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论“情节整一性”对于“现代戏曲”文体的意义

——兼答傅谨《“现代戏曲”与戏曲的现代演变》^①

吕效平

内容摘要：“现代戏曲”的“现代性”集中地体现在其“情节整一性”的文体原则上，相对于这个文体的形式原则，一切具体作品的“现代”内容都是偶然的。“情节整一性”也是欧洲文艺复兴中形成的 drama 最重要的文体原则，它的世界观基础是“理性主义”和“个性主义”。“现代戏曲”的“情节整一性”原则从其形成历史上看固然受到西方戏剧的影响，但是归根到底，它也是中国社会现代世界观在戏剧形式上的反映。戏曲的“现代化”便是它的“戏剧(drama)化”。

关键词：现代戏曲 情节整一性 文体原则 戏剧化

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)04-0001-14

Title: On the Significance of “Plot Integrity” to the Style of “Modern Xiqu”: A Response to FU Jin’s Essay “‘Modern Xiqu’ and the Modern Evolution of Xiqu”

Author: LV Xiaoping

Abstract: The “modernity” of “modern Xiqu” is mainly reflected in its stylistic principle of “plot integrity”. In comparison to the stylistic principle concerning its form, the “modern” content of all works is “accidental”. “Plot integrity” is also the most important stylistic principle of theatretaking shape during the European Renaissance. It is philosophically indebted to “rationalism” and “individualism”. Admittedly in the formative stage, the principle of “plot integrity” with “modern theatre” was influenced by Western theatre, but all in all, it is also the reflection of modern world outlook of Chinese society in the form of theatrical practice. In other words, the “modernization” of traditional Chinese Xiqu is its “theatricalization”.

Key words: modern Xiqu; plot integrity; stylistic principles; theatricalization

戏曲现代化:理论、现象与途径

张伟品

内容摘要: 受西方戏剧文化冲击而开始的“戏曲现代化”,在1949年以后成为国家层面的文化运动。理论上张庚发表“剧诗说”,主张创作过程中“文学性前置”,成为戏曲理论主流。2004年至2008年,吕效平教授对“现代戏曲”作出系统阐述,认为“现代戏曲”作为一种文体已然形成。同时,一些现象表明,对“现代戏曲”存在状态的认知严重冲突,新编戏舞台生命力弱、作为戏曲表现手段的歌舞被“弱化、淡化”。未来,戏曲现代化道路不应人为干预剧种发展进程,不能脱离现有基础。明确戏曲自身属性以及与戏剧的边界,合乎自身目的地追求舞台形态稳定。维护“戏曲”民族性特征,让“故事”重新直面“歌舞”,是实现戏曲现代化的真正途径。

关键词: 戏曲现代化 剧诗说 现代戏曲 文学性 歌舞演故事

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)04-0015-11

Title: The Modernization of Xiqu: Theories, Phenomena and Ways

Author: ZHANG Weipin

Abstract: The modernization of traditional Chinese Xiqu, which was impacted by western theatre culture, became a national cultural movement after 1949. ZHANG Geng proposed his “poetic play theory”, insisting “literariness should be put in the first place” in the creation of modern Xiqu, which became the mainstream of Xiqu theory. From 2004 to 2008, Professor Lv Xiaoping made a systematic interpretation of “modern Xiqu”, believing that it had taken shape as a literary genre. At the same time, some phenomena show that there are sharp conflicts with the understanding of the condition of modern Xiqu, the newly composed modern Xiqu are short-lived, and the singing and dancing as the means of Xiqu expression are “weakened and diluted”. In the future modernization of traditional Chinese Xiqu, we should not interfere with the development of different types of Xiqu, or break away from the existing foundation. We should make clear the nature of Xiqu and its boundary with theatre play, and pursue the stability of stage form in line with our own purpose. The real way to realize the modernization of traditional Chinese Xiqu is to maintain its national characteristics and let the story expressed by singing and dancing again.

