

03 | 2022

2022年6月第三期 (总第227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 宫宝荣 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-Licht (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 乔雪瑛

## 古典戏曲研究

- 1 元杂剧“楔子”相关问题补证  
——兼谈《小胡笳十八拍》中“契声”的位置 康保成
- 13 唱赚综考 朱夏君
- 25 勾栏新探 陈佳宁
- 38 经励科考略 谢敏

## 中国话剧研究

- 50 反思与对话：“五四”戏剧改革运动中的圣约翰大学之维 凤媛 刘辛未
- 62 “孤岛”上的《剧场艺术》：一种戏剧演出的“教科书” 袁联波
- 73 抗战剧本选与沈蔚德《民族女杰》考论  
——从沈氏致教育部社会教育司的四封信札说起 高娜
- 85 “导/教”矛盾与张骏祥的《蜕变》《以身作则》排演 王耿

## 表导演研究·纪念上戏导演系创办六十周年

- 101 苦心孤诣、自辟门径的导演艺术家——吴仞之 张仲年
- 116 上戏导演教学特色研究与当代思考 卢昂
- 132 本土音乐剧中“戏曲音乐剧”创作模式探究 杨佳
- 141 论音乐剧表演中“呼吸”的运用 宋颂

## 外国戏剧研究

- 151 勒梅特与太阳剧社的音乐书写 罗磊
- 163 让·塔尔迪厄基于声音的抽象戏剧实验 李佳颖
- 174 戏剧革命的衍化  
——生活剧团的文化旅行与残酷戏剧实践 李婷文

**Ancient Xiqu Studies**

- 1 Supplementary Demonstration of the Issues about “Xiezi”  
in Zaju of the Yuan Dynasty; Also a Study of the Position  
of “Qisheng” in “Minor Hujia Eighteen Movements” KANG Baocheng
- 13 A General Study of Changzhuan ZHU Xiajun
- 25 A New Research on Goulan CHEN Jianing
- 38 A Study of Jingli Ke XIE Min

**Chinese Theatre Studies**

- 50 Reflection and Dialogue: Student Theatre in St. John’s University  
during “May 4th” Theatre Reform Movement FENG Yuan, LIU Xinwei
- 62 *Theatre Arts* on the “Isolated Island”: A Study of the “Textbook”  
of Theatre Acting YUAN Lianbo
- 73 Selected Scripts of the War of Resistance Against Japanese Aggression and  
*National Heroine* by SHEN Weide; Four Letters from SHEN to the Social  
Education Department of the Ministry of Education GAO Na
- 85 The Contradiction “between Directing and Teaching” and ZHANG  
Junxiang’s Directing of *Metamorphosis* and *Set an Example* WANG Geng

**Acting and Directing Studies in Commemoration of the 60<sup>th</sup> Anniversary  
of the Founding of Directing Department of Shanghai Theatre Academy**

- 101 Notable Achievement after Painstaking Efforts and Original  
Creativity: A Study on Director WU Renzhi ZHANG Zhongnian
- 116 A Study and Contemporary Reflection on the Features of  
Directing Teaching in Shanghai Theatre Academy LU Ang
- 132 On the Mode of Chinese “Xiqu Musical” Creation YANG Jia
- 141 On the Use of “Breathing” in the Performance of Musical SONG Song

**Foreign Theatre Studies**

- 151 Lemètre and Musical Interpretation of Théâtre du Soleil LUO Lei
- 163 Jean Tardieu’s Voice-based Experiments of Abstract Drama LI Jiaying
- 174 Changes of Theatre Revolution: A Case Study of the Living Theatre’s  
Cultural Tours and Performance of Theatre of Cruelty LI Tingwen

# 元杂剧“楔子”相关问题补证

## ——兼谈《小胡笳十八拍》中“契声”的位置

康保成

**内容摘要:** 20世纪50年代末,郭沫若即发现戏曲中的“楔子”源于佛经中的“契声”,“契”为“楔”字之省文。这一看法长期为古典戏曲研究者所忽略。文献表明,“契声”不处于《小胡笳十八拍》之“末拍”或“尾声”。从佛教的层面讲,契经之“契”乃契合之义,既可泛指一切汉译佛典,也可指一种长行,先说、略说的讲经方式。同时,“契”与“偈”通,一般指穿插在佛经中篇幅较短、句式整齐的偈颂。此外,民间佛教仪式称其为“烧香偈子”,一般在正式讲经之前举行。从音乐的层面讲,“契声”“契注声”即黄钟宫。而现存《广陵散》曲谱之一的《西麓乙谱》中,《契声》是序曲。元杂剧的“四折一楔子”原本仅指曲而与情节无关,后逐渐蜕变为戏剧性的文本段落。但“楔子”和“折”的规范化进程并不同步,到“折”已明确成为完整的文本段落时“楔子”仍在某些版本中保留着元代的本来面目。

