俞振飞对表演艺术理论的重要贡献

李　晓

内容摘要：俞振飞不仅在表演艺术上取得了卓著的成就,而且在表演艺术理论上也作出了重要的贡献。他认为书卷气是昆曲小生表演的艺术特征;他是戏曲界第一个从学理上阐述"四功五法"之"法"的涵义的人;他在演艺实践中总结出,人物的性格基调决定人物的性格,决定戏剧结构,也决定人物的性格行为,等等。这是他对戏曲表演艺术理论作出的重要贡献。

关 键 词：俞振飞　昆剧　表演艺术理论

Title：Contributions of YU Zhenfei to the Artistic Theory of Performance

Author：LI Xiao

Abstract：YU Zhenfei managed not only outstanding achievements in the art of performance，but also made important contributions to its artistic theory. He believes that the artistic characteristic of Xiaosheng in Kunqu performance is being bookish. He is the first person in the Xiqu circle to theoretically explain the meaning of "method" in the "four skills and five methods". Based on his performance practice，he proposest hat the keynote in a charater's personality determines his character，his actions and the structure of the play. In a word，he enriches the artistic theory of Xiqu performance.

Key words：YU Zhenfei；Kunqu；artistic theory of performance

做戏、协调与格调：
俞振飞表演思想揭橥

赵晓红　张　聪

内容摘要：俞振飞作为肩挑京、昆的小生泰斗，在长期的舞台实践中形成了自己独特的表演风格，这不是一句"书卷气"所能概括和形容的。在京剧中，小生作为旦角的附属角色主要承担配戏的任务，而俞振飞在京剧小生的演出实践中形成了自觉的表演意识，建立了戏剧情境中的表演主体性。他在个体表演和整体的舞台配合中都以协调为原则，并对程式动作进行了重新编码，形成了丰富的表演经验。而对戏曲格调问题的重视，则成为俞振飞戏曲表演贯穿始终的艺术追求。

关 键 词：俞振飞表演思想　做戏　舞台协调　表演格调

Title：Acting，Coordination and Style：On YU Zhenfei's Performance Thought

Author：ZHAO Xiaohong, ZHANG Cong

Abstract：As a master of the Xiaosheng role in both Jingju and Kunju，YU Zhenfei formed a unique performance style through his stage experience，extending far beyond the "academic". As a subsidiary role of Dan，Xiaosheng mainly undertakes the role of support in Jingju. But YU consciously acted out the role of Xiaosheng in his Jingju performance，contributing to a sense of subjectivity in the stage context. From stylized movements of Xiaosheng to overall stage cooperation，YU implemented a principle of coordination，based on which he recodes stylized movements and gained rich performance experience. In addition，emphasis on the style of Xiqu became YU's aesthetic standard and artistic pursuit throughout his performance.

Key words：YU Zhenfei's performance thought；acting；stage coordination；performance style

俞振飞曲唱理论探微

白　宁

内容摘要：俞粟庐认为"字、音、气、节"是昆曲演唱的四个关键之处。俞振飞在继承叶堂唱口基础上，融汇传统曲论精华，结合舞台实践积累，将其父"字、音、气、节"理论具化，逐一阐释，并源于受众的"出场"、板腔体的"显像"等缘由对该理论进行拓展，在近代昆曲艺术沉浮、东西方文化对冲等历史境遇下尝试建构中国曲唱理论体系。俞振飞的曲唱理论具有重要学术价值，对其他戏曲声腔的演唱具有一定的指导意义。

关 键 词：俞振飞　叶堂　曲唱理论　字音气节

Title：On YU Zhenfei's Theory of Xiqu Singing

Author：BAI Ning

Abstract：YU Sulu believes that "words，sounds，breath and beats" are the four key points of Kunqu singing. YU Zhenfei inherits Ye Tang's style of singing and integrates the essence of traditional singing theories，based on which and in combination with his rich stage experiences，he explains the terms of his father's theory one by one and lends them concreteness. YU also made theoretical development and breakthrough on Ye Tang's theory of singing in view of the audience's "presence" and a singing style of "rising" beats. With the rise and fall of Kunqu art in modern China，and in the historical context of the collision of eastern and western cultures，YU Zhenfei offered a reflection，construction and expansion on the singing theory of Chinese Xiqu. YU's theories have considerable academic values and serve as a kind of guidance to the singing of other Xiqu melodies.

