

论文

齐如山的戏曲实践与汉魏俗舞

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摘要:

齐如山在近代京剧发展史上的意义不应被忽视,而经由他改造之后的梅兰芳京剧艺术的美学本质更值得我们去深入探讨。遭到鲁迅辛辣讽刺的梅兰芳艺术在西方世界受到普遍赞美,这使国人从此因自豪而无法看清梅兰芳艺术的本质,也因此无法深入地评估齐如山戏曲实践的得失。齐如山的戏曲实践主要是为皮黄戏设计舞蹈和服装。为了给他的“戏曲舞蹈化”实践寻求存在的合理性,齐如山引用了大量汉魏以来的舞蹈文献,但其实他的舞蹈设计的灵感主要来自他对皮黄戏舞台的熟悉。由于舞蹈化的程式动作占据了剧作的主体,梅兰芳艺术成了一种追求形式美的艺术,人文关怀的主题也就被淡化了。

关键词: 齐如山 戏曲 皮黄戏 舞蹈化 人文关怀 汉魏俗舞

Qi Rushan's Opera Practice and Folk Dances of Han and Wei Dynasties

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Abstract:

Qi Rushan's influence on the development of modern Peking Opera deserves acknowledgement, and the aesthetic essence of Mei Lanfang's art of Peking Opera transformed by Qi deserves more of our in-depth discussion. Although Mei Lanfang's art was sharply and ironically criticized by Lu Xun, it has been widely praised by the Western world, which makes Chinese people too proud to see its essence, and therefore, unable to have an insight into the merits and demerits of Qi Rushan's opera practice. Qi Rushan's opera practice was mainly represented by the design of choreography and costumes for Pihuang Drama. In seeking the rationality of his "dance" practice in opera, Qi Rushan cited a number of literature on dance since Han and Wei Dynasties. But in fact, his inspiration for choreography came mainly from his familiarity with Pihuang Drama. As the opera was mainly made up of stylized dance movements, Mei Lanfang's art became one of those in pursuit of beauty in form, which actually diluted the theme of humanistic concern.

Keywords: Qi Rushan opera Pihuang Drama dance practice humanistic concern folk dances of Han and Wei Dynasties

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