

03 | 2024

2024年6月第三期(总第239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

全国高校社科精品期刊

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

国家哲学社会科学学术期刊数据库收录期刊

学术顾问 (按姓氏字母顺序排列)

丁罗男 刘元声 叶长海 余秋雨 张仲年

编委会

主任 黄昌勇

副主任 胡敏 杨扬

委员 (按姓氏字母顺序排列)

陈军 官宝荣 胡敏 胡星亮 黄昌勇 康保成

李伟 芦昂 陆军 宋宝珍 孙惠柱 王安祈

杨扬 伊天夫

Marvin Carlson (马文·卡尔森)

LI Ruru (李如茹)

Erika Fischer-Lichte (艾利克·费舍尔-李希特)

Richard Schechner (理查·谢克纳)

Kalina Stefanova (卡丽娜·斯特凡诺娃)

主 编 杨 扬

副 主 编 李 伟

编辑部主任 计 敏

技术编辑 郑意晔

封面设计 邵 旻

英文翻译 秦 宏

古典戏曲研究

- | | | |
|----|-----------------------|-----|
| 1 | 李渔“立主脑”新解 | 张勇敢 |
| 13 | 以禅论文：金批《西厢》理论建构的独特路径 | 姜俤容 |
| 26 | 伎艺表演的离合与中国古代戏曲脚色格局的变异 | 范德怡 |
| 35 | 明清昆曲伴奏问题刍议 | 陈天祐 |

戏剧理论与批评

- | | | |
|----|----------------------------------|---------|
| 46 | 互渗、变奏与归复
——戏剧教育概念的流变及当代回响 | 田亚东 |
| 58 | 教育性戏剧模式的比较研究及案例分析 | 彭勇文 |
| 70 | 社会问题的舞台呈现与实际影响
——一个剧场文化学的研究计划 | 陈京蔚 孙惠柱 |
| 83 | 韩国场院剧的文化政治特质探析 | 周雨欣 |

中国话剧研究

- | | | |
|-----|--|-----|
| 96 | 抗战时期的戏剧奖助机制与生态
——以洪深、赵清阁的多封新见书信等档案文献为线索 | 张智勇 |
| 117 | 论合法化新局面下本土大型剧的历史困境
——以《雷雨》和《这不过是春天》为中心 | 侯 抗 |
| 130 | 延展·断裂·重构
——延安时期话剧的价值嬗变 | 李志娟 |

表导演研究

- | | | |
|-----|----------------------|-----|
| 141 | “后斯坦尼时代”身心合一表演训练探析 | 肖 英 |
| 154 | 跨文化前表意性训练：在边界消失的深处跨越 | 林青虹 |
| 166 | 论戏曲程式思维与当代戏剧角色的个性化表达 | 刘慧明 |

舞台美术研究

- | | | |
|-----|----------------------------|---------|
| 178 | 戏曲俊扮妆容考 | 李 芽 林 佳 |
| 191 | “八音”考释
——兼论中国古代乐器中的舞台美术 | 贤骥清 |

Traditional Xiqu Studies

- 1 A New Interpretation of Li Yu's "Establishment of the Principal Mind" ZHANG Yonggan
- 13 The Unique Path of Theoretical Construction in Jin Shengtan's Annotations on *The Romance of the Western Chamber* from the Perspective of Chan JIANG Biorong
- 26 The Evolution of Character Roles in Ancient Chinese Xiqu Alongside the Integration and Separation of Traditional Performing Arts FAN Deyi
- 35 Discussion on Accompaniment in Kunqu During the Ming and Qing Dynasties CHEN Tianyou

Theatre Theories and Criticism

- 46 Interpenetration, Variation, and Return: The Evolution and Contemporary Echoes of Drama Education Concepts TIAN Yadong
- 58 Comparative Study and Case Analysis of Educational Drama Models PENG Yongwen
- 70 Stage Presentations of Social Issues and Their Practical Impacts: A Study Plan of Theatre Culturology CHEN Jingwei, SUN Huizhu
- 83 Analysis of the Cultural and Political Characteristics of Korean Madang-geuk ZHOU Yuxin

Chinese Huaju Studies

- 96 Mechanisms and Ecosystem of Drama Awarding and Assistance During the War of Resistance Against Japanese Aggression: Insights from Newly Uncovered Correspondence of Hong Shen and Zhao Qingge ZHANG Zhiyong
- 117 The Historical Predicament of Native Large-scale Dramas in the Context of New Legalization: Centered on *Thunderstorm* and *This Is Just Spring* HOU Kang
- 130 Extension, Rupture, Reconstruction: The Evolution of Huaju Value in Yan'an Era LI Zhijuan