**关键词:** 楔子 契声 契合 规范化 不同步

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0001-12

**Title:** Supplementary Demonstration of the Issues about “Xiezi” in Zaju of the Yuan Dynasty: Also a Study of the Position of “Qisheng” in “Minor Hujia Eighteen Movements”

**Author:** KANG Baocheng

**Abstract:** In the late 1950s, GUO Moruo found that the “Xiezi” in Xiqu originated from the “Qisheng” in the Buddhist sutra, with “Qi” as the simplified form of the word “Xie”. His view has long been ignored by researchers of classical Xiqu. The literature shows that “Qisheng” never appears at the “last stanza” or the “epilogue” of “Minor Hujia Eighteen Movements”. From the perspective of Buddhism, the “Qi” of “Qijing” (Sutra) means agreement, which can refer to not only all Chinese translation of Buddhist scriptures, but also prose, the pre-lecture or brief lecture of sutra. Besides, “Qi” is the same as “Ji”, which generally refers to the short and neat verse chants interspersed in the Buddhist scriptures. In addition, it is called “Jizi of Burning Joss Sticks” in folk Buddhist ceremonies, usually held before the formal lecturing of sutra. From the perspective of music, “Qisheng” and “Qizhusheng” are Huangzhonggong tune. In “Xilu the Second Music Score”, one of the existing music scores of “Guanglingsan”, “Qisheng” is the prelude. The “four Zhe and one Xiezi” in Zaju of the Yuan Dynasty originally only refer to the tunes, having nothing to

do with the plot, but then they gradually turn into dramatic texts. However, the standardization process of “Xiezi” and “Zhe” is not synchronous. By the time “Zhe” has clearly become a complete text, “Xiezi” still remains the same as that of the Yuan Dynasty in some Xiqu versions.

**Key words:** Xiezi; Qisheng; agreement; standardization; out of sync

# 唱 赚 综 考

朱夏君

**内容摘要:**唱赚是南宋初年产生的演唱艺术,自身具备独特的伴奏乐队、曲式结构、节奏组合以及曲调来源与声乐美学。它吸收宋教坊乐部的鼓板乐队,形成与声乐相结合的伴奏演唱定例。文献所见唱赚为张五牛创制的记载,不仅指出【赚】这一个曲牌的出现,更指出唱赚是由“引子+序+赚+煞尾”四个乐段组成的大型曲式。在四乐段中,仅煞尾的句式和节奏相对固定,其余三个乐段均留有节奏极为自由的部分。至于唱赚变为覆赚,或受到北方诸宫调的影响,其叙事功能因之增强。而唱赚艺人又将字音析分为不同类别,使宋元音韵学成果渗透到俗曲演唱中,从而造就雅俗共赏的艺术特征。

**关键词:**唱赚 鼓板乐队 四乐段曲式 自由节奏 字音分析

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0013-12

**Title:** A General Study of Changzhuan

**Author:** ZHU Xiajun

**Abstract:** Changzhuan, a singing art which appeared in the early Southern Song Dynasty, has unique backup band, tune structure, rhythm pattern, source of tune and vocal aesthetics. Absorbing the features of drum band of the Music Department of Jiaofang, it forms a set pattern of singing accompanied by band. Literature shows that Changzhuan was invented by ZHANG Wuniu. The appearance of Zhuan, a tune, is recorded in literature, and it is pointed out that Changzhuan is a large musical form composed of four musical segments—"Opening words", "Prelude", "Zhuan" and "Shawei" (the last song). It is only the line pattern and rhythm of "Shawei" that are relatively fixed, while the rest three segments all have some parts free in rhythm. The reason why Changzhuan turns into Fuzhuan is perhaps that its narrative function is enhanced under the influence of northern music modes. The Changzhuan artists divide the sound of words into different categories, which makes the phonological achievements of the Song and Yuan Dynasties permeate to the singing of folk songs, resulting in its artistic features of being enjoyed by highbrows and lowbrows alike.

