

全国中文核心期刊
中文社会科学引文索引 (CSSCI) 来源期刊
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

2016
05

Theatre Arts 戏剧艺术

上海戏剧学院学报

| 2016年第5期 (总193期) |

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(总 193 期)

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戏剧艺术

2016/05

纪念莎士比亚逝世 400 周年专题

- 4 《仲夏夜之梦》,亦即中国套盒式爱情 佩塔尔·考珂夫
- 20 “缪斯之助力?":约翰·弗洛里奥
和威廉·莎士比亚的文艺复兴 杰瑞米·李斯特
- 29 忠实性与创新性 杨林贵
—— 当代莎士比亚演出和改编批评的转向
- 36 中国文艺学理论转向下的莎士比亚话剧演出 孙艳娜
- 45 新时期莎剧的戏曲改编历程述评 韩 丝

戏剧理论与批评

- 54 真实还是虚构:与马文·卡尔森 李言实 鲁小艳(采访整理)
谈当代西方戏剧
- 62 从《猫原边……》看爱尔兰流浪族群
的文化身份危机与重构 祁亚平
- 71 论戏剧《耻辱》在西方人眼中的穆斯林文化定势 李青霜

表导演艺术研究

- 79 即兴表演的观念阐释 周倩雯
- 88 迷失与悖离:对中国语境下“铃木训练法”
接受向度的反思 库慧君
- 96 彼得·布鲁克“演场”探颐 张 荔
—— 以舞台剧《惊奇的山谷》为例

剧本译介

- 104 黑卫士军团 [英]格雷戈里·伯克 著 曾铮一夫 胡艳芬 译
- 133 《黑卫士军团》 俞建村
—— 一部消解英雄和英雄崇拜的作品

On the 400th Anniversary of the Death of Shakespeare

- 4** *A Midsummer Night's Dream* or Love in Chinese Boxes Petar Kaukov
- 20** The 'Ayde of his Muses?': The Renaissance of John Florio and William Shakespeare Jeremy Lester
- 29** Loyalty and Creativity: Critical Turns in Contemporary Shakespearean Performance and Adaptation Studies Yang Lingui
- 36** Performing Shakespeare under the Transformation of Chinese Literary Theory Sun Yanna
- 45** On the Progress of Opera Adaptation of the Shakespearean Opera in the New Era Han Si

Theatre Theory and Criticism

- 54** The Real or the Fictional: An Interview with Marvin Carlson on Contemporary Western Theatre Li Yanshi and Lu Xiaoyan (Interview and Sort)
- 62** Hester Swayne's Identity as an Irish Traveller in Marina Carr's *By the Bog of Cats*... Qi Yaping
- 71** On the Stereotype of Muslim Reflected in the West from Ayad Akhtar's *Disgraced* Li Qingshuang

Performing and Directing Art Studies

- 79** The Concept of Improvisation Zhou Qianwen
- 88** Confusion and Deviation: Reflection about Acceptance of "Suzuki Method" in China Ku Huijun
- 96** Peter Brook and his "Play Field": A Case Study of *The Valley of Astonishment* Zhang Li

Script and Review

- 104** *Black Watch*(England) Gregory Burke Tr. Zeng Zhengyifu
- 133** *Black Watch* : A Play to Deconstruct the Traditional Hero and Hero-Worship Yu Jiancun

Theatre Arts
5/2016

主 管 上海市教育委员会
主 办 上海戏剧学院
出 版 《戏剧艺术》编辑部
地 址 中国上海华山路 630 号
邮 编 200040
电子邮箱 theatreats@sina.cn
印 刷 上海长鹰印刷厂
发行范围 公开
海外总发行
中国国际图书贸易集团有限公司
国外发行代号 BM142
国际标准连续出版物号
ISSN 0257-943X
国内邮发代号 4-247
国内统一连续出版物号
CN31-1140/J
定 价 15.00 元

