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“后戏剧”与中国文化语境

丁罗男

内容摘要: 雷曼提出的“postdramatisches theater”概念在中文中译作“后戏剧剧场”不太妥切,这里以“后戏剧”指称。作为一种当代欧美戏剧发展新倾向的描述与研究,“后戏剧”的积极意义是指出了近半个世纪来戏剧发展的两个重要转向:一是以文学为中心转向以剧场为中心;二是从演出者的叙述与阐释转向观众的接受与解释。其文本的特征可以用意义的不确定性与形式的杂合性来概括。但在后现代解构主义思想影响下,“后戏剧”的反理性、反摹仿也可能导致“意义的消解”。它在中国学界引起不同的反响与评价,除了自身的理论缺陷外,还由于国内的推介存在某些误解。对这一理论不宜作简单的肯定或否定。正确理解与研究“后戏剧”的价值,及其在中国文化语境下的实际效应才是正确的学术态度。

关键词: 后戏剧 后现代 解构主义 中国文化语境

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0001-17

Title: “Postdramatic Theatre” and the Chinese Cultural Context

Author: DING Luonan

Abstract: As far as the concept of “postdramatic theatre” articulated by Lehmann is concerned, the Chinese translation, in the first place, is not appropriate. As a description and study of the new trend of contemporary European and American theatre, the significance of the concept is that it points out two important changes in the development of theatre in the past half-century. One is the change from a literature-centered practice to a theater-centered practice. The other is the change from the performer’s narrative and interpretation to the audience’s acceptance and understanding. The characteristics of the text can be summarized as the uncertainty of meaning and the hybridity of forms. However, under the influence of post-modern deconstructionism, the anti-rationality and anti-imitation of “postdramatic theatre” may also lead to “the elimination of meaning”. It has aroused different echoes and evaluations in Chinese academic circles because of its own theoretical defects and the misinterpretations in its recommendation and introduction in China. It is not suggested to simply affirm or negate this theory. The correct academic attitude is to correctly understand and study the value of the concept and its effect in the context of Chinese culture.

Key words: postdramatic theatre; postmodern; deconstructionism; Chinese cultural context

论后戏剧剧场的“政治性”

——一个卢梭的视角

陈 军

内容摘要: 雷曼的后戏剧剧场理论主张通过“美学”介入“政治”,而介入“政治”的后戏剧剧场的“美学”目的,是达成反对政治之理性基础的“越界”状态,这与当代部分诉诸感性体验的欧陆哲学是合流的。不妨说,雷曼后戏剧剧场的“政治性”既是“美学”的,也是“哲学”的。在西方思想史上,卢梭对戏剧、政治与哲学之关系的理解相当“另类”,为了政治,他罕见地既反对戏剧,又反对哲学,更不用说反对两者的合流。雷曼与卢梭在戏剧理论上的对决,无疑是“个人主义”与“国家主义”的对决,它们各自揭橥了对方的界限。

关键词: 后戏剧剧场 政治性 雷曼 卢梭 反戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0018-11

Title: On the “Politicalness” of Postdramatic Theatre: A Rousseauistic Perspective

Author: CHEN Jun

Abstract: The theory of postdramatic theatre articulated by Lehman advocates the intervening of politics through aesthetics, and argues that the purpose of the “aesthetics” of postdramatic theatre is to achieve a “cross-border” state against the rational basis of politics, which is in line with the some contemporary European philosophies that resort to perceptual experience. It can be said that the “political nature” of the post Lehman theatre is both “aesthetic” and “philosophical”. In the history of Western thought, Rousseau’s understanding of the relationship between theatre, politics and philosophy is quite “unconventional”. For the sake of politics, he is opposed to both theatre and philosophy, let alone the confluence of the two, which rarely happen. The confrontation between Lehman and Rousseau in theatre theory is undoubtedly the confrontation between individualism and nationalism. They reveal each other’s theoretical boundaries.