**Key words:** Changzhuan; drum band; musical form of four segments; free rhythm; divide the sound of words

# 勾栏新探

陈佳宁

**内容摘要:** 勾栏是宋元时期戏剧表演的重要场所。勾栏是由竹木搭建而成的棚式建筑,内部设有一座栏杆围成的舞台,勾栏得名即因舞台由栏杆围绕。用舞台指称整座剧场并非是人有意以偏概全,而是“棚屋”“棚栏”“棚阑”等称谓被逐渐淘汰,而“勾栏”一词因古雅诗意,受到文人偏爱,最终得以保留。栏杆与演出场所的关系渊源已久。早在汉代,贵族的家伎就会在楼阁的栏杆处表演乐舞。唐代出现了栏杆式的舞台形制。宋时因棚式建筑具有易于搭建、对地势要求较低等特点,栏杆式舞台进入棚式建筑,勾栏成为真正的商业性剧场。

**关键词:** 勾栏 棚式建筑 栏杆 舞台

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0025-13

**Title:** A New Research on Goulan

**Author:** CHEN Jianing

**Abstract:** Goulan (railings) was an important place for theatre performance in the Song and Yuan Dynasties. The overall structure of Goulan is a shed made of bamboo and wood, with a stage inside surrounded by railings, from which comes the name of Goulan. The use of the name of the stage to represent the entire theater is not a generalization, but a fact that the names like “Pengwu” and “Penglan” which refer to the whole shed had been gradually sifted out while the name “Goulan” remained because the word was favored by literati thanks to the ancient elegance and poetry embodied in it. Railings have long been associated with acting places. As early as in the Han Dynasty, singers and dancers of the aristocratic families would perform beside the railings of pavilions. Stages with railings appeared in the Tang Dynasty. In the Song Dynasty, the stage surrounded by railings was put in a shed because such a shed was easy to put up and didn't have much requirement for the place. Hence Goulan became the term for the real commercial theater.

**Key words:** Goulan; shed; railing; stage



## 经励科考略

谢 敏

**内容摘要:**民国梨园行有经励科,负责戏班经营、演出策划、艺人协调、上传下达等工作,如今这些工作已被划分到舞台演出策划、宣传推广、票务营销等部门。经励科对戏班运营颇为重要,他们拥有很高的权力和地位,要通商通艺,实现艺术和管理的交融。虽然经励科历来负面评价不少,但特定年代在中国本土自然生发并行之有效,具有原生性、民族性、独立性的特点,其在戏剧管理层面的经验至今值得借鉴。

**关键词:**经励科 机构 邀角 李华亭

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2022)03-0038-12

**Title:** A Study of Jingli Ke

**Author:** XIE Min

**Abstract:** During the period of the Republic of China, there was a special agency by the name of Jingli Ke in the Xiqu circle, which was responsible for the operation of theatrical troupes, planning of performance, coordination of players, sending and taking messages, etc. Now these works have been divided into divisions of performance planning, promotion, marketing and others. With a lot of power and a very high status, Jingli Ke was of great importance to the operation of the troupes. The employees in the agency needed to be very professional in both business and Xiqu arts, namely the integration of management and arts. Although there had been a lot of negative comments ever since its appearance, Jingli Ke was rooted naturally in China and developed into an effective organization which bore the features of originality, nationality and independence, so its experience in theatre management has been worth learning so far.

**Key words:** Jingli Ke; agency; invite leading actors; LI Huating

## 反思与对话：“五四”戏剧 改革运动中的圣约翰大学之维

凤 媛 刘辛未

**内容摘要：**圣约翰大学在晚清之际由对莎士比亚戏剧的引入确立了其戏剧实践的世界眼光，此后他们并没有“躲进小楼成一统”，而是始终关注着校园之外社会戏剧的发展。从改良文明戏，到反思“五四”新旧戏之争的诸多偏颇，再到对《终身大事》等问题剧的艺术和思想主题的矫正，圣约翰的学生演剧借力圣约翰大学新旧并陈、兼容并包的文学教育，对中西新旧文化保持了取长补短、多元开放的态度，因之他们这一时期的演剧实践，不但新旧剧、改译剧、创新剧等不同戏剧形式齐头并举，也成为他们反思文明戏、问题剧，介入爱美剧等戏剧潮流的重要对话方式。虽然他们的演出远不能称为完美，但作为彼时校园戏剧的重要代表，他们的演剧实践已然为“五四”戏剧改革运动乃至“五四”新文化运动提供了别一种反思和改进的路径。

