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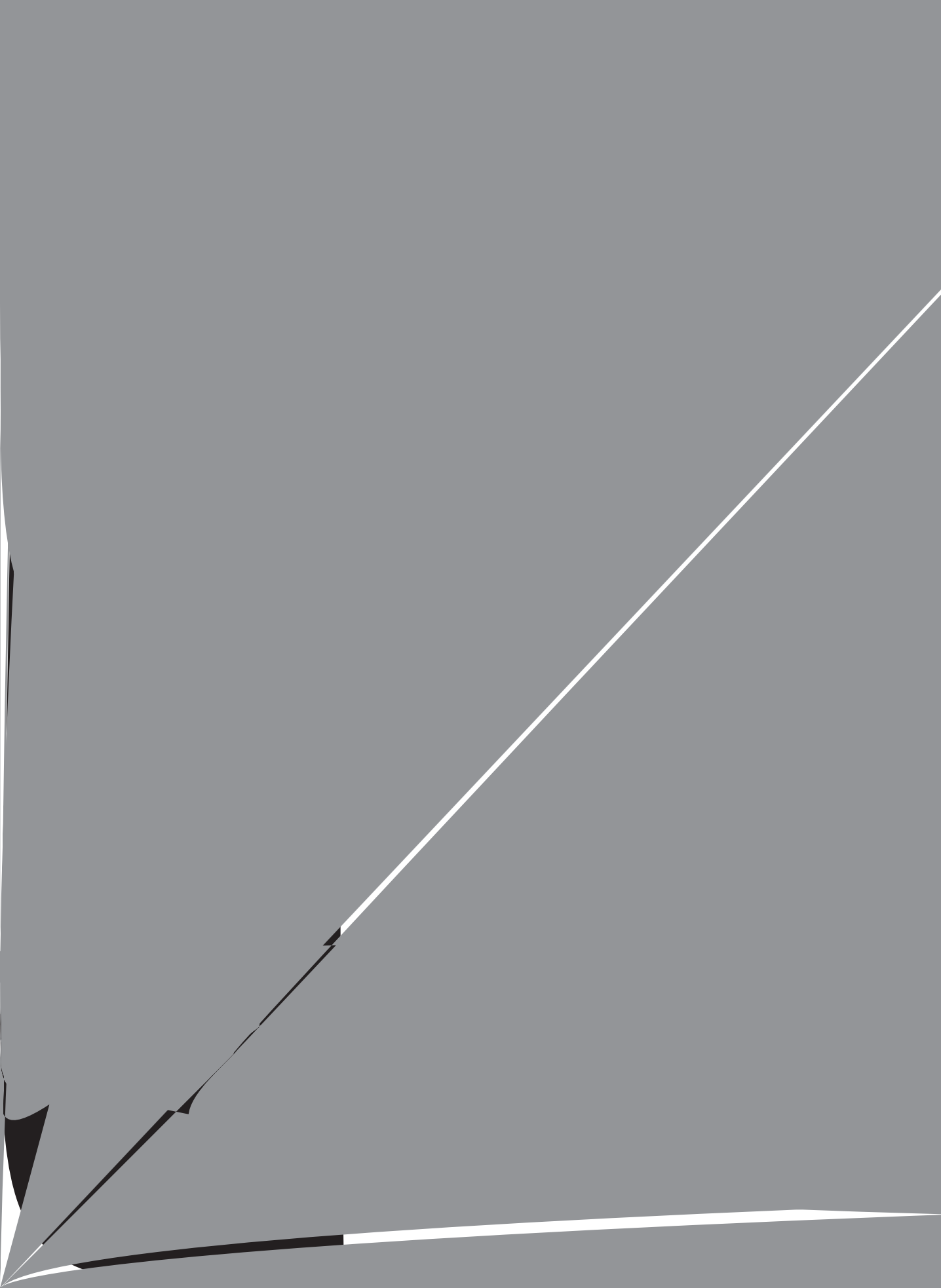
胡 佐

沈 倩

戏剧与社会

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李 涛

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关 键 词:

中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020 06-0001-16

Title: The History of Dissemination and Reception of XIONG Foxi's Plays: In Memory of XIONG Foxi on the 120th Anniversary of His Birth

