

全国中文核心期刊
中文社会科学引文索引 (CSSCI) 来源期刊
中国学术期刊综合评价数据库来源期刊
国家哲学社会科学学术期刊数据库收录期刊

2018
06

Theatre Arts 戏剧艺术

上海戏剧学院学报

| 2018年第6期 (总206期) |

(按姓氏字母顺序排列)

顾问: 丁罗男 胡妙胜 刘元声
叶长海 余秋雨 张仲年
编委: 宫宝荣 胡薇 胡星亮
康保成 李伟 芦昂
聂珍钊 潘健华 宋宝珍
孙惠柱 王安祈 周宁

Jean-Louis Besson (琼-路易斯·贝松)

Marvin Carlson (马文·卡尔松)

Erika Fischer-Licht (艾利克·费舍尔-李希特)

Alejandro Gonzalez (阿列杭德罗·冈萨雷斯)

Matthew Gutmann (马修·顾德氏)

Hans-Thies Lehmann (汉斯-蒂斯·雷曼)

Jonathan Pitches (乔纳森·彼奇斯)

Richard Schechner (理查·谢克纳)

Kalina Stefanova (卡丽娜·斯特凡诺娃)

戏剧艺术

2018/06



(总 206 期)

主 编 宫宝荣
常务副主编 潘健华
编辑部主任 汤逸佩
编辑部副主任 李 伟
责任编辑 吴靖青
技术编辑 郑意晔
封面设计 梁业礼
英文翻译 刘藻余
英文译审 俞宇文
谢敏吉(美)
(Lydia Ann
Sheldrick)
(U.S.A)

中国话剧研究

- 4 中国早期话剧布景体系考述 马俊山
- 17 后戏剧时代与斯坦尼斯拉夫斯基体系的适用性 钱 珏 徐 煜
- 26 论林兆华的先锋主义戏剧观 姜玉琴
- 36 陈明正戏剧表导演艺术思想的三个向度 吴靖青

中国戏曲研究

- 46 论新潮演剧中戏曲新编的现代意义及其历史缺憾 施旭升 徐 晨
- 54 易君左的戏剧评论和樊粹庭的豫剧改革 康保成 李 杰
- 66 异质维度、男性欲望与现代性阐释——“发迹变泰”文化母题下的“朱买臣休妻” 蔡明宏
- 77 自由、疼痛与崇高——罗怀臻戏剧创作研究 廖夏璇

戏剧与社会

- 87 清代乡约族训禁戏的次权力话语与传播禁止 丁淑梅 武晓静
- 97 晚清时期商伶身份探究 张春娟

表演艺术研究

- 106 论音乐剧演唱训练与舞蹈基本功训练的结合 陈 冉
- 117 无实物练习与无实物表演的当下功能与意义 高 鸽

学术评论

- 128 小支点与大格局——评《民间演剧与戏神信仰研究》 刘怀堂
- 133 2018年《戏剧艺术》总目录

Modern Chinese Drama

- 4** A Study of Stage Setting in the Early Theatre of Modern Chinese Drama Ma Junshan
- 17** The Applicability of Stanislavski System in Postdramatic Period Qian Jue, Xu Yu
- 26** On Lin Zhaohua's Avant-Garde Theatrical Concept Jiang Yuqin
- 36** Three Dimensions in Chen Mingzheng's Acting and Directing Theories Wu Jingqing

Traditional Chinese Opera

- 46** On the New Adaptations of Traditional Chinese Opera in the Period of New Trend Theatre: Their Significance in Modern Times and Defects in Historical Context Shi Xusheng, Xu Chen
- 54** Yi Junzuo's Dramatic Reviews and Fan Cuiting's Reform of Yu Opera Kang Baocheng, Li Jie
- 66** Heterogeneous Dimensions, Male Desire and the Interpretation of Modernity: "Zhu Maichen Divorcing his Wife" and the Cultural Motif of "A Sudden Upturn in Life" Cai Minghong
- 77** Freedom, Pains, and Sublimity: On the Playwriting of Luo Huaizhen Liao Xiaxuan