**关键词：**“五四”戏剧改革运动 圣约翰大学 学生演剧

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2022)03-0050-12

**Title:** Reflection and Dialogue: Student Theatre in St. John's University during "May 4th" Theatre Reform Movement

**Author:** FENG Yuan, LIU Xinwei

**Abstract:** Students of St. John's University established their world vision of theatre by acting Shakespeare's plays in the late Qing Dynasty. Since then, they hadn't cut off from the outside world, but had always paid attention to the theatre development in the society. They improved civilized plays, reflected on the biases in the debate between the old and the new theatre during the May 4th Movement, and corrected the artistic and ideological themes of problem plays, such as *The Most Important Event in Life*. By virtue of the literary education of the university which featured inclusiveness and coexisting of the old and the new, students of St. John's maintained a pluralist and open attitude towards the cultures of China and the West, of the new and the old. Therefore, their theatre practice in this period, including the acting of new plays, old plays, adapted plays, translated plays, and creative plays, became an important way for them to reflect on civilized plays and problem plays, and to get involved in the theatre trend of amateur plays. Their performance was far from perfect, but as an important representative of campus theatre at that time, has provided a

special way for us to review “May 4th” theatre reform movement and even “May 4th” new culture movement.

**Key words:** “May 4th” theatre reform movement; St. John’s University; student theatre

## “孤岛”上的《剧场艺术》： 一种戏剧演出的“教科书”

袁联波

**内容摘要：**《剧场艺术》的核心栏目为“演剧理论”，偏重于译介斯坦尼斯拉夫斯基等人的苏联表导演理论，注重介绍英、法、德等国戏剧家的表导演理论、方法和经验，并重视发表中国戏剧家的演剧理论。顾仲彝、吴仞之（孤岛），张骏祥（大后方），张庚（延安）等人的论文体现了当时中国三种政治环境下演剧研究的理论视野；而石叔明则主要探讨了流动演剧的布景、照明、化妆等。《剧场艺术》亦用一定篇幅报道“孤岛”、外省市及国际戏剧界的活动。对于三种报道对象，该刊分别采用了“编年式”“事件性”“主题性”等叙事方式，以不同方式全方位地呈现出当时的戏剧图景。《剧场艺术》对推动当时中国话剧表导演艺术发挥了较大作用。从这一意义上讲，该刊堪称其时青年戏剧人舞台实践的“教科书”。

**关键词：**剧场艺术 孤岛 栏目设置 演剧艺术 理论与方法

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2022)03-0062-11

**Title:** *Theatre Arts* on the “Isolated Island”: A Study of the “Textbook” of Theatre Acting

**Author:** YUAN Lianbo

**Abstract:** The core column of *Theater Arts* was “Theory of Acting”, which focused on the translation and introduction of the Soviet theories of acting and directing, such as those of Stanislavsky and others, and also paid attention to the introduction of the acting and directing theories, methods and experience of theatre specialists in Britain, France and Germany, as well as the publication of the acting theories of Chinese experts. The articles of GU Zhongyi and WU Renzhi (“Isolated Island”), ZHANG Junxiang (Rear Area), and ZHANG Geng (Yan’an) embodied the theoretical vision of acting research in the three different political environments of China at that time, while SHI Shuming mainly discussed the setting, lighting and make-up of travelling acting. *Theater Arts* also devoted a certain space to the report of the activities of theatrical circles in the “Isolated Island”, other cities, provinces and nations. For the three objects of report, the journal adopted three different narrative methods—“chronology”, “event” and “theme” respectively, showing a panorama of theatre acting at the time. Historically, the journal played an important role in promoting the art of acting and directing in Chinese theatre. In this sense, it can be regarded as the “textbook” for the stage practice of young theatre specialists at that time.