Key words：YU Zhenfei；Ye Tang；Kunqu singing；Xiqu theories；"words，sounds，breath and beats"

花雅互鉴与开放性传承：
俞振飞演剧理论探究

刘　轩

内容摘要：俞振飞是 20 世纪的京昆表演大师，特别是在昆剧小生行的表演艺术方面，他在长期的艺术实践中形成了鲜明的个性化舞台风格，使得昆剧小生行当的表演在 20 世纪后期与前代艺人的传统艺术审美范式发生了较大转变，并使之成了衡量昆剧小生表演优劣的"新"标准与"新"传统。同时，他以较强的理性思维对京昆的表演特色及各自的艺术优劣进行了思考和总结，形成了与实践紧密结合且较为完整的理论阐述。当今在继承俞振飞的表演艺术本体时，系统地梳理和总结其表演理论对昆剧艺术的活态传承具有深远的指导意义。

关 键 词：俞振飞　演剧理论　京昆互鉴　开放性传承

Title：Mutual Learning and Open Inheritance：On YU Zhenfei's Theory of Performance

Author：LIU Xuan

Abstract：Mr. YU Zhenfei was a master of both Jingju and Kunju in the 20th century，especially in the performing arts of the role of Xiaosheng in Kunju. During his many years of artistic practice，YU formed a distinctive personal performance style and inspired great changes in the performance of Kunju Xiaosheng in the late 20th century against a traditional artistic aesthetic paradigm from the previous generation of artists. YU's style became a new standard and a new tradition to measure the merits of Kunju Xiaosheng performance. At the same time，with YU's strong rational thinking ability，he consciously considered and summarized the performance characteristics of Jingju and Kunju and their respective artistic advantages and disadvantages，forming a relatively complete theoretical explanation closely fused with practice. When we are now inheriting Mr. YU's performance art，a systematic combing and summarizing of his performance theory is of far-reaching significance if we want to seek theoretical support and guidance for the effective imparting and inheriting of Kunju as a combination of both "heritage" and contemporary art.

Key words：YU Zhenfei；theory of performance；mutual study between Jingju and Kunju；operatic inheritance

论契诃夫戏剧艺术的秘密

陆 炜

内容摘要：契诃夫研究界普遍承认契诃夫创造了戏剧的"新形式"。但"新形式"的本质与形态长久以来未能得到清楚的说明。其实,契诃夫戏剧的"新形式"的实质就是"写状态"。自亚里士多德以来,写行动(以至写冲突),是主导戏剧创作的概念。这意味着戏剧呈现为一个有严密因果链条的故事,"写状态"却意味着戏剧可以是一种生活状态的平面展现。"写状态"在戏剧史上有迹可寻,其理论可以追溯到梅特林克的《日常生活中的悲剧》一文,而荒诞派戏剧则提供了最完备充分的实践例证。"新形式"在契诃夫戏剧中经历了发展的过程,其丰富的样态可以归结为四个特点：(创作的基础概念) 写状态、(场景) 日常化、(描写手法) 小说化、(笔触) 精准化。

关 键 词：契诃夫 新形式 写状态

Title：On the Secret of Chekhov's Art in Play Writing

Author：LU Wei

Abstract：Although scholars of Chekhov studies generally recognize that he creates a "new form" of play, its essence and form have not yet been clearly explained for a long time. The secret of Chekhov's plays is "depicting states". Ever since Aristotle, depicting actions (and thus depicting conflicts） has been dominant inplay creation, which means that the play is presented as a story with a complete chain of cause and effect. However, "depicting states" means that the play can be a plain display of a state of life. Theoretically, "depicting states"can be traced back to Maeterlinck's essay "Tragedy in Daily Life", and the theatre of the absurd provides it with the most complete and sufficient practical examples. The "new form" has experienced development in Chekhov's play writing, and its rich patterns can be summarized with four characteristics: depicting states (as the basic concept of creation), routinization (of scenes), fictionalization (of depicting techniques), and precision (of depiction).