Key words: postdramatic theatre; politicalness; Lehmann; Rousseau; anti-drama

21 世纪的戏剧观讨论:后戏剧剧场的政治性与重建第四堵墙的戏剧剧场

孙晓星

内容摘要: 后戏剧剧场与戏剧剧场在中国的话语之争,实际是 20 世纪围绕布莱希特和斯坦尼斯拉夫斯基的“戏剧观大讨论”的遗留问题,作为“后布莱希特”的后戏剧剧场的潜在目的是修正上世纪 80 年代戏剧“去政治化”的结果并对剧场进行“再政治化”。从《伪君子》和《叶甫盖尼·奥涅金》的演出接受看,两种“政治性”才是后戏剧剧场与戏剧剧场的根本矛盾,为应对后结构主义背景下的“本质主义”危机,后者需重建第四堵墙以“再中心化”的“后幻觉主义”戏剧重构世界“真实”。

关键词: 后戏剧剧场 政治性 戏剧剧场 第四堵墙

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0029-08

Title: A Discussion on the View of Theatre in the 21st Century: The Politicalness of Postdramatic Theatre and the Dramatic Theatre that Reconstructs the Fourth Wall

Author: SUN Xiaoxing

Abstract: The dispute between postdramatic theatre and dramatic theatre in China is essentially a problem left over by “the discussion on the view of theatre” between Brecht and Stanislavsky in the last century. The purpose of postdramatic theatre, which is “post-Brecht”, is to correct the result of “depoliticization” of theatre in the 1980s and to “repoliticize” the theatre. Taking the audience’s acceptance of *Tartuffe* and *Eugene Onegin* as examples, this paper contends that the two kinds of politicalness bring about the fundamental contradiction between postdramatic theatre and dramatic theatre. In order to deal with the crisis of essentialism in the background of post-structuralism, the latter needs to reconstruct the fourth wall so as to reconstruct the “reality” of the world with the “re-centralization” of “post-illusion” theatre.

Key words: post-dramatic theatre; politicalness; dramatic theatre; the fourth wall

当代台湾戏剧“本土寻根叙事”研究

胡星亮

内容摘要:当代台湾戏剧的本土寻根叙事,是1980年代以来台湾剧坛的一股热潮。它大致有三个走向:在大中国视野中寻找台湾,外省人在台湾的寻根与定根,和台湾原住民的本土叙事。台湾戏剧的本土寻根有其历史正义性,其中的优秀作品具有深厚的人文关怀和感人的力量,然而也有少数创作流露出糊涂的、甚至错误的倾向。戏剧的本土性包含着现代性,必须在台湾意识中融入中国意识,必须在台湾本土现实的描写中表现出戏剧家对于时代、现实和人的深刻认识,本土寻根叙事才能具有真正的艺术生命力。

关键词:当代台湾戏剧 本土寻根 戏剧现代性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0037-13

Title: A Study of “Root Seeking Narratives” in Contemporary Taiwan Theatre

Author: HU Xingliang

Abstract: The root seeking narratives of contemporary Taiwan theatre have been an upsurge in Taiwan theatre circle since the 1980s. They have three dimensions: Taiwanese root seeking in both Taiwan and Mainland China, seeking roots and rooting of Chinese mainlanders in Taiwan, and the native narratives of Taiwan's aborigines. The root seeking narratives in Taiwan theatre have their historical justice. The excellent works are touching and show the care for humanity, but there are also a few creations that don't tell right from wrong. Root seeking narratives are modern narratives. They can have real artistic vitality only when they integrate Taiwan consciousness into Chinese consciousness and express the dramatists' profound understanding on the times, reality and people in their description of the local reality in Taiwan.

Key words: contemporary Taiwan theatre; root seeking; theatre modernity

1983年赖声川在美国获得戏剧博士学位返回台湾从事戏剧创作,他就敏锐地感受到:“台湾社会孕育着各种矛盾,这些矛盾也快速升华成为政治冲突以及尖锐的社会和文化变迁。这些矛盾之中最首要的(到今天为止还是)就是所谓自我形象定位的问题。不只是那些表皮上的政治自我形象认同问题,更是含蓄的有关文化自我形象和文化方向的一些问题。”^①

^①赖声川:《关于创作方式》,《赖声川:剧场》(1),台北:元尊文化企业股份有限公司,1999年,第33页。

论马来西亚华文话剧 对丰富中国话剧历史和理论的独特价值

邹元江

内容摘要: 马来西亚华文话剧是与中國百年话剧同步发展的域外极其独特的生态样本。“马华华文话剧现象”的发生、发展和演变的历史之久远、之复杂、之丰沛,对丰富中国话剧历史和理论研究的域外视野,对我们重新思考中国话剧域外华人的生存方式、身份转换、文化认同、“马华艺术的独特性”等诸多问题,敞开了极为重要的学术空间和文化空间,尤其在剧团、剧目、剧场、剧运和剧评等视域对我们重新架构中国话剧史书写的理论维度都具有独特的参照和补白价值。