A MIDSUMMER NIGHT'S DREAM OR, LOVE IN CHINESE BOXES

■ Petar Kaukov

Abstract: Compared to tragedies and histories, comedies are often wronged as the plays that are a “lighter” probe into the human condition and its true essence. Yet, the unique dramatic fabric of Shakespeare’s plays weaves a deep understanding of the world, its structure and the place of humanity in it. Just as Shakespeare’s ‘tragedies’ contain some highly comic instants, so his ‘comedies’ unleash some dark themes and break into tragic situations. My analysis proves that Shakespeare’s *A Midsummer Night’s Dream* contains occurrences of the comic, the tragic and of all states in between these two extremes. The article analyses one of his most popular comedies from the perspective of its *Mise en abyme* structure. Thus framed, the narrative integrates some problematic and dark visions of human life under the surface of a comic plot.

Key words: Shakespeare; *A Midsummer Night’s Dream*; *Mise en abyme*; frame narrative; stage interpretation; Petar Kaukov.

Author: Petar Kaukov is a Bulgarian stage director and researcher. He graduated from the National Academy for Theatre and Film Arts (NATFA) in Sofia with two specialties — Acting and Stage Directing. Petar Kaukov has worked in some of the most important theatres of the country and has staged plays abroad. He worked as a Deputy Director at the Dramatic Theatre in Plovdiv and at the Youth Theatre in Sofia. Since 2013, he is an Assistant Professor at the Master’s Degree Programme of *Stage Directing* at NATFA. Currently, he is working on a PhD dissertation — *The Comedies of Shakespeare: Issues of Stage Interpretation*.

标题:《仲夏夜之梦》,亦即中国套盒式爱情

内容摘要:相较于悲剧和历史剧,喜剧常被误认作“较浅薄”地探索人类境遇及其真实本质的戏剧。然而,莎士比亚以其独特的戏剧构造深刻观照理解世界、世界的结构及人类在世界中的位置。正如莎士比亚的悲剧包含诸多喜剧性片段,其“喜剧”也触及多种阴郁的主题,并有时会突然转入悲剧性的局面。我的论证指出莎士比亚喜剧《仲夏夜之梦》中,喜剧因素、悲剧因素和悲喜两极之间的因素交替出现。本文将分析这部列入最受欢迎的莎士比亚喜剧的作品,从其嵌套式结构出发,探讨蕴含在剧本表层的喜剧情节之下的疑虑与阴郁的人生观。

关键词: 莎士比亚 《仲夏夜之梦》 结构叙事 嵌套式叙事结构 舞台阐释 佩塔·考珂夫

作者简介：佩塔·考珂夫是保加利亚舞台导演和研究者。他毕业于(索非亚)国立戏剧与电影艺术学院,拥有两个专业:表演和舞台导演。皮特·考珂夫在保加利亚许多最重要的剧场工作过,也在国外上演过一些作品。他在保加利亚第二大城市普罗夫迪夫剧院和首都索非亚青年剧院做过副导演。自从 2013 年起,他在(索非亚)国立戏剧与电影艺术学院舞台导演硕士学位项目做助理教授。目前他在撰写博士论文《莎士比亚喜剧:舞台阐释的问题》。