Key words：Chekhov; new form; depicting states

意义的"封闭"与"震动"

——论罗兰·巴特的戏剧观

赵英晖

内容摘要：罗兰·巴特对资产阶级戏剧、布莱希特戏剧和人形净琉璃的认识体现了他"意指行为"研究的三个阶段。他最初撰写剧评是出于对资产阶级戏剧的不满和对戏剧改革的期盼,他认为资产阶级戏剧与诸多资产阶级文化现象一样,是以特定的意指行为造成意义"封闭"的"神话"编造术。后来,他在有关布莱希特戏剧和人形净琉璃的文章中使用"震动"一词描述这两种戏剧对意指行为的改变。布莱希特带来的"震动"在于他以"姿势"和"陌生化"把历史性和社会性赋予了戏剧符号,瓦解了资产阶级戏剧对世界"封闭"的理解。最终,巴特在人形净琉璃表演中发现了新的"震动",找到取消意指行为、"免除"意义的方式。

关 键 词：资产阶级戏剧　布莱希特　人形净琉璃　意指行为

Title：The "Sealing" and "Shock" of Meaning：Roland Barthes's View of Theatre

Author：ZHAO Yinghui

Abstract：Roland Barthes' understanding of bourgeois theatre，Brechtian theatre and Bunraku reflects the three stages of his research on "signification". He begins to write on theatre because of his dissatisfaction with bourgeois theatre and his expectation of theatre reform. He believes that just like many other bourgeois cultural phenomena，bourgeois theatre is a way of "myth" fabrication that leads to the "sealing" of meaning with specific "signification". Later，he uses the word "shock" in his articles on Brechtian theatre and Bunraku to describe the change of "signification" in these two theatres. The "shock" brought by Brecht is that he endows historicity and sociality with the symbols in the theatre through his use of "gesture" and "foreignization" and thus disintegrates the bourgeois theatre's understanding of the "sealed" world. Finally Barthes sees a new "shock" in Bunraku performance and finds a way to remove signification and meaning.

Key words：bourgeois theatre；Brecht；Bunraku；signification

作为事件的戏剧集体创作：
历史、进路与意义

龙 佳 滕 宇

内容摘要：兴盛于二十世纪六七十年代的戏剧集体创作，作为一种激进而持续的内在变革力量，打破了语言戏剧稳固的中心地位，为审视和认识戏剧本体提供了一种新的视角与方法，因而成为西方戏剧史上无法回避的重要事件。作为事件的戏剧集体创作这一命题既已提出，集体创作的发生、创作意图、发展路径、内部相互影响，以及对后世戏剧创作的影响是需要被探究与讨论的问题。作为事件的集体创作是一场对戏剧功用、戏剧创作以及戏剧本体进行叩问的尝试：它既是"断裂"，也是"生成"，并最终以丰富多元的表演美学理论与方法导向戏剧艺术的未来。

关 键 词：戏剧集体创作 事件 历史 进路 意义

Title：Collective Creation as an Event：History，Path，and Significance

Author：LONG Jia, TENG Yu

Abstract：As a radical and continuous internal reform force，collective creation，which flourished in the 1960s and 1970s，breaks the firm central position of linguistic drama in theatre，and provides a new perspective and method for examining and understanding the essence of theatre. Therefore，it has become an important event in the history of western theatre. Since the proposition of collective drama creation as an event was put forword，the occurrence，intention，process，mutual influence and influence on later generations of collective creation have become issues that are in need of exploration and discussion. Collective creation，which serves as an event，is an attempt to question the function of theatre，its creation and theatre itself. Collective creation is both a "breaking" and a "becoming"，ultimately leading to the future of theatre art with its rich and diverse performance aesthetic theories and methods.

Key words：theatrical collective creation；event；history；path；significance

布莱希特史诗剧中性别表演的建构与解构
——以《四川好人》为例

陈书盈

内容摘要： 布莱希特的《四川好人》刻画了女主人公沈黛及其通过变装扮演成的另一个男性角色隋达，描绘了两个角色在动作、姿态和举止上的不同性别表现，以及他们在相同社会环境下不同的生存境遇。布氏演剧法中的"姿态"概念较好地体现了朱迪斯·巴特勒提出的"性别表演"理论，生动地揭示出社会对性别表现和性别角色的塑造和建构。同时布莱希特通过剧中角色的变装强化间离效果，颠覆和解构观众对传统的性别角色和规范的认知。《四川好人》中性别表演的建构与解构促进了观众对性别身份和性别表现的思考和再审视。

关 键 词： 布莱希特 史诗剧 性别表演 间离效果 四川好人

Title： The Construction and Deconstruction of Gender Performativity in Brecht's Epic Theatre：A Case Study of *The Good Person of Szechwan*

Author： CHEN Shuying

Abstract： Brecht's *The Good Person of Szechwan* portrays the female protagonist Shen Teh into a male character Shui Ta by cross-dressing. The play shows the different gender representations of the two characters in their actions，gestures，and behavior，as well as their strikingly divergent situations under the same social circumstance. The concept of "Gestus" in Brechtian acting methods embodies Judith Butler's theory of "gender performativity"，vividly revealing the social constructions of gender representations and gender roles. Meanwhile，Brecht strengthens the alienation effect through the character's cross-dressing，which subverts and deconstructs the audience's recognition of traditional gender roles and norms. By presenting the construction and deconstruction of gender performativity，*The Good Person of Szechwan* encourages the audience to contemplate and reexamine gender identity and gender representation.

