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戏剧艺术

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【编者按】今年是世界戏剧巨星汤显祖、莎士比亚陨落400周年。本刊秉承习近平主席有关讲话精神，继2015年第6期推出汤显祖研究专栏之后，本期再推出莎士比亚研究专栏，以志纪念。

IN THE MIRROR OF HAMLET: POLITICS AND METAPHYSICS

A Major Trend of Contemporary Theatre in Eastern/Central Europe as Reflected in Cornerstone Productions of *Hamlet*

Kalina Stefanova

Abstract: This article is an attempt to take a look at the developments of a trend in the theatre of Eastern/Central Europe via its “reflections” in the “mirror” of *Hamlet*, i.e. via emblematic productions of the play. The famous reading of *Hamlet* by Jan Kott, in his book *Shakespeare Our Contemporary*, is used as a spring-board. Another important departure-point for the survey is Kott’s sharing with Shakespeare the firm belief that it’s not only theatre that reflects life but also — and even more importantly! — “it is the world that is an image of the theatre.” Shakespeare’s pivotal works are viewed as a tunnel between our world, i.e. of the visible, and the world beyond, i.e. of the invisible, and a special emphasis is placed on the possibility for Kott to have found one of the hidden entrances/codes to that tunnel. Namely: by pinpointing the availability of a margin between the part imposed by the Scenario/situation on Hamlet and his genuine self. The nature — and especially the width! — of this margin are used as a prism for outlining the development of *Hamlet*’s renderings throughout the time. More or less: the wider the margin, the more modern the interpretation of the play. The dance between politics, something in the genes of theatre in the region, and metaphysics is closely followed in its capacity as an important mark for the development of the trend. The stages of their intertwining in a, so-to-speak, *politics-of-the-soul* theatre, are concretely outlined in the Hamlets of three major Eastern European directors: Nekrosius, Korsunovas and Spinar.

Key words: Shakespeare; Hamlet; Jan Kott; Eastern/Central European theatre; political theatre; metaphysics; *politics-of-the-soul* theatre; Nekrosius; Korsunovas; Spinar.

Author: Dr. Kalina Stefanova is the author/editor of 12 books on theatre and criticism (three of them are in English; they were launched in New York and London and are on indicative reading lists in universities world-wide) and two fiction books (the first one is published in nine countries and the second one has come out in Brazil). She was a

Fulbright visiting scholar at New York University, a visiting scholar at the University of Cape Town, South Africa, and Meiji University, Japan, and has delivered lectures in many countries. She served as Vice President of the IATC for two mandates (2001/2006) and as its Director Symposia (2006–2010). She has served many times as an expert for cultural projects at the European Commission. Currently she's a Full Professor of Theatre Criticism at NATFA, Sofia.

标题：映在《哈姆雷特》镜子里的政治与玄理——以《哈姆雷特》为基础的作品所反映出的东中欧的当代戏剧主流

内容摘要：本文旨在以《哈姆雷特》为镜，通过该剧的具有象征性的改编版来反观东/中欧戏剧潮流的发展。这一研究可以简·柯特所著《莎士比亚，我们的同代人》为出发点，另一重要的起点则是柯特与莎士比亚所共有的坚定信念，即不是戏剧反映生活，重要的是“这个世界就是一出戏”。莎士比亚的主要作品都被看做连接我们所生活的可感世界与不可感知世界的通道，柯特强调他找到了进入这条通道的秘密入口或者密码。这也就是：准确指出环境强加在哈姆雷特身上的角色与他自身间的边界。这条边界的本质，尤其是它的宽度能折射出不同时代对《哈姆雷特》的解读的发展。边界越宽，对该剧的解读也越现代化。在那已深入此地区基因之中的政治性和那玄理之间的往复跳跃，是这一发展趋势的重要标志，它被紧紧追随。尼克鲁修斯、考索诺瓦斯和斯皮纳三位东欧导演所指导的《哈姆雷特》则清晰勾勒出了二者在所谓“灵魂政治”的剧场中的交融。

