都要遵循人物角色的特点。在唱法上音乐剧声乐能够借鉴各种唱法的长处,运用到音乐剧表演的声乐表现上。由于音乐剧声乐自身的特殊性,因此音乐剧声乐教学需要把握声乐演唱、情节表现等方面的关系。本文在共性声音的基础上,探寻个性声音的塑造,探讨如何在音乐剧中塑造角色声音、把握人物特性、准确找到人物角色的定位,进而用声音恰到好处地推动剧情的发展,达到音乐内涵和剧情发展完美结合的效果。

**关键词:** 音乐剧 个性声音 角色塑造 质感声音

**作者简介:** 赵艳,上海戏剧学院表演系讲师。本文为“上海市高峰高原学科建设计划”成果[编号:SH1510GFXK]。

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)06-0118-08

**Title:** On the Blending of the Training of Vocal Qualities and Characterization in Musicals

**Abstract:** Singing in musicals is designed to suit the characters, plots and other “dramatic” elements. The singing modes of the vocalists are closely related to the characters. Therefore, the pedagogy for musicals should be different from the traditional pedagogy for vocal music. The pronunciation, timbre and the emotions in musicals are to be accordant to the personalities of the characters. Singing of musicals is to combine the merits of various modes of singing. Due to the uniqueness of the vocal music in musicals, the relation among singing, plot and other elements is to be treated in its pedagogy. This article discusses the individualistic voice that is based on the similarities of voices, and explores how to grasp the character through finding his or her own voice, motivating the plot with appropriate voices and combining the musical implication with the storytelling.

**Key words:** musicals; individualistic voices; characterization; qualities of voices

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## ❁ 开拓戏曲史研究的新视野 ❁

### ——读朱伟明等著《汉剧史论稿》

■ 陈建平

**内容摘要:** 朱伟明等著《汉剧史论稿》与同类剧种史研究专著相比,有着鲜明的特色:(一)文本与舞台兼顾的立体剧史观;(二)研究方法多样;(三)对汉剧文化身份的认同。因此,《汉剧史论稿》的出版,对戏曲史、汉剧和其他地方戏的研究,具有重要的意义:首先是在学术视野上,作者始终把汉剧的发展演变,放在中国戏曲史的宏阔视野下深挖细掘,力图给予汉剧在中国戏曲版图中以恰当的位置描述;其次是在剧种史研究领域,对其他地方戏的研究,具有示范和导引的意义;最后,朱伟明教授及其团队重视资料搜集与文献分析的严谨态度,尤令人感佩。

**关键词:** 汉剧 戏曲史 新视野

**作者简介:** 陈建平,中国戏曲学院戏文系,副教授。

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2017)06-0126-06

**Title:** A New Horizon for the Study of Xiqu History: A Review of *Essays of the History of Hanchu Opera*

**Abstract:** *Essays of the History of Hanchu Opera*, co-authored by Zhu Weiming and two other scholars, has shown some distinctive features compared to other monographs on the history of Xiqu. Firstly, this work treats both the texts and the stage as ingredients of history. Secondly, it adopts multiple methods in research. Thirdly, it shows identification with the culture of *hanchu* opera. The book is of great importance to the research of *hanchu* opera and other Xiqu, and to the studies of the history of Xiqu. It treats the development of *hanchu* opera in the broad horizon of the history of Chinese Xiqu and, supported by a great many details, places *hanchu* opera in a proper position; it is a model in the academic field for the study of Xiqu history and will inspire new research on other local Xiqu. Professor Zhu Weiming and her team have made admirable efforts in the collection and analysis of materials, and the morale in their writing is to be applauded.

**Key words:** *hanchu* opera; history of traditional Chinese Xiqu; new horizon

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