

06 | 2020

2020年12月第六期(总第218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

(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 陈 军 官宝荣 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-Licht(艾利克·费舍尔-李希特)

Richard Schechner(理查·谢克纳)

主 编 官宝荣

副 主 编 李 伟

编辑部主任

责任编辑 吴靖青

技术编辑 郑意晔

封面设计 邵 旻

英文翻译 乔雪瑛

英文译审 俞宇文

Christian Bullen(奎天) (UK)

中国话剧研究

- 1 熊佛西剧作的传播与接受史初探
——纪念熊佛西诞生 120 周年 李 涛
- 17 论陈明正戏剧艺术的特色和戏剧观的理论建树 张生泉
- 24 筚路蓝缕的抗战文艺“轻骑兵”
——演剧队经费机制与演剧实践 张文心

中国戏曲研究

- 34 戏曲“功法”论 傅 谨
- 46 曲调行腔与明清戏曲表演范式的转移 刘晓明
- 59 论“捏戏”的内涵、性质及其当代意义 朱云涛
- 70 中国传统言语训练方法对演员台词基本功的建构 饶丹云

音乐剧研究

- 80 何妨“六经注我”，安得“我注六经”
——中国音乐剧创作之我见 熊源伟
- 91 本土化、典范化、国际化
——美国音乐剧发展史的分期与特征 韩 曦

舞台美术研究

- 101 点亮舞台：晚清上海戏园的照明与灯光技术 陈 恬 魏钟徽
- 114 展演空间设计实验室：舞台美术教学成果综合展示新途径 胡 佐
- 123 新时代探索舞台美术“科艺融合”的新路径 沈 倩

戏剧与社会

- 132 “落难公子中状元”之成因 王 云
- 143 从脚色制到名角制：近代京剧戏班薪酬分配的困境与转型 曹南山

Chinese Huaju Studies

- | | | |
|----|---|-----------------|
| 1 | The History of Dissemination and Reception of XIONG Foxi's Plays: In Memory of XIONG Foxi on the 120 th Anniversary of His Birth | LI Tao |
| 17 | On the Characteristics of CHEN Mingzheng's Theatre Art and His Theoretical Achievements | ZHANG Shengquan |
| 24 | The Arduous Literary and Artistic "Light Cavalry" in the War of Resistance Against Japanese Invasion: Funding and Performance of the Anti-Japanese Theatrical Troupes | ZHANG Wenxin |

Traditional Chinese Xiqu

- | | | |
|----|---|--------------|
| 34 | The "Gong-Fa" of Xiqu | FU Jin |
| 46 | Tunes and Singing and the Transfer of Xiqu Stage Paradigm in Ming and Qing Dynasties | LIU Xiaoming |
| 59 | On the Connotation, Nature and Contemporary Significance of "Niexi" | ZHU Yuntao |
| 70 | Traditional Chinese Speech Training Methods for Actors' Basic Skills of Speaking | RAO Danyun |

Musical Studies

- | | | |
|----|--|---------------|
| 80 | From Imitation to Innovation: My View on the Creation of Chinese Musicals | XIONG Yuanwei |
| 91 | Localization, Standardization and Internationalization: The Different Stages and the Respective Characteristics of American Musicals | HAN Xi |

Stage Art Studies

- | | | |
|-----|--|-------------------------|
| 101 | Illuminating the Stage: Lighting Techniques of Shanghai Theatres in the Late Qing Dynasty | CHEN Tian, WEI Zhonghui |
| 114 | Exhibition Space Design Laboratory: A New Way of Comprehensive Display of Stage Art Teaching Achievements | HU Zuo |
| 123 | Exploring the New Path to "the Fusion of Science and Art" in Stage Art in the New Era | SHEN Qian |

Theatre and Society

- | | | |
|-----|---|-------------|
| 132 | On the Causes of "The Number One Scholar Once Misfortuned in His Life" | WANG Yun |
| 143 | From All Roles to Famous Actors: Dilemma and Transition of Pay Distribution in Modern Jingju Troupes | CAO Nanshan |