**Key words:** *Theatre Arts*; Isolated Island; columns; art of acting; theory and method

## 抗战剧本选与沈蔚德《民族女杰》考论 ——从沈氏致教育部社会教育司的四封信札说起

高娜

**内容摘要:**新发现的沈蔚德在抗战时期与社会教育司的往来书信,呈现了国民政府教育部社会教育司于1939—1941年间组织抗战剧本选拔及出版的过程。此次“抗战剧本选”以其征集剧本之多、征选范围之广,成为抗战时期官方选本活动的集中体现。由此出发,一方面,可以管窥国民政府将戏剧纳入社会教育范畴之后的具体举措与实施效果;另一方面,能够重新审视沈蔚德在抗战时期的戏剧创作与贡献。其剧作《民族女杰》为抗战戏剧的人物画廊增添了别样的女性形象,“女杰”孙四姑娘冲破了社会传统对女性形象的规训,体现了底层妇女参与社会的自主性现实追求。

**关键词:**沈蔚德 抗战剧本选 民族女杰 女性戏剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0073-12

**Title:** Selected Scripts of the War of Resistance Against Japanese Aggression and *National Heroine* by SHEN Weide: Four Letters from SHEN to the Social Education Department of the Ministry of Education

**Author:** GAO Na

**Abstract:** The newly discovered correspondence between SHEN Weide and the Social Education Department during the War of Resistance Against Japanese Aggression shows the process of selecting and publishing the war scripts organized by the Social Education Department of the Ministry of Education in the national government from 1939 to 1941. “Selected Scripts of the War of Resistance Against Japanese Aggression” reflects the breadth and depth of official selection activities during the war for its large number of scripts and wide range of selection, which not only provides us with a specific angle to look at the measures taken by the government which added theatre into social education and the effects of the measures, but also helps us re-examine SHEN Weide’s theatre creation and her contribution during the war. Her play *National Heroine* adds a special female image to the theatre of the War of Resistance Against Japanese Aggression. Miss Sun the 4th, the “heroine”, breaks off the shackles of the social tradition to female images, and shows the autonomous pursuit of those women at the bottom to participate in the society.

**Key words:** SHEN Weide; Selected Scripts of the War of Resistance Against Japanese Aggression;  
*National Heroine*; women's play

## “导/教”矛盾与张骏祥的 《蜕变》《以身作则》排演

王 耿

**内容摘要:** 张骏祥离美归国后,以教师身份于1940年完成了头两个本土导演作品。导《蜕变》失利,主因在张忽视、回避“导/教”矛盾;而后选排笑剧《以身作则》,即有意解此矛盾,他巧用教师身份,借教学手段包装创作诉求、整合校内资源,故成功。处理“导/教”矛盾,是演剧艺术、演剧教育的恒久课题。教师应结合自身能力、根据学生现有条件,调整“导演/教师”定位重心,在因材施教的前提下,追求既定目标。这或许是张骏祥八十年前在剧校(专)的“导/教”经验、教训,带给后人的启发。

**关键词:** 张骏祥 “导/教”矛盾 蜕变 以身作则 国立戏剧学校

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0085-16

**Title:** The Contradiction “between Directing and Teaching” and ZHANG Junxiang’s Directing of *Metamorphosis* and *Set an Example*

**Author:** WANG Geng

**Abstract:** After returning from the United States, ZHANG Junxiang, working as a teacher, directed his first two works in China in 1940. The main reason for his failure in directing *Metamorphosis* lied in his neglect and evasion of the contradiction “between directing and teaching”. Then he chose to direct the farce *Set an Example* with an eye to resolving such contradiction. With a skillful use of his position as the teacher, he packaged his creation demands in teaching and integrated the resources of the Academy, which brought him success. It is a permanent subject of theatre art and theatre education to deal with the contradiction. The teacher should take into consideration the students’ condition and his own ability to strike a balance between the role of a director and that of a teacher, and try to achieve his goal on the premise of teaching students in accordance with their aptitude. This may be the inspiration that we get from ZHANG’s experience of “directing and teaching” in the National Academy of Dramatic Arts 80 years ago.