关键词: 马来西亚华文话剧 中国话剧历史和理论 价值

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0050-12

Title: On the Unique Value of Malaysian Chinese Huaju to the History and Theory of Chinese Huaju

Author: ZOU Yuanjiang

Abstract: Malaysian Chinese Huaju is an overseas ecological sample with uniqueness that accompanies the development of Chinese Huaju in the past century. The birth, development and evolution of the “Malaysian Chinese Huaju phenomenon” are characterized by a long history of complexity and abundance. Therefore, Malaysian Chinese Huaju introduces important academic and cultural spaces to such topics as the living style, identity change and cultural identification of overseas Chinese Huaju performers, as well as the “uniqueness of Malaysian Chinese arts”. In terms of horizons like troupe, repertoire, theater, operation, and review, particularly, the Malaysian Chinese Huaju provides us with unique reference and supplementary value for reconstructing the theory of Chinese Huaju history composition.

Key words: Malaysian Chinese Huaju; history and theory of Chinese Huaju; value

探索与纠偏:新月社排演《齐德拉》 的戏剧史意义

张诗洋

内容摘要: 新发现的张彭春日记详细记载了1924年泰戈尔访华期间新月社排演话剧《齐德拉》始末。其在戏剧史、文化史上的意义一直未得到学界充分认识。《齐德拉》诗剧本身所倡导的男女平等、女性独立的观念,为五四之后的社会现实所需要;其不同于西方“问题剧”的诗性审美倾向,和张彭春、徐志摩等新月社同仁的艺术追求正相契合,也是对当时流行的“写实主义”的有意反拨。新月社从宏大问题叙事走出,探索个人、婚姻、家庭、欲望、人性等问题,回归到对象征、写意为代表的东方艺术审美的重视。新月社名流搬演《齐德拉》的探索和纠偏,可视为“国剧运动”的先声。

关键词: 张彭春 徐志摩 新月社 齐德拉 诗剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0062-12

Title: Exploration and Correction: The Significance of Xinyue Society's Staging of *Chitra* in Theatre History

Author: ZHANG Shiyang

Abstract: The newly discovered Zhang Pengchun's diary shows a detailed record of Xinyue Society's rehearsal of *Chitra* during Tagore's visit in China in 1924. The significance of Xinyue Society's efforts from choosing the play and the performers to rehearsing and staging the play has not been fully recognized by the academic circles. The concepts of equality between men and women and independence of women advocated by *Chitra* were needed by the Chinese society after the May 4th movement. Its poetic aesthetics, which was different from the western "problem play", was in line with the artistic pursuit of Xinyue Society. Meanwhile, it was also a counteraction to "realism" popular at that time. They stepped out of the grand narrative and returned to the emphasis on oriental artistic aesthetics represented by symbolism and freehand, and then explored issues such as individuals, marriage, family, desire, and humanity. With their staging of *Chitra* and the exploration and correction in their efforts, Xinyue Society can be regarded as the forerunner of "National Theatre Movement".

Key words: ZHANG Pengchun; XU Zhimo; Xinyue Society; *Chitra*; poetic drama

重写与重构

——近四十年戏曲史书写嬗变述评

朱伟明 喻小晶

内容摘要：改革开放以来四十年的戏曲史书写，走过了从重写到重构的历程。首先，四十年来已出版的戏曲通史，无论从数量与质量、形式与内容等方面来看，都充分体现了思想观念大解放，学术多元化的时代背景与鲜明特色，成为这一时期的学术制高点；其次，戏曲断代史的书写，尽管数量略少，但学术含金量却绝不逊色，呈现出学术精品叠出的特点；第三，与戏曲通史和戏曲断代史的成就及特色相比，戏曲专门史的研究可谓异军突起，成果斐然。戏曲专门史的大量出现，正是四十年来戏曲研究不断细化、实化、深化的结果，并从某种意义上重构了戏曲史研究多元化的新格局。四十年来的戏曲史书写取得了丰硕的成果，成就不容低估。然而，无庸讳言，问题的存在也是客观事实。未来戏曲研究的趋势，或许仍然会沿着多元化的格局继续拓展并深化。戏曲本体研究应是重点所在；空间维度的介入，或者说系年与系地的融合，或将成为戏曲史书写模式的另一种选择。