熊佛西剧作的传播与接受史初探

——纪念熊佛西诞生 120 周年

李 涛

内容摘要: 熊佛西是中国现代戏剧史上一位堪称高产的剧作家。熊佛西剧作的传播与经典化过程中,除了剧作集的出版与剧作的报刊登载,各类选本发挥了重要作用。熊佛西剧作演出史可分为校园戏剧时期、农村戏剧时期、新中国上海时期三个阶段。近一个世纪以来,对熊佛西剧作的阐释有过几次起伏,总体上呈现一条先抑后扬的曲线。从“发表、出版与选本传播”“演出与接受效果”“在不同阶段的阐释”几个方面对熊佛西剧作进行探讨,可重新审视这位中国话剧的拓荒者。

关键词: 熊佛西 佛西戏剧 选本 演出史 接受史

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

论陈明正戏剧艺术的特色和戏剧观的理论建树

张生泉

内容摘要: 陈明正戏剧艺术的特色和戏剧观的理论建树值得深入研究,“讴歌人性美”“倡导民族化的艺术风格”“坚持以斯坦尼现实主义体系为主并借鉴其他流派”是其中的三大亮点。陈明正的艺术成果和理论建树,不仅在于他排出了好戏、培育了好苗,还在于他用思考与探索、总结与提升,尽力使理论满足“国家的需要的程度”。

关键词: 陈明正 戏剧艺术特色 戏剧观 人性美 民族化 方法论

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

筚路蓝缕的抗战文艺“轻骑兵”

——演剧队经费机制与演剧实践

张文心

内容摘要：抗日战争时期，演剧队的经费直接关系到演员的生计和演出的质量，也体现了演剧队的“官办”属性，并将演剧队从根本上与其他职业剧团区别开来。演剧队的经费早期主要靠募捐和自筹，随后由国民政府拨付，但由于抗战形势严峻，政府经济状况恶化，演剧队的经费时常被拖欠、扣发。经费拮据为演剧队带来了重重考验，在这样艰苦的条件下，演剧队充分发挥生存智慧，以多种方式开源节流，在困境中坚持工作，在中国话剧史上留下了光辉的一页。

关键词：演剧队 经费 演出实践

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

戏曲“功法”论

傅 谨

内容摘要：“唱念做打”“手眼身法步”是戏曲演员最重要的基础舞台手段，程砚秋将它们称为“四功五法”，引出无数争论。究其根源，“手眼身法步”的表述与武术同源，如断句为“手眼、身法、步”，似更符合其本意，舍弃有争议的“四功五法”之说，简称“功法”，更为合适。戏曲功法包括声音与形体两方面，“唱念做打”是戏曲演员必须拥有的四项基本功和戏曲表演基本语汇，“手眼、身法、步”是戏曲演员表演时功架和身段之要领。功法亦是表演技术训练的核心，目的是为了演员从表现力、创造性、技术难度三方面获得超越身体自然表达的艺术手段。功法只是表演的基础能力，不能替代戏剧内涵的阐释和理解。

关键词：戏曲 表演功法 四功五法 手眼身法步

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)06-0034-12

Title: The “Gong-Fa” of Xiqu

Author: FU Jin

Abstract: “Singing-speaking-expressing-combating” and “hand-eye-body-step” are the most important stage means for Xiqu actors. CHENG Yanqiu called them “Si Gong Wu Fa”, which means “four skills and five methods”, and led to numerous debates. The expression of “hand-eye-body-step” is similar to that of martial arts. If punctuated as “hand and eye, body movement, and step”, it will be closer to its real meaning. Therefore, It is more acceptable to drop the controversial theory of “four skills and five methods” and call it “Gong-Fa” for short. The “Gong-Fa” of Xiqu includes vocal and body skills. “Singing-speaking-expressing-combating” are the four basic skills and the basic vocabulary of Xiqu performance that actors must master. “Hand and eye, body movement, and step” are the essentials of actors’ performance postures. “Gong-Fa” is also the core of performance skill training, with a purpose of helping actors obtain, in their performance, creativity and technical difficulty, the skills of artistic expression beyond the natural expression of the body. “Gong-Fa” is only the basic ability of performance, so it cannot replace the interpretation and understanding of Xiqu plays.