Key words: modernization of Xiqu; poetic play theory; modern Xiqu; literariness; act out the story with singing and dancing

中国京剧选本的理论体系建构： 功能·批评·经典化

李东东

内容摘要：中国京剧选本通过标题与解题、序跋与凡例、选篇与排序、考述与评介等呈现出的理论内涵涉及有关选什么、从哪选、如何选、为何选等系列问题，是京剧选本理论内涵的主体内容。而从《戏考》开始，京剧选本出现剧前“述考”环节，其在客观上构成了针对京剧剧目文本及舞台表演、导演的理论批评。与此同时，京剧选本的发展过程也是选篇剧目的经典化过程，因此对其经典化的方式、结果、影响等进行探讨，也是京剧选本理论的重要内容之一。

关键词：京剧选本 功能 剧种 批评 经典化

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)04-0026-14

Title: Building up Theories in Anthologizing Chinese Jingju: Function, Criticism, and Canonization

Author: LI Dongdong

Abstract: The titles, title interpretations, prefaces, postscripts, examples, selected works, sorting, textual researches and reviews in an anthology of Jingju reflect the theories based on which the collection is edited. Such theories involve a series of problems such as what to select and where, how and why to select them. *The Textual Research on Xiqu* is the first one of the anthologies of Jingju where in front of every piece of work is a passage of “shukao”, which turns out to be the theoretical criticism on its text, stage performing and directing. Besides, the evolution of Jingju anthologies results in the canonization of the classic works. Therefore, the discussion on the way, result and influence of their canonization is also one of the major parts of the theories in compiling an anthology of Jingju.

Key words: anthology of Jingju; function; types of Chinese Xiqu; criticism; canonization

《曲海总目提要》的编纂问题

黄义枢

内容摘要:董康等人编纂的《曲海总目提要》是一部戏曲要籍。但此书之名,前人多有异议,认为其与黄文暘《曲海目》无关。不止于此,从内容上看,该书并非戏曲剧情提要而是考证戏曲,“提要”之称亦不恰当。又由于书中收录了大量的杂剧剧目,而作者实有清晰的传奇杂剧体裁界定,“传奇汇考”的书名也不准确。《提要》抄自《乐府考略》和《传奇汇考》,而《传奇汇考》又抄自《乐府考略》,因此,“乐府考略”才是此书最恰当的名称。此外,《提要》的编排并未遵循《乐府考略》主要以本事题材归类的原意,董康在重编时也未严格遵循自称的按“作者世代先后”排列,总体显得较为混乱。《提要》不仅漏收条目,其校录也存在误断、讹抄、脱漏等问题。鉴于此,需在尊重原书作者本意的基础上,重新整理这批文献。

关键词:曲海总目提要 乐府考略 传奇汇考 董康

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2021)04-0040-09

Title: Problems with A Synopsis of the General Catalogue of Qu Hai and Conceptions for a Better Edition

Author: HUANG Yishu

Abstract: A Synopsis of the General Catalogue of Qu Hai compiled by Dong Kang and others is an important Xiqu classic. However, the title of this book was not recognized by predecessors, who thought it had nothing to do with HUANG Wenyang's *The Catalogue of Qu Hai*. As far as the content is concerned, the book is not a synopsis of the plots, but a textual research on different Xiqu works, so "synopsis" is not an appropriate term in the title of the book. In addition, the book contains a large number of Zaju plays, and the author actually has a clear definition of Chuanqi and Zaju as different genres, therefore, "The Textual Research on Chuanqi" is not proved an accurate title. *A Synopsis of the General Catalogue of Qu Hai* is copied from *The Textual Research on Yuefu* and *The Textual Research on Chuanqi*, and the latter is also copied from the former, therefore, "The Textual Research on Yuefu" can be the most appropriate title of this book. On the other hand, the arrangement of the contents of the book does not follow that of *The Textual Research on Yuefu* which classifies the Xiqu works mainly by the subject matter of the story, and Dong Kang did not strictly follow the self claimed "chronological order of the authors" when he redrafted the synopsis, leaving the book a bit confusing. In addition, the book not only omits some works, but also has some misjudgments, transcription errors and other omissions. In

view of these problems, it is needed to sort out these works while following the original intention of the author of the book.

