

06 | 2019

2019年第6期(总第212期)

戏剧艺术

JOURNAL OF SHANGHAI THEATRE ACADEMY



THEATRE ARTS

上海戏剧学院学报

全国中文核心期刊

中文社会科学引文索引(CSSCI)来源期刊

中国人文社会科学AMI综合评价核心期刊

中国学术期刊综合评价数据库来源期刊

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从“真文学”到“真戏剧”

——关于五四“戏剧改良”论争的再思考

丁罗男

内容摘要:五四“戏剧改良”的论争可看作中国现代戏剧的首次“戏剧观”大讨论,重读那些文章,在历时性语境中理解这场争论的本质,有利于进一步明确“五四精神”与中国现代戏剧的关系。从晚清到五四,戏剧改良一直是人们关注的主题之一,但其中的关键词,却从“新、旧”发展到“真、假”,这意味着五四的新戏剧,已经超越表面的新奇而深入至“真”的本质探究。新青年派主张的“真戏剧”有形式与内容两个层面。通过对旧剧“非人”化的批判,确立了戏剧的人学原则;引进易卜生式的写实形式,使现代话剧在发挥社会功能与宣扬启蒙思想上取得了成功。五四时代文学与戏剧的紧密关系,有其历史的成因,虽然今天的戏剧观念已经发生变化,但其中有些问题仍然值得思考。

关键词: 戏剧改良 文明戏 五四话剧 写实主义 启蒙思想

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0001-11

Title: From the “Real Literature” to the “Real Drama”: The May Fourth “Reform of Drama” Rethought On

Author: DING Luonan

Abstract: The May Fourth “reform of drama” can be taken as the first discussion of “theories of drama” in modern Chinese theatre. Rereading the related articles in the diachronic context of the debates may shed new lights on the relation between the “spirit of May Fourth” and modern Chinese theatre. From the late Qing Dynasty to the May Fourth Movement, the reform of drama had been one of the major concerns, but the keywords of the concern developed from “new and old” to “real and false”, which means that the new theatre of the May Fourth period had gone beyond its new-fangled appearance and began to explore the nature of “real”. According to the *New Youth* school, the “real theatre” is composed of its form and content. The humanitarian principle of theatre was established by criticizing the “de-humanizing” elements of the old theatre.

The introduction of Ibsenian realism led to the social functions of modern theatre in spreading new ideas of enlightenment. The relation between literature and drama in the May Fourth period was formed in certain historical background. Though theories of drama have changed, some of the concerns of that time period remain relevant even today.

Key words: reform of drama; *wenmingxi* (civilized drama); modern Chinese Huaju in the May Fourth period; realism; ideas of enlightenment

新文化刊物与五四戏剧运动

——以《新青年》《新潮》对外国戏剧的译介为中心

黄爱华

内容摘要: 以《新青年》《新潮》为首的新文化刊物,不仅是五四新文化和新文学运动的前沿阵地,也为五四戏剧运动的开展起到了极其重要的引领和推动作用。《新青年》《新潮》本着为中国文艺之复兴寻求新路的精神,合力引进易卜生式写实问题剧,介绍多种戏剧类型和风格流派,促进了西方近现代戏剧理念的传播和戏剧范本的输入,为现代话剧创作树立模板,并提供多种典范,从而使五四戏剧充满活力,为中国话剧增添了靓丽的色彩。

关键词: 新青年 新潮 五四戏剧运动 外国戏剧 译介

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0012-12

Title: New Cultural Publications and the May Fourth Theatrical Movement: The Translation and Introduction of Foreign Dramas in *New Youth* and *The Renaissance*

Author: HUANG Aihua

Abstract: The new cultural publications headed by *New Youth* (*La Jeunesse*) and *The Renaissance*, the forefront of the new culture that came with the May Fourth Movement and the New Literature Movement, played an essential role in piloting and promoting the development of the May Fourth theatrical movement. In pursuit of the renaissance of Chinese literature and art, *New Youth* and *The Renaissance* co-worked to introduce Ibsenian realistic problem plays, as well as a diversity of theatrical genres, styles and schools. They advanced the reception of works and theories of Western modern drama in China, providing models and paradigms for Chinese modern drama. The period of May Fourth theatre is a splendid historic period in the development of Chinese modern drama, with its impressive vitality and diversity.