The ‘Ayde of his Muses?’ The Renaissance of John Florio and William Shakespeare

■ Jeremy Lester

Abstract: Jeremy Lester’s essay focuses on John Florio, arguing a far deeper implication of the prominent linguist and translator of Montaigne in the production of the Shakespearean oeuvre than previously thought. Although known by specialists, until not long ago, Florio was considered a secondary figure within the intellectual and artistic panorama of the Elizabethan and Jacobean times. After examining closely the life and works of Florio in accordance with Lamberto Tassinari’s book *John Florio. The Man Who Was Shakespeare*, (Giano Books, 2009) Lester discusses the case of British scholar Saul Frampton of Westminster University who in two feature articles published in the London *Guardian* in July and August, 2013 asserted that John Florio was the editor-in-chief of Shakespeare’s collected plays (*the First Folio*, 1623). According to Frampton, this role allowed him to “censor”, “change” or “supplement” the original works of Shakespeare. Ben Jonson, the main instigator in the publication of the *First Folio*, was also a close friend and devotee of Florio, of whom he states in a dedication to a copy of his *Volpone*, that he was “an Ayde of his Muses”. Analyzing Tassinari’s theory, Lester comes to the conclusion that Florio, more than the editor and “Ayde” to the Bard, has a very good claim to be considered the author under the pseudonym Shakespeare. Tassinari’s book now translated into French with the title *John Florio alias Shakespeare* (Le Bord de L’Eau, 2016), is sparking an animated debate within the French media.

Key words: Shakespeare; Editor; Florio; Jonson; Authorship; Italy

Author: Jeremy Lester, PhD, is the head of the ‘English with Shakespeare’ project in Bologna and Visiting Professor at the Universities of Roma 3, Ca’ Foscari, Venice. and the École des Hautes Études Internationale-École des Hautes Etudes Politiques in Paris. Publications: *The Dialogue of Negation; Stones of Resistance; Six Characters in Search of a Dialogue; Unframed Pictures: Tales from Latin America*. For further information of both of Lamberto Tassinari publications, the English 2013 edition and the 2016 French one, see www.johnflorio-is-shakespeare.com

标题: “缪斯之助力?": 约翰·弗洛里奥和威廉·莎士比亚的文艺复兴

内容摘要: 本文研究的核心是约翰·弗洛里奥,探讨杰出的语言学家以及蒙田作品译者约翰·弗洛里奥在莎士比亚全集创作过程中曾被低估的重大作用。虽然约翰·弗洛里奥对于相关专家而言并不陌生,但他是伊丽莎白和雅各宾时代的思想与文艺版图中的次要人物。根据兰伯特·塔希纳里 2009 年的作品《约翰·弗洛里奥:名

为莎士比亚之人》为依据,本文作者认真研究了弗洛里奥的生平和作品,探讨了英国威斯敏斯特大学的学者索尔·弗兰普顿的观点,该学者在2013年7月和8月发表在伦敦《卫报》上的两篇专题文章中指出,约翰·弗洛里奥是1623年莎士比亚全集(《第一对开本》)的主编,并且可以对莎士比亚原著进行“审查”、“修改”、“补充”。作为《第一对开本》出版的主要推动者本·琼森是弗洛里奥的密友和崇拜者,在自己的一本《狐狸》的献词中称弗洛里奥是“缪斯之助力”。本文作者分析了塔希纳里的理论,并论断弗洛里奥不仅仅是编辑、“诗人的‘缪斯之助力’”,而且就是化名莎士比亚的作者本人,以“莎士比亚”为笔名。塔希纳里的作品现已翻译成法语版《化名为“莎士比亚”的约翰·弗洛里奥》,在法国媒体领域引发了激烈的争论。

关键词: 莎士比亚 编辑 弗洛里奥 琼森 作者身份 意大利

作者简介: 杰瑞米·李斯特博士,博洛尼亚“英语与莎士比亚”研究项目负责人,威尼斯东方大学访问教授,作品有《否定之言》、《抗争之石》、《六个寻找对话的角色》、《无框之画:拉美故事集》。兰伯特塔希纳里2013年英文版、2016年法语版作品,可查询网址 www.johnflorio-is-shakespeare.com。

❁ 忠实性与创新性 ❁

——当代莎士比亚演出和改编批评的转向

■ 杨林贵

内容摘要: 四百余年来,莎士比亚的不朽作品在舞台上、书斋内、教室中不断传播,他创造的鲜活的人物形象一直活跃在各个时代的文化生活中。20世纪的人们更是有幸目睹了莎士比亚作品从书页到舞台、从舞台到荧屏的演变,这也给莎士比亚演出批评带来了方向性的变化。在对待莎剧文本权威与演出阐释的关系问题上,批评界一直争论不休。本文聚焦莎士比亚演出中的忠实性与创新性的关系,并从20世纪中后期以来莎剧演出史(包括电影改编史)和演出批评中关于文本权威的认识转变入手,分析当代莎士比亚演出和改编理论与实践的转向。