Key words: Xiqu; “Gong-Fa”; four skills and five methods; hand-eye-body-step

曲调行腔与明清戏曲表演范式的转移

刘晓明

内容摘要：从明代万历年间一个新的戏曲行为元范畴——“式”——的出现，可透视明代戏曲表演范式的转移。在昆曲这一新的音乐形式的催生下，一种“乐舞式”的新表演范式在明代后期逐渐形成。所谓“乐舞式”即将戏曲的音乐与舞蹈抽象为一种纯粹的形式，也即“乐式”与“舞式”，并以此融合日常性的行走、动作与说话方式，使得元杂剧以来以写实性为基础的表演形式为之一变，从而奠定了日后京剧的基本表演风格。以台步、身段、念白等表演形式的形成为例，能有效探讨一种新的曲调行腔创新表演范式的机能。

关键词：元范畴 式 曲调行腔 作用机能 表演范式

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

论“捏戏”的内涵、性质及其当代意义

朱云涛

内容摘要: 捏戏是对一种戏曲舞台表演创作方法的形象化的说法。昆剧里的捏戏以规范为基础,追求以典雅为底色的雅俗共赏,讲究韵味和趣味。历史上由于昆剧的衰落,导致自然状态的师徒授受中断,传统剧目、表演技艺不断失传,捏戏成为昆剧舞台表演创作的重要手段。在当代,昆剧的保护和传承需要通过捏戏才能实现,昆剧的创新也需要坚持捏戏的原则和方法才能保持纯正、保证品位。

关键词: 捏戏 昆剧 遗产保护

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 and fun. Historically, the decline of Kunju led to the interruption of the natural master-pupil teaching mode. As a result, traditional repertoires and stage skills have gradually failed to be handed down, and Niexi has become an important creation method of stage performance of Kunju instead. In contemporary times, the protection and inheritance of Kunju can only be achieved by the staging of Niexi. And in the innovative development of Kunju, it's also necessary that the principles and methods of Niexi be followed so as to ensure its purity and taste.

Key words: Niexi; Kunju; heritage conservation

中国传统言语训练方法 对演员台词基本功的建构

饶丹云

内容摘要: 戏曲、说唱等中国传统舞台表演艺术积累了丰富的言语训练方法。当前我国演员台词教学体系在气息、发声、吐字等基础环节较好地传承了其精髓,然而,中国传统言语训练方法在速度节奏、语调表现、言语性格化、内心节奏外化、戏剧情感贯穿等相对深入的台词基本功方面,也具有重要的建构作用。同时,其“气乃情所至”“以戏带功”的训练理念以及“从心所欲不逾矩”“形式美与传情传神兼得”的审美追求亦能培植演员的整体创作观,帮助演员进入人物言语创造的审美佳境。

关键词: 台词 基本功 演员训练 中国传统言语训练方法 建构

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

何妨“六经注我”，安得“我注六经”

——中国音乐剧创作之我见

熊源伟

内容摘要：中国音乐剧三十多年来的发展历程——从引进国外经典音乐剧，到“描红”搬演，再到创作自己的原创音乐剧，是一个“六经注我，我注六经”的过程。中国原创音乐剧的创作，关键在于确立主体意识：文本创作的主体意识与舞台呈现的主体意识。创造意境，是传统审美的圭臬；人文关怀，是现代思辨的终极目标，循此大力倡导“我注六经”的主体精神，创造有中华底蕴、中国气象的中国音乐剧，是中国音乐剧健康发展的必由之路。

关键词：六经 音乐剧 原创 主体意识 未来组合 弘一法师

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*

本土化、典范化、国际化

——美国音乐剧发展史的分期与特征

韩 曦

内容摘要: 美国音乐剧源自欧洲,这一舶来品在一个多世纪的发展历程中,成功地将美国文化和美国精神融入其中,成为一种具有浓郁的国别色彩和民族特征的当代美国戏剧形式,在世界艺术之林大放异彩。本土化、典范化、国际化是美国音乐剧从萌芽走向成熟、从百老汇走向世界的重要特征。美国音乐剧与欧洲音乐剧之间的移植、借鉴、反哺与促进,进一步使它在内容、形式、舞台、表演等方面得到全面升华,对包括中国民族音乐剧在内的全球音乐剧的发展,产生了积极影响。

