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三身穿透本质出： 格洛托夫斯基的身体观再探^①

■ 钟明德

内容摘要：MPA是“身体行动方法”(Method of Physical Actions)的简称,是一种适用性非常广泛的表演、研究、创作方法——斯坦尼斯拉夫斯基在1930年代发展了这个由身体行动出发的表演方法,从而改写了他的“体系”。格洛托夫斯基利用MPA在1960年代完成了他的神圣剧场大业,同时超越了剧场以迈向“本质”。这篇论文以八图二表具体地勾勒出格氏的表演“体系”：“三身”由外到内分别是“新哺乳体”(知)、“旧哺乳体”(情)和“爬虫体”(意)。表演者必须以适当的MPA来穿透这“三身”,才能做到出神入化、发聋启聩的表演,甚至抵达“本质”而成为真人(czlowiek)。格氏说:“这点很难形容,但实际去做却不难。”

关键词：身体行动方法 斯坦尼斯拉夫斯基 格洛托夫斯基 现代戏剧 身体理论

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中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2018)05-0004-23

Title: The Essence Shines When the Three Bodies are Penetrated: A Re-Search on Grotowski's Concept of the Body

Abstract: The Method of Physical Action (MPA) was originally developed by Konstantin Stanislavski during the 1930's and resulted in the rewriting of his famous "System." This Method was later inherited by Jerzy Grotowski, who creatively deepened existing research on MPA and discovered the "technique of trance" in an effort to achieve his ideal of the "holy" actor. This revolutionary discovery changed the art of theater. Grotowski's MPA projects eventually take him over the threshold from the "art" of theater into a new realm—the "action" of ritual—moving from art as *presentation* to art as *vehicle*. This paper provides a map of his MPA research work, visually summarized in eight diagrams and two images. The "three bodies" refer to the neo-mammalian body (thought), the paleo-mammalian body (feeling) and the reptilian body (impulse) from the external to the internal. A performer of MPA is required to cultivate his own physical actions to "penetrate" these three discrete bodies in order to achieve the "total act", thereby realizing his own "essence" as a true man (*czlowiek*). Grotowski claims this is "a very difficult thing to describe but it can be practiced."

Key words: Method of Physical Action (MPA); Konstantin Stanislavski; Jerzy Grotowski; modern theater; body theory

Author: Chung Mingder, PhD, New York University; professor of theatre arts, Taipei National University of Arts. His research interests are modern theatre arts, theatre anthropology, and ritual studies. Among his books are *On the Method of Physical Actions (MPA): A Salute to Guru Stanislavski* (2018), *A Trilogy of Art as Vehicle: How Can Total Awareness Be Achieved?* (2013), *OM: Overtone Singing as Meditation* (2007) and *The Art of Sacredness: Tell It Forward with Jerzy Grotowski* (2001). Email: mchung@theatre.tnua.edu.tw.

当代西方跨文化戏剧的认知结构

■ 李 英

内容摘要:当代西方跨文化戏剧对亚、非和拉美的历史与传统文化再现,造成历史与当下、东方与西方两大主要矛盾。与戏剧本身相比,东西方的文化关系更引人注目,促使跨文化的表演形式演变为跨文化的概念结构。本文分别以《摩诃婆罗多》《蝴蝶君》和《死亡与国王的侍从》为例,具体分析四个基本认知结构,即跨文化情境、原型、概念隐喻和寓比投射。

关键词:跨文化戏剧 情境 原型 概念隐喻 寓比投射

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中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2018)05-0027-07

Title: Cognitive Structure of Contemporary Intercultural Plays

Abstract: Contemporary Western intercultural plays depict history and traditional culture of Asia, Africa and Latin America in a way which causes contradictions between past and present, and views of the East and the West. Cultural relations between the East and the West are more remarkable than the idea of play; and intercultural performance has evolved into a structure of intercultural conception. This paper is a detailed textual analysis of four basic cognitive structures in: *Mahabharata*, *M. Butterfly* and *Death and the King's Horseman*.