关键词：莎士比亚 哈姆雷特 简·柯特 东/中欧戏剧 政治戏剧 形而上学 “灵魂政治”戏剧 尼克鲁修斯 考索诺瓦斯 斯皮纳

作者简介：卡丽娜·斯特凡诺娃博士在戏剧与批评领域编、著作品十二种（三种英文作品在纽约和伦敦发行，已列入全球大学参考书目），并撰有两种小说类作品（第一本在九个国家出版，第二本在巴西出版）。斯特凡诺娃是纽约大学富尔布赖特访问学者，南非开普敦大学和日本明治大学访问学者，曾在多国举办讲座。她曾两次（2001和2006年）出任国际戏剧评论家协会副主席，并曾担任该协会研究会主任（2006–2010年）。她曾多次受聘为欧盟委员会文化项目专家。现在她为保加利亚索菲亚市国立戏剧与电影艺术学院戏剧批评教授。

Violence and Human “Struggles” in Shakespeare’s *Titus Andronicus*

Hiewon Shin

Abstract: *Titus Andronicus* has been discussed by previous scholarship from various angles—some highlight Lavinia’s agency despite her bodily mutilation and lack of voice. Others have approached the play from theatrical perspectives and examined how various theatre productions of the play influence the way the audience understands the play. The play has received attention from movie industry and theatrical world as well. However, not enough discussion has been made on the play in terms of Shakespeare’s sensitivity to those who are placed on the margins of Roman society in the play. Shakespeare’s treatment of the various characters sheds a new light on the great themes in deep human experiences and struggles of denial, acceptance, survivor, failure and guilt among many in the plight. Analyzing the “outsiders” of the Roman society, this study observes that Shakespeare questions Renaissance society’s rigid social stratification and unfair/unequal/discriminatory social system and recognizes the necessity of individual virtue or merit over traditionally structured unjust system. *Titus Andronicus* is not a story of human’s hunger for vengeance and blood, but a resilient human spirit of faith in the world, a faith in our own chosen destiny which would take us into a new and just and fair world.

Key words: Shakespeare; *Titus Andronicus*; Violence; Renaissance society

Author: Hiewon Shin is Associate Professor in English at North Greenville University, South Carolina, USA. She has published essays on Shakespeare’s plays (such as *Tempest*, *All’s Well That Ends Well*, *Winter’s Tale*) in various prestigious scholarly journals such as *Renaissance Studies* and *SEL (Studies in English Literature)*. Her current research interest is in Shakespeare and Asian culture/drama.

标题: 莎剧《泰特斯·安特洛尼克斯》中的暴力与人性“挣扎”

内容摘要: 学界曾对《泰特斯·安特洛尼克斯》有多角度的讨论——有的学者突出强调了拉维尼亚的能动作用, 尽管她肢体残缺, 不能开言; 另一些学者则从戏剧角度切入来探究该剧的不同改编版本如何影响观众对《泰特斯》的理解。这部剧作也受到了电影界和戏剧领域的关注, 但是很少有研究从剧中莎士比亚对罗马社会边缘人物的敏锐体察入手。莎士比亚对不同人物的塑造, 为揭示人类深层体验以及在抗拒、接受、生存、失败和困境里的负罪感中的挣扎这一伟大主题吹入了新风。本文从分析罗马社会的“局外人”入手, 研究莎士比亚对文艺复兴社会僵化的社会分层和不公正/不平等/带有歧视性的社会制度的拷问, 以及他对个人品质、抑或超越传统构建的不公制度的美德必要性的认识。《泰特斯·安特洛尼克斯》描写的不是人类渴望复仇和鲜血的故

事,而是相信世界、相信自由选择的命运能将我们带向公平正义新世界的不屈的人类精神。

关键词: 莎士比亚 泰特斯·安特洛尼克斯 暴力 文艺复兴社会

作者简介: 申惠媛,美国南加州北格林维尔大学英文副教授,曾在多家重要学术期刊(如《文艺复兴研究》、《英语文学研究》)上发表过对莎士比亚作品(如《暴风雨》、《皆大欢喜》、《冬天的童话》)的研究论文。目前主要研究方向为莎士比亚和亚洲戏剧。

现代美学艺术学所照临之莎翁

——宗白华论莎士比亚戏剧

■ 庄浩然

内容摘要:宗白华以美学家、哲学家的情思睿智,继承、发扬中外莎评的优良传统,高标特立,秉执古今会通、中西融合的文化视野与比较意识,从现代美学和艺术学的镜角,对莎士比亚戏剧的审美客观性与主观性及其互制关系作了深湛透辟的论述,为中国莎学史留下镜角独特、境界恢宏的一页。

关键词:宗白华 莎士比亚戏剧 美学艺术学

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2016)02-0032-08

Title: Shakespeare in the Perspective of Modern Aesthetics and Art: Zong Baihua's Criticism of Shakespeare's Plays

Author: Zhuang Haoran

Abstract: With the wisdom of an esthetician and philosopher, Zong Baihua inherited and developed the Chinese and western traditions of Shakespeare criticism. His criticism often showed deep insight, and gave comparative interpretations of the blending of the old and the new cultures, both Chinese and the western. Zong made a profound analysis of the aesthetic objectivity and subjectivity, and of their interrelation in Shakespeare's plays, from the perspective of modern aesthetics and art. Zong has left a unique and brilliant mark in the history of Chinese Shakespeare studies.