Performance and Directing Studies

- 141 Analysis of the Integration of Body and Mind in the "Post-Stanislavski Era" Performance Training XIAO Ying
- 154 Pre-Expressivity Training in Intercultural Performance: Cross in the Depths of Vanishing Boundaries LIN Qinghong
- 166 On the Formulaic Thinking in Xiqu and the Personalized Expression of Contemporary Theatrical Roles LIU Huiming

Stage Art Studies

- 178 A Study of Beautiful Makeup in Xiqu LI Ya, LIN Jia
- 191 An Examination of the "Eight Sounds" and the Stage Art of Ancient Chinese Musical Instruments XIAN Jiqing

李渔“立主脑”新解

张勇敢

内容摘要:百余年的“立主脑”阐述主要围绕“主题说”和“关目说”展开。前者为李渔的譬喻言说方式遮蔽,忽略了“传奇亦然”暗中引发的文体移位问题,误以为“作者立言之本意”为传奇戏曲之“主脑”。后者立足于“一人一事,即作传奇之主脑”,但在“一人一事”解析方面意见不一,由此形成的“关键说”“枢纽说”“转捩说”有待进一步思考和论证。戏曲“主脑”更应该被理解为一组关目链中位居链条首端且具衍生性能的关目,这种颇为特殊的位次及作用,当为其冠名“‘主’脑”的原因所在。相较于研究者指出的主脑源自哲学典籍中的“主脑”概念和由戏曲领域中的“头脑”转化而来的两种观点,刊刻于顺治十六年的丁耀亢《蚡蛇胆》“弁言”中的“主脑”,更有资格成为李渔“立主脑”的术语源头。万历年间《李卓吾先生批评古本荆钗记》卷首的《荆钗记总评》,详细阐释戏曲关目衍生理念,可以视为“立主脑”的理论源泉之一。

关键词: 李渔 立主脑 新解

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0001-12

Title: A New Interpretation of Li Yu's "Establishment of the Principal Mind"

Author: ZHANG Yonggan

Abstract: For over a hundred years, discussions on the "establishment of the principal mind" have mainly revolved around the "theme theory" and the "Guanmu theory" (the conception of plots). The former, shadowed by Li Yu's metaphorical way of speaking, obscures the problem of stylistic displacement triggered by the implicit "legendary as it may be", mistakenly assuming that "the author's original intention" constitutes the "principal mind" of legendary dramas. The latter is based on the idea that "one person, one event, constitutes the principal mind of a legendary drama", but there are different opinions on the interpretation of "one person, one event", leading to the need for further reflection and argumentation on the resulting "key theory", "pivot theory", and "transition theory". The "principal mind" of Xiqu should be understood as the event at the beginning of a chain of plot events and possessing derivative capabilities, which explains the rather special position and function, hence the reason for naming it "principal mind". Compared to Li Yu's borrowing of the concept of "principal mind" from philosophical classics, or the transformation of "brain" in the field of Xiqu into "principal mind", the "principal mind" in the preface of Ding

Yaokang's *Python Gall* written in the 16th year of Emperor Shunzhi's reign has more qualifications to become the term source of Li Yu's "establishment of the principal mind". The detailed exposition of the concept of "Guanmu" derivation in the "General Evaluation of *the Story of the Thorn Hairpin*" at the beginning of *Mr. Li Zhuowu's Critique of the Ancient Story of the Thorn Hairpin* during the reign of Emperor Wanli can be regarded as one of the theoretical sources of "establishment of the principal mind".

Keywords: Li Yu; establishment of the principal mind; new interpretation

以禅论文：金批《西厢》理论 建构的独特路径

姜侗容

内容摘要：虽然金批《西厢》受古文、时文评点的影响重视文法，但是它也在“法”之上建构了一个作为“天地妙文”“公共之宝”的“文”。“文”是文心文情的产物，合“法”却让人忘却“法”的存在。金圣叹对“文”“法”的认识与禅宗绕路说禅相通。为了由“法”入“文”，金圣叹受禅宗“当下即是”“直指人心”的启发，要求作文时以人之情理为依据只关注行文的当下，这种局部的、当下的完整性反而能够融合成有机的整体的艺术结构。金圣叹对《西厢》的改动以此为据，从而在评点中打破了阅读、创作、批评之间的壁垒，并揭示出三者共同的审美体验即“快活”。金圣叹“文”“法”“人”之间的建构，提高了小说戏曲的地位，并与清末民国形成了一种遥远的相似性。

关键词：西厢记 金圣叹 以禅论文 无

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)03-0013-13

Title: The Unique Path of Theoretical Construction in Jin Shengtān's Annotations on *The Romance of the Western Chamber* from the Perspective of Chan