Key words: *A Synopsis of the General Catalogue of Qu Hai; The Textual Research on Yuefu; The Textual Research on Chuanqi; Dong Kang*

“戏提调”与清末民初戏剧名伶及戏剧发展

康保成

内容摘要: 清末民初,随着堂会戏的兴盛,戏提调亦甚为活跃。其称谓因袭了元代即常用的“提调”一词,与明代的提调色长、提调女乐等有一定承继关系,但职责不同。戏提调乃非职业性质的头衔,其职责是为主家操办堂会、邀约名伶和安排戏码;而邀约名伶最为关键,其法宝无非是钱、权和人情。因戏提调的邀约,诸名角大腕汇聚一堂,带有竞技性质,促进了戏剧表演艺术的繁荣与发展。但戏提调常常受到强权的干预,显得有名无实。时过境迁,戏提调便伴随着特殊时期的堂会戏一同退出历史舞台。

关键词: 戏提调 堂会 名伶 人脉 戏剧表演

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)04-0049-15

Title: “Xi Tidiao”, and Renowned Actors and Development of Xiqu in the Late Qing Dynasty and the Early Republic of China

Author: KANG Baocheng

Abstract: At the end of the Qing Dynasty and the beginning of the Republic of China, with the flourishing development of Tanghui, an entertainment party with hired Xiqu actors held at home, Xi Tidiao, or performance controller, became very active. Such a title was inherited from the term “Tidiao” which had been in use since the Yuan Dynasty, and had something to do with the Tidiao Sechang and Tidiao Nvyue in the Ming Dynasty. But a Xi Tidiao had different responsibilities. Being a Xi Tidiao did not mean he was in any profession, for his duty was only to organize a Tanghui for the host, inviting renowned actors and arranging Xiqu plays. The most critical thing was to invite renowned actors, and he could do it with nothing but money, power and favor. At the invitation of the Xi Tidiao, many renowned Xiqu actors and even masters gathered together and performed and even competed with each other, which enabled progress and prosperity of Xiqu as a performing art. But the work of a Xi Tidiao was frequently interfered by those in power, leaving him nothing but an empty title. As time went by, changes had taken place, and Xi Tidiao exited the stage of history together with the fading of Tanghui.

Key words: Xi Tidiao; Tanghui; renowned actors; connections; Xiqu performance

论明代职业戏班的发展演变

李 奇

内容摘要: 职业戏班是明代戏剧演出极为重要的组织,也是明代演剧繁荣发展的主要助推力,对其展开研究有益于对明代戏剧演出史作整体性、历史性的把握。从明朝建国后的诸多演出史料出发,可以清楚发现明代职业戏班经历了由低迷到复苏再到勃兴最后走向鼎盛的演变过程。这一发展过程与当时的社会经济发展、统治者对戏剧的态度以及社会风气的变化不无关系。对于明代职业戏班的重新梳理、审视,在一定程度上弥补了明代戏剧研究的缺漏。

关键词: 明代 职业戏班 戏剧演出 发展演变

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2021)04 - 0064 - 14

Title: On the Evolution of Professional Troupes in the Ming Dynasty

Author: LI Qi

Abstract: The professional theatrical troupe was an extremely important organization of theatre performance and the main impetus for its evolution and prosperity in the Ming Dynasty, a research on which helps to have an overall and historical grasp of the history of theatre performance. In many of its historical records ever since the Ming Dynasty was founded, it is clearly shown that the professional troupes evolved from being oppressed to revival, and then flourished to the peak. Its evolution had a lot to do with the social and economic development, the authorities' attitude towards theatre and the change of ethos at the time. A reexamination of the professional troupes will, to a certain degree, make up for the omissions in the theatre research of the Ming Dynasty.