Key Words: Zong Baihua; Shakespeare's plays; aesthetics and art

论清末民初时期莎士比亚 戏剧译介与文明戏演出之互动关系

曹新宇 顾兼美

内容摘要:《吟边燕语》自身蕴含着戏剧因子,传奇性的故事符合中国观众的审美情趣,以直接引语形式表述的人物话语则可在改为白话后直接成为剧本中的人物台词,因而这部翻译小说集受到了文明戏剧社的青睐,以此为底本编写剧本。文明戏剧社的莎翁戏演出促发了莎士比亚戏剧演出的一个“高峰时期”,拓宽了莎士比亚在中国的认识度。莎翁戏演出关注了西方人忽略的因素,进一步突显了故事的传奇性,将故事中能与社会教化功能相关的元素前景化,这是中国传统戏曲审美的遗风。这种跨文化演出将莎氏剧作“从原来的语境中剥离出来”,进行“改造”,并“挪用于其他目的”,因而也丰富了莎氏剧作的内涵。译介活动为戏剧创作提供了素材,戏剧表演扩大了原作的的影响并丰富了原作的内涵,这应该是外国戏剧译介活动与戏剧演出之间一种积极的互动关系。

关键词: 译介 吟边燕语 戏剧因子 演出 传奇性 社会教化功能 互动

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)02-0040-09

Title: The Interaction between Translation of Shakespeare's Plays and Their Adaptations by Wenmingxi Troupes in the Late Qing Dynasty and the Early Republic Period

Authors: Cao Xinyu Gu Jianmei

Abstract: *Yin Bian Yan Yu (An English Poet Reciting from Afar)* is innately theatrical. Its legendary stories catered to the Chinese audience's aesthetic preference. The direct speech by the characters can be incorporated into play scripts when turned into vernacular Chinese. Thus came the adaptations of this translation of *Tales from Shakespeare* by Wenmingxi troupes. Performances of these adaptations were well received by the audiences and expanded the knowledge of Shakespeare's plays in China. Performances by Wenmingxi troupes highlighted the legendary stories and foregrounded certain plots for social education, which were normally ignored by westerners while conformed to the aesthetics of traditional Chinese theatre. The intercultural performances of Shakespeare's plays "strap them off from the original context", "transform them", and "appropriate them for other purposes" and therefore enriched these plays. The original plays became both enriched and better known via stage adaptation and translations. This interaction between translation and stage performance is positive and mutually beneficial.

Key Words: translation; *Yin Bian Yan Yu*; theatricality; stage performance; legendariness; social function; interaction

❁ 布莱希特为什么要提出“叙述体戏剧”? ❁

■ 夏 波

内容摘要:“叙述体戏剧”是布莱希特提出并实践倡导的一种现代戏剧创作观念及戏剧形态。要认识把握这种观念与形态,如同认识人物及其行动需先认识其动机一样,需要认清布莱希特提出这种戏剧的原因。布莱希特尖锐地指出:传统的“亚里士多德戏剧”还能“再现今天的世界吗”?答案是否定的。在飞速变化和紧密联系的“科学时代的世界”里,“科学时代的人”要想把握世界的本质和主宰自己的命运,需要创造新的符合时代发展要求的戏剧,这就是“叙述体戏剧”。

关键词:叙述体戏剧 科学时代的世界 亚里士多德戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)02-0049-09

Title: Why Bertolt Brecht Proposed The Epic Theater?

Author: Xia Bo

Abstract: “Epic Theatre” as a modern dramatic theory and form, was proposed and advocated by Brecht. Just as to know characters, we need to know their motives. In order to understand “Epic Theatre”, we need to know the reason why Brecht proposed it. Brecht has asked an incisive question: is the traditional “Aristotelian theatre” able to “represent the present world”? His answer is “no”. In a rapidly changing and interrelated “world of the age of science”, if the “man of the age of science” wants to grasp the nature of the world and be the master of his own fortune, he needs a new theatre that suits the development of the time, and that is “epic theatre”.