Author: JIANG Biaocong

Abstract: Jin Shengtān's annotations on *The Romance of the Western Chamber* was influenced by classical and contemporary literary criticism, thus emphasizing rules. However, Jin constructed a "literary" realm above mere "rules", presenting it as a "marvelous text of the universe" and a "treasure of the public". This "literary" realm is a product of literary sentiment, which, though conforming to grammatical rules, makes one forget the existence of rules. Jin Shengtān's understanding of "literature" and "rules" resonated with the Chan school's indirect approach to explaining Chan. To shift from "rules" to "literature", Jin Shengtān, inspired by Chan's concept of "the importance of the current moment" and "pointing directly to the heart of the person", advocated for writing based on human emotions and logic, focusing only on the present moment. This partial, immediate integrity can unexpectedly integrate into an organic whole artistic structure. Jin Shengtān's alterations to *The Romance of the Western Chamber* were based on this principle, breaking down barriers among reading, writing and criticism, thus revealing a shared aesthetic experience of "happiness" among the three. Jin Shengtān's construction of "literature" —

“rules” — “human” elevates the status of novel and drama, establishing a distant similarity with the literary trends of the late Qing Dynasty and the Republic of China era.

Keywords: *The Romance of the Western Chamber*; Jin Shengtian; Chan-inspired literary criticism; nothing

伎艺表演的离合与中国古代戏曲 脚色格局的变异

范德怡

内容摘要: 伎艺表演在中国有悠久的历史。在演艺综合化的大趋势中,各类伎艺表演都被纳入中国古典戏曲表演的范畴,于宋元之际产生了全本戏。全本戏根据角色在剧中的主次地位为其派定脚色类型,形成了由主要脚色、次要脚色和过场脚色所构成的三层脚色体系。明清之际,演艺综合化的趋势出现了异变,伎艺表演在戏曲表演中的独立性有所增强。这些不一定以塑造角色为核心、也不完全为剧情服务的伎艺表演,成为那一阶段中国古典戏曲表演的主体内容之一。伎艺表演的分离,使得全本戏逐渐解体,折子戏逐渐兴盛。随着折子戏的兴盛,各脚色的地位又发生了进一步的改变,部分脚色赢得了新的优势地位,重新构建了清代以后中国戏曲脚色的新格局。

关键词: 伎艺表演 离合 戏曲 脚色格局

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0026-09

Title: The Evolution of Character Roles in Ancient Chinese Xiqu Alongside the Integration and Separation of Traditional Performing Arts

Author: FAN Deyi

Abstract: The performance of traditional Chinese arts has a long history. Within the trend of integrated entertainment, various traditional performance arts have been assimilated into the category of classical Chinese Xiqu performances, giving rise to a new form of Xiqu known as the "Complete Play" during the Song and Yuan dynasties. The "Complete Play" categorizes characters based on their importance in the play, forming a three-tiered character system consisting of main characters, supporting characters, and transitional characters. During the Ming and Qing dynasties, there was a deviation in the trend of integrated entertainment, leading to an increased independence of traditional performance arts within Xiqu performances. These performance arts, which did not necessarily focus on character development or solely serve the plot, became one of the main contents of classical Chinese Xiqu performances during that period. The separation of traditional performance arts gradually led to the disintegration of the "Complete Play" and the rise of "one-act play". With the flourishing of "one-act play", the status of various characters underwent further changes, with some characters gaining new advantages, thus reconstructing a new pattern of

characters in Chinese Xiqu after the Qing dynasty.

Keywords: traditional performance arts, separation and integration, character patterns

明清昆曲伴奏问题刍议

陈天祐

内容摘要:“合曲必用箫管”是魏良辅改良昆曲时订下的规则并延续至今。具体伴奏方法是器乐与人声同音并行,乐队的编制较为自由,可繁可简。箫管合曲在教学引声、谐律定调方面极有优势,但也会导致拖拉唱者、反客为主的现象出现。因此明清两代或有提倡辄戒箫管、唱者勿被乐队辖制的言论。作为曲唱之伴奏,箫管宜把握主行客随之原则,在音量、演奏细节上贴应唱者,方得度曲之妙。

关键词: 昆曲 合曲必用箫管 曲唱 伴奏 文主乐从

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0035-11

Title: Discussion on Accompaniment in Kunqu During the Ming and Qing Dynasties

Author: CHEN Tianyou

Abstract: The tradition of “combined use of wind instruments in accompaniment” established by Wei Liangfu during the reform of Kunqu, persists to the present day. The specific accompaniment method involves instrumental music and vocal performance running parallel, thus allowing flexibility in the formation of the orchestra, which can be elaborate or simple. While the combined use of wind instruments in accompaniment offers notable advantages in guiding vocalization and setting tones together with rhythm, it can also engender a phenomenon where singers are overshadowed or subjugated by the accompanying orchestra. Hence, there were voices during the Ming and Qing dynasties cautioning against an overreliance on wind instruments, urging that singers not be dominated by the orchestra. As accompaniment to singing, the wind instruments should adhere to the principle of following the lead while accompanying the singer, adjusting volume and performance details accordingly, thus achieving the nuanced expression inherent in the music.