Theatre and Society

- 87** The Sub-Power Discourse and Bans in the Prohibition of Theatre by the Village Administration and Family Disciplines of the Qing Dynasty Ding Shumei, Wu Xiaojing
- 97** A Study on the Identities of Merchant-Actors in the Late Qing Dynasty Zhang Chunjuan

Performing Art

- 106** On the Combination of Vocalist Training and the Fundamentals of Dance Training in Musical Theatre Chen Ran
- 117** The Contemporary Function and Significance of Exercise and Acting with Nonexistent Objects Gao Ge

Reviews

- 128** A Distinct Pivot and a Grand Construction: A Review of *A Study of Folk Theatre and the Worship of Theatrical Deities* Liu Huaitang

133 Articles in 2018

Theatre Arts
6/2018

主 管 上海市教育委员会
主 办 上海戏剧学院
出 版 《戏剧艺术》编辑部
地 址 中国上海华山路 630 号
邮 编 200040
电子邮箱 theatrearts@163.com
出版日期 2018 年 12 月 15 日
印 刷 上海长鹰印刷厂
发行范围 公开
海外总发行
中国国际图书贸易集团有限公司
国外发行代号 BM142
国际标准连续出版物号
ISSN 0257-943X
国内邮发代号 4-247
国内统一连续出版物号
CN31-1140/J
定 价 15.00 元

中国早期话剧布景体系考述

■ 马俊山

内容摘要: 布景是近代以来中国人睁开眼睛看世界的产物。从1907年新剧诞生到1923年文明戏落幕,早期话剧逐步形成了由硬片、软幕和大道具构成的写实性布景体系。天幕的使用增加了舞台景深。机关布景的初衷则是求真求实,后来蜕化为追求好看。布景的功能是把戏剧情境从想象变为实在,使表演贴近生活,使剧情更加集中、紧凑,也使听戏变成了看戏。但其平面画景的形式和一般化的值班布景,始终无法跟立体的、具体的表演完全融合,对表演形成有力的约束。角色制的流行和幕外戏的膨胀,均与此有关。最终,表演完全脱离情境、脱离戏剧,沦为杂耍和滑稽,早期话剧即告结束。表演跟布景的有机结合,还有很长的路要走。

关键词: 话剧 布景 软幕 画景 天幕 深度 平面 表演 编剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0004-13

Title: A Study of Stage Setting in the Early Theatre of Modern Chinese Drama

Author: Ma Junshan

Abstract: Scenery in Chinese theatre came into being with the introduction of Western culture into China. From the birth of new drama in 1907 to the end of *wenmingxi* (early form of modern Chinese drama) in 1923, a system of realistic stage setting was established, with hardboard backdrop, cloth backdrop and set props as its major components. The use of cyclorama increased the depth of the stage. The stage machinery aimed at the realistic effects, and later turned to work after aesthetic effects. The stage setting rendered an imaginary scene into a physical set and drew the acting closer to real life. With the stage setting, the plot became intense and the theatregoers came to watch rather than hear the play. But the flat two-dimensional form of the stage setting and the mediocre stock backdrops could hardly fit into the specific, three-dimensional acting. Therefore, acting of that period was severely constrained by stage setting, which resulted in the popularity of role-oriented acting and the expansion of the interludes. The early period of modern Chinese drama ended with the ultimate separation of acting from its context and script, as well as the degeneration from drama to vaudeville and burlesque. There was still a long way to go before acting and stage set fit into each other.

Key words: modern Chinese drama; stage setting; cloth backdrop; painted scenery; cyclorama; depth; two-dimensional; acting; playwrighting

❁ 后戏剧时代

与斯坦尼斯拉夫斯基体系的适用性 ❁

■ 钱珏 徐煜

内容摘要: 面对后戏剧时代各种纷至沓来的表演训练法,斯坦尼斯拉夫斯基体系曾经无需怀疑的权威性和可靠性受到了冲击。但是这些训练方式依然让人联想起斯氏体系的某些训练,例如“解放天性”练习、感觉练习等。事实上,1980年代开始的话剧变革运动中,斯氏体系已经开始动摇。人们习惯把布莱希特的戏剧流派与斯氏体系进行比较,然而斯氏体系是完整的表演训练体系,而布莱希特对表演的要求仅仅停留在概念中,缺乏完整的原理和实施方法,两者并不具备可比性。当代许多后戏剧训练方法,都声称受到斯氏体系的影响,原因是其发现斯氏体系不仅在追求逼真和生活感,而且还具有解放并唤起演员天性的思想和方法。