Author: LI Tao

Abstract: XIONG Foxi is a prolific playwright in the history of modern Chinese theatre. In addition to the published collections and the plays published in magazines and newspapers, a variety of selections played an important role in the dissemination and recognition of his plays. The performance history of XIONG Foxi's plays can be divided into three phases: campus play period, rural play period and post-liberation Shanghai period. In the past century, the interpretation of his plays has had its ups and downs, from being poorly accepted to being highly praised. This paper re-examines the pioneer of modern Chinese theatre, discussing his plays in terms of their publication, selection dissemination, performance, reception, and interpretation in different phases.

Key words: XIONG Foxi; Foxi's Plays; selection; performance history; reception history

张生泉

内容摘要:

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关 键 词:

中图分类号: J80 文献标识码: A 文章编号: 0257 - 943X 2020 06 - 0017 - 7

Title: On the Characteristics of CHEN Mingzheng's Theatre Art and His Theoretical Achievements

Author: ZHANG Shengquan

Abstract: As for the characteristics of CHEN Mingzheng's theatre art and his theoretical achievements, there are three points worthy of special notice: “celebrating the beauty in human nature”, “boosting nationality” and “ learning from other schools while sticking to Stanislavski's realistic system”. His artistic and theoretical achievements lie not only in his excellent productions and successful training of actors, but also in his efforts to meet “the needs of the country” with his thinking, exploring, summarizing and developing of theatre theory.

Key words: CHEN Mingzheng; characteristics of theatre art; theatre view; beauty in human nature; nationality; methodology

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张文心

内容摘要:

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关键词:

中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020-06-0024-10

Title: The Arduous Literary and Artistic “Light Cavalry” in the War of Resistance Against Japanese Invasion: Funding and Performance of the Anti-Japanese Theatrical Troupes

Author: ZHANG Wenxin

Abstract: In the war of resistance against Japanese invasion, the performers’ livelihood and quality of their performances are dependent on the funds the Anti-Japanese Theatrical Troupes could get, and the way to get funds indicated they were run by the then National Guoming Party government, which fundamentally distinguished them from other professional troupes. In the early years, the funds of the theatrical troupes mainly depended on donations and self-collection, and then were appropriated by the then national government. However, due to the increasingly severe condition in the wartime, the rapid deterioration of government’s financial condition resulted in the frequent arrears and even withholding of their funds, which brought several tests to them. Under such difficult conditions, the theatrical troupes gave full play to their wisdom, trying to broaden sources of income and reduce expenditure in various ways. They kept working in predicament and made brilliant contributions for Chinese theatre history.

Key words: Anti-Japanese Theatrical Troupes; funding; performance

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傅 谨

内容摘要：“ ” “ ” “ ”
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刘晓明

内容摘要:

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中图分类号: J80 文献标识码: A 文章编号: 0257 - 943X 2020 06 - 0046 - 13

Title: Tunes and Singing and the Transfer of Xiqu Stage Paradigm in Ming and Qing Dynasties

Author: LIU Xiaoming

Abstract: By analyzing “Shi”, a new meta-category of Xiqu that appeared in the Wanli period of the Ming Dynasty, this paper explores the shift of Xiqu stage paradigm of the Ming Dynasty. With the birth of Kunqu, a new stage paradigm of “music and dancing” was gradually formed in the late Ming Dynasty. The so-called “music and dancing” refers to the abstraction of music and dancing of Xiqu into a pure form, that is, “music style” and “dancing style”. It dissolves the casual way of walking, moving and speaking, which transferred the realistic form of stage performance that had been popular since Zaju in the Yuan Dynasty, thus establishing the basic performance style of Jingju in the future. Taking the formation of stage step, posture and speaking as examples, this paper also discusses the function of a new innovative stage paradigm of tune and singing.