Keywords: Kunqu; combined use of wind instruments in accompaniment; singing; accompaniment; Text leads, music follows

互渗、变奏与归复

——戏剧教育概念的流变及当代回响

田亚东

内容摘要: 21世纪以来,戏剧教育再度受到广泛关注,相关概念的界定问题随即成为学界讨论的焦点。戏剧专业教育作为讨论的争议点呈现出一种当下性。若将文献考察的范围延伸至民国时期,戏剧教育则具备更加广阔的言说空间,其所指涉的“以戏剧教”的观念亦赓续至今。戏剧教育概念的历史言说和流变路径反映出当代戏剧教育概念之争的“策略性”表达、跨领域与跨学科诉求,并且,在“情动”视域中显现出一种一以贯之的“寓教育于感情”的戏剧美育逻辑。

关键词: 跨学科 戏剧教育 教育戏剧 情动

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0046-12

Title: Interpenetration, Variation, and Return: The Evolution and Contemporary Echoes of Drama Education Concepts

Author: TIAN Yadong

Abstract: Since the 21st century, drama education has once again received widespread attention, and the issue of defining related concepts has subsequently become the focus of academic discussion. The controversy surrounding professional drama education has emerged as a current issue. If we extend the scope of literature research to the Republic of China period, drama education possesses a much broader space for expression, and the concept of “teaching through drama” that it refers to continues to the present day. The historical discourse and evolution path of drama education concepts reflect the “strategic” expression, cross-domain and interdisciplinary appeals of the contemporary debate on drama education concepts, and, in the perspective of “affect”, demonstrate a consistent logic of drama aesthetics that integrates education with emotions.

Keywords: interdisciplinary; drama education; educational drama; affect

教育性戏剧模式的 比较研究及案例分析

彭勇文

内容摘要: 教育性戏剧是以教育而非舞台呈现为目的、主要服务于儿童和青少年的一种应用戏剧,主要有两种模式,第一种是教育戏剧,第二种是教育剧场。教育戏剧多由教师引导,在课堂开展,它的关键是引导者要具备营造情境、设计流程、调控节奏、启发引导的综合能力。教育剧场多由演员带领,在剧场进行,具有专业性、剧场性、参与性和教育性的特征。英国、挪威等国家的教育戏剧理论和实践案例,以及英国大伯明翰剧团和上海戏剧学院师生所开展的教育剧场及实践案例,渊源相连,但又各具特色。对它们进行比较研究,有助于国内同行深入理解这两种模式的特征、过程和方法。这些宝贵的国内外经验,无疑将推动我国教育界方兴未艾的各种教育性戏剧研究和实践。

关键词: 教育性戏剧 教育戏剧 教育剧场 希思考特 大伯明翰教育剧团

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0058-12

Title: Comparative Study and Case Analysis of Educational Drama Models

Author: PENG Yongwen

Abstract: Educational drama is a type of applied drama primarily aimed at education rather than stage presentation, mainly serving children and adolescents. There are two main models: Drama in Education (DiE) and Theatre in Education (TiE). Drama in Education is mostly guided by teachers and conducted in classrooms. Its key lies in the ability of the facilitator to create situations, design processes, control rhythm, inspire and guide comprehensively. Theatre in Education is mostly led by actors and performed in theatres, characterized by professionalism, theatricality, participation, and educational features. The theories and practices of Drama in Education in countries such as the UK and Norway, as well as Theatre in Education and its practices conducted by Big Brum Theatre in Education Company in the UK and Shanghai Theatre Academy in China, are interconnected but also have their own characteristics. Comparing and studying them will help domestic peers to deeply understand the characteristics, processes, and methods of these two models. These valuable domestic and foreign experiences will undoubtedly promote various researches and practices of educational drama in China's education community.