Key words: *New Youth*; *The Renaissance*; the May Fourth theatrical movement; foreign drama; translation and introduction

曹禺的莎士比亚观

——以新发现的曹禺《柔蜜欧与幽丽叶(专题报告)》为中心

李伟民

内容摘要: 1954年7月15日,曹禺在中国作家协会文学讲习所所做的“内部参考,不准外传”的《柔蜜欧与幽丽叶(专题报告)》是在《曹禺全集》及其所有作品集中未见的曹禺莎学研究论文,在历来的曹禺研究中也不见有学者提到。《专题报告》的发现,在曹禺研究、莎学研究中具有极为重要的学术价值。《专题报告》全面反映了曹禺对莎士比亚的总体认知和对《柔蜜欧与幽丽叶》一剧思想、艺术层面的深入思考。《专题报告》反映出曹禺在这一时期努力学习历史唯物主义和辩证唯物主义,用以研究莎士比亚和《柔蜜欧与幽丽叶》,以适应新的时代的思想嬗变过程。

关键词: 曹禺 莎士比亚 柔蜜欧与幽丽叶 专题报告 新发现

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0024-11

Title: CAO Yu on Shakespeare: A Study of CAO Yu's "Report on *Romeo and Juliet*"

Author: LI Weimin

Abstract: CAO Yu made a special report on *Romeo and Juliet* in the institute for literature of Chinese Writers Association on July the 15 of 1954. Being "restricted to a circle", this Shakespearian report is not included in any of his collections, nor in the complete works of CAO Yu, and has never been discussed by any researcher. This report provides new and valuable information to CAO Yu studies and Shakespeare studies. The report is CAO Yu's overall evaluation and in-depth appreciation of the themes and literary skills in *Romeo and Juliet*. The report is a reflection of how CAO Yu strived to apply the theories of historical materialism and dialectical materialism to his study of Shakespeare and *Romeo and Juliet*, to keep pace with the new historical period.

Key words: CAO Yu; Shakespeare; *Romeo and Juliet*; special report; new discovery

田汉前期思想中的希伯来精神来源

刘君君

内容摘要: 学界关于田汉前期作品风格和文艺思想一般以新浪漫主义、积极浪漫主义、唯美主义、现代主义等概括表述,却忽视其背后更为深广的希伯来精神。田汉前期思想中的希伯来精神来源如下:第一,受到《圣经》和基督教文化的直接影响。第二,受到来自日本文学和文化方面的涉及希腊精神与希伯来精神的影响。第三,受到西方文学的影响,如卢梭的《忏悔录》,歌德的《浮士德》,王尔德的《莎乐美》,托尔斯泰、陀思妥耶夫斯基的带有人道主义的作品。后因田汉个人生命经验的突转和社会形势、文艺思潮的突变,对希伯来精神由吸收转化走向对抗和抛弃。

关键词: 田汉 前期思想 希伯来精神

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0035-11

Title: The Sources of Hebraism in TIAN Han's Early Literary Thoughts

Author: LIU Junjun

Abstract: The styles and literary notions of TIAN Han in the early stage of his career have been encapsulated in terms of neo-romanticism, positive romanticism, aestheticism, modernism, etc., but the underlying Hebraism has been ignored. Hebraism in TIAN Han's early thoughts had three major sources. The first source is the influence of the Bible and Christian culture. The second source is the influence of Japanese literature and culture, including the literary theories on Hellenism and Hebraism. The third source is the influence of Western literature, including Rousseau's *Confessions*, Goethe's *Faust*, Wilde's *Salome*, and the humanitarian writings of Tolstoy and Dostoevsky. Later, due to the sudden changes in his personal experiences and in the social situation of his time, TIAN Han turned against Hebraism and abandoned it.

Key words: TIAN Han; early thoughts; Hebraism

清代杂剧研究格局的现代构建与反思

——以民国时期戏曲史著为考察对象

程华平

内容摘要: 民国伊始,现代学术史意义上的戏曲史著不断问世。这些著作对清代杂剧的发展历程作了初步梳理,并对其中的一些问题,如杂剧抒情性的强化与自况体杂剧的出现、短剧的繁荣与文人剧的成熟、北曲的存留与南曲的发达、曲谱的修撰与杂剧的衰落等,均作了较为深入的探讨,厘清了清杂剧发展中的一些史实,有其历史成就,也有不足与缺陷。论文对民国时期的杂剧史研究加以学术史反思,从明确戏曲观与戏曲史观、强化杂剧专题研究、加强杂剧史料文献搜集与整理、拓展杂剧研究领域等方面,对今后清杂剧研究与杂剧史撰写提出建议。