Key words： Brecht；epic theatre；gender performativity；alienation effect；*The Good Person of Szechwan*

民国时期评剧名伶朱宝霞沪上演剧考述

包海英

内容摘要：朱宝霞并非沪上演出评剧第一人,早在 1926 年就有唐山蹦蹦戏班到上海演出,但"立蹦蹦戏之基业于上海"、改变大众对评剧偏见使之获得沪上观众特别是上流社会认同的是朱宝霞。1935 年,朱宝霞在新世界河北歌剧场的演出开启了沪上评剧演出的新纪元。她的成功吸引了诸多评剧艺人和班社相继赴沪,使评剧艺术"风靡了上海滩",促进了评剧的南下传播。1936—1944 年,朱宝霞是坚持在沪上演出评剧最久的艺人。她技艺高超、擅演悲剧,且致力于评剧改良,提升了评剧的品位。朱宝霞在上海演出的成功,使部分文化人轻视甚至无视评剧和其他地方戏的状况有所改观。

关 键 词：评剧　蹦蹦戏　朱宝霞　沪上演剧　改良

Title：A Study on ZHU Baoxia's Pingju Performances in Shanghai During the Republican Period

Author：BAO Haiying

Abstract：ZHU Baoxia was not the first person to perform Pingju in Shanghai—as early as 1926, a Tangshan Bengbengxi troupe visited and performed in Shanghai—but it was ZHU who rooted Bengbengxi in Shanghai and transformed public prejudice against Pingju winning the form the recognition of Shanghai, especially Shanghai upper class audiences. Her performance at the Hebei Opera House of New World opened a new era of Pingju performance in Shanghai in 1935. Her success attracted numerous Pingju artists and troupes to Shanghai and made the Pingju art popular in the city, assisting the spread of Pingju to south China. ZHU stayed in Shanghai from 1936 to 1944, making her the longest-serving Pingju artist. Highly skilled, adept at performing in tragedies, and committed to the improvement of Pingju, improving form style. Her success in Shanghai changed the situation of Pingju and other theatrical forms often despised and overlooked by intellectuals.

Key words：Pingju；Bengbengxi；ZHU Baoxia；performances in Shanghai；improvement

睡魔神的流变与昆曲
《惊梦》的表演传统

石 倩

内容摘要：昆曲自清代形成的表演传统不仅包括演员身体表演的代际传承，还包括身体表达背后叙事逻辑的惯性延续，它们共同构成了优秀表演艺术家的舞台直觉。《牡丹亭·惊梦》的舞台表演至迟在清代已经定型，其中"以睡魔神引导杜、柳入梦"的表演结构在历代演员的舞台实践中逐渐稳固为表演传统。它既凝结了中国戏曲的舞台智慧，也符合世界戏剧的审美诉求。昆曲表演从古典到现代的兼容转化应当考虑代际传承中表演结构的根本性延续。这不仅是维持"昆"味乃至传统戏曲表演风格的关键所在，也是中华美学精神存续并走向世界的"道"之所在。

关 键 词：惊梦　睡魔神　梅兰芳　张继青　表演传统

中图分类号：J80　　**文献标识码**：A　　**文章编号**：0257－943X(2022)06－0110－12

Title：The Evolution of the Sleeping God and the Performance Tradition of *An Enchanting Dream*

Author：SHI Qian

Abstract：The performance tradition of Kunqu formed since the Qing Dynasty not only concerned the generational transmission and inheritance of physical performance style, but also the continuation of the narrative logic underneath its physical expressions, which together become the stage intuition of outstanding artists. The stage performance of *The Peony Pavilion — An Enchanting Dream* has been finalized in the Qing Dynasty at the latest, and the structural setting of "the Sleeping God's guiding DU and LIU into dreams" has gradually become a performance tradition in the stage practice of actors of the following generations. It is not only the condensation of the stage wisdom of Chinese Xiqu, but also a conformity to the aesthetic demand of world theatre. The inclusive transformation of Kunqu performance from classical to modern should take into account the fundamental continuity of performance structure in the performers' generational impartment and inheritance, which is not only key to maintaining the special style of Kunqu and also the performance style of traditional Xiqu, but also the way for Chinese aesthetics to survive and spread beyond China.