Keywords: educational drama; Drama in Education; Theatre in Education; Heathcote; Big Brum Theatre in Education Company

社会问题的舞台呈现与实际影响

——一个剧场文化学的研究计划

陈京蔚 孙惠柱

内容摘要: 近一百五十年来,越来越多戏剧家想通过戏剧唤醒人们对社会问题的关注。易卜生、萧伯纳、布莱希特和伯奥都用不同的方式引发了观众的思考和讨论,但较少有人关注他们戏剧的实际受众情况,这是剧场文化学要探究的。现代中国戏剧主要是学易卜生式的话剧,忽视了也能反映社会问题的音乐剧。比起现实主义话剧,音乐剧往往更具理想主义,和中国戏曲更接近。音乐剧剧场更大,演出更多,总体观众和社会影响都大得多。我们应从更实际的调查研究入手,以期更全面地借鉴关注社会问题的戏剧类型。

关键词: 问题剧 社会影响 剧场文化学 音乐剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0070-13

Title: Stage Presentations of Social Issues and Their Practical Impacts: A Study Plan of Theatre Culturology

Authors: CHEN Jingwei, SUN Huizhu

Abstract: Over the past 150 years, more and more playwrights have sought to awaken people's attention to social issues through drama. Playwrights such as Ibsen, Bernard Shaw, Brecht, and Beckett have all sparked audience thinking and discussion in different ways, but only a small portion of people have paid attention to the actual audience reception of their dramas, which is what theatre culture studies aim to explore. Modern Chinese drama is mainly influenced by Ibsen-style drama, neglecting musical which can also reflect social issues. Compared to realistic drama, musical tends to be more idealistic and closer to Chinese Xiqu. Musical theatres are larger, with more performances, and have a much larger overall audience and social impact. We should start from more practical investigations and studies in order to more comprehensively draw on drama genres that focus on social issues.

Keywords: problem play; social impact; theatre culturology; musical

韩国场院剧的文化政治特质探析

周雨欣

内容摘要: 在 20 世纪七八十年代,继承韩国传统民俗表演的形式和精神、与现实事件紧密关联的场院剧不啻为韩国民众表达政治诉求的戏剧武器。但在多学科理论交叉的视阈下,场院剧被视作特定群体与威权对抗而产生的话语,其传达的并非是民众的声音,这消解了场院剧的真实性。此表述如同“建构与解构”的逻辑游戏,难免将场院剧拘囿为政治论争的脚注。而若将视点集中在场院剧本体,“戏剧”和“话语”并不互斥,这意味着场院剧提供的是来自韩国的戏剧样式和美学思考,并指向了在当下确立自我文化身份的实用性话语策略。

关键词: 韩国场院剧 韩国戏剧 政治戏剧 民众

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0083-13

Title: Analysis of the Cultural and Political Characteristics of Korean Madang-geuk

Author: ZHOU Yuxin

Abstract: In the 1970s and 1980s, the Madang-geuk, inheriting the traditional folk performance (Yeon-hui) forms and spirits of South Korea, closely intertwined with real-life events, served as a powerful theatrical weapon for the Korean people (Minjung) to express their political aspirations. However, from the perspective of interdisciplinary theories, Madang-geuk is seen as a discourse generated by specific groups confronting authoritarianism, rather than conveying the voice of the people, which undermines the authenticity of Madang-geuk. This representation resembles a logical game of “construction and deconstruction”, inevitably constraining Madang-geuk as a footnote to political debates. However, if the focus is shifted to the essence of Madang-geuk, “drama” and “discourse” are not mutually exclusive, implying that Madang-geuk provides a theatrical style and aesthetic contemplation unique to Korea, and points towards a pragmatic discourse strategy for establishing self-cultural identity in the present context.

Keywords: Korean Madang-geuk; Korean theatre; political theatre; Minjung

抗战时期的戏剧奖助机制与生态

——以洪深、赵清阁的多封新见书信等档案文献为线索

张智勇

内容摘要:新发现的洪深、赵清阁在抗战期间与文艺奖助金管理委员会、国民政府教育部的往来书信等档案材料,呈现了战时戏剧奖助机制的生态面貌。戏剧及其演出带来的巨大宣传和教育价值使得国民政府在抗战期间对此种文艺体裁进行了专门性的奖励救助投入,包括相关的奖助机制、活动、机构和资金。这使得大量戏剧从业人士尤其是剧作家们受益其中。但是一方面,这些政府主导的戏剧奖助体系治标不治本,并不能改变剧作家们因为战争及其带来的恶性通货膨胀导致的贫病交加的生存和创作环境;另一方面,不同剧作家们由个性、习惯所形成的不同受助心理也直接影响了其各自的受奖受助生态乃至命运,洪深和赵清阁正是其中的两个典型个案。

关键词:抗战戏剧奖助 作家救济 洪深 赵清阁 档案

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0096-21

Title: Mechanisms and Ecosystem of Drama Awarding and Assistance During the War of Resistance Against Japanese Aggression; Insights from Newly Uncovered Correspondence of Hong Shen and Zhao Qingge