关键词: 清杂剧 民国戏曲史著 学术史

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0046-16

Title: The Modern Construction and Re-Examination of Studies of the Qing-Dynasty *Zaju*

Author: CHENG Huaping

Abstract: Since the early Republic of China, modern academic research on Xiqu history has been published. The works have made preliminary reviews on the development of *zaju* in the Qing Dynasty, and made in-depth discussions on topics such as the growing expressiveness of personal emotions in *zaju*, the burgeoning of autobiographical Xiqu, the popularity of playlets and the sophistication of scholarly Xiqu, the remains of the northern Xiqu and the prosperity of the southern Xiqu, the recording of the operatic scores, and the decline of *zaju*. They have also clarified some historical facts in the development of the Qing-Dynasty *zaju*. The works boast some achievements but they have some defects as well. This paper reflects on the studies of the history of *zaju* in the period of the Republic of China, and provides suggestions for future studies of the Qing-Dynasty *zaju* and the history of *zaju*. The suggestions are related to clarifying ideas of traditional Xiqu and ideas of the history of traditional Xiqu, stressing research focused on *zaju*,

encouraging the collection and edition of historical materials on *zaju*, and broadening the horizon of *zaju* studies.

Key words: *zaju* of the Qing Dyansty; works on traditional Xiqu history in the Republic of China; academic history

①王国维:《宋元戏曲史》,上海:商务印书馆,1915年,第181页。

②吴梅:《顾曲麈谈》,上海:商务印书馆,1916年,第101页。

③吴梅:《中国戏曲概论》卷下,上海:大东书局,1926年,第1-2页。

“式微”与“中兴”： 论 20 世纪上半叶昆曲盛衰的论说逻辑

陈秋婷

内容摘要：20 世纪上半叶“昆曲盛衰”的史论与时论，并不止于“花雅争胜”下的昆曲艺术的痼疾罗列，而是拓展至战争的角度、社会经济的因素以及观众审美趣味的变动等。其言说立场与剖析视角，主要表现出两种基本立场，一则“式微”，一则“中兴”，烘现了昆曲的演变样貌。曲论者在承续清中叶以来“花雅争胜”说的基础上，拓展至总结与梳理昆曲史进程，更对昆曲的固化形态与流变轨迹辅以各类论述，如整合昆曲演剧、昆曲组织、昆曲主力等资源，从单线化的曲史进程梳理到全方位的影响要素探究。由此，隐含于“昆曲盛衰”论背后的文化立场与撰因方式，奠定了 20 世纪早期昆曲的论述格局，并进一步影响了建国后昆曲史著的论说视角。

关键词：昆曲盛衰 商业化 演剧 曲史进程 论说逻辑

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)06-0062-14

Title: “Decline” and “Revival”: On the Logic in the Discourses about the Ups and Downs of Kunqu in the First Half of the 20th Century

Author: CHEN Qiuting

Abstract: In the first half of the 20th Century, the discourse on the prosperity and decline of Kunqu not only derived from revealing the problems of the art in the context of the competitions between *hua* (the miscellaneous tunes and other folk tunes) and *ya* (the elite tunes), but also extended to the military, social and economic factors of the times and the change in the aesthetic taste of the audience. There were two fundamental arguments in the discourse, namely the “declining”, and the “revitalizing”, which reflects the forms of evolution of Kunqu. On the basis of the “competitions between *hua* and *ya*”, the critics went further to summarize and find the inner logic of the history of Kunqu, supported by discussions of the formation and the evolution of Kunqu forms, such as the integration of Kunqu theatres, the organization of Kunqu acting, and

the major practitioners of Kunqu. The discussions on Kunqu developed from the one-dimensional history to the multi-dimensional studies of all factors and influences. Thus, the underlying theoretical hypothesis and the cultural standpoints were the decisive factors of the structure of discourse on Kunqu in the early 20th Century, and this further influenced the studies of the history of Kunqu after the founding of the People's Republic of China.