关键词: 莎士比亚 舞台演出 电影改编 文本阐释 演出改编批评

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0029-07

Title: Loyalty and Creativity: Critical Turns in Contemporary Shakespearean Performance and Adaptation Studies

Author: Yang Lingui

Abstract: Shakespearean performance has played a major role in the reception of his works for over four centuries. The 20th century especially witnessed the transmission of his canon from page to stage and from stage to screen. This change has engendered some major directional turns in performance studies, particularly concerning the relationship between the authority of Shakespeare's text and authenticity of its performing treatments. This study examines the major turns in the theory and practice of Shakespearean performance and filmic adaptation since the late 20th century, focusing on how different critical trends approach the issues of loyalty and creativity.

Key words: Shakespeare; stage performance; film adaptation; textual interpretation; performance and adaptation criticism

中国文艺学理论转向下的莎士比亚话剧演出

■ 孙艳娜

内容摘要: 中国文艺学自20世纪初形成之后经历了三次理论大转换。理论的转变必影响其指导下的实践,莎士比亚在中国话剧舞台上亦呈现出不同的形态。救亡图存的社会现实面前,古典文艺学转向现代形态文艺学,文艺审美性从属于社会性,莎士比亚被借用为宣传革命、激励国民的文化工具。中国化马克思主义文艺理论转向下,为铸就文化壁垒,防止西方意识侵袭,整个莎剧舞台出现了政治统一指令下斯氏体系独霸的局面,文艺本体的独立性丧失。现代、后现代文艺学转向下的莎剧演出呈现出开放性、审美性和多样性特点,同时存在着“求新求奇”的过分追求,使得莎剧演出流于形式,或成为个人情感宣泄的工具,极不利于莎氏经典的传承。以史为鉴,继往开来,促进精神文明建设是宗旨。

关键词: 中国文论转向 莎士比亚话剧演出 精神文明建设

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0036-09

Title: Performing Shakespeare under the Transformation of Chinese Literary Theory

Author: Sun Yanna

Abstract: Formed at the beginning of the 20th century, Chinese literary theory has experienced many transformations, which have greatly influenced Chinese performances of Shakespearean work. In escaping from the disasters of being invaded and subjugated by the foreigners, the Chinese intellectual enlighteners appealed for classical poetics' turning into modern theory, emphasizing literature and art's sociality. Shakespeare thereupon has been used as cultural means to propagandize the revolutionary spirit. With the sinicization of Marxist literary theory, Stanislavsky's system was adopted for Chinese performances of Shakespeare as a political mandate to strengthen socialist culture, leading to the disappearance of the literary aesthetic characteristics on stage. Performing Shakespeare with the modern and post-modern literary theory has such advantages as being more open, aesthetic and diverse. Unfortunately, Shakespeare practitioners often exaggerate the form to attract audiences or concentrate only on illustrating their own ideas. Accordingly, everyone has their own aesthetical standard on the stage. This, however, does not encourage the spread of Shakespeare's plays.

Key words: transformation of Chinese literary theory; Shakespearean performance; drawing lessons from history; construction of spiritual civilization

❁ 新时期莎剧的戏曲改编历程述评 ❁

■ 韩 丝

内容摘要: 莎戏曲是上世纪八十年代新出现的一种戏曲形式,它是对从莎士比亚原著改编而来的戏曲作品的统称。随着东西方戏剧不断地交流与碰撞,莎戏曲作为戏曲领域中跨文化实践的一个先行者,其重要意义也日益凸显。莎戏曲旨在精准把握莎士比亚原著的同时,辅之以中国戏曲丰富多样的表现手段,力图创造出一种全新的、具有示范意义的跨文化戏剧样式。从莎戏曲代表作昆曲《血手记》,到2014年刚刚获得奖项的吉剧《温莎的风流娘们儿》,莎戏曲已经走过了三十年的道路。本文回顾了莎戏曲早期的改变历史,将重点落于其新时期三十年的风雨变迁上,同时也简略地分析了各时期莎戏曲的特点,并对其未来作出了展望。