Author: ZHANG Zhiyong

Abstract: Newly discovered archives, including correspondence of Hong Shen, Zhao Qingge, the Committee for Literary and Artistic Awards and Assistance, and the Ministry of Education of the National Government during the War of Resistance Against Japanese Aggression, reveal the ecosystem of drama awarding and assistance mechanisms during wartime. The significant propaganda and educational value of dramas and performances prompted the National Government to provide specialized rewards and support during the War of Resistance, including relevant mechanisms, activities, institutions, and funding. This benefited a large number of drama practitioners, especially playwrights. However, on one hand, these government-led initiatives, providing immediate relief rather than addressing the root causes, failed to change playwrights' living and creative environment fraught with poverty and illness, caused by the war and severe inflation. On the other hand, the diverse psychological responses to assistance formed by individual characteristics and habits directly influenced the ecology and fate of each playwright. Hong Shen

and Zhao Qingge serve as emblematic cases in this regard.

Keywords: drama awards and assistance during the War of Resistance Against Japanese Aggression; writer relief; Hong Shen; Zhao Qingge; archive

论合法化新局面下本土 大型剧的历史困境

——以《雷雨》和《这不过是春天》为中心

侯 抗

内容摘要: 话剧合法性包括社会层面的合法性与政治层面的合法性,二者既有重合也有错位。如何在两个层面的合法性中取得微妙的平衡,是中国现代话剧必须解决的问题。《雷雨》《这不过是春天》两部剧在1935年的演出,各自遭遇了一定的困境,前者大受观众欢迎却屡遭禁演,后者政治正确却为观众所冷落。两部剧截然不同的遭遇,客观上反映了本土大型剧在面对两个不同层面合法性时的历史困境。这也是一定历史阶段内中国现代民族戏剧建设所面临的难题。

关键词: 合法性 曹禺 李健吾 雷雨 这不过是春天

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0117-13

Title: The Historical Predicament of Native Large-scale Dramas in the Context of New Legalization: Centered on *Thunderstorm* and *This Is Just Spring*

Author: HOU Kang

Abstract: The legitimacy of drama involves both social and political dimensions, often intertwining yet sometimes diverging. Negotiating this delicate balance between social and political legitimacy is imperative for the evolution of modern Chinese drama. The performances of *Thunderstorm* and *This Is Just Spring* in 1935 encountered certain difficulties, with the former being popular among the audience but repeatedly banned, and the latter being politically correct but coldly received by the audience. The vastly different experiences of the two dramas objectively reflect the historical predicament of native large-scale dramas facing legitimacy at two different levels. This is also a problem faced by the construction of modern Chinese national dramas in a certain historical stage.

Keywords: drama legitimacy; Cao Yu; Li Jianwu; *Thunderstorm*; *This Is Just Spring*

延展·断裂·重构

——延安时期话剧的价值嬗变

李志娟

内容摘要: 回顾延安话剧(1935—1949)的发展历程,知识分子将话剧从“城市空间”移植到“乡土空间”这一新的政治文化场域,话剧的价值系统以延安文艺座谈会的召开和《在延安文艺座谈会上的讲话》发布为界,经历了“延展”“断裂”“重构”的三重自我嬗变。戏剧在形式与内容层面的转变是内部价值系统外化的体现,深入研究在“延安戏剧”集合概念下“延安话剧”的内部运作,把握话剧及其主要创作群体(即延安知识分子群体)的本体特征,才能认识到话剧在引入之初被知识界认为有别于以往剧种的“新的质素”与诗学品格。

关键词: 话剧 讲话 延安文艺 延安知识分子

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0130-11

Title: Extension, Rupture, Reconstruction: The Evolution of Huaju Value in Yan'an Era

Author: LI Zhijuan

Abstract: Reviewing the development path of Yan'an Huaju (1936 - 1949), intellectuals transplanted Huaju from the “urban space” to the “rural space”, a new political and cultural domain. The value system of Huaju underwent a triple self-transformation of “extension”, “rupture” and “reconstruction”, demarcated by the convening of the Yan'an Forum on Literature and Art, and the publication of *Talks at the Yan'an Forum on Literature and Art*. The transformation of drama at the level of form and content reflects the externalization of the internal value system. In-depth study of the internal operations of “Yan'an Huaju” under the concept of the “Yan'an drama” collection, and grasping the essential characteristics of Huaju and its main creative group, namely the Yan'an intellectual group, are essential to understanding how Huaju, initially perceived by the intellectual community as possessing a “new quality” and poetic character distinct from previous genres, was introduced.