**Key words:** ZHANG Junxiang; contradiction “between directing and teaching”; *Metamorphosis*; *Set an Example*; National Academy of Dramatic Arts



## 苦心孤诣、自辟门径的 导演艺术家——吴仞之

张仲年

**内容摘要:**“孤岛时期四大导演之一”、上海戏剧学院导演学领军人物吴仞之先生一生导演过百余部演出,早年以导演《人之初》一鸣惊人,参与创建上海剧专,在舞美领域也颇有建树。他遵循现实主义美学原则,注重人物塑造,被评论家称为“中国少数的苦心孤诣、自辟门径的导演”。吴仞之在八旬高龄撰写的论著《导演全程经纬录》,是运用唯物辩证法总结自己一生创作实践的理论结晶,包含着自成体系、独具一格的美学思想、艺术见解与戏剧观念。他从艺术与科学的相互关系、从导演工序入手,探索出“分场分析法的三条原则与六项步骤”“导演构思的八点设想与四种类型”“排练的五大阶段与卅条技法”等独特的导演学基本原理与方法,这是理论与实践的紧密结合,也是我国导演学宝库中难得的财富。

**关键词:** 吴仞之 人之初 孤岛时期四大导演 导演全程经纬录 分场分析法

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0101-15

**Title:** Notable Achievement after Painstaking Efforts and Original Creativity: A Study on Director WU Renzhi

**Author:** ZHANG Zhongnian

**Abstract:** WU Renzhi, one of the four directors in the “Isolated Island” period and a leading scholar of directing studies in Shanghai Theatre Academy, had directed more than 100 performances throughout his life. In his early career, he gained popular recognition for his directing of *The Beginning of Life*, and then participated in the establishment of Shanghai Theatre Academy. He also made great achievements in the field of stage design. He followed the aesthetic principles of realism and attached importance to characterization. He was called “one of the few directors with notable achievement after painstaking efforts and original creativity” by theatre critics. His book *A Director's Journey*, written when he was in his eighties, is a theoretical work where, with materialist dialectics, he summarized the creations and practice of all his life. It contains his theatre aesthetics, opinions and concepts which are distinctive and systematic. Starting from the relation between art and science and also from the directing process, he explored and proposed some distinctive basic principles and methods of directing, such as “three principles and six steps of scene-based analysis”, “eight points and four types of directing conception”, “five stages and 30

techniques of rehearsal”, which, as combination of theory and practice, prove to be the rare wealth in the treasure house of directing studies in China.

**Key words:** WU Renzhi; *The Beginning of Life*; four great directors in the “Isolated Island” period; *A Director’s Journey*; scene-based analysis

## 上戏导演教学特色研究与当代思考

卢 昂

**内容摘要:**上海戏剧学院导演教学经过六十多年的积淀,建立了一套相对科学、完整的体系,形成了自己的特色理念。在一大批前辈导师的耕耘与开拓下,在教师们的继承传统和创新下,上戏导演系开辟了一条以“扎根本土、放眼世界、融贯中西、勇于创新”为理念的人才培养道路,坚持“国际化与民族化创造性融合”的教学特色,确立了“五个一”教学创新战略:一个国际戏剧交流与合作中心、一个民族戏剧人才培养高地、一个大学生原创实践基地、一个高水平教师团队、一个创新性一流课程体系。在当前新文科教改背景下,导演教学依然存在不少问题与挑战,有些问题具有一定的普遍性,必须有针对性地进行应对与探索。

**关键词:**上戏导演教学特色 国际化 民族化 创新融合 当代思考

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0116-16

**Title:** A Study and Contemporary Reflection on the Features of Directing Teaching in Shanghai Theatre Academy

**Author:** LU Ang

**Abstract:** With the experience of over 60 years, the directing teaching of Shanghai Theatre Academy has established a relatively scientific and complete system and formed concepts with its own features. With the hard work and exploration of a large number of senior scholars, and the inheritance and innovation of the faculty, the Department of Directing, which cherishes the ideas of “nationalization and internationalization, integration and innovation”, has long been a pioneer on the road of talent training. With the teaching featuring “the creative integration of internationalization and nationalization”, it has developed the innovative strategies of having “five ones”, that is, one center of international theatre communication and cooperation, one high-level platform for the cultivation of national theatre talents, one base of creative practice for students, one well-qualified faculty, one first-class curriculum of innovation. In the context of the current reform of new liberal arts education, there are many problems and challenges in directing training, among which the universal problems should be explored to be effectively dealt with.