关键词: 戏曲 莎士比亚改编

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2016)05-0045-09

Title: On the Progress of Opera Adaptation of the Shakespearean Opera in the New Era

Author: Han Si

Abstract: Shakespearean Opera, a kind of opera originated in the 1980s, is a general designation of the Chinese opera adaptations of Shakespearean plays. Representing a foregoer in intercultural practice in Chinese opera, Shakespearean Opera plays a very important role in the ongoing theatrical exchanges and clashes between the east and the west. Shakespearean Opera aims to capture accurately the essence of Shakespearean drama and create a brand-new paradigm of intercultural theatrical style by adopting various expressive means from Chinese opera. From *The Bloody Hands*, a representative adaptation of Shakespearean Opera in the form of Kunqu opera, to the award-winning Jilin opera *The Merry Wives of Windsor*, Shakespearean Opera has lasted through three decades. This paper reviews the early history and evolution of Shakespearean Opera and focuses on the great changes in Shakespearean Opera from the last three decades. It also briefly analyzes the characteristics of each period in the development of Shakespearean Opera and forecasts its future development.

Key words: Chinese opera; adaptations of Shakespearean plays

真实还是虚构:与马文·卡尔森谈当代西方戏剧

■ 李言实 鲁小艳(采访整理)

内容摘要: 2015年11月上旬,国际著名戏剧理论家马文·卡尔森教授应上海戏剧学院邀请前来讲学,正在上海戏剧学院访学的李言实、鲁小艳对他进行了采访,卡尔森教授主要谈了近50年来西方戏剧总体发展趋势及现状。他认为,近些年西方戏剧以呈现“真实”为主要表现方式,包括真实的身体,真实的人物,真实的场景,真实的记录。当这些“真实”被放置进剧场的框架,真实与虚构的界限就变得模糊。后现代戏剧力在使观众分不清真实与虚构。

关键词: 西方戏剧 真实戏剧 戏剧框架

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0054-08

Title: The Real or the Fictional: An Interview with Marvin Carlson on Contemporary Western Theatre

Authors: Li Yanshi and Lu Xiaoyan (Interview and Sort)

Abstract: In early November, 2015, the internationally renowned theatre theorist Marvin Carlson was invited to give lectures in the Shanghai Theatre Academy. Li Yanshi and Lu Xiaoyan, visiting STA at that time, interviewed him. Professor Carlson talked about the general trend and the current situation of western theatres over the past fifty years. According to Professor Carlson, the major tendency of western theatre in recent years is to present “the real”, including real body, real people, real site, and real documents. When these real things are framed into theatre, the boundary between the real and the fictional is blurred. Postmodern theatre aims to make the audience unable to distinguish the real from the fictional.

Key words: western theatre; the theatre of the real; theatre frame

采访时间: 2015年11月5日

采访地点: 上海戏剧学院咖啡厅

被采访者: 马文·卡尔森

采访者: 李言实、鲁小艳

(文中李言实简称李,鲁小艳简称鲁,马文·卡尔森教授简称马。)