关键词: 斯坦尼斯拉夫斯基体系 演员训练 天性 布莱希特

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0017-09

Title: The Applicability of Stanislavski System in Postdramatic Period

Authors: Qian Jue, Xu Yu

Abstract: The once unassailable authority and reliability of the Stanislavski system is challenged in the face of diverse actor trainings in the postdramatic period. But the various training methods are reminiscent of certain steps in the trainings of the Stanislavski system, e.g., the liberation of nature, emotional exercise. The reformation of modern Chinese drama in the 1980s shook the authority of Stanislavski system. Stanislavski system was usually compared with the Brecht school. However, the two systems are not comparable because the former is a complete system of actor training, and the latter mainly a theory without complete principles and applicable training methods. Many contemporary training methods acknowledge the influence of Stanislavski, due to the recognition that Stanislavski system is a set of ideas and methods that not only pursues verisimilitude and real-life feeling, but also liberates and provokes the nature of actors.

Key words: Stanislavski system; actor training; nature; Brecht

论林兆华的先锋主义戏剧观

■ 姜玉琴

内容摘要: 对传统现实主义戏剧而言,文学剧本通常发挥着“一剧之本”的作用,即导演的思想和演员的表演都应该与剧本相一致。林兆华则认为,真正的舞台戏剧表演所呈现出的艺术效果,是该远大于文学剧本的。这一价值设定,一方面表明林兆华在编排剧目的时候,是不会完全按照文学剧本的逻辑来构筑其舞台“文本”的逻辑的;另一方面也表明林兆华在一定层面上改变了导演的身份和职责——由原本对剧本思想的执行者变成了戏剧思想的创造者。他对不是剧本的剧本的崇尚和用“演”替代“说”的艺术实践,以及影响甚广的“导演的第二主题”“表演的双重结构”等理论的提出,都在某种程度上影响了当代戏剧的发展形态。

关键词: 林兆华 先锋戏剧 导演的第二主题 表演的双重结构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0026-10

Title: On Lin Zhaohua's Avant-Garde Theatrical Concept

Author: Jiang Yuqin

Abstract: For traditional realistic drama, literary text plays a role of “the fundamental of a drama”, namely, the director's ideas and the actors' performance are to be in agreement with the text of the drama. However, Lin Zhaohua believes that the artistic effects of a stage performance are supposed to be larger than that of the text. This hypothesis indicates that Lin would not construct his logic of directing completely and strictly according to the text of the drama. On the other hand, it also implies that Lin turns the director's identity and role from an original executor of the text of a drama to a creator of ideas. The ideas, including the emphasis on a non-literary text, substitution of “narrating” with “performing”, the so-called “the director's second theme” and “double structures of performance” that he advanced, have influenced the orientation or development of contemporary drama in China.

Key words: Lin Zhaohua; avant-garde theatre; the director's second theme; double structures of performance

陈明正戏剧表导演艺术思想的三个向度

■ 吴靖青

内容摘要: 本文从学术深度、学派广度、艺术与人格高度这三个向度探讨了“南方话剧的一面旗帜”陈明正教授的表导演艺术思想。从学术深度说,他深刻地理解了斯坦尼体系,并使之“再度体系化”,构建了演员“行动的总谱”;从学派广度说,他立足现实主义,并辩证地对多种表导演门派兼收并蓄,其作品大气厚重、风格多样;从艺术与人格高度说,他的表演教学和导演作品纳入了“最高任务意识”,他对“真善美”的不懈追求使他进入了“戏入诗格”的境界。