Key Words: epic theatre; a world of the science age; Aristotelian theatre

阿瑟·密勒戏剧开场叙述范式研究

■ 赵永健 余美

内容摘要: 戏剧开场情境具有重要的结构功能和主题功能。密勒十分重视开场情境的设计,主要采用了三种开场范式。在历史剧中,密勒通过建构“危机事件式”开场,有力地表现了“政治迫害”主题,表达了作者对善恶斗争和犹太民族命运的深刻思考。在现代剧的开场中,密勒或巧设家的空间环境,强调人物与环境之间的张力关系,从而影射人物心理,制造悬念,提供叙述动力;或将场景设在“医院”和“精神病院”等公共空间,通过对比或对立的人物关系,展现现代人之间的冷漠、隔膜和潜在的敌意,有力地对物质主义和种族歧视等具有时代特征的社会弊端进行了批判。

关键词: 阿瑟·密勒 开场 情境 叙述范式

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)02-0058-08

Title: A Study of the Narrative Paradigm of Opening Scenes in Arthur Miller's Plays

Author: Zhao Yongjian, Yu Mei

Abstract: Dramatic opening scenes have important structural and thematic functions. Arthur Miller meticulously constructs his opening situations, demonstrating three major paradigmatic features. His historical plays usually start with crisis situation, which helps build the theme of “political persecution”, and profoundly reflects his concern on the fight between good and evil as well as the fate of the Jewish people. In the opening scenes of his early modern plays, home plays an important role in reflecting the conflicted psychology of protagonists and creating suspense and tension. In his late plays, he presents oppositional characters within hospitals, demonstrating indifference, estrangement and latent hostility among modern people, and potently criticizing materialism, racial discrimination and other social ills.

Key Words: Arthur Miller; opening scene; situation of play; narrative paradigm

❁ 反叛·异化·觉醒 ❁

——论《俗丽夫人》的女性成长意识

■ 王 冰

内容摘要:《俗丽夫人》是尼尔·西蒙作品中最重要的一部严肃喜剧。作者以现实主义手法描述了二十世纪六七十年代美国社会“反主流”文化思潮和男权社会意识形态影响下女性的生存境地和个性追求。“异化”作为现代社会中的一种普遍现象,在本剧中有生动的展现。通过对剧中“异化”的社会意识形态和女性两个方面进行解读,将美国社会中产阶级女性对传统家庭婚姻和男权社会的反叛,所面临的被“异化”的生存困境,消除“异化”,以及自我拯救的努力过程体现出来。西蒙的作品不仅仅是反映社会现象,还深入剖析了社会与人性,从哲学与理性的层面对“反主流”文化思潮和男权中心的意识形态对女性的“异化”进行鞭辟入里的分析,展现了超越时代的思想性和艺术价值。

关键词:“反主流”文化思潮 男权社会 “异化” 女性成长意识

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Title: Rebellion, Alienation, Wake-up: On the Awareness of Grown-up Women in *The Gingerbread Lady*

Author: Wang Bing

Abstract: *The Gingerbread Lady* is the most important serious comedy of Neil Simons. The author gives a vivid description of the living conditions and individual pursuits of women who are affected by the movement of anti-mainstream culture and the masculine hegemonic ideology in American society. Alienation as a common phenomenon in modern society is vividly shown throughout the play. By interpreting the phenomenon in terms of alienated social ideology and alienated women, readers can deeply understand women's rebellions from traditional families and marriages, women's life dilemma in the middle class of American society, and the progress of breaking the alienation and saving themselves. Simon's work both reveals social phenomena and analyzes society and human nature. It makes an analysis of the alienation of women in the anti-mainstream culture and the masculine hegemonic ideology. The ideological profundity and artistic values of Simon's work are beyond his own time.