关键词：改革开放 四十年 戏曲史 重写 重构

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)04-0074-12

Title: Rewriting and Reconstruction: A Review of the Changes in the Writing of Traditional Chinese Xiqu History in the Past 40 Years

Author: ZHU Weiming, YU Xiaojing

Abstract: The writing of history of Chinese Xiqu has proceeded from rewriting to reconstruction in the 40 years of reform and opening-up. First of all, the published books on comprehensive Xiqu history in the past 40 years all fully embody the characteristics of the time of ideological emancipation and academic diversity, whether viewed from their quantity or quality, form or content, becoming the peak of academic research on theatre history in this period. Secondly, in spite of a limited number, many works on dynastic history of Xiqu prove to be academic research of high quality. Thirdly, different from the writing of comprehensive history or dynastic history, the special history study on Chinese Xiqu flourishes unexpectedly with remarkable achievements and distinctive features, which is the consequence of specialized studies, and in a sense brings about the diversification of Chinese Xiqu history study. Nevertheless, the great achievements cannot eclipse the problems. The future theatre studies may be increasingly diversified, with Xiqu ontology study being the key research subject, and the research from space dimension or that of spatio-temporal integration being alternatives of Xiqu history writing.

Key words: reform and opening-up; 40 years; Xiqu history; rewriting; reconstruction

评点与中国戏曲之搬演

张勇敢

内容摘要: 评点是中国戏曲史上的一种“文化”现象,通过介入演出、文体约定两种路径影响了戏曲搬演。评点家对剧中具有突出意义的文学描写进行立体想象,借助批语将这些戏曲文学图景生成场上演出形态。他们标注舞台提示以提醒、指导优伶表演,设计砌末以提升演剧效果,评判穿关以指正优伶穿戴,这些着意戏曲演出的批语对优伶扮演具有重要的启示意义。与此同时,“评点”又从脚色派分、关目布局、宾白标举诸方面构建以舞台为本位的文体公约,其间的指摘批评或叹赏赞誉具有约定文体、导引创作的意图和作用,很大程度上强化了戏曲文体的舞台品性。戏曲评点关涉演出实践与创作理论,它游走于文人与优伶、创作与演出之间,一定程度上缓解了戏曲“文学”与“搬演”的紧张关系,推动了古代戏曲文学作品的舞台化。

关键词: 戏曲评点 搬演价值 介入演出 约定文体

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0086-12

Title: Pingdian and the Banyan of Chinese Xiqu

Author: ZHANG Yonggan

Abstract: Pingdian (commenting) is a cultural phenomenon in the history of Chinese Xiqu. It influences the Banyan (staging) of Xiqu through acting intervention and style appointment. The commentators make a three-dimensional imagination on the literature description of outstanding significance in a Xiqu play, and with the help of the comments, they make these plays' literary scenes into the form of stage performance. They mark stage directions to remind and guide actors, design props to enhance the performance effect, comment on Chuanguan to correct actors' wear. These comments are of great significance to the actors' performance. At the same time, Pingdian also constructs a stage based style convention in assigning roles, arranging plots, and advocating Binbai, etc. The criticism or praise in it has the intention and function of agreeing the style and guiding the creation, which greatly strengthens the stage character of the Xiqu style. Xiqu Pingdian includes performance practice and creation theory. It wanders between literati and actors, creation and performance, alleviating the tension between Xiqu "literature" and "Banyan" to a certain extent, and promoting the staging of ancient Xiqu literary works.