Key words: Ming Dynasty; professional troupe; theatre performance; evolution

《六十种曲》“绣刻演剧”辨析

马 衍

内容摘要:《六十种曲》为明代末年毛晋编刻的一部传奇总集,对后世产生了深远的影响。其最初分六次刊刻,每次刊刻时均题“绣刻演剧十本”。毛晋强调“演剧”,用意究竟何在?学者莫衷一是。考察明代中后期戏曲选本收录剧作的情况及明代舞台演出实际,发现《六十种曲》所收剧作大多活跃在舞台上,许多是热演剧目。“《六十种曲》本”在特定时期,有“舞台演出本”之功用。毛晋标榜“绣刻演剧”,意在强调剧本“演出”之特性,凸显其“流行之戏”身份。这不只是宣传的需要,在一定程度上也反映了明代传奇舞台演出的真实状况。

关键词:六十种曲 演剧 涵义 舞台演出 关系

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)04-0078-10

Title: An Analysis of the “Engraved Acting Play” in *Sixty Xiqu Plays*

Author: MA Yan

Abstract: *Sixty Xiqu Plays* is a general collection of Chuanqi compiled and engraved by MAO Jin in the late Ming Dynasty, which has a profound impact on the later generations. At first it was printed in six times, each time with the title of “Ten Engraved Acting Plays”. What is the purpose of MAO’s emphasis on “acting”? No unanimous answer could be found among scholars. With the research on the selected plays collected in the anthologies of Xiqu and the actual stage performance in the middle and late Ming Dynasty, it is found that most of the plays collected in *Sixty Xiqu Plays* were popularly staged, with many of them being real hits. That is to say, they were once used as scripts at a certain time. MAO especially mentioned “engraved acting plays” so as to highlight the “acting” feature of these plays and their popularity. It not only served the purpose of promotion, but also reflected in a certain degree the real situation of the stage performance of Chuanqi plays in the Ming Dynasty.

Key words: *Sixty Xiqu Plays*; acting play; connotation; stage performance; relation

元代婚变题材杂剧中的女性形象及文化心态研究

马天恒

内容摘要:“痴心女子负心汉”类题材多见于宋元南戏和明清传奇中,然在元杂剧中却多见“痴心汉子负心女”。元杂剧中由女子主导的婚变据情节大致可分三类:娶妓败家;妻妾矛盾;通奸杀人。这类作品中的女性,一反古典女性惯有的悲情忠贞之态,而以恶毒泼辣的形象示人,她们的集中出现与特定的时代精神、氛围密切相关。该类剧目敢于直视隐秘的人性,通过对三类婚变情节模式的分析,既可见人性在生存环境逼仄下的扭曲之状,也可窥艺术作品与伦理文化结构间的适配与糅合关系。

关键词:元杂剧 婚变 女性形象 文化心态

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)04-0088-10

Title: Female Images and Cultural Mentality in Zaju of Yuan Dynasty about Marital Crisis

Author: MA Tianheng

Abstract: “Infatuated women and heartless men” is a common theme in Nanxi of Song and Yuan Dynasties and Chuanqi of Ming and Qing Dynasties, while in Zaju of Yuan Dynasty, “infatuated men and heartless women” is more frequently seen. The plots of marital crisis initiated by women generally fall into three categories in Zaju: declination of family fortune as a result of marrying a prostitute, conflicts between one’s wife and concubine(s), and adultery and murder. Contrary to the traditional image of grievance and fidelity, the women in such works are cruel and rude. The popularity of such women was closely related to the special social atmosphere of the time. This kind of traditional Chinese Xiqu is bold enough to look into the secret part of human nature. Through the analysis of the three types of marital crisis plot, the distortion of human nature under a narrow living space is demonstrated, so are the adaptation and blending between art works and the ethical and cultural structure.