关键词: 陈明正 斯坦尼体系 再度体系化 现实主义 兼收并蓄 最高任务意识 真善美 戏入诗格

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0036-10

Title: Three Dimensions in Chen Mingzheng's Acting and Directing Theories

Author: Wu Jingqing

Abstract: This paper discusses the acting and directing theories of Professor Chen Mingzheng, who is known as “the flagbearer of modern Chinese drama in Southern China”, in the three dimensions, namely, the depth of research, the width of academic horizon, and the character of the theorist. The depth of Chen Mingzheng's research is shown in his insights into the Stanislavski system, his “re-systemization” of the system, and the establishment of the “score guiding the actor's action”. Chen's academic horizon is wide enough for him to take realism as a basis, and critically incorporate various acting and directing schools into his work. Therefore, his work shows a solid foundation and diverse styles. The character of the theorist as an artist and his personality are exemplified in the “sense of the supreme commitment” in his directing and his teaching in performance; the pursuit for “truth, goodness and beauty” has been motivating Chen Mingzheng and leads him to the “sublimation of drama into poetry”.

Key words: Chen Mingzheng; Stanislavski system; re-systemization; realism; incorporating diverse academic trends; the sense of the supreme commitment; “truth, goodness and beauty”; the sublimation of drama into poetry

论新潮演剧中戏曲新编的现代意义及其历史缺憾

■ 施旭升 徐晨

内容摘要:清末民初的“新潮演剧”,以新剧兴起和戏曲新编为其一体两翼。较之新剧的兴起源自舶来,戏曲新编,则生发于自身传统的裂变,根植于广泛的观演嬗递,从而规模更大,影响也更为深刻。由此,戏曲新编不仅成为包括话剧在内的20世纪中国戏剧新变的内在动因,而且直接带来在20世纪戏曲的新的生存样态;它既赋予古老的戏曲以新的时代使命,却也不可避免地使得戏曲背负起不堪重负的道德和政治的重任,造成新编戏曲在政治与艺术之间存在着一种急迫的内在张力,因而其影响所及,历史缺憾也是很明显的。

关键词:新潮演剧 戏曲新编 文化矛盾 现代意义 历史缺憾

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0046-08

Title: On the New Adaptations of Traditional Chinese Opera in the Period of New Trend Theatre: Their Significance in Modern Times and Defects in Historical Context

Authors: Shi Xusheng, Xu Chen

Abstract: The New Trend Theatre emerged in the late Qing Dynasty and the beginning of the Republic of China, with the popularity of modern plays and the new adaptations of traditional Chinese opera as two wings for its rise. Compared with modern plays, the rise of which was brought by imported ideas, the new adaptations of traditional Chinese opera originated from the fission in their own tradition, and were rooted in a wider range of transformations in performing and theatergoing. As a result, the new adaptations of traditional Chinese opera happened on a larger scale and exercised more profound influence. Therefore, the new adaptations of traditional Chinese opera had internally motivated Chinese drama of the 20th Century, including the modern Chinese drama, and had brought about new forms of existence of traditional Chinese opera in the 20th Century. It endowed the ancient traditional Chinese opera with a new mission of the times, but also inevitably burdened traditional Chinese opera with moral and political responsibility, resulting in a tension between politics and art that the new traditional Chinese opera has to bear. Defects of the new adaptations of traditional Chinese opera are obvious in their historical context.

Key words: New Trend Theatre; new adaptations of traditional Chinese opera; cultural conflicts; significance in modern times; defects in historical context

易君左的戏剧评论和樊粹庭的豫剧改革

康保成 李杰

内容摘要: 现代著名作家、文人易君左在《申报》发表的《兰州的豫剧》一文,以及他和李战等人在他主编的《和平日报》(兰州)上发表的大量剧评,可为豫剧史和樊粹庭研究提供一批新材料。这些剧评形象而生动地展示了兰州 20 世纪 40 年代后期豫剧的演出情况,对樊粹庭的豫剧改革给予了很高的评价,而且还提出了进一步改革豫剧乃至传统戏剧的方向和途径,具有较高的史料价值和理论价值,对于目前传统戏曲是否可以戏剧化、现代化的讨论仍有启迪意义。