**Key words:** features of directing teaching in STA; internationalization; nationalization; innovation and integration; contemporary reflection

# 本土音乐剧中“戏曲音乐剧” 创作模式探究

杨 佳

**内容摘要:**“戏曲音乐剧”虽然是一个新概念,但这种融合中国传统戏曲元素与西方音乐剧形式的演出却可追溯到1940年代,后虽有所中断,但在21世纪初期重新发展并在舞台上占有了其一席之地。“戏曲音乐剧”目前主要可归纳为“从传统戏曲中取材”“融合传统戏曲表演元素”“借鉴戏曲写意精神”“借鉴民族音乐形式”四种创作模式。当前,“戏曲音乐剧”创作中存在着中西音乐元素简单化“混搭”、表演的真实性和程式化融合难度高等问题。戏曲与音乐剧的融合并非终点,尽管探索中国原创音乐剧的过程曲折而漫长,然而值得等待。

**关键词:**本土音乐剧 戏曲音乐剧 创作模式

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0132-9

**Title:** On the Mode of Chinese “Xiqu Musical” Creation

**Author:** YANG Jia

**Abstract:** “Xiqu Musical” are the performance that integrates Chinese elements of traditional Xiqu into the form of Western Musical. New concept as it is, it can be traced back to the 1940s. Despite of the later suspension, it resumed developing in the early 21st century and has had its place on stage. Nowadays “Xiqu Musical” have four general modes of creation: “getting materials from traditional Xiqu”, “integrating elements of Xiqu performance”, “drawing from the symbolic style of Xiqu” and “drawing from the form of traditional Chinese music”. At present, there exist some problems in the creation of “Xiqu Musical”, such as the simple “mixing” of Chinese and Western musical elements, and the difficulty in the integration between the authenticity of performance and stylization. The integration of Xiqu and Musical is not the end of the road. There is still a long way to go in the exploration of original Chinese Musical, but it is worth expecting.

**Key words:** Chinese Musical; Xiqu Musical; mode of creation

## 论音乐剧表演中“呼吸”的运用

宋 颂

**内容摘要:**“呼吸”在音乐剧表演中起着至关重要的作用。音乐剧演员需要专业而强大的气息支撑,故而“呼吸”运用应贯穿音乐剧表演教学始终。音乐剧表演中无声表演和有声表演都离不开好的呼吸方式和技巧。音乐剧表演中的呼吸与日常生活中的呼吸既有联系,又有巨大的差别。音乐剧表演中的呼吸必须与剧中人物情感的变化相辅相成,同时,呼吸也在音乐剧歌舞并行的表演中起着关键的作用。

**关键词:**呼吸 音乐剧 舞台艺术 声音 人物情感 歌舞并行

**中图分类号:**J80 **文献标识码:**A **文章编号:**0257-943X(2022)03-0141-11

**Title:** On the Use of “Breathing” in the Performance of Musical

**Author:** SONG Song

**Abstract:** “Breathing” is of vital importance in the performance of Musical. Musical performers are in need of the support of professional and powerful breathing, so the skills of “breathing” should run through the teaching of musical performance. Both silent performance and vocal performance in Musical are inseparable from good ways and skills of breathing. Breathing in musical performance is not only related to but also greatly different from that in daily life. It must go with the emotional changes of the characters in the play. At the same time, it also plays an important role in the performance of simultaneous singing and dancing in Musical.

**Key words:** breathing; Musical; stage arts; voice; emotion of characters; simultaneous singing and dancing

## 勒梅特与太阳剧社的音乐书写

罗 磊

**内容摘要:** 音乐是太阳剧社戏剧创作和表演美学的核心要素之一。太阳剧社的导演姆努什金和剧作家西克苏在翻译与创作剧本中关注文本的音乐性,力图让文字文本成为真正的表演性文本;剧社的演员也在表演中注意节奏,追求音乐性的演绎,这一切与当代西方知名戏剧音乐人勒梅特密不可分。勒梅特帮助太阳剧社找到通往音乐之门的钥匙,重视乐器的使用,融合文本、演员和东方表演艺术的音乐传统,使音乐成为剧社的一大亮点,在剧社的跨文化戏剧实践中发挥了重要作用。

**关键词:** 勒梅特 太阳剧社 戏剧音乐

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0151-12

**Title:** Lemêtre and Musical Interpretation of Théâtre du Soleil

**Author:** LUO Lei

**Abstract:** Music is one of the core elements of Théâtre du Soleil's theatre creation and performance aesthetics. On the one hand, Mnouchkine and Cixous pursue the musicality of text in play translation and writing, trying to make the written text a real one for performance. On the other hand, the actors also take rhythm seriously and pursue musical interpretation in their performance. All of these are inseparable from Lemêtre, one of the best-known western musicians in contemporary theatre, who helps the theatre find the key to the door of music. He attaches much weight to the use of musical instruments, and integrates texts, actors and the musical tradition of the oriental performing art, making music a highlight of the theatre, and playing an important role in its cross-cultural practice.