Key words: Zaju of Yuan Dynasty; marital crisis; female images; cultural mentality

中国现代戏剧接受表现主义戏剧 的历史轨迹与特征

陈达红

内容摘要:五四时期,表现主义戏剧思潮与其他各种外国现代派戏剧思潮一起进入中国现代文坛,对中国现代戏剧领域产生了深远影响。从五四时期至1940年代,中国现代翻译界、评论界、创作界对西方表现主义戏剧作了不同程度的译介、评论及借鉴。翻译、评论领域体现出对德国表现主义戏剧的偏重,创作领域则显示出独特的兴衰现象与对于西方表现主义戏剧两条分支兼收并蓄的独立性。探讨中国现代戏剧接受表现主义戏剧的历史轨迹、特征及其构因,目的在于对已有研究作出补充,并对当代戏剧借鉴外来流派给予启示。

关键词: 中国现代戏剧 接受表现主义戏剧 接受的历史轨迹与借鉴特征

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2021)04-0098-13

Title: The Historical Track and Features of Modern Chinese Theatre's Reception of Expressionist Theatre

Author: CHEN Dahong

Abstract: During the May 4th movement, expressionism and other foreign modernist theatre thoughts entered the modern Chinese literary world and had a profound impact on modern Chinese theatre. From 1919 to the 1940s, modern Chinese translators, critics and playwrights had made different degrees of translation, comment and reference to western expressionist theatre. The translators and critics preferred German Expressionist theatre, while the circle of theatre creation showed unique rising and declining and a unique incorporation of the two branches of western Expressionist theatre. To explore the historical track and features of modern Chinese theatre in its reception of expressionism and the causes is to supplement the existing research and to inspire the contemporary theatre in its learning from foreign schools.

Key words: modern Chinese theatre; reception of Expressionist theatre; historical track and features of reception

论胡导的演剧艺术

张晓欧

内容摘要: 作为20世纪三四十年代一位有影响的剧人,胡导在话剧表演、编剧、导演方面都卓有建树,堪称“三位一体”。在表演上,探索“怪派”的表演风格;编剧方面,以改编见长,重视改编与时代的关系;导演方面,以喜剧手法把握演出效果,跻身抗战时期上海剧坛的“四小导演”之列。胡导的成功,与孤岛时期承左翼戏剧运动余绪的业余戏剧活动相关,亦是拜沦陷阶段商业戏剧繁荣之赐。可贵的是,即便是在他那些名噪一时的“流线型喜剧”中,也还保有了传统文化的价值观,而他的一系列改编作品,不仅映射了特定语境下上海城市的生活图景,还表现出若干亮色。

关键词: 胡导 流线型喜剧 甜姐儿 改编 导演

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Title: On HU Dao's Theatre Arts

Author: ZHANG Xiaou

Abstract: As an influential man of theatre in the 1930s and the 1940s, HU Dao has made great achievements in playwriting, theatre acting and directing. In acting, he explored the style of “odd school”; in playwriting, he was known for his adaptations, which showed the characteristics of his time; in directing, he preferred to achieve comic effect and became one of the “Four Directors” in Shanghai theatre during the Anti-Japanese war. HU Dao's success had a lot to do with the amateur theatrical activities influenced by the left-wing theatre movement during the Isolated Island period, and was also a result of the prosperity of commercial theatre in the occupied period. What is admirable is that he retained the values of traditional culture even in his famous “streamline comedies”. The series of plays he adapted not only reflected the real urban life of Shanghai in a specific context, but also showed some of its bright colors.

Key words: HU Dao; streamline comedy; *Sweet Girl*; adaptation; director

外形动作的探寻

——以 1943 年中万《虎符》公演为中心的考察

段 丽

内容摘要: 1943 年,中国万岁剧团在重庆首演郭沫若的历史剧《虎符》。在此之前,剧组继承了《棠棣之花》《屈原》的经验,希望能从戏曲动作中提炼出适宜剧作情调的形体韵律与外形动作。同时,又期待借助对斯坦尼体系的学习,在排演中将“建立现实主义的演出体系”“斯坦尼体系中国化”与“建立演剧的民族风格气派”的关系辨正清晰。但最终演员们在角色外形动作上流露出的乏力,还是暴露出重庆剧人面对斯坦尼体系、中国戏曲两者夹缠式学习时的困惑状态。大后方职业剧团对中国演剧的品格孕育,仍需风格化演出的高频率历练以及剧人专业化形体技术能力的整体提升。