关键词: 易君左 樊粹庭 戏剧评论 豫剧改革

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0054-12

Title: Yi Junzuo's Dramatic Reviews and Fan Cuiting's Reform of Yu Opera

Authors: Kang Baocheng, Li Jie

Abstract: Yi Junzuo, a contemporary Chinese intellectual and famous writer, published an article "Yu Opera in Lanzhou" in *Shun Pao*. Yi Junzuo, Li Zhan and some other authors had published a lot of dramatic reviews in *Peace Daily*, when Yi was the chief editor of the newspaper in Lanzhou. Those dramatic reviews provide new materials for the historic study of Yu Opera and the study of Fan Cuiting. The reviews include vivid descriptions of the theatre of Yu Opera in the late 1940s in Lanzhou, and complimentary comments on Fan Cuiting's reform of Yu Opera. They also suggest the direction and methods of the further reform of Yu Opera and other traditional operas. The reviews contain historical and theoretical values, and are an important reference for the contemporary discussion of the dramatization and modernization of traditional Chinese opera.

Key words: Yi Junzuo; Fan Cuiting; dramatic review; reform of Yu Opera

异质维度、男性欲望与现代性阐释

——“发迹变泰”文化母题下的“朱买臣休妻”

■ 蔡明宏

内容摘要: 自汉代始,直至元明清三朝,两千余年来“朱买臣休妻”这一故事敷演出的戏曲文学作品蔚为大观。在中国戏曲“发迹变泰”文化母题的叙事疆域内,“朱买臣休妻”突破了男性主体的惯有模式,将叙事聚焦于更具丰沛信息量和审美涵摄的女性角色上,提供了主角置换的异质审美维度;同时,男性权利在场的欲望匮乏也催生了“神圣化”与“妖魔化”的女性宿命。及至当代,在现代性的语义场内,梨园戏《朱买臣(残本)》在烟火人生的游弋腾挪里,疏离了男性主体建构的虚伪,摒弃了悲愤叙事的残酷,还原了生活的温度,流溢出了点滴中国传统人文的敦厚和温润。在接受美学的视域内,闽南泉州的地域人文也参与了文本的艺术形塑,实现了现代阐释空间内的文化解码,延续了该剧跌宕两千余年的隐秘的能量场。

关键词: 发迹变泰 朱买臣 文化母题

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0066-11

Title: Heterogeneous Dimensions, Male Desire and the Interpretation of Modernity: “Zhu Maichen Divorcing his Wife” and the Cultural Motif of “A Sudden Upturn in Life”

Author: Cai Minghong

Abstract: From the Han Dynasty to the Yuan, Ming and Qing Dynasties, “Zhu Maichen Divorcing his Wife” had been the main plot in copious operatic works for more than two thousand years. The plot of “Zhu Maichen Divorcing his Wife” in traditional Chinese opera breaks through the mode of male subjectivity in the narrative territory that features the cultural motif of “a sudden upturn in life”. It focuses on the female character with abundant information and aesthetic appreciation, and provides a heterogeneous aesthetic dimension of interchanged protagonists. Meanwhile, the deficiency of male desire in the presence of rights incurs the female destiny between “enshrinement” and “demonization”. In modern times, in the semantic field of modernity, the Liyuan Opera *Zhu Maichen* (a remnant version), acted in mundane life, has been detached from the pretense of male subjectivity construction and the cruelty of the resentful narrative. The warmth of life being restored, this play shines with the Chinese traditional values of sincerity and gentleness. In the perspective of reception theory, the regional humanities of Quanzhou, southern Fujian Province, also participated in the shaping of the aesthetics of the script, completing the cultural decoding in the modern interpretative space, extending the two-thousand-year-old hidden energy field of the script.

Key words: sudden upturn in life; Zhu Maichen; cultural motif

自由、疼痛与崇高

——罗怀臻戏剧创作研究

■ 廖夏璇

内容摘要: 自由、疼痛与崇高,是剧作家罗怀臻戏剧创作的三大美学原则,也是研究和赏析其剧作的三个重要维度。他顺应时代而不迎合时代,承载主流价值而又尊重个体价值,其“自主化”的选材、“日常化”的情感书写以及“民间化”的曲词风格,充分彰显了其自由的个性与鲜明的民间立场。自我身份认同的撕裂、审视历史时的悲悯以及生命意识的觉醒所带来的疼痛,作为“幕后推手”或“隐藏的力量”嵌入个体、历史与现实的框架之中,成为构筑罗怀臻戏剧艺术世界的一道厚重底色。他以一种探索和担当的姿态去构建自己明确而完备的戏剧理论体系,从戏曲的现代转型、戏曲的“都市化”和“再乡土化”、中国话剧的民族化等方面对中国戏剧的发展进行了兼具理论高度和实践指导价值的观照,让崇高既融入他以悲剧为主要内核的剧作之中,又贯穿于他致力戏剧艺术创作的全过程。