Key words: intercultural theatre; scenario; prototype; conceptual metaphor; parabolic projection

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❁ 戏剧导演教学的国际化开拓 ❁

——国际导演大师班十年综述

■ 卢昂 何好

内容摘要: 国际导演大师班(IMCD)是上海戏剧学院(STA)导演系建设十年的高端导演人才培养项目。从2009年至2018年,大师班共邀请了世界5大洲27个国家的64位国际著名导演、教授来华授课,引进了诸多重要的导、表演技法和理论,培养了一大批在国内外屡获殊荣的中青年戏剧导演人才。国际导演大师班十年的耕耘与积累,逐步开拓出了中国戏剧导演教学国际化道路,搭建了一座东西方戏剧相互交融与合作的实验性平台,是我国乃至全球首创系统性研究当代戏剧导表演技法的实践基地,本文将对具有代表性的导表演技法进行论述。

关键词: 国际导演大师班 导演教学国际化拓展 导表演训练技法 东西方戏剧交融

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)05-0034-15

Title: The Internationalization of Directing Curriculum: A Ten-Year Review of the International Master Class on Directing

Abstract: The International Master Class on Directing (IMCD) is an advanced directing program at Shanghai Theatre Academy (STA) introduced in the last ten years. From 2009 to 2018, IMCD involved 64 prestigious directors and professors from 27 countries across five continents. IMCD has imported significant directing and acting methods and theories in addition to training young and middle-aged directors who have become winners of national and international awards. Based on the experiences of the last ten years, IMCD has been a pioneer in the internationalization of director training while building an experimental platform for the fusion and cooperation between Eastern and Western theatres. It is evident that IMCD has initiated a systematic study for contemporary theatre directing in China and for the world. This article discusses several typically representative directing and acting techniques and methods from IMCD.

Key words: International Master Class on Directing; internationalization of directing curriculum; techniques and methods for directing and acting training; fusion of Eastern and Western theatres

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Teaching the Art of Directing: Russian Ways

Nikolai Pesochinsky

Abstract: Academic degree education of theatre directors in Russia has continuously developed since 1925. This paper discusses the arrangement and basic methodology of this program at contemporary professional theatre school in St. Petersburg. Headmaster teachers at most directing studios rely on their own updated interpretation of various parts and periods of the Stanislavsky Method: “action analysis”, “étude techniques”, and “physical action”; then combine it with structural composition of production as expanded upon by Meyerhold. Trends in theatre school may be divided as classical (with tendency towards realistic representation), non-classical (openly theatrical, metaphorical, metaphysical art), and post-nonclassical (post-dramatic theatre, immersive theatre, site-specific projects, performative practices). Each trend has a specific philosophy and methodology of teaching. Despite many differences, the fundamentals of education in any directing class are training the ability to compose with the use of the language of theatre; translating from the language of literature to the language of stage; reaching integrity on many levels of composition; and to using space, structure and rhythm as means of directing. The five-year-long class of directing starts with exercises and études that create material and sources of production. In the next stage, students work with non-dramatic material with a goal of creating all levels of theatrical action from level zero. Later, when staging dramatic scenes, they create theatrical action structure and reject both the illustration of literature and the imitation of authentic life through composing theatrical equivalents. This paper includes interviews with presentations of teaching methods by three prominent directors with different artistic mentalities: Mikhail Ilyin, Anatoly Praudin, and Andrei Moguchy.

Key words: theatre education; the art of directing; Russian theatre; Stanislavsky; Meyerhold; method of études; method of action analysis

Author: Nikolai Pesochinsky, is vice president and professor at Russian State Institute of Performing Arts, St. Petersburg. He is also a Master tutor of International Master Class on Directing in Shanghai Theatre Academy. He graduated from Department of Theatre Studies in St. Petersburg. Teaching area: history of Russian theatre of the 20th century; methodology and history of theatre research; performance analysis and theatre criticism. Area of research: directing of Vsevolod Meyerhold, experimental and avant-garde theatre in Russia; methodology of theatre studies and theatre criticism; contemporary theatre. Email: pesochinsky@yahoo.com.