Key words：*An Enchanting Dream*；Sleeping God；MEI Lanfang；ZHANG Jiqing；performance tradition

中华人民共和国成立初期皖北^①地区
戏曲剧团工资制度的嬗变

马　报

内容摘要：传统戏班工资分配有拆账和包银两种方式，名角拿包银，班底一般采取拆账制。解放后，地方戏曲剧团逐步废除包银制，民主评议薪水，按照一定的分值分配收入。这一分配制度在保障演职人员基本生活的同时，逐步缩小了剧团内部工资差距。此后，货币工资制逐渐代替了原来的工资分制，剧团人员按照工作类别与职级划分不同的工资标准，并以货币形式结算。剧团工资制度改革是贯彻按劳分配理念的实践过程，在破与立、内与外、个人与集体之间呈现复杂的张力关系，需要改革者灵活调控。

关 键 词：皖北　戏曲剧团　工资制度　嬗变

中图分类号：J80　　　**文献标识码**：A　　　**文章编号**：0257－943X（2022）06－0122－13

Title：The Evolution of Payment System of Xiqu Troupes in North Anhui in the Early Days of the People's Republic of China

Author：MA Bao

Abstract：The traditional payment system of theatrical troupes consisted two forms：payment by a share of the takings and stated payment by contract. Famous actors were paid with stated payment by contract，while ordinary actors received their payment by share of the takings. After Liberation，stated payment were gradually abolished，and with democratic discussion on manner of payment，actors and staff in regional troupes received payment according to a certain score，gradually serving to narrow the wage gap within the troupe when ensuring the basic life of people. Later，monetary payment system gradually replaced the score system，with actors and staff divided into groups of different salary levels according to their work and rank in the troupe，thus paid in cash. The reform of payment system was a process of implementing the concept of distribution according to work. It presents the complex relationship between breaking and making，the internal and the external，and the individuals and the group—thus it required reformers to master the art of flexible regulation.

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① 本文所涉"皖北"，指中华人民共和国成立初期皖北人民行政公署所辖范围，包括阜阳、宿县、滁县、六安、安庆、巢湖6个专区，合肥、蚌埠2个市以及直属肥西县和淮南矿区。1950年9月18日，淮南矿区改为淮南市，同年，肥西县划入巢湖专区，皖北行署下辖3市6专区。

Key words：north Anhui；Xiqu troupes；payment system；evolution

20 世纪 50 年代上海戏曲业
制度改革考述

穆　杨

内容摘要：1949 年上海解放至 1953 年社会主义改造期间，上海按照中共中央的指示开展戏曲改革运动。针对上海的城市特点，执行者将戏曲业的制度改革定为此阶段戏曲改革中压倒一切的中心任务。通过建立行业的组织制度、改革院团的管理制度、设定国营与私营院团间的等级制度，上海实现了对戏曲业的精细管控。上海戏曲业的制度改革，改变了百年来戏曲的市场化运行规则，让政治正确而非经济效益成为戏曲业一切活动的指挥棒。对戏曲业而言，此轮制度改革的历史作用和意义重大，但持久影响值得深思。

关 键 词：上海　20 世纪 50 年代　戏曲制度改革　行业协会整编

Title：The System Reform of Shanghai Xiqu Industry in the 1950s

Author：MU Yang

Abstract：During the period from the liberation of Shanghai in 1949 through the socialist transformation in 1953，Shanghai reformed regional Xiqu in accordance with the instructions of the CPC Central Committee. Overall systematic reform of the Xiqu industry was considered the overriding central task at this stage. By setting up a system of organization for the industry，reforming the troupe management system，setting the hierarchical system for state-owned troupes and private ones，Shanghai effected a detailed control of the Xiqu industry. Such systematic reform moved Xiqu away from its market-oriented operations，emphasizing political correctness over economic interests as the guiding light for all activities in the industry. The historical function and significance of this round of system reform were considerable for the Xiqu industry，and long-term impacts are worth considering.