关键词: 郭沫若 虎符 外形动作 斯坦尼体系

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Title: Exploring Suitable Body Movement: A Study on the Public Performance of *Tiger Tally* in 1943

Author: DUAN Li

Abstract: Before its premiere of GUO Moruo's historical play *Tiger Tally* in Chongqing in 1943, Long-Live-China, a theatrical group in Chongqing, had learnt from the staging of *Pyrus Flower* and *Qu Yuan* and endeavored to distill some body rhythms and movements suitable for the play from the body movements of traditional Chinese Xiqu. At the same time, it was expected that with the help of learning from Stanislavski system, the relations between “establishing a realistic acting system”, “Sinicization of Stanislavski system” and “establishing a national style of acting” could be clarified in rehearsal. But in the end, the lack of power shown in the actors' body movements still revealed their confusion when studying the Stanislavski system and the acting system of traditional Chinese Xiqu at the same time. To develop the performance system with Chinese characteristics, the professional theatrical groups in Chongqing were in need of more experience of stylized acting and an overall improvement of the actors' body movement skills.

Key words: GUO Moruo; *Tiger Tally*; body movement; Stanislavski system

观众流失:负向期望失验 对非营利表演艺术机构的影响

刘义菡 林一

内容摘要: 当观众遭遇与期望不符的负向期望失验时,他们会作何选择?在非营利表演艺术机构的语境下,负向期望失验是如何影响观众保留的?研究表明,首先,负向期望失验对观众保留的影响是由失望情绪作为介导的;其次,顾客细分对观众的失望情绪具有调节作用;第三,观众过往消费行为,如消费频率、接触年限的长短和参与艺术活动的多样性对观众产生失望情绪后影响观众决策具有调节作用。这项探索性研究的结果将为后续研究表演艺术观众行为及优化表演艺术机构策略提供一定的参考价值。

关键词: 表演艺术 期望失验 观众保留 消费者行为

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Title: Loss of Audience: the Influence of Negative Expectation Disconfirmation on Non-profit Organizations of Performing Arts

Author: LIU Yihan, LIN Yi

Abstract: When audience experience negative expectation disconfirmation, what choice will they make? As far as non-profit organizations of performing arts are concerned, how does negative expectation disconfirmation influence their retention of audience? The research shows the following results. First, the influence of negative expectation disconfirmation on audience retention is mediated by disappointment. Second, audience segmentation can moderate the disappointment. Third, the audience's theatre-going experiences, such as frequency, length of time, and diversity of artistic forms, can influence their decision-making after they are disappointed with the acting. Hopefully the results of this exploration will be useful for the follow-up study of audience behavior in performing arts and the strategy optimization of performing arts organizations.

Key words: performing arts; expectation disconfirmation; audience retention; audience behavior

都市演艺集聚区的文化生产力研究： 基于百老汇、伦敦西区、上海演艺大世界的比较

张 蕾

内容摘要：演艺产业的发展具有在城市特定地区集聚、孵化并形成专业化生产的特点。通过学习以纽约百老汇、伦敦西区为代表的世界知名都市演艺集聚区的经验，从人力要素、资本要素、基础设施要素和区位要素四个块面，对比两者的数据指标，并以上海演艺大世界为案例，基于比较视野，探索如何提升都市演艺集聚区文化生产力这一根本问题，将为上海演艺大世界文化生产力的提升积累经验。

关键词：百老汇 西区 都市演艺集聚区 文化生产力 生产要素

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)04-0148-13

Title: Cultural Productivity of Urban Performing Arts Area: A Comparison Among Broadway, the West End and Show Life

Author: ZHANG Lei

Abstract: This paper studies the experience of the world-famous urban performing arts areas represented by Broadway in New York and the West End in London, comparing their data from four aspects of human resources, capital investment, infrastructure facilities and location, and then takes Show Life in Shanghai as a case to explore how to improve the cultural productivity of urban performing arts areas, so as to provide experience for its promotion of cultural productivity.

Key words: Broadway; the West End; urban performing arts area; cultural productivity; factors of production