关键词: 罗怀臻 戏曲 创作 思想性 美学原则

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2018)06 - 0077 - 10

Title: Freedom, Pains, and Sublimity: On the Playwrighting of Luo Huaizhen

Author: Liao Xiakuan

Abstract: Freedom, pains and sublimity are the three aesthetic principles of Luo Huaizhen's playwrighting, and the three dimensions for interpretation and appreciation of his works. He writes in accordance with his times rather than conform to reality. His works are laden with the mainstream value and reflect the value of individuality as well. Luo's free individuality and folk viewpoint are exemplified by the "autonomy" in the choosing of topic, the "everydayness" of the emotional writing and the "folkishness" of the script. In his works are pains from the fission in self-identity, from the pity aroused in reading history and from the awakening of life awareness. Those pains as "implicit motivation" or "hidden energy" are woven into the texture of individual, history and reality, and they become a thick underpainting of his playwrighting. He has constructed a distinct and complete system of dramatic theory with the morale of exploration and responsibility. Luo's theory shows theoretical profundity and practical value in its treatment of the modernization, urbanization and "re-ruralization" of traditional Chinese opera, as well as in its exploration of the indigenization of modern Chinese drama and other aspects in the development of Chinese drama. Sublimity fits into Luo's tragedy-oriented playwrighting, and permeates the whole course of his artistic creation.

Key words: Luo Huaizhen; traditional Chinese opera; playwrighting; thought; aesthetic principles

❁ 清代乡约族训禁戏的次权力话语与传播禁止 ❁

■ 丁淑梅 武晓静

内容摘要: 清代乡约保甲、家法族训中的禁戏言论,对民间戏曲所依赖的乡社公共空间及演剧活动进行分层切割与约禁。道德教化作为家国同构的隐性社会机制发挥的一种作用,是在礼乐下行的过程中建构覆盖民间文化的意识形态。而礼乐下行的过程,在民间很大程度上存在礼乐分离的现象。强调和推行礼制,成为族训乡规当然的伦理支撑。禁戏作为官方文化政策的辅备,具有了道德教化、礼乐下行的次权力话语特征,带来了戏曲传播禁止的诸多问题。这些存在于地方文献中的禁戏言论和事件影响,虽然隐没在戏剧史边缘地带,尚未引起更多关注,从礼乐、礼法与礼俗禁戏关系的讨论,可提出剧史研究的新方向以及戏曲向下一路传播的新问题。由此出发,既可以考察禁戏的规约应力对于基层社会的文化控制,又可以追踪不断从禁戏语境中溢出的演剧场域内外生动丰富的世情面相与日常愿景。演戏观剧,作为乐的一种独特形式,寄生于民间社会,游走在家国意识形态的边缘,从另一层面显示了闲暇逸乐之于庶众生活的意义,并在广播生息、禁而不断的民间演剧传统的生成过程中,缔结了乡社文化的某种精神纽带。

关键词: 乡约族训 礼俗禁戏 清代 次权利话语 传播禁止

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0087-10

Title: The Sub-Power Discourse and Bans in the Prohibition of Theatre by the Village Administration and Family Disciplines of the Qing Dynasty