Key words: prosperity and decline of Kunqu; commercialization; acting; history of Kunqu; logic in discourse

①长期以来,昆腔、昆曲、昆剧三个名称同义通用,为示区别,本文论述过程中涉及的“昆曲”概念,不仅指声腔、剧种,也指剧作,并包括舞台演艺。参见吴新雷:《二十世纪前期昆曲研究》,沈阳:春风文艺出版社,2005年,第1-2页。

②(清)张坚:《梦中缘》,《玉燕堂四种曲》,乾隆年间刻本,藏于苏州大学图书馆。

论抗战时期沪剧的形成与发展

王婉如

内容摘要: 沪剧在抗日战争时期发生了多个里程碑事件。当时的沪剧艺人们充分发挥沪剧的优势,从社会现实生活中取材,贴近观众,扬长避短,开拓出了一条独树一帜的发展道路。那段时期,沪剧通过电台播唱的方式走进听众的生活;沪剧艺术在剧场中成熟,时装戏风靡沪上;沪剧专业刊物发行,剧迷参与沪剧改良;1939年“业余社”票房成立,架起沪剧和观众的桥梁;沪剧“立名”,剧本制和导演制代替了幕表制。在这样的情况下,沪剧不仅避免了战争的摧残,还得到了繁荣和发展。

关键词: 抗日战争 戏曲 沪剧 申曲

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0076-11

Title: The Formation and Development of Huju during the Anti-Japanese War

Author: WANG Wanru

Abstract: Crucial events during the Anti-Japanese War formed milestones in the history of Huju. Actors of that time drew from the reality stories that were adjacent to the real lives of the audience members. Bringing the advantages of Huju into full play, the actors led Huju onto a unique path. Huju entered the life of the audience by means of radio broadcasting. As it matured in the theatres, Huju in fashion costumes was all the vogue in Shanghai. Professional journals were published and Huju fans participated in the reform of Huju. In 1939, “The Amateurs”, a club for amateurs was founded, and it proved to be a bridge between Huju and its audience. Huju “gained its proper name” when the convention of scene plots was substituted by scripts and directors. In that context, Huju was spared from the cruelty of the war and developed into a new stage.

Key words: Anti-Japanese War; Xiqu; Huju; Shenqu

从“苏剧”看“剧种”的“产生”和“消亡”

董酌交

内容摘要:当前学界讨论“剧种”,一般以戏班(剧团)的组建和解体作为其“产生”和“消亡”的标志,则“苏剧”通常被认为“产生”于1941年“国风剧团”组建、“消亡”于2001年“苏剧团”解体。但考察其历史可知,1951年之前“苏剧”是一种宽泛的戏剧,并不限于用“苏滩”声腔演绎故事;1951年之后“苏剧”被确立为苏州“地方戏”,原则上以“苏滩”声腔为主,但实际演出中并不以声腔为限,且艺术样态同样十分宽泛。“苏剧”作为一种艺术形态、乃至无所不包的“剧种”,则早在1941年之前便已存在,2001年也未因“苏剧团”解散而“消亡”。我们不能把戏班(剧团)和“剧种”对等,认为一个戏班(剧团)组建就是其对应“剧种”的“产生”,一个戏班(剧团)解体就是其对应“剧种”的“消亡”。

关键词:苏剧 剧团 剧种 地方戏

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0087-11

Title: The “Emergence” and “Extinction” of One Type of Xiqu: A Study of Suju

Author: DONG Zhuojiao

Abstract: It is generally acknowledged that the establishment and disintegration of theatrical troupes are regarded as the symbols of “emergence” and “extinction” of one type of Xiqu. Therefore, it is usually believed that Suju was born in 1941 with the founding of the Guofeng Troupe, and was extinct when the last Suju troupe was disintegrated. However, there is proof that before 1951, Suju was in a broad sense and it was not limited to the use of the Sutan tunes; after 1951, Suju was labelled as a type of local Xiqu in Suzhou, which in principle focused on singing in the Sutan tunes. But in acting, Suju was not limited to the tunes, and it took on a wide range of artistic forms. From this point of view, “Suju” as an artistic form, and as an all-inclusive “kind of Xiqu” had existed long before 1941, and did not die with the disintegration of the last Suju troupe in 2001. We should not equate the troupe with the type of Xiqu, taking the establishment of a troupe as the “emergence” of the type of Xiqu, and the disintegration of a troupe as the “extinction” of the type of Xiqu.