Key Words: the movement of anti-mainstream culture; the masculine hegemonic ideology; alienation; awareness of grown-up women

从功法、行当和家系角度 考察日本歌舞伎女形表演艺术的传承

■ 李 玲

内容摘要:日本歌舞伎于2005年被选入联合国教科文组织的人类非物质文化遗产代表作名录,其表演艺术的独特性以及长盛不衰的商业演出受到世界瞩目。歌舞伎女形是类似中国戏曲男旦的一种表演行当,女形表演艺术有其独特的基础功法,由基础功法所构建的行当内部细化的表演语汇是歌舞伎表演发展的进步,而女形世代相传的袭名制度是表演艺术得以传承的保证。本文尝试结合歌舞伎表演的学术理论和女形名优之艺谈,考察女形表演艺术的传承模式并探寻这种模式生存于现代并能生生不息的原因。

关键词:歌舞伎 女形 功法 行当 传承模式

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2016)02-0074-13

Title: A Study of the Artistic Heritage of Female Impersonator in Japanese Kabuki from Skills, Role Categories and Lineage

Author: Li Ling

Abstract: Japanese Kabuki, which was added to the Intangible Cultural Heritage of UNESCO in 2005, has attracted worldwide attention because of its unique characteristics of art and prosperous business performances. Female impersonator (Onnagata) in Kabuki, just like the role of Nandan in traditional Chinese opera, has its distinctive fundamental skills. The internal refining vocabulary of its performance based on fundamental skills was a sign of the development of Kabuki, and the system of succession to a name from generation to generation was the guarantee of its artistic heritage. With theoretical analysis as well as interviews with female performers, this paper discusses this heritage pattern and finds deep-seated causes for its survival and prosperity in the modern age.

Key Words: Kabuki; female impersonator; skills; role categories; heritage pattern

迈克尔·契诃夫表演理论与戏曲表演美学之比较

■ 肖 英

内容摘要: 迈克尔·契诃夫在其一生中,对演员的表演训练进行了大量艰苦卓绝的探索,首创了“双重意识”“四兄弟”“心理姿势”“气氛说”等理论和训练方法。这些理论与中国戏曲表演的美学特征具有诸多的相通性,譬如“神似”“跳进跳出”“写意泛美”“程式思维”等。中国戏曲美学应该立足于自己的文化传统,创造性地把国外的先进经验融合起来,构建一个具有民族特色的,同时又具有现代美学和国际视野的可操作的表演体系。

关键词: 迈克尔·契诃夫 戏曲美学 心理姿势 程式思维

中图分类号: J 80 **文献标识码:** A **文章编号:** 0257-943X(2016)02-0087-09

Title: A Comparison of Michael Chekhov's Theories of Performing Arts with the Aesthetics of Traditional Chinese Opera

Author: Xiao Ying

Abstract: Michael Chekhov made extensive explorations of actors training throughout his life, and innovated theories and training methods such as the “dual consciousness” of the actor, the “four brothers” of movements, the “psychological gesture”, and the “theory of the atmosphere”. These all share similarities with the aesthetic features of the performing arts in traditional Chinese opera: the “resemblance of the spirit”, “being inside and outside the role”, the “spiritual expression and the comprehensive beauty”, and the “conventionalized mode of thinking”. This intersection allows Traditional Chinese opera to keep its own culture while incorporating methods from abroad.

Key Words: Michael Chekhov; the aesthetics of traditional Chinese opera; psychological gesture; conventionalized mode of thinking

❁ 和朋友共进晚餐 ❁

[美]唐纳德·马格里斯 著
范益松 译

剧中人物	地点与时间
(按出场顺序)	·第一幕
加布	第一场:凯伦与加布在康涅狄格州的厨房 / 时间:冬天的晚上
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贝丝	第三场:凯伦与加布的起居室 / 时间:仍然在深夜
汤姆	·第二幕
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	第二场:凯伦与加布的露台 / 时间:第一幕事件之后的几个月的春天
	第三场:曼哈顿的一家酒吧 / 时间:下午早些时候
	第四场:凯伦和加布卧室 / 时间:玛莎葡萄园的那个晚上

❁ 中年危机的传神写照 ❁

——关于《和朋友共进晚餐》

■ 范益松

内容摘要: 作品通过汤姆和贝丝的婚变,以及他们的亲密朋友加布和凯伦对此事的态度,深刻地反映了步入中年阶段的人们在情感婚姻上遇到危机时所面临的纠结和困惑。

关键词: 中年危机 婚姻 人际关系 唐纳德·马格里斯

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)02-0131-06

Title: A True Portrayal of Midlife Crisis: Notes on *Dinner with Friends*

Author: Fan Yisong

Abstract: Through the marriage crisis of Tom and Beth and the attitudes of their close friends, Gabe and Karen's, *Dinner with Friends* profoundly reflects the middle-aged people's struggles and puzzles when stuck in the crisis of love and marriage.

Key Words: midlife crisis; marriage; interpersonal relationship; Donald Margulies