Key words: Xiqu Pingdian; value of Banyan; acting intervention; style appointment

诉诸场上:改编与明清传奇叙事格局的变化

涂育珍

内容摘要: 改编在叙述层面,主要指对传奇体制特有的叙事方式的改动,包括开场过场等各场面安排、脚色配置、曲唱、宾白和科介的关系等共同形成的叙事格局,具体表现了叙事意图的转变。脚色制的传奇叙事结构,在类型化人物设置中保证了人物形象的独特性;曲词、宾白、科诨也作为刻画人物、推动情节的重要叙事介质;传奇的演出逐渐由以“曲”为中心转向以“戏”为本,促使场面安排等叙事交流关系的改变、整合,体现了从案头到场上的叙事格局的变化。

关键词: 改编 戏曲 叙事 传奇

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0098-11

Title: From Desktop Drama to Stage Theatre: Adaptation and the Changes of Narrative Pattern of Chuanqi Theatre in Ming and Qing Dynasties

Author: TU Yuzhen

Abstract: As far as narrative is concerned, Xiqu adaptation mainly refers to the changes of the unique narrative style of Chuanqi, including the change on the narrative pattern formed by the arrangement of scenes such as the opening scene, the arrangement of roles, the singing, the relationship between “Binbai” and “Kejie”, which shows the change of narrative intention. The narrative structure of Chuanqi based on the set roles ensures the uniqueness of the characters’ stereotypical images. Lyrics, “Binbai” and “Kehun” are also important narrative media to portray the characters and drive the plot. The performance of Chuanqi gradually changes its focus from “Qu” (tune) to “drama”, motivating the change and integration of the narrative elements such as scene arrangement, which reflects the changes of narrative pattern from desktop drama to stage theatre.

Key words: adaptation; Xiqu; narrative; Chuanqi

修改与丰富： 当代昆剧演出形态的传承与演进模式略论

刘 轩

内容摘要：中华人民共和国成立以后，随着社会稳定和国家建设的发展，已绝迹舞台十数年的昆剧演出在戏曲舞台上也得到了恢复，有人提出了是否要对其进行“现代化”的问题。昆剧作为一种历史悠久的戏剧样式，其艺术规范和构成基本元素在清代中期已经完全确立，并且发展到了相当高的水平。因此，新时期昆剧表演艺术的发展遵循着在传承基本演剧技巧（即手眼身法步）的基础上，以剧目为单位进行丰富和重塑。从20世纪50年代至今，昆剧工作者们对此做出了多方面的尝试，尤其注重在传统剧目的传承和复排中，进行身段程式的重新编排和丰富发展。归纳起来主要有“修改式”和“丰富式”两种不同的演进模式。在这两种演进模式的共同影响下，形成了当代昆剧舞台表演的基本形态。

关键词：当代昆剧 表演形态 “修改式”演进 “丰富式”演进

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)04-0109-12

Title: Modification and Enrichment: On the Inheritance and Evolution of Contemporary Kunju Performance

Author: LIU Xuan

Abstract: After the founding of the People's Republic of China in 1949, with an increasingly stable society and development of the nation, Kunju performances, which had disappeared for more than a decade, were restored on the stage, thus raising the question of whether to “modernize” them or not. As a long-established theatre, Kunju has been formed in the middle of the Qing Dynasty and has developed to a very high level. Therefore, the development of the stage acting art of Kunju in the new era follows the inheritance of basic acting skills, and is enriched and reshaped in terms of repertoire. Since the 1950s, Kunju performers have made various attempts to modify and enrich it, especially focusing on the re-arrangement and enrichment of the body program in the inheritance and rearrangement of the traditional episodes. In summary, there are two different evolution modes, namely “modification” and “enrichment”. Under the joint influence of these two modes of evolution, the basic form of stage acting of contemporary Kunju has been established.

Key words: contemporary Kunju; forms of performance; modification as an evolution mode; enrichment as an evolution mode

对 20 世纪三四十年代越剧新编戏 命运的回顾与反思

李声凤

内容摘要: 当“戏改”纲领将想象中的“旧戏”拟定为唯一的潜在改造对象时,它事实上面对的却是基于农业文明的“古典戏剧传统”与基于城市文明的“现代戏剧传统”相混杂的局面。在框架性的偏差与历史性的认识局限下,立足于都市剧场和市民文化的“现代戏剧传统”在“戏改”过程中遭到了有意无意的否定、忽视,乃至遗弃。这对 1938 年姚水娟改革以来刚刚借助全新创作和演出模式走向兴盛的越剧造成的影响尤其显著。对于 20 世纪三四十年代越剧新编戏命运的重新审视,有助于反思“戏改”理论设定中一些有待厘清的问题并重新考量“现代戏剧传统”的价值和意义。