Keywords: Huaju; talks; Yan'an literature and art; Yan'an intellectuals

“后斯坦尼时代”身心合一 表演训练探析

肖英

内容摘要: 20 世纪上半叶,斯坦尼斯拉夫斯基揭示了表演创作所依循的重要规律——“有机天性”,以此建立了斯坦尼体系。进入 21 世纪的“后斯坦尼时代”,以“身心合一”为原则的表演训练,丰富和发展了斯坦尼体系与表演学科。“身心合一”的理念是斯坦尼体系“有机天性”学说具象化、科学化的延续,是对斯坦尼斯拉夫斯基“形体动作方法”的呼应与发展。它符合人的天性规律,是发展表演学科和培养表演人才的高效手段,应该不断被完善,以应用于表演教学中。

关键词: 后斯坦尼时代 身心合一 表演训练 现当代西方表演方法

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0141-13

Title: Analysis of the Integration of Body and Mind in the “Post-Stanislavski Era” Performance Training

Author: XIAO Ying

Abstract: In the early 20th century, Stanislavski discovered the important principle of “organic nature” in performance creation, establishing the Stanislavski system based on this. In the “post-Stanislavski era” of the 21st century, performance training guided by the principle of “integration of body and mind” has enriched and developed both the Stanislavski system and the discipline of performance. The concept of “integration of body and mind” is a concrete and scientific extension of the Stanislavski system’s theory of “organic nature”, and responds to and advances Stanislavski’s “method of physical action”. Aligned with human nature’s principles, it serves as an efficient means for developing the discipline of performance and cultivating talent in the field. Continual refinement is necessary for its application in performance teaching.

Keywords: post-Stanislavski era; integration of body and mind; performance training; contemporary western performance methods

跨文化前表意性训练： 在边界消失的深处跨越

林青虹

内容摘要：“跨文化表演”的魅力在于“跨”，“跨文化表演训练”的难点也在于“跨”。所谓“跨界”，要有“界”才可“跨”。“边界”的存在，才使“跨”有必要和有价值。文化越成熟，其边界越分明，跨越也就愈艰难。而回到文化的“干细胞”层面，因边界消失，跨越将变得容易。借鉴戏剧人类学“前表意性训练”，回到“分化”之前没有“边界”的“原初”，进入文化“干细胞”层次，可以找到跨文化表演训练的路径，在边界消失地带实现文化屏障的跨越。

关键词：跨文化表演 跨文化表演训练 前表意性 戏剧人类学

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X-(2024)03-0154-12

Title: Pre-Expressivity Training in Intercultural Performance: Cross in the Depths of Vanishing Boundaries

Author: LIN Qinghong

Abstract: The allure of “intercultural performance” lies in its essence of “crossing”, yet its challenge is deeply embedded in this very act. To truly “cross” requires the acknowledgment of existing “borders”. The presence of such “borders” imbues the act of “crossing” with necessity and value. The more mature a culture, the clearer its boundaries, thus making crossing increasingly difficult. However, returning to the level of cultural “stem cells”, where boundaries blur, facilitates easier traversal. Drawing from the pre-expressivity training in theatre anthropology, returning to a state prior to differentiation, where there are no “boundaries”, and entering the realm of cultural “stem cells”, one can find a path for intercultural performance training, achieving the crossing of cultural barriers in zones where boundaries vanish.

Keywords: intercultural performance; intercultural performance training; pre-expressivity; theatre anthropology

论戏曲程式思维与当代戏剧 角色的个性化表达

刘慧明

内容摘要: 阿甲先生曾提出“程式思维”之概念,以此为戏曲创造角色的特定思维方式。后继学者与艺术家对这一概念的范畴和意义的阐发,已拓展了阿甲先生的原意。在话剧影视表演领域,此概念强调了通过外部技术带动心理表现的思想方法,以及写意地化戏曲于话剧影视表演中的表现思维,当代戏剧表演对戏曲借鉴之精髓便在于此。经无数梨园弟子的探索与锤炼,戏曲程式不仅是某种风格性的动作,更是一种创造角色的思维方式——在程式中建立角色的表演底色并发展,在行动、空间营造、缘物寄情中体现民族审美,不见程式而程式已在其中。在这种程式思维下,当代话剧影视表演不仅可以借用戏曲元素来丰富其自身,更可以从戏曲中获取能量之源。

关键词: 程式思维 话剧影视表演 角色 当代 个性化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0166-12

Title: On the Formulaic Thinking in Xiqu and the Personalized Expression of Contemporary Theatrical Roles

Author: LIU Huiming

Abstract: Mr. A Jia proposed the concept of “formulaic thinking” as a specific mindset for creating characters in Xiqu. Subsequent scholars and artists have expanded upon Mr. A Jia’s notion, enriching its scope and significance. Within the realm of theatre and film performance, this concept emphasizes the use of external techniques to drive psychological expression, as well as the integration of the formulaic thinking of Xiqu into theatre and film performance. The essence of contemporary theatre performance lies in its ability to draw inspiration from Xiqu. Through the exploration and refinement by generations of practitioner, the formula of Xiqu has evolved beyond mere stylistic movements to become a thinking mode of character creation. It involves establishing the foundational essence of a character within the formula and further developing them, while also reflecting ethnic aesthetics through action, spatial construction, and emotional resonance with objects. Though the formula may remain invisible, its presence permeates the performance. Within this framework of formulaic thinking, contemporary theatre and film performances not only enrich themselves by assimilating elements from Xiqu but also tap into the source of energy inherent in Xiqu.