从《猫原边……》 看爱尔兰流浪族群的文化身份危机与重构

■ 祁亚平

内容摘要: 爱尔兰流浪族群是一支处于主流社会边缘的游牧少数群体。定居社群对该族群长期施加的“他者”陈规以及在文化和空间层面的排挤迫使后者以对抗的姿态向主流文化传统发起挑战,并试图重构其文化身份。本文聚焦于当代爱尔兰女剧作家玛丽娜·卡尔的代表剧作《猫原边……》中海斯特·斯维恩的爱尔兰流浪者身份,结合当时的社会文化语境来考察她所遭受的歧视与压迫对爱尔兰流浪族群的生存困境的映射,并探析卡尔,通过沼泽原为海斯特所属流浪族群探寻文化身份,创造地理想象空间的文化策略。这一解读有助于读者意识到剧作家将爱尔兰流浪者形象重新搬上舞台的真正意图,即彰显流浪族群在建构爱尔兰多元文化身份中不可或缺的作用和促使当代爱尔兰人意识到多元文化、不同社群之间进行“对话”与“协商”的必要性。

关键词: 玛丽娜·卡尔 《猫原边……》 爱尔兰流浪族群 沼泽原

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0062-09

Title: Hester Swayne's Identity as an Irish Traveller in Marina Carr's *By the Bog of Cats*...

Author: Qi Yaping

Abstract: Irish Travellers, an ethnic minority identified as nomadic, have long been marginalized and reduced to the inarticulate internal "Other", due to the racism and colonial stereotypes imposed by the Settled Community in Ireland. This paper is intended to interpret Hester Swayne's identity as an Irish Traveller in Marina Carr's *By the Bog of Cats*... by referring to the concept of "The Other", as adopted in postcolonial studies. This paper aims to examine how Carr exposes the cultural displacement Hester encounters, and foregrounds the bog landscape as an imaginative geographical space for Irish Travellers to quest their sense of cultural belonging. It is argued that the playwright shows deep humanistic concern to Irish Travellers and attempts to highlight their indispensable part in constructing "Irishness" characterized by heterogeneity rather than homogeneity.

Key words: Marina Carr; *By the Bog of Cats*...; Irish Travellers; bog

论戏剧《耻辱》在西方人眼中的穆斯林文化定势

■ 李青霜

内容摘要: 伊亚德·阿赫塔尔(Ayad Akhta)的戏剧《耻辱》(*Disgraced*)荣膺 2013 年美国普利策奖,成为当代阿拉伯-伊斯兰裔美国戏剧的代表作。该剧以主人公埃米尔的形象印证西方人眼中的暴力、不可信任的穆斯林文化定势,通过对身份曝光引发人生变故的舞台呈现,揭示了阿拉伯-伊斯兰裔生存现状与西方眼光之间的内在联系,提出后“9·11”语境下应如何看待伊斯兰的问题。剧作对穆斯林身份困境的细致描摹和深层思考,比以矫正之态刻意申诉的阿拉伯-伊斯兰裔文学作品更加深刻,更易达成情感共鸣。

关键词: 耻辱 穆斯林 文化定势 西方眼光

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0071-08

Title: On the Stereotype of Muslim Reflected in the West from Ayad Akhtar's *Disgraced*

Author: LI Qingshuang

Abstract: Ayad Akhtar won the Pulitzer Prize for Drama in 2013 with his *Disgraced*, a representative of contemporary Arab American Drama. Amir, the protagonist of *Disgraced*, reinforces the stereotype of the violent and untrustworthy Muslim. By presenting the disclosure of Amir's identity and the consequent misfortune in his life, Ayad shows how the Muslim world is shaped by the western perspective and inspires his audience to rethink their attitude towards Muslims. Engaging in describing the Muslim experience and exploring the elements leading to their present situation, the play is more thought-provoking than works that are meant to be “corrective” to the impression many in the West have of Islam.