Authors: Ding Shumei, Wu Xiaojing

Abstract: The village administration and family disciplines of the Qing Dynasty contained prohibition of theatre that separated the village public space, which was the physical condition for folk theatre, from any activities in the form of theatre. Moral education, as a function of the implicit social mechanism based on the common structure of family and country, was an ideology that constructed and covered folk culture in the vulgarization of the *li* (rites) and *yue* (music) to the lower classes. In the process of vulgarization, the rites and music had been separated on a large scale among the common people. To emphasize and implement the rites naturally became the ethic foundation of family disciplines and village decrees. The prohibition of theatre, as an auxiliary to the official cultural policies, took on sub-power discourse of moral education and vulgarization of the rites and music, incurring many obstacles to the propagation of Chinese theatre. Accounts of the comments and events relating to the prohibition of theatre in local documents have been overlooked on the edge of the history of theatre. Unnoticed as they are, they may raise new discussions on the relation between rites, disciplines, and prohibition of theatre. The discussions may lead to a new direction of the study of theatre history, and new

problems in the passing on of Chinese theatre to the next generations. Starting from this point, researchers may explore the control over the folk communities through the prohibition of theatre, or the vivid facets of life and everyday desires, inside and outside the performing field, that had overflowed from the context of theatre prohibition. Theatre-going as a special form of *yue* (music) is parasitic in folk communities and moving on the edge of state ideology. It demonstrates in a sense what leisurely pleasure means to ordinary people. In the formation of the tradition of folk theatre, theatre-going is a kind of spiritual bond in the village culture.

Key words: village administration and family disciplines; theatre censorship based on rites and costumes; the Qing Dynasty; sub-power discourse; prohibition of propagation

❁ 晚清时期商伶身份探究 ❁

■ 张春娟

内容摘要: 晚清时期,民族危机进一步加剧。商人群体是一个包罗万象的复杂职业群体,在晚清民族危机、生计危机等各种危机相互交织的情况下,不少商人走上从事戏曲艺术的道路。他们或弃商从艺,或边商边艺,即出现“商伶”这一特殊的身份。这一身份角色的转换体现了晚清时期伶人社会地位的提
升,同时也体现了商人团体对自我价值的不断觉醒与重新定位。

关键词: 晚清 商伶身份 社会思潮 民主意识

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0097-09

Title: A Study on the Identities of Merchant-Actors in the Late Qing Dynasty

Author: Zhang Chunjuan

Abstract: In the late Qing Dynasty, with the accelerating intensity of national crisis, the merchants, as a career community of diverse background, were confronted with national crisis, business crisis and other afflictions. Many of them turned to operatic theatre for a new career as either part-time or full-time actors. Therefore, the “merchant-actor” came into being as a special identity, which shows the promotion of the social status of the actors in the late Qing Dynasty and the continuous self-awakening and self-redefining of the merchant community.

Key words: the late Qing Dynasty; the identity of the merchant-actor; culture ingredients; awareness of democracy

论音乐剧演唱训练与舞蹈基本功训练的结合

■ 陈 冉

内容摘要: 音乐剧演唱不是单一的歌唱,必须声形结合,演唱与舞蹈动作必须紧密结合。由于音乐剧演唱与舞蹈有共通性的呼吸,有表现方式的可融合性,所以需要找寻二者结合训练的方法和手段。这些方法和手段旨在锻炼演员以下几方面的能力:一、声音强弱与肢体强弱的协同;二、声音持续与肢体延展的配合;三、肢体大幅度或快速移动过程中声音稳定性的控制;四、演唱内容与舞蹈哑剧在思想内容和情绪上的协同表现;五、跳跃性唱段与肢体的协同。

关键词: 音乐剧 声形结合 演唱 舞蹈 可融合性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0106-11

Title: On the Combination of Vocalist Training and the Fundamentals of Dance Training in Musical Theatre

Author: Chen Ran

Abstract: Singing alone is not enough for musicals. The musical theatre requires the unity of the voice with the form, as well as the signing with the movements. The compatibility of musical and dancing lies in their similar methods of breathing and representation. Therefore, we need to find the methods and means to unite the two trainings and train the actors in the following aspects. First, the coordination between the volume of voice and the force of body; second, the cooperation between the extension of voice and the extension of body; third, the steadiness of voice in movements of large amplitude or high speed; fourth, the coordination between the singing and the mime dancing in theme and in emotion; fifth, the coordination between the jerky melody and the movement of the body.