Keywords: formulaic thinking; theatre and film performance; characters; contemporary; personalization

戏曲俊扮妆容考

李 芽 林 佳

内容摘要: 中国戏曲俊扮从古至今的发展与演变历程背后有着相应的审美动因与技术路径。俊扮的功能主要是为了美化角色,进而通过“变形取神”来塑造人物。因此,其早期是通过敷粉、施朱、描黛和贴画面花来进行美化妆扮。随着戏曲的逐渐成熟,又出现了通过“梳水头”、贴片子和面部牵引术的方法来重塑脸型;通过勒头吊眉眼来增强人物精气神;通过戴假髯来塑造生脚人物等技术方式。这些技术方式使得戏曲人物造型在舞台上不仅“打远”,而且美观,并实现了塑造人物的需要,最终形成戏曲舞台俊扮的审美程式。

关键词: 戏曲 俊扮 容妆 旦脚 生脚

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0178-13

Title: A Study of Beautiful Makeup in Xiqu

Authors: LI Ya, LIN Jia

Abstract: The development and evolution of Xiqu “Junban” (beautiful makeup) from ancient times to the present have been driven by corresponding aesthetic motivations and technical pathways. The primary function of “Junban” is to embellish characters and, in turn, shape characters by altering appearance to raise the spirit. Initially, makeup was achieved through the application of powder, rouge, eyebrow pencils, and facial decals. As Xiqu matured, methods such as “Shuitou” hairstyling, attaching hairpieces to the temples and cheeks, and facial traction techniques were introduced to reshape facial features. Techniques like “Letou” (using cloth bands to tighten the head), lifting the corners of the eyes and eyebrows were employed to enhance the vitality of characters. The use of false beards helped in portraying male characters. These methods not only make the Xiqu characters’ appearances on stage look good from a distance but also aesthetically pleasing, fulfilling the need for character portrayal. Ultimately, these practices gave rise to the aesthetic patterns of “Jun ban” on the Xiqu stage.

Keywords: Xiqu; Junban; facial makeup; female characters; male characters

“八音”考释

——兼论中国古代乐器中的舞台美术

贤骥清

内容摘要: 在中国古代礼乐中,歌、舞、音、声、乐内涵不同。“歌”是咏唱之言;“舞”是跳耍之姿;“音”是节奏之声;“声”是振动之响;“乐”是歌、舞、音、声的综合。“五声八音”谓之音乐,金、石、土、革、丝、竹、匏、木总称“八音”,亦可代指乐器。据中日朝六种图书记载,“八音”在造型、设色、图纹、装饰、工艺美化等方面已关注了视觉元素和观演需求,具有了舞台美术的特征。换言之,中国古代乐器中蕴涵着舞台美术元素,具有“构造演出空间”“提供表演支点”“装饰美化舞台”“营造场景景观”的舞台美术功能。

关键词: 八音 礼乐 中国古乐器 舞台美术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X-(2024)03-0191-12

Title: An Examination of the “Eight Sounds” and the Stage Art of Ancient Chinese Musical Instruments

Author: XIAN Jiqing

Abstract: In ancient Chinese ritual music, the elements of song, dance, sound, “Sheng”, and music differ in their connotations. “Song” refers to sung words, “dance” embodies physical movements, “sound” represents rhythm, “Sheng” involves vibrations, and music integrates song, dance, sound and “Sheng”. The term “Five Sheng and Eight Sounds” encompasses music, while the materials gold, stone, earth, leather, silk, bamboo, gourd, and wood are collectively referred to as the “Eight Sounds”, which can also denote musical instruments. According to records in six books from China, Japan, and Korea, the “Eight Sounds” have been depicted with attention to visual elements, color schemes, patterns, decorations, and artistic craftsmanship, meeting the visual and performance demands, thus possessing characteristics of stage art. In other words, ancient Chinese musical instruments contain elements of stage art and contribute to the construction of performance spaces, serving functions such as providing performance support, embellishing the stage, and creating scenes.

Keywords: Eight Sounds; ritual music; ancient Chinese musical instruments; stage art