标题: 导演艺术教学——俄罗斯的方法

内容摘要: 俄罗斯戏剧导演学位教育自1925以来不断发展。本文论述了圣彼得堡专业戏剧学院关于这一课程的安排和方法论基础。大部分导演工作室的主任教师都依赖于自己对不同部分和时期的斯坦尼斯拉夫斯基方法不断地更新诠释:“动作分析”、“训练技巧”、“身体动作”,并将其与被梅耶荷德所阐释的结构性作品结合起来。戏剧流派的发展趋势或许可以分为古典的(具有现实主义的再现倾向)、非古典的(开放式剧场、隐喻、形而上的艺术),后-非古典主义的(后戏剧剧场,沉浸式戏剧,特定场地项目、行为表演),每种趋势都有特定的教学哲学和方法论。尽管存在许多差异,但任何导演课程的教学逻辑都是培养运用戏剧语言进行创作的能力,学习从文学语言到舞台语言的翻译,达到各个创作层面的完整性,运用空间、结构以及节奏作为指挥的手段。五年的导演课程开始于各种创作作品素材和资源的练习;下一个阶段,学生运用非戏剧的材料工作,把它们从零级别开始创作成各个级别的戏剧行动;接下来,到上演戏剧场景时,他们必须通过运用戏剧元素来创作戏剧动作结构,拒绝图解文学和对真实生活的模仿。本文包括了对三位持有不同艺术观念的杰出导演——米哈伊尔·伊莱恩、阿纳托利·普劳丁、安德烈·莫古奇——关于他们各自教学方法的访谈。

关键词: 戏剧教育 导演艺术 俄罗斯戏剧 斯坦尼斯拉夫斯基 梅耶荷德 训练法 行动分析法

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The Michael Chekhov Acting Technique: A Versatile Approach to Actor Training for the 21st Century

Hugh O' Gorman

Abstract: This paper posits that the versatility, universality and efficacy of the Michael Chekhov Acting Technique makes it ideally suited for actor training in the 21st Century. Chekhov himself was not only a visionary actor, but also a visionary in actor training. He was interested in both creating a theatre of the future and training actors for the future. It is the very intuitive and flexible nature of Michael Chekhov's acting technique that affords it the luxury of being taught to a multiplicity of students across the world, including beginning acting students in conservatory or university programs, and professional actors continuing to develop their craft.

Key words: Michael Chekhov; Konstantin Stanislavski; actor; actor training; psychological gesture; psychophysical acting; Joanna Merlin

Author: Hugh O' Gorman is professor, California State University Long Beach, U. S. A. . Email: Hugh @ Hughogorman. com.

标题: 迈克尔·契诃夫的表演技术:21世纪演员训练宝典

内容摘要: 本文指出,迈克尔·契诃夫表演法适用范围广、效果显著,是21世纪演员训练的理想方法。迈克尔·契诃夫不仅是一位天才演员,也是训练演员的天才;不仅开创了未来戏剧,也创立了未来(21世纪)的演员训练法。该方法从直觉出发、十分灵活,可在全世界任何角落训练各种各样的学员,既能用来培养初学表演的大学生,又能帮助专业演员提升表演水平。

关键词: 迈克尔·契诃夫 康士坦丁·斯坦尼斯拉夫斯基 演员 演员训练 心理姿势 身心表演 乔安娜·梅林

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❁ 论迈克尔·契诃夫对“情绪记忆” 表演方法的完善和超越 ❁

■ 王学明

内容摘要: 在当今欧美、乃至全世界的戏剧表演理论与训练领域中,表演大师迈克尔·契诃夫占据着不可替代的重要地位。他开创的关于“创造性想象力”“心理姿势”“气氛与个体情感”等一系列表演理论和训练方法,既是对老师斯坦尼斯拉夫斯基早期表演教学体系的完善,也是一种超越。这其中,他突破了“情绪记忆”表演方法的局限性,为演员塑造角色提供了一条更为专业和有效的路径。

关键词: 迈克尔·契诃夫 表演 创造性想象力 心理姿势

作者简介: 王学明,上海戏剧学院副教授,主要研究方向为戏剧、表演艺术。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)05-0078-06

Title: Michael Chekhov's Transcendence of the "Emotional Memory" Acting Method

Abstract: In the field of performance theory and training, Michael Chekhov is an irreplaceable master. Chekhov created a series of acting theories and training methods such as "creative imagination", "psychological posture", and "atmosphere and individual emotions" by which he not only completed, but transcended the early performance teaching system of his teacher, Stanislavsky. This allowed him to overcome the limitations of the "emotional memory" acting method and find a more professional and effective path for characterization.

Key words: Michael Chekhov; acting; creative imagination; psychological gesture

Author: Wang Xueming is associate professor of Shanghai Theater Academy, Shanghai, China. Email: wxm207@aliyun.com.