Key words: *Disgraced*; Muslim; stereotype; the West

❁ 即兴表演的观念阐释 ❁

■ 周倩雯

内容摘要:“即兴”是表演本体性中易被忽略的一项要素。一方面,影像记录手段发明之前的即兴表演无法保存;另一方面,理论界将即兴表演等同于无文本戏剧,对于即兴表演的本体性探究往往止步于“戏剧文本性”之争。本文在阐述即兴表演观念史的基础上,试图将即兴表演从表演训练方法和预演功能中剥离出来,厘清即兴表演背后的主旨观念:即兴表演包含着对于传统戏剧结构因果链的破坏,代表着对于完整性符号系统和意识形态系统的一种突围方式,其革命性和前瞻性难以被忽略。即兴表演在未来的叙事艺术发展中将获得更为广阔的前景。

关键词: 即兴表演 戏剧结构 偶然性 去结构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0079-09

Title: The Concept of Improvisation

Author: Zhou Qianwen

Abstract: When talking about the nature of performance, “improvisational” is often passed by, although it is one of the most important elements of performance. On one hand, improvisation could not have been saved before the invention of recordings. On the other hand, theorists tend to equate improvisation with “textless theatre”. This often leads to a conclusion about “the importance of text”. Based on the history of improvisational performance, this paper tries to explore the metaphysics of improvisation. It's better to distinguish improvisations from the notion of the functions of training or rehearsing in performance. The paper goes on to clarify the underlining conception of improvisation. Improvisation means to destroy the chain of cause and effect in traditional dramatic structure and to break away from the complete symbolic and ideological system, in which we should not underestimate the sense of revolution and foresight. Improvisation will go through significant development in the future of the narrative art.

Key words: Improvisation; dramatic structure; contingency; de-structuralization

❁ 迷失与悖离:对中国语境下 “铃木训练法”接受向度的反思 ❁

■ 库慧君

内容摘要: 铃木忠志“足的文法”在提示演员“悬置”一切关于“足”本身的以及与“足”相关的前经验的基础上,进一步引导演员对“足”部可能的表现性加以关注。“足的文法”之所以能够赢得欧美戏剧界同仁的认同与接受最重要的原因乃是它迎合了上世纪70年代西方戏剧集体“向东看”的戏剧美学趋向。铃木忠志演员训练法尚未涉及到戏剧创作的核心问题,也即舞台审美形式因的创造问题。中国传统戏曲程式训练使演员拥有将其所要饰演的某种类型化的人物“加以复杂化的程式组合、化合,并加以充分形式化、审美化的表现”的能力。

关键词: 足的文法 西方戏剧向东看 四功五法

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0088-08

Title: Confusion and Deviation: Reflections on the Reception of “Suzuki Method” in China

Author: Ku Huijun

Abstract: On the basis of requiring the actors to “suspend” all about the “feet” themselves and the pre-experience about the “feet”, Suzuki’s “grammar of the feet” guides actors to concentrate on the probable expressiveness of the “feet”. The “grammar of the feet” was very popular in the western world, as it catered to the aesthetical trend of looking eastward in the 1970s western theatrical circle. However, the training method of Tadashi Suzuki never concerns the core problem of creating the aesthetic form on stage. On the other hand, the stylized training method of traditional Chinese opera endows the actors with the abilities of “complicating” the stereotyped roles “by combining and merging conventions and making them fully formalistic and aesthetic”.

Key words: grammar of the feet; the trend of looking eastward in western drama; the training methods of traditional Chinese opera

彼得·布鲁克“演场”探颐

——以舞台剧《惊奇的山谷》为例

■ 张 荔

内容摘要:彼得·布鲁克是具有世界影响力的戏剧家,更是一位文化苦行者和诗人哲学家。源于内心需求和对戏剧本质的追问,布鲁克引领剧团在苦修中领悟宇宙万物和剧场艺术的精妙;生命探索与戏剧实践共同成就了其创作和理论建树,形成了布鲁克的剧场生命力美学,并令其“演场”独具魅力。本文试图通过《惊奇的山谷》走向布鲁克的“演场”,探析其对生命与艺术本体的寻绎与追问;彰显其为“普世戏剧”“跨文化戏剧”等戏剧实践所遮蔽的文化苦行者形象,及其宇宙观、生命观和剧场诗学在《惊奇的山谷》中的美学呈现。

关键词:彼得·布鲁克 演场 惊奇的山谷 剧场美学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0096-08