Key words: musical; the unity between voice and form; singing; dancing; compatibility

❁ 无实物练习与无实物表演的当下功能与意义 ❁

■ 高 鸽

内容摘要: 本文以斯坦尼体系和“方法派”训练为基础,探讨了演员的无实物练习与无实物表演。在今天的表演教学中,演员们为了“台词训练”依然在早功和晚课中练习着呼吸和吐字发声,却极少为了“表演训练”做无实物练习,然而事实上,无实物练习作为一种训练演员的方法,几乎包含了演员内外部素质的所有的元素训练。表演艺术就是行动的艺术,无实物练习就是训练演员下意识地完成有目的、有逻辑顺序性的形体动作;养成动作性想象的习惯;并应用行体动作的工作方法在规定情境中完成任务。无实物练习是表演基础教学阶段中一个非常重要的训练方法,而无实物表演又对构建戏剧舞台时空起着重要作用。

关键词: 无实物练习 斯坦尼体系 阿德勒 无实物表演 无对象交流

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0117-11

Title: The Contemporary Function and Significance of Exercise and Acting with Nonexistent Objects

Author: Gao Ge

Abstract: This paper starts with Stanislavski's "methods" of training, and discusses the actor's exercise and acting with nonexistent objects. In contemporary actor trainings, the actor practices breathing and speaking in morning and evening classes to get ready for "speech training", but seldom practices acting with nonexistent objects to get ready for "acting training". However, acting with nonexistent objects covers almost all the elements in the actor's internal and external qualities. Acting is the art of action, and exercise with nonexistent objects is a method for the actor to unconsciously complete the purposeful, logical and sequential body movements. Such exercises are to form the habit of imagining in movements and performing in a given context with the method of body movement. Exercise with nonexistent objects is an essential method in the fundamentals of actor training, and acting with nonexistent objects plays an important role in the construction of time and space on stage.

Key words: exercise with nonexistent objects; Stanislavski system; Stella Adler; acting with nonexistent objects; communication with nonexistent partners

小支点与大格局

——评《民间演剧与戏神信仰研究》

■ 刘怀堂

内容摘要:《民间演剧与戏神信仰研究》是中山大学人文科学学院陈志勇先生戏剧研究的一部力作。该书以民间演剧为切入点,将中国纷繁复杂的戏神信仰纳入了一个符合逻辑的体系当中加以研究,建立起一个关于戏神信仰研究内容的宏大架构。这是一个大格局。而支撑起这一格局的则是该书一以贯之的“研究理念”,即伶人信仰的精神史。这是一个小支点,也是全书的灵魂。在这一小支点下,作者细致入微地解析了中国民间戏神信仰文献,认为中国古代的戏神信仰是解开伶人对戏曲源头的体认和追寻的密码。通过它,可以揭示伶人信仰的精神史,搭建戏神信仰与戏剧发展之间的桥梁。这一创新性支点使得戏神信仰研究之宏大架构的内在逻辑建立起来。

关键词: 小支点 大格局 研究理念 微观创新

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)06-0128-05

Title: A Distinct Pivot and a Grand Construction: A Review of *A Study of Folk Theatre and the Worship of Theatrical Deities*

Author: Liu Huaitang

Abstract: *A Study of Folk Theatre and the Worship of Theatrical Deities* is a brilliant work that capsulates the research of Chen Zhiyong, professor of the School of Humanities, Sun Yat-sen University. From the viewpoint of folk theatre, Chen's work incorporates the diverse theatrical deities in China into a logical system, and constructs a grand framework for the research of the worship of theatrical deities. Throughout Chen's work, his grand construction is supported by the "idea of research", namely, the spiritual history of the actors' faith. That "idea of research" is a distinct pivot and the soul of the whole book. Starting from the pivot, the author carries out a painstaking interpretation of the documents relating to folk worship of theatrical deities. According to the author, the worship of theatrical deities in ancient China is essential to the deciphering of Chinese actors' recognition and pursuit of the origin of theatre. Chen's work presents the spiritual history of the actors' faith by tracing the worship of theatrical deities, and bridges the worship of theatrical deities with the development of the theatre. The innovativeness of the pivot secured the inner logic within the grand construction of the study on the worship of theatrical deities.

Key words: a distinct pivot; a grand construction; idea of research; micro innovation