凯瑟琳·菲茨莫里斯声音方法观念论

■ 周艳霞

内容摘要:凯瑟琳·菲茨莫里斯声音方法作为基于人体医学科学的本体属性,要求其在科学理性特质上与自然主义方法论保持一致。该方法以灵活借用解构主义理论,着重于消解结构再重新结构的“解构—重构”理念,彰显着其结构主义科学理性的思维气质。该方法在凸显演员创造主体性的同时,立足现实意义的运用价值并极富浪漫主义色彩地探寻着被分析者与分析者关系的系统化,表征着一种方法派观念。该方法所蕴含着的对艺术美的主体性创造及创造主体自由性的强调正契合着康德美学自然观的意涵。

关键词:凯瑟琳·菲茨莫里斯 声音方法 自然主义 后结构主义 方法派 康德美学自然观

作者简介:周艳霞,上海戏剧学院表演系副教授。本文系“上海高峰高原学科建设工程”(项目编号:SH1510GFXX)的阶段性成果。

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2018)05-0084-08

Title: On Fitzmaurice Voicework

Abstract: Fitzmaurice Voicework is based on the medical attributes of the human body. Its rational and scientific features are consistent with the methodology of naturalism. Fitzmaurice Voicework adopts both the deconstructionist idea of “deconstruction and reconstruction”, as well as the rational, scientific thinking mode of deconstructionism. The Voicework highlights the actor’s creativity and is supported by the value of its meaning in reality. Meanwhile, the Voicework creates a romantic pursuit of systematic relations between the analyst and the analyzed, reflecting the idea of method acting. The implicit emphasis on the subjective creativity of artistic beauty and the freedom of the creative subjectivity in Fitzmaurice Voicework is in accordance to the idea of nature in Kantian aesthetics.

Key words: Catherine Fitzmaurice; Voicework; naturalism; post-structuralism; method acting; idea of nature in Kantian aesthetics

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美国亚裔身份的操演性： 黄哲伦《黄面孔》之新的解读

■ 张秋梅

内容摘要：亚裔剧作家黄哲伦的半自传体戏剧《黄面孔》以作者本人和父亲的真实经历为蓝本，旨在通过戏剧人物的身份政治和身份流变表达族群间平等和谐的愿望。本文通过族群操演性的理论概念来分析剧中亚裔身份的生成与流变，揭示亚裔标签的荒谬性以及亚裔身份的流动性与身份的断裂，并探讨作者在侗族大歌中寻找到的多元文化之间和谐共生的终极理想。

关键词：《黄面孔》 族群操演性 亚裔身份流动性 身份断裂

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中图分类号：J80 文献标识码：A 文章编号：0257-943X(2018)05-0092-08

Title: The Performativity of Asian Americans: A New Interpretation of David Henry Hwang's *Yellow Face*

Abstract: *Yellow Face* is a semi-autobiographical play by Asian-American playwright David Henry Hwang, written on the basis of Hwang and his father's true-life experiences. *Yellow Face* purports to deliver Hwang's ideal dream of harmonious intercultural relations through identity politics and the fluid identities of Asian-Americans represented in the play. Based on the theoretical framework of ethnic performativity, this essay probes into the performative process, the fluidity, and the rupture of Asian-American identity, revealing the absurdity of the label "Asian-Americans". It goes on to discuss an ideal and harmonious relationship in American multi-cultural society traced in the *Dong* chorus.

Key words: *Yellow Face*; ethnic performativity; fluidity of Asian Americans; rupture of identity

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黑山学院对“残酷戏剧”理论的接受与传播

■ 桂 茵

内容摘要: 20世纪50年代,安托南·阿尔托“残酷戏剧”理论的价值尚未在其故土获得广泛认同,远在大洋彼岸的美国却为其提供了一块落脚之地——黑山学院的先锋艺术者们欣然接受了这一理念并将其运用在自己的实践中。残酷戏剧理论对他们在各自领域打破传统、推陈出新起到了重要作用,催生出如《戏剧作品1号》《白色绘画》《四分三十三秒》等作品。与此同时,黑山学院的艺术家们也对“残酷戏剧”理论的传播起到了重要的推动作用。他们不仅完成了对该理论从抽象到具象的转化,也将其从单一的戏剧理论层面上升到艺术本体的高度,拓宽了其受众群体。此外,黑山学院还将“残酷戏剧”理论的火把传至生活剧团手中,帮助它叶落归根,回到戏剧艺术的舞台,促使戏剧界对其投以新的关注。