关键词: 戏改 上海越剧 新编戏 现代戏剧传统

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0121-10

Title: Review and Reflection on Destiny of the New Yueju in the 1930s and 1940s

Author: LI Shengfeng

Abstract: When the theatre reform program takes the imaginary “old theatre” as the only potential object of reformation, it actually faces the situation where the “classical theatre tradition” based on agricultural civilization is mixed with the “modern theatre tradition” based on urban civilization. Under frame deviation and historical cognitive limitation, “modern theatre tradition”, which is based on urban theatre and citizen culture, has been negated, ignored or even abandoned intentionally or unintentionally in the process of theatre reform. This had a significant impact on Yueju, which had just been flourishing with the help of new creation and performance mode since YAO Shuijuan's reform in 1938. The reexamination of the destiny of the new Yueju in the 1930s and 1940s is helpful to reflect on some problems that are in need of clarification in the theoretical setting of theatre reform and to reconsider the value and significance of “modern theatre tradition”.

Key words: theatre reform; Shanghai Yueju; new adapted Xiqu plays; modern theatre tradition

“志士班”白话剧演出考述

温方伊

内容摘要:“白话剧”是文明戏在广府地区的名称。“志士班”是广府地区白话剧演出的发端,带有鲜明的革命诉求和地域文化特色。从1904年程子仪、陈少白、李纪堂等人创办“采南歌”开始,“志士班”如雨后春笋陆续涌现,前后有三十余个“志士班”在广东、港、澳及东南亚活动。“志士班”最早为粤剧改良戏班,后出现白话剧社。辛亥革命后,“志士班”迅速消散,仅剩个别班社朝商业转向。而参与过白话剧演出的“志士班”成员,不少转而投入粤剧和电影业,甚至成为行业的佼佼者。“志士班”虽昙花一现,但其不仅完成了协助革命运动的作用,还引发了粤剧大改革并为粤语话剧的发展奠定了基础。

关键词: 志士班 白话剧 文明戏 粤剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0131-10

Title: A Review on the Vernacular Theatre Performances of “Revolutionary Troupes”

Author: WEN Fangyi

Abstract: “Vernacular theatre” is the name of “Wenmingxi” meaning civilized drama in Cantonese area. “Revolutionary Troupes”, the beginners of vernacular theatre performance in Cantonese area, show distinct revolutionary connotations and regional cultural characteristics. Since 1904, when CHENG Ziyi, CHEN Shaobai, LI Jitang and others set up “Cainange”, “Revolutionary Troupes” have sprung up one after another, with more than 30 such troupes being active in Guangdong, Hong Kong, Macao and Southeast Asia. “Revolutionary Troupes” were initially the reformed Cantonese Xiqu troupes, joined later on by vernacular troupes. After the Revolution of 1911, “Revolutionary Troupes” disappeared rapidly, leaving a few of them turning to commercial performance. Many members of “Revolutionary Troupes”, who had participated in the performance of vernacular theatre, turned to Cantonese Xiqu or movie industry, some of them even becoming the best in their trades. Despite its short duration, “Revolutionary Troupes” have not only successfully played their role of assisting the revolutionary movements, but also led to the significant reform of Cantonese Xiqu, and laid the foundation for the development of Cantonese Huaju.

Key words: Revolutionary Troupes; vernacular theatre; civilized drama; Cantonese Xiqu

我怎么走进芳西雅这个角色

——《洋麻将》排演札记

奚美娟

内容摘要: 美国唐纳德·柯培恩的《洋麻将》是一出百老汇的经典名剧,1980年代卢燕女士将该剧译成中文,北京人艺公演,至今已经三十多年。2019年陈薪伊导演工作室重排《洋麻将》,由奚美娟与关栋天联袂主演,引起轰动。奚美娟以她塑造芳西雅这个角色的切身体验和感受,印证了其提出的演员三度创作的理论:重视体验、提高即兴表演的能力、表现与体验的完美融合。

关键词: 洋麻将 演员三度创作 角色体验 即兴表演

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0141-06

Title: How Did I Get into the Role of Fonsia: Notes on the Rehearsal and Performance of *The Gin Game*

Author: XI Meijuan

Abstract: *The Gin Game*, a Broadway classic written by D. L. Coburn, was translated into Chinese by LU Yan, and performed in Beijing People's Art Theatre in the 1980s. More than 30 years have passed by ever since. Last year, director CHEN Xingyi's Studio staged *The Gin Game* again, starring XI Meijuan and GUAN Dongtian, causing a sensation. This article is XI Meijuan's reflections on her own experience in playing the role of Fonsia, which corroborates the theory on performer's recreation: paying attention to the experience, enhancing the ability of improvisation and having a perfect combination of performance and experience.