Title: Peter Brook and his “Field”: A Case Study of *The Valley of Astonishment*

Author: Zhang Li

Abstract: Peter Brook is not only a world-renowned dramatist, but also a cultural sadhus and poet philosopher. Motivated by the inner needs and an inquiry into the essence of drama, he has led his troupe to practice comprehending the miracle of the universe and the delicacy of the dramatic arts. His exploration of life and the dramatic practice jointly brought out his creativity and led to his theoretical achievements and the aesthetics of the energy of the theatre, giving life to his theatrical “field”. This article attempts to understand his theatrical “field” and his quest for the essence of art and life through an analysis of *The Valley of Astonishment*. It reveals Brook’s identity as a “cultural sadhus” which is often concealed by the “universalized drama” and “intercultural drama”. The article also interprets his views on the world, life and theatre poetics as reflected in *The Valley of Astonishment*.

Key words: Peter Brook; “field”; *The Valley of Astonishment*; theatrical aesthetics

❁ 黑卫士军团 ❁

[英]格雷戈里·伯克 著
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[观众进入一片两边都是坐席的开阔的场地，四周围绕着四个脚手架。脚手架上各自配有屏幕用来表示场景所处的地点(如酒吧场景中屏幕上播放的体育比赛，军营中的军用闭路电视镜头)。风笛与鼓声响起，苏格兰圣安德烈十字旗形状的灯光扫过地面、墙壁以及屋顶。音乐逐步到达高潮，此时画外音响起。

画外音：晚上好，各位朋友，欢迎来到今晚特别设置的爱丁堡排演厅，精彩故事的序幕马上即将揭开，伴着这风笛与鼓声，请随我们一起来观赏黑卫士军团的故事。

[一声炮声突然响起，音乐随之停止，场景一侧的门戛然打开，凯米穿着军装出现了。

凯米：那么，欢迎各位来欣赏我们黑卫士军团的故事。

(停顿)

我其实压根也不想说这几句台词。

(停顿)

我也压根没想告诉别人我是干什么的。

(停顿)

如果你是个军人，别人对你就已经有了先入为主的印象。

(停顿)

别人觉得军人一定很硬气。

(停顿)

别人都觉得当兵的就是一帮游手好闲的傻子。因为没事儿干了，只能参军被军队剥削。

(停顿)

我告诉你们，我就乐意当兵，我本可以做很多其他的事情，我脑子也好使，但我就想当兵。

(停顿)

对战争，人们也总是先入为主。

(停顿)

战争是非法的，部队里的人简直是恶棍。

(停顿)

随便你们怎么讲,反正军队嘛,他不就是干这
个勾当的么!

[音乐响起,格兰迪,罗斯科,斯图沃特,玛卡和纳布西
推着桌球台、扛着家具跑上台,场景切换到周日下午的
法弗的^①酒吧。

《黑卫士军团》
——一部消解英雄和英雄崇拜的作品

■ 俞建村

内容摘要: 本文从英雄和英雄崇拜的视角,就《黑卫士军团》进行分析和探讨。作者认为:无论是从士兵的社会定位,战场实录和对官兵业余闲暇生活的描述,还是对官兵上下级关系的处理等,都可以看出,剧作家旨在打破传统思维方式,对传统的战争英雄和英雄崇拜进行突破性消解。

关键词: 英雄 战争 战场 经典战争 后现代战争 消解

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)05-0133-04

Title: *Black Watch: A Play to Deconstruct the Traditional Hero and Hero-Worship*

Author: Yu Jiancun

Abstract: This article presents an analysis of *Black Watch* from the perspective of hero and hero-worship. The author concludes that the playwright aimed to challenge the traditional thinking and strived to deconstruct the traditional hero and hero-worship in the war by involving observations of the social status of soldiers, the documentary memoirs of the battlefield and the descriptions of the leisure life of soldiers, not to mention the subordinate relations between the officers and the soldiers.

Key words: hero; war; battlefield; classic war; post-modern war; deconstruction