**Key words:** Lemêtre; Théâtre du Soleil; theatrical music

## 让·塔尔迪厄基于声音的抽象戏剧实验

李佳颖

**内容摘要:** 让·塔尔迪厄是第二次世界大战后法国重要的先锋剧作家。声音是他戏剧创作的核心。塔尔迪厄对戏剧革新的贡献具体表现在戏剧创作的实验性、作品语言的音乐性及演出的先锋性三方面。他借鉴音乐的创作模式,通过对能指所构成的“次语言”的探索,谱写以声音为主体的“空的戏剧”。他以抽象美学为指导的戏剧实验被先锋导演雅克·波列里用作“整体戏剧”理念的实践素材,为法国戏剧舞台带去了抽象之风。

**关键词:** 让·塔尔迪厄 抽象 声音 雅克·波列里 二战后法国先锋戏剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0163-11

**Title:** Jean Tardieu's Voice-based Experiments of Abstract Drama

**Author:** LI Jiaying

**Abstract:** Jean Tardieu was an important French avant-garde playwright after World War II, whose dramatic creation focused on voice. Tardieu's contribution to drama innovation was embodied in three aspects: experimental creation, musical language and avant-garde performance. Inspired by the ways of music composition, he explored the “sub-language” of the signifier and wrote the “blank drama”, in which voice was the main subject. His experiments of abstract drama were used by the avant-garde director Jacques Polieri as a source of material for his concept of “total theatre”, which brought a climate of abstraction to French theatre.

**Key words:** Jean Tardieu; abstraction; voice; Jacques Polieri; French avant-garde drama after World War II

# 戏剧革命的衍化

## ——生活剧团的文化旅行与残酷戏剧实践

李婷文

**内容摘要:** 生活剧团是美国最早受到残酷戏剧理论影响的先锋戏剧团体之一。1960年代剧团曾经“自愿流放”欧洲,他们的阿尔托式戏剧实践与投身“红色60年代”的社会活动并行不悖,促成了残酷戏剧的“回输”及其在欧洲的复兴,在戏剧史和文化政治史上影响深远。但剧团在1968年返回美国后,他们的戏剧活动却遭遇尴尬。这一特殊现象关系到剧团的政治观念与残酷剧论的兼容性、戏剧实践方式的变化、文化政治语境的改变。考察生活剧团的文化旅行和戏剧实践,有助于看清戏剧革命实现其潜能的方式与障碍。

**关键词:** 生活剧团 残酷戏剧 戏剧革命 红色60年代 文化旅行

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2022)03-0174-11

**Title:** Changes of Theatre Revolution: A Case Study of the Living Theatre's Cultural Tours and Performance of Theatre of Cruelty

**Author:** LI Tingwen

**Abstract:** The Living Theatre was among the earliest American avant-garde theatrical companies exposed to the influence of Antonin Artaud's Theatre of Cruelty. In their voluntary "exile" to Europe, the Living Theatre's performance of Theatre of Cruelty and their socially engaged activities in the "Red 1960s" promoted each other, contributing to a positive feedback loop of Theatre of Cruelty from the United States to Europe and its thriving in European theatre, which was historically meaningful in theatre and cultural politics. However, it is noteworthy that a variety of factors, which consist of the incompatibility of pacifist anarchism and Theatre of Cruelty, the development of the Living Theatre's performance, and the change of the cultural and political context, may have been responsible for the embarrassment the company was faced with after coming back from Europe in 1968. Examining the cultural tours and theatrical practice of the Living Theatre will help to see the ways and obstacles of the theatre revolution to realize its potential.

**Key words:** the Living Theatre; Theatre of Cruelty; theatre revolution; the Red 1960s; cultural tour