Key words: Suju; troupe; type of Xiqu; local Xiqu

戏剧表演中语言塑造的类比法及运用

王 苏

内容摘要: 出神入化的语言魅力有其处理的基本准则,那就是对角色此时此刻需要表达的思想情感以及心理状态进行精准的模拟。这种模拟的工作方法,常用的是类比推理的方法,也可以叫做类比法。以语言处理为切入口,通过情感类比、态度(情绪)类比、状态类比、动作(表情)类比等环节循序渐进、突变增生、各个击破、整体统领,则很有可能使戏剧语境出现更高的飞跃。

关键词: 戏剧表演 语言塑造 类比法 戏剧语境

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0098-09

Title: Analogy and Its Application in Dramatic Language

Author: WANG Su

Abstract: The charm of language is based on the principle of the representation of the emotional and psychological state of the character in the current moment. The method of analogy is often used in the representation. Starting from skills of articulation, the actor could considerably improve his acting by using emotional analogy, attitude analogy, status analogy, and movement (facial expression) analogy as he gathers speed, suddenly accelerates, focuses on one detail at a time, or considers the acting in its entirety.

Key words: acting; articulation; analogy; theatrical context

交集与界限

——朗诵艺术形态以及其中的表演元素

包 磊

内容摘要: 朗诵是一门语言艺术,它有文字的美感、音韵的美感、形式的美感等审美的要求。朗诵与其他艺术,特别是话剧表演艺术交集甚多。话剧、影视、戏曲、武术、舞蹈以及其它艺术表现形式,只要分寸恰当都可以作为朗诵的辅助手段。需要约束的是表演者的使用尺度,而不是融合的方式。传承、发展传统艺术,并在保留其本体特色的前提下赋予新的生机和活力,尚待每一位戏剧教育工作者不懈的探索和努力。

关键词: 朗诵 朗读 口语化 表演元素

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0107-08

Title: Intersection and Borderline: Recitation and Its Acting Elements

Author: Bao Lei

Abstract: Recitation is a linguistic art that demonstrates the beauty of words, rhymes and forms. Recitation overlaps with other artistic forms, especially the acting within modern Chinese Huaju. All forms of arts, including modern Chinese Huaju, film, Xiqu, martial arts and dancing, can in ways be employed as auxiliaries of recitation. What takes precedence is the degree of the mixture rather than the method of the mixing. There is great effort needed for every dramatist to inherit and develop traditional arts, while re-vitalizing the arts and keeping their original characteristics.

Key words: recitation; reading; vernacular; acting elements

陈古虞戏曲表演理论发微

俞永杰

内容摘要: 陈古虞教授是1952年全国高校院系调整后上海戏剧学院首批戏曲理论教师,在昆曲表演、订谱和戏曲史论教学上有很深的造诣。他具有中西戏剧结合考察的能力,对中国古典戏曲研究精深;他能在艺术实践的基础上,将理论赋予鲜活的艺术形象,在戏曲表演理论方面见解独到。陈古虞教授高水平的昆曲综合能力,获得了王季思、赵景深、万云骏、俞琳、欧阳予倩等当代戏剧大家的充分肯定,是当代戏曲学界中一位名声不大、行事低调却功力深厚的昆曲家。本文就他可见的文章或讲稿,专析其在戏曲表演理论上的成就。

关键词: 陈古虞 戏曲 表演理论

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0115-10

Title: A Discussion of CHEN Guyu's Acting Theories of Traditional Chinese Xiqu

Author: YU Yongjie

Abstract: CHEN Guyu was the first professor of Xiqu theory in Shanghai Theatre Academy after the Rearrangement of Colleges and Departments in 1952. He had made great contributions to studies of Kunqu Acting, the edition of scores, and the teaching of Xiqu history. Well versed in Chinese and Western theatre, he made in-depth research of Xiqu. On the basis of artistic practice, CHEN drew connections between theories and vivid theatrical images, and produced his unique theories on the Acting of Xiqu. CHEN's research was praised by WANG Jisi, ZHAO Jingshen, WAN Yunjun, YU Lin, OUYANG Yuqian and other prominent scholars. CHEN had been a low-key scholar who pursued not fame but academic height. This paper discusses CHEN's contributions to theories of Xiqu Acting.