关键词: 美国 音乐剧 历史分期 艺术特征

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

点亮舞台:晚清上海戏园 的照明与灯光技术

陈恬 魏钟徽

内容摘要: 晚清上海租界的公共照明系统建设,为中国传统戏剧在近代都市的发展提供了契机。随着煤气照明和电力照明被引进戏园,传统戏剧的内容、形式和观念都发生了变化,不仅出现了竞演灯彩戏的风潮,而且开启了将灯光作为艺术手段的初步探索。更重要的是,舞台照明和观众席照明的区分强化了舞台支配观众席的新观演关系。尽管晚清上海戏园的灯光运用仍处于粗糙幼稚的起步阶段,往往呈现奇观化和非整体性的特征,但它使中国传统戏剧和近代都市生活发生了联系,也使戏剧在当时的社会文化生活中获得了真正的可见性。

关键词: 戏园 灯光 上海租界

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

展演空间设计实验室： 舞台美术教学成果综合展示新途径

胡 佐

内容摘要：展演空间设计实验室是一个以在国内外高规格的展览平台高水准地展现舞台美术教学成果为目标的实验场所，其目的是将展演空间设计与课堂深度融合，将设计教学的终端由教室延伸至高水平展厅，努力培养具有国际视野的、跨界融合的高水平艺术人才。展演空间设计实验室是舞台美术教学成果综合展示模式改革的新途径，它试图打通专业方向之间的壁垒，强调跨界、合作，将教学内容同专业发展的最前沿技术及社会现实相结合，注重跨学科的不同艺术门类的交汇融合，使之成为学生们探索艺术与技术、戏剧与视觉艺术、舞台美术与多种学科之间密切联系的理想之地。

关键词：展演空间设计 舞台美术教学成果展示 模式改革 跨界 新途径

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

新时代探索舞台美术 “科艺融合”的新路径

沈 倩

内容摘要: 科艺在认知与碰撞中的共情及态度倾向上的协调,是近年来大家非常关注的焦点。中外戏剧史上的很多重大变革,都是源自舞台新理念的革新,而这些变革几乎都来自“艺术”与“技术”革命性的通力合作。作为集“文学性”“艺术性”“技术性”于一身的舞台美术,艺术和科技都有各自独特的语言形式,拥有各自的符号系统。综观当代的舞台美术设计,但凡能给观众留下深刻印象的,无不是科技与艺术完美结合的典范。要想探索新时代舞台美术“科艺融合”的新路径,要想结合当下并对“科艺融合”视阈下舞台美术未来发展提出展望,可从“观念”“空间”“时间”几个角度来深入阐释。

关键词: 新时代 舞台美术 科艺融合 大舞美

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

Title: Exploring the New Path to “the Fusion of Science and Art ” in Stage Art in the New Era

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

“落难公子中状元”之成因

王 云

内容摘要:“私订终身后花园,落难公子中状元”是五四以来批评家对表现有情人终成眷属的古代戏曲作品的讥评之一。问题在于,即使像关汉卿等一流剧作家也都在描述“落难公子中状元”。这表明其中很可能有不得已而为之的原因。而要阐明“落难公子中状元”之生成原因,必须先阐明“有情人终成眷属”之生成原因,因为阐明后者是阐明前者的必经途径。如果说“有情人终成眷属”是以满足主观意义上的爱的需要来虚拟补偿无法满足客观意义上爱的需要的必然产物,那么,“落难公子中状元”便是这种虚拟补偿性与艺术真实性博弈的必然产物。

关键词: 中国古代戏曲 落难公子中状元 有情人终成眷属 归属和爱的需要

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

从脚色制到名角制： 近代京剧戏班薪酬分配的困境与转型

曹南山

内容摘要：脚色制组班方式实际上是中国传统戏剧演出市场不发达时期的产物，是受经济因素的制约而选择的一种低成本戏班体制。在京剧发展过程中，每一次营业戏薪酬分配方式的变革都体现了戏班管理体制和经营方式的发展与演变。在演出市场尚不发达、营业收入较低的阶段，营业戏薪酬分配主要以公平为原则，注重伶人之间收入的平衡，以保障每位伶人的基本生活。随着演剧商业化的发展，京剧演出市场逐步扩大，通过戏园上座率的对比，名伶已经意识到自身独特的商业价值，此时，脚色制组班的弊端已经越来越明显，于是一种新的组班方式——名角挑班制呼之欲出。

关键词：京剧 戏班 脚色制 薪酬分配 名角挑班制

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