Key words: meta-category; Shi; tune and singing; function; stage paradigm

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朱云涛

内容摘要:

关 键 词:

中图分类号: J80

文献标识码: A

文章编号: 0257 - 943X 2020 06 - 0059 - 11

Title: On the Connotation, Nature and Contemporary Significance of “Niexi”

Author: ZHU Yuntao

Abstract: Niexi is a vivid expression of the creation method of stage performance in traditional Chinese Xiqu. Niexi in Kunju follows the stage norms, yet it seeks to be elegant and appeal to its refined and popular taste, and stresses its charm an

饶丹云

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中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020 06-0070-10

Title: Traditional Chinese Speech Training Methods for Actors' Basic Skills of Speaking

Author: RAO Danyun

Abstract: Traditional Chinese stage performing arts, such as Xiqu and folk arts of talking and singing, have accumulated a wealth of voice and speech training methods. The speech training in Chinese performing arts teaching at present have well inherited its essence in the basic aspects such as breathing, vocalization, and articulation. However, deeper researches are necessary to be done on the relatively tectonic level of the traditional Chinese speech training in terms of its methods for speed and cadence, rhythm and tone performance, speech characterization, externalization of internal rhythm, and dramatic emotions' cohesion and consistency. All of these also have a constructive importance. What's more, the training concepts that "emotion leads to qi" and "play the character, not a technique", and the aesthetic pursuit of "following the heart without overstepping the rules" and that of "both beauty in form and expressiveness in emotion" can cultivate actors' overall creativity and enable them to achieve the aesthetic beauty with their characterized speech.

Key words: speaking skills; acting skills; actor training; traditional Chinese speech training methods; construction

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熊源伟

内容摘要:

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中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020-06-0080-11

Title: From Imitation to Innovation: My View on the Creation of Chinese Musicals

Author: XIONG Yuanwei

Abstract: The development of Chinese musicals over the past 30 years, from the introduction of foreign classical musicals, to imitative staging, and then to the creation of our own original musicals, is a process of “from imitation to innovation”. The key to the creation of Chinese original musicals lies in the establishment of subjective consciousness, the subjective consciousness of both text creation and stage presentation. Creating artistic conception is the standard of traditional Chinese aesthetics, and humanistic concern is the answer to modern Chinese thinking. Therefore, it is the only way for the healthy development of Chinese musicals to emphasize the importance of initiative and subjectivity and create Chinese musicals with Chinese historical and cultural features.

Key words: Six Classics; musicals; originality; subjective consciousness; *Future Composition*; *Master Hongyi*

韩 曦

内容摘要:

关 键 词:

中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020 06-0091-10

Title: Localization, Standardization and Internationalization: The Different Stages and the Respective Characteristics of American Musicals

Author: HAN Xi

Abstract: American musicals originated in Europe. In the development of more than a century, it has successfully integrated American culture and American spirit into it, making it a form of contemporary American theatre with distinct American features, and shining in the forest of world art. Localization, standardization and internationalization are the important characteristics of American musicals when it developed from germination to maturity and from Broadway to the world. The mutual transplanting, borrowing, helping and promoting between American musicals and European musicals brought about further progress in its contents, forms, staging and performance, which had a positive impact on the development of global musicals including Chinese musicals.

Key words: America; musicals; historical stages; artistic features

陈 恬 魏钟徽

内 容 摘 要:

关 键 词:

中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020 06-0101-13

Title: Illuminating the Stage: Lighting Techniques of Shanghai Theatres in the Late Qing Dynasty

Authors: CHEN Tian, WEI Zhonghui

Abstract: The construction of public lighting system in Shanghai concession in the late Qing Dynasty provided an opportunity for the development of traditional Chinese theatre in the modern cities. With the introduction of gas lighting and electric lighting, changes have taken place in the content, form and concept of traditional Chinese theatre. There appeared not only the trend of lantern-plays, but also the preliminary exploration of lighting as an artistic means. More importantly, the distinction between stage lighting and auditorium lighting reinforced the new actor-spectator relationship in which the stage dominated the auditorium. Although the use of lighting in this period was still in its crude and naive initial stage, featuring spectacle and a lack of integrity, it associated the traditional Chinese theatre with modern urban life, and thus made theatre gain real visibility in the social and cultural life of the time.