Key words: CHEN Guyu; Xiqu; theory of Acting

改革开放四十年中国音乐剧 研究现状及趋势分析

肖志康 张 婷

内容摘要: 音乐剧是我国近些年来音乐教育教学研究的热点之一。为了解我国音乐剧研究现状及趋势,利用“CiteSpace”可视化文献分析工具对1978年至2018年中国学术期刊网络出版总库(CNKI)中有关音乐剧研究的828篇相关文献进行分析,从发文年度分布、研究机构、核心作者群、关键词共现网络等方面绘制出音乐剧研究的知识结构图谱。研究发现,音乐剧研究热点大致可以概括为四个方面:一是国内外音乐剧作品艺术特征解析的基础性研究;二是音乐剧创作及本土化研究;三是音乐剧理论、教育教学与人才培养研究;四是国内外音乐剧作品的评析及观后。原创音乐剧及音乐剧教育及人才培养成为了近些年音乐剧研究的主要趋势。因此,要整合音乐剧教育资源,注重音乐剧市场化及推进音乐剧民族化。

关键词: 音乐剧 知识图谱 现状 趋势

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)06-0125-12

Title: An Analysis of the Status Quo and Research Trends of Chinese Musicals over the Past 40 Years of Reform and Opening-up

Authors: XIAO Zhikang, ZHANG Ting

Abstract: In recent years, musicals are hotspots of music education in China. In order to understand the status quo and research trends of musicals in China, CiteSpace, a visual document analysis tool, was used to analyze 828 related literature texts in the Chinese Academic Journals Network Publishing Library (CNKI) from 1978 to 2018. Academic institutions, core author groups, keyword co-occurrence networks, etc. were analyzed to draw the knowledge structure map for the research of musicals. As a result of the study, the research of musicals can be summarized in four aspects. The first is the basic research on the analysis of the artistic features of musical works at home and abroad; the second is the study of the creation and localization of musical

drama; the third is the theories and pedagogy of musicals; the fourth is the reviews and evaluations of musical works at home and abroad. The original productions of musicals and musical education as well as actor training are the main research trends within the field of musical in recent years. Finally, this paper proposes the integration of musical education resources, calling attention to the marketization of musicals and the promotion of the nationalization of musicals.

Key words: musical; knowledge map; current situation; trends

①参见周映辰:《都市丛林中的音乐剧——中国音乐剧在2015》,《艺术评论》,2016年第3期。

江苏音乐剧市场的区域性 发展现状及几点思考

邵一言

内容摘要: 音乐剧在江苏区域的发展现状,需要从经济文化背景、区域发展情况、音乐剧演出案例及音乐剧受众需求等角度展开分析。通过对江苏区域音乐剧市场的发展现状进行分析,抽丝剥茧,可以找出区域性音乐剧市场的发展规律,并借以探究中国音乐剧市场的发展前景。

关键词: 音乐剧市场 江苏区域 发展现状

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2019)06-0137-11

Title: Reflections on the Regional Development of Jiangsu Musical Theatre Market

Author: SHAO Yiyang

Abstract: This paper discusses Jiangsu musical theatre's regional development from the perspective of economic and cultural backgrounds, regional development, real cases of musical theatre, and the audience needs. It discovers the inner logic in the development of the regional market of musicals, and further discusses the prospect of the market of musicals in China.

Key words: the market of musicals; the region of Jiangsu; current development

如何正确看待中国傀儡戏

——读《中国傀儡戏史》的启示

殷无为

内容摘要：叶明生的《中国傀儡戏史》是一部研究中国传统傀儡戏的重要著作，其对中国傀儡戏史的学术贡献主要表现在：一、构建了整体联系的傀儡戏史的体系；二、开拓了傀儡戏史的研究领域。该著作使中国傀儡戏在研究对象上更为完整、在研究方法上更为科学，对中国傀儡戏的保护与发展起着无法替代的作用。

关键词：傀儡戏 木偶戏 传统 傀儡戏史 学术贡献

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)06-0148-09

Title: How Shall We Discuss Puppet Theatre in China: A Review of *The History of Chinese Puppet Theatre*

Author: YIN Wuwei

Abstract: YE Mingsheng's *The History of Chinese Puppet Theatre* is a crucial piece of work on traditional Chinese puppet theatre. It has made contributions to the studies of the history of Chinese puppet theatre through constructing a system for the history of puppet theatre and broadening the horizon of research in the field. The work defines Chinese puppet theatre more completely as a research object, thus undertaking more scientific and intellectual methods. It is a substantial achievement in protecting, preserving and developing of Chinese puppet theatre.

Key words: puppet theatre; puppet show; tradition; history of puppet theatre; academic contribution