Key words: *The Gin Game*; the third level of performer's recreation; role experience; improvisation

梅剧程韵 求新求变

——新版京剧情派《穆桂英挂帅》的创作思考

李佩红

内容摘要:新版京剧情派《穆桂英挂帅》是李佩红根据梅兰芳大师1959年版《穆桂英挂帅》整理改编的一出程派新戏,2009年作为国庆六十周年的献礼剧目首演于上海。经过十年打磨,2019年10月该剧作为国庆七十周年献礼剧目再度上演于上海,产生了广泛而深刻的影响。该剧在剧本、唱腔、表演、服装等方面与时俱进,求新就变,彰显了家国情怀,富有爱国主义思想,为如何发展京剧流派艺术,传承优秀传统文化做了有益探索。

关键词:梅剧程韵 求新求变 认知

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0147-07

Title: Exploration and Innovation: A Reflection on the Creation of the CHENG School Version of Jingju *MU Guiying Assuming Command*

Author: LI Peihong

Abstract: The new version of *MU Guiying Assuming Command* is a play of CHENG School compiled and adapted by LI Peihong based on the master MEI Lanfang's 1959 version. In 2009, it was first performed in Shanghai as a tribute play for the 60th anniversary of the National Day. After ten years of polishing, the play was staged again in Shanghai in October 2019 as the 70th anniversary of the National Day, which had a wide and profound impact. The play keeps pace with the times in script, singing, acting, costume and other aspects. It shows the feelings of home and country, and it is rich in patriotism, making a meaningful exploration for the development of Jingju schools and the inheritance of excellent traditional Chinese cultures.

Key words: a play of MEI School; a tone of CHENG School; exploration and innovation; cognition

梅兰芳表演美学研究的标志性著作 ——评邹元江教授《梅兰芳表演美学体系研究》

杨锋刚

内容摘要: 邹元江教授的《梅兰芳表演美学体系研究》一书,以对“梅兰芳表演体系”的反思为基点,通过二十三个专题性研究,从不同层面讨论并揭示了梅兰芳表演艺术的审美内涵和特质,对梅兰芳表演美学中一系列重大的理论问题进行了深入系统的反思、考辨和分疏。该书在占有大量一手文献和影像资料的基础上,深入发掘出许多梅兰芳研究中从未关注或很少关注的问题域,极大地拓展了梅兰芳研究的空间,提出了许多极富创新性的观点。该书是从中国戏曲美学与艺术精神的高度全面、系统研究梅兰芳戏曲表演美学的第一部专著,也是一部在梅兰芳研究史上具有重要意义的著作,标志着梅兰芳研究达到了一个新的理论高度和境界。

关键词: 梅兰芳 表演体系 戏曲美学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)04-0154-07

Title: A Landmark Work on the Research of MEI Lanfang's Performance Aesthetics: A Review of *A Study on MEI Lanfang's Performance Aesthetics System* by ZOU Yuanjiang

Author: YANG Fenggang

Abstract: *Research on MEI Lanfang's Performance Aesthetics System*, written by Professor ZOU Yuanjiang, starts with his reflection of “MEI Lanfang's performance system”. Through twenty-three thematic topics, the book discusses and reveals the aesthetic connotation and characteristics of MEI Lanfang's performing art from different aspects, and makes in-depth and systematic reflection, textual research and analysis on a series of major theoretical issues in MEI Lanfang's performance aesthetics. Based on a large number of first-hand literature and video materials, the book deeply explores many important academic fields and problems that has never or rarely been paid attention to in MEI Lanfang study, greatly expanding the research space of MEI Lanfang study, and putting forward many innovative views. The book is the first comprehensive and systematic monograph on MEI Lanfang's Xiqu performance aesthetics from the perspective of Chinese Xiqu aesthetics and artistic spirit. It is also an important work of demarcation significance in the history of MEI Lanfang study, marking that it has reached a new theoretical height and realm.

Key words: Mei Lanfang; performance system; Xiqu aesthetics