Key words: theatre; lighting; Shanghai concession

胡 佐

内容摘要:

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中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020 06-0114-9

Title: Exhibition Space Design Laboratory: A New Way of Comprehensive Display of Stage Art Teaching Achievements

Author: HU Zuo

Abstract: Exhibition space design laboratory is an experimental place aiming to show the teaching achievements of stage art in high-level exhibition platforms at home and abroad. Its purpose is the deep integration of exhibition space design and classroom, the extension of the terminal of design teaching from classroom to high-level exhibition hall, and the cultivation of high-level art talents with international vision and crossover ability. Exhibition space design laboratory is a new way of mode reform in the comprehensive display of stage art teaching achievements, aiming at the removal of the barriers between different disciplines. It emphasizes crossover, cooperation, and the intersection and integration of different interdisciplinary art categories, and combines the teaching content with the forefront of professional development and social reality, which makes it an ideal place where students can explore the close ties between art and technology, theatre and visual art, and stage art and a variety of disciplines.

Key words: exhibition space design; display of stage art teaching achievements; mode reform; crossover; new way

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内容摘要:

中图分类号: J80 文献标识码: A 文章编号: 0257-943X 2020 06-0123-9

Author: SHEN Qian

Abstract: In recent years, much attention has been paid to empathy of cognition and collision, and the coordination of different attitudes. Throughout the history of Chinese and foreign theatres, many significant changes came from the innovation of stage concepts, which is always the result of close cooperation between art and technology. As stage art is an art of “literariness”, “artistry” and “technicality”, its art and technology have their own unique language and sign systems. Among the contemporary stage art designs, whatever can leave a deep impression on the audience is a model of perfect combination of art and technology. In order to explore the new path to “the fusion of science and art”, this paper explains the stage art of the new era from the perspectives of “concept”, “space” and “time”, and puts forward the prospect of its future development.

Key words: new era; stage art; fusion of science and art; grand stage art

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王 云

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关 键 词：

中图分类号：J80

文献标识码：A

文章编号：0257-943X 2020 06-0132-11

Title: On the Causes of “The Number One Scholar Once Misfortuned in His Life”**Author:** WANG Yun

Abstract: It was a popular plot in ancient Chinese Xiqu works that “a young lady secretly pledges to marry a once misfortuned childe without the permission of her parents, and then the misfortuned childe wins high official position, becomes rich, and marries her”. Such story of “lovers eventually get married” has been one of the targets of sharp criticism since the May 4th Movement. But the problem is that even first-class playwrights like GUAN Hanqing are writing such stories, which indicates that there is likely to be a compelling reason. The purpose of this paper is to figure out the reasons for the formation of “the once misfortuned childe” plot, yet it has used a lot of words to find the reasons for the formation of “lovers eventually get married” plot, the reason being that clarifying the latter is the only way to clarify the former. If “lovers eventually get married” is an inevitable outcome of people’s virtual compensation to meet their needs for love, which can not be met in the objective world, “the once misfortuned childe” story will be an inevitable outcome of the game between virtual compensation and artistic authenticity.

Key words: ancient Chinese Xiqu; the number one scholar once misfortuned in his life; lovers eventually get married; need for belonging and love

曹南山

内容摘要:

关 键 词:

中图分类号: J80 文献标识码: A 文章编号: 0257 - 943X 2020 06 - 0143 - 14

Title: From All Roles to Famous Actors: Dilemma and Transition of Pay Distribution in Modern Jingju Troupes

Author: CAO Nanshan

Abstract: The role system was actually the product of an underdeveloped market of traditional Chinese Xiqu. It was a low-cost troupe system resulted from financial restrictions. In the history of Jingju, every change of the pay distribution mode in the troupe reflected the development and evolution of its management and operation. When the market of performance was underdeveloped and the income was low, fairness was taken as the primal policy of pay distribution, with an emphasis on the balance of pay among actors to ensure the basic living of each member. With the commercialization of performance, the market of Jingju has gradually expanded. By comparing the rates of attendance in the Xiqu theatre, famous actors have realized their commercial value. At this time, the disadvantages of the role system have become increasingly obvious, and famous actor system as a new way of troupe organization was coming out.

Key words: Jingju; Xiqu troupe; role system; pay distribution; famous actor system