Key words：Shanghai；the 1950s；system reform of Xiqu；guild reorganization

论"吸引力戏剧"与"元蒙太奇"

赵 武

内容摘要:"吸引力戏剧/蒙太奇"是苏俄戏剧人在俄罗斯未来主义美学引领下,以"并列、意合"的舞台手段将"马戏—戏剧"融创为现代戏剧的观念与方法,相对苏联蒙太奇学派核心观念构成来说具有"元蒙太奇"意义,作为俄罗斯未来主义美学的精神化身和未来派戏剧的"元"精灵栖息在"戏剧—电影"之间。"吸引力戏剧/蒙太奇"并非爱森斯坦个人的理论建树,其作为"元蒙太奇"的价值是俄罗斯未来主义美学与戏剧实践的智慧结晶。

关 键 词: 吸引力戏剧/蒙太奇 元蒙太奇 未来主义美学

Title: Theater of Attraction and Meta-montage

Author: ZHAO Wu

Abstract: The "theater of attraction/montage" was a modern theatrical concept and method pioneered by Soviet theater practitioners under the guidance of Russian Futurist aesthetics, following the stage method of "juxtaposition and meaningful combination", significant in terms of the "meta-montage" in relation to the core concepts of the Soviet montage school. As the spiritual embodiment of Russian Futurist aesthetics and the "meta" style of Futurist theater, the form inhabits a space between theater and film. While the "theater of attraction/montage" was not Eisenstein's personal theoretical creation, its value as "meta-montage" represents the wisdom of Russian Futurist aesthetics and theater practice.

Key words: theater of attraction/montage; meta-montage; Futuristic aesthetics

当代表演主体的媒介化嬗变

孙妍妍

内容摘要：身体作为表演艺术的主体，在走向当代的进程中借由两种方式彰显自身的物质属性并活跃于舞台之上：一种是通过血肉之躯的痛楚强烈昭示着身体的当下存在并带动观众进入共振；另一种是不断通过物质技术媒介增强自身并呈现一种抗衡博弈的姿态。在这个进程中，随着媒介的智能化，刚抽身于"角色"的物质身体又有隐匿于媒介之后而不显的风险。在当代表演艺术的发展进程中，身体作为表演的主体，其地位正面临媒介的"侵占"。

关 键 词：身体　表演主体　物质性　媒介化　智能化

Title：The Mediating Evolution of the Contemporary Performing Subject

Author：SUN Yanyan

Abstract：As the subject of performing arts, in the contemporary era human body has been active on stage in a twofold manifestation of its physical presence. The first demonstrates the present existence of the body and resonates with the audience into resonance by revealing pain and madness in flesh and blood. The second is constantly self-enhancing through material and technological media and presents itself in a game-like manner. In this process, with the intelligentization of the media, the material body has withdrawn from its given "role" and faces the risk of becoming hidden behind the media. In the development of contemporary performing arts, the body, the subject of performance, faces "occupation" by the media.

Key words：body; performing subject; materiality; mediatization; intelligentization

"解 放 天 性" 论
——对一种外来的演员训练方法的辨析

韩 涛

内容摘要："解放天性"一词 20 世纪 80 年代诞生于中央戏剧学院，是一套欧美演员训练方法中国化的称谓。1980 年代初，周采芹等欧美老师来华讲学，带来了新的演员训练方法，新方法本土化后得到了这个称谓。随着解放天性训练在表演教学中的普及应用，"解放天性"成了表演教学领域一个广为流传的术语。然而，"解放天性"一词与演员训练的实质相差甚远，其能指与所指之间存在着先天不足，且在使用过程中未形成约定俗成的关系，给戏剧影视专业的师生带来了诸多误解。其实，解放天性训练仅仅是表演教学中的一种训练方法，与其他训练方法的目的是一致的，即排除学生转化为演员过程中的心理障碍，恢复其对外界刺激做出自然反应的能力。

关 键 词：解放天性　表演教学　演员训练方法　周采芹　自然反应

Title：The Theory of "Liberating Nature"：An Analysis of a Foreign Method of Actor Training

Author：HAN Tao

Abstract：The theatrical term "liberating nature" originated in The Central Academy of Drama in Beijing in the 1980s and represents a set of sinicized terms for the European and American methods of actor training. In the early 1980s，Tsai Chin and other European and American teachers visited China on lecture tours，introducing new methods of actor training that developed Chinese terminology after localization. With the widespread application of "liberating nature" training in acting teaching，the term became extremely popular in the field. However，the term is far from essence of actor training. Inherent defects exist between the signifier and the signified，a relationship not formed during the process of application，causing numerous misunderstandings to countless teachers and students majoring in theatre，film and television. In fact，a liberating nature is merely a training method in the process of acting teaching，whose purpose is consistent with other training methods，aiming to eliminate psychological barriers in the process of transforming students into actors，restoring their ability to effect natural responses to external stimuli.

Key words：liberating nature；acting teaching；method of actor training；Tsai Chin；natural reaction