关键词: 黑山学院 阿尔托 先锋艺术 残酷戏剧 接受与传播

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)05-0100-08

Title: The Reception and Dissemination of the Theatre of Cruelty in Black Mountain College

Abstract: In the 1950's, Antonin Artaud's theory of the "Theatre of Cruelty" was not recognized in his native land, but on the other side of the ocean, it was favorably received in the United States. Avant-garde artists of Black Mountain College accepted Artaud's theory and applied it to their own works. The "Theatre of Cruelty" has played an important role for innovative artists who broke with tradition, as was seen in such works as *Theatre Piece NO. 1*, *White Paintings*, and *4'33"*. The artists of Black Mountain College were a major force in the spreading of the "Theatre of Cruelty." They helped transform the abstract theory into concrete presentations, thus elevating it from a mere theatrical theory to art of ontological value, and enlarging its audience. In addition, Black Mountain College passed on the torch of the "Theatre of Cruelty" to the Living Theatre, which not only led the theory back to the stage, but attracted new attention from the theatrical world.

Key words: Black Mountain College; Antonin Artaud; Avant-garde arts; the Theatre of Cruelty; reception and dissemination

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❁ 戏剧研究的空间转向： 以 20 世纪美国都市戏剧为重点 ❁

■ 陈一雷

内容摘要：20 世纪末，西方学界出现了空间研究转向。随之，城市与空间成为关注的热点。然而，从文学尤其是戏剧入手对城市空间进行挖掘者并不多。本文从 20 世纪美国都市戏剧入手，对都市戏剧的内容、特征、发展过程进行了分析，探讨了文本与舞台上的都市、地点、空间之间的关系及其内涵，进而指出美国都市戏剧研究成为戏剧研究新方向的可能性。

关键词：20 世纪 美国都市戏剧 空间

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中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2018)05-0108-08

Title: A Turn to Space in Drama Studies: 20th Century American Metropolitan Plays

Abstract: Towards the end of the 20th Century, the study of space and cities became an overwhelming trend in the academic circle; consequently, urban space has been much discussed. However, the topic has hardly been explored from the perspective of literature and drama. This paper takes the 20th Century American metropolitan drama as an example. By exploring the plots, features, and developments of several metropolitan plays, this paper reveals the relationship between those on stage and metropolises, places, and space in text. The implicit meaning in these relationships will be discussed, as well as the possibility of American metropolitan drama becoming a new trend in theatre studies.

Key words: 20th Century; American metropolitan drama; space

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 **泰坦尼克弦乐队** 

[保]赫里斯托·波伊采夫 著
斯蒂夫·金 英译
俞建村 夏纪雪 汉译

角色表

多 柯
卢 柯
梅 托
吕布卡
哈 里

在一座列车从不停靠的废弃车站里,四个流浪汉梦想加入每日行色匆匆的乘客行列。一日国际列车停于此,把一位失败的魔术师扔到他们中间。他宣布自己发现了“了不起的消失魔术”的秘密。在流浪汉们的帮助下,他成功表演了世界上最神奇的魔术。

憧憬、自欺与救赎

——评《泰坦尼克弦乐队》

■ 夏纪雪

内容摘要: 作为一部典型的荒诞喜剧,保加利亚剧作家赫里斯托·波伊采夫的《泰坦尼克弦乐队》既揭露出人类生存的荒诞本质,又在此基础上重新探讨了自欺与救赎的关系,以及幻象之于生命的意义问题。剧中人对生命意义的追求实际上是在自我欺骗,是为了生存不得已而为之的深度自欺。他们隐约感觉到了这种自欺,于是希望能够破解幻象,回到正常的现实生活;但何谓“正常”,却更加迷离难解。

关键词: 荒诞 自欺 救赎 生命意义 幻象

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)05-0132-05

Title: Hopes, Self-Deception and Salvation: The Review of *The Titanic Orchestra*

Abstract: Bulgarian playwright Hristo Boytchev's *The Titanic Orchestra* is a typical absurd comedy; and as such, discloses the absurd nature of human existence. On this basis, *The Titanic Orchestra* re-discusses the relationship between self-deception and salvation, as well as the meaning of illusion in life. In this play, the characters' pursuit of meaning in life is actually a form of self-deception inevitable for the sake of survival. Conscious of their self-deception, the characters aim to break the illusion and return to common reality; yet the so-called "commonness" is ambiguous and complex.

Key words: absurd; self-deception; salvation; meaning of life; illusion

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