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戏剧艺术

2015/02

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Avant-garde, Tradition, and the Asian Century

Aubrey Mellor

Abstract: Theatre's traditional role and purpose are now met by other mediums, faster, cheaper and more accessible. Everywhere the performing arts are in varying degrees of crisis; yet never in its history have they been so closely studied. Theatre rapidly evolves towards a changed role, but without a concerted plan. Europe and North American are looking to Asia as a long-valued source of inspiration; Asia has both assimilated and resisted Western influences. This paper explores elements of traditional performance most crucially necessary to future practitioners, evaluating skills, training and eclectic possibilities of foreseeable 21st Century performance, suggesting Asia's leadership.

Key Words: traditional performance; skills; training; eclectic elements

Author: Aubrey Mellor OAM Australian Theatre Director and Arts Educator; Artistic Director of several famous companies and teacher of many award-winning actors, directors, designers. Translator, director of plays, musicals, operas and producer of new work and classics. Formerly Director of National Institute of Dramatic Art (NIDA), Dean of Performing Arts, Lasalle, Singapore; Artistic Director of Playbox-Malthouse; Royal Queensland Theatre Company; Nimrod Theatre Company (now Belvior); Jane Street Theatre. First Australian to study Asian traditional theatre, his many awards include Churchill Fellowship, Order of Australia Medal, Australian Writer's Guild (AWGIE) Dorothy Crawford Award; International Theatre Institute's Uchimura Prize, best production (Tokyo International Festival).

标题: 先锋、传统与亚洲世纪

内容摘要: 剧场的传统地位和作用,如今正受到其他更加快捷、方便、价廉的媒体的冲击。各地的表演艺术都不同程度地陷于危机;然而它们还尚未像今天这样被细致地研究。剧场的地位一再变迁,只是这种变化乱无章法。现在欧洲和北美都寄希望于亚洲带来长久有力的激励;这是因为亚洲能在吸收借鉴西方影响的同时又免于干扰。本文探讨了传统表演中对后继实践者们至关重要的因素;包括评估技巧、训练,和未来二十一世纪表演兼容并蓄的可能性,而这些都揭示了亚洲的领导地位。

关键词: 传统表演 技巧 训练 兼容并蓄的要素

作者简介: 奥布里·梅勒(澳洲勋章获得者)澳大利亚戏剧导演和艺术教育家;多家著名剧团的艺术总监和众多获奖演员、导演以及设计师的老师。翻译家;戏剧、音乐剧和歌剧导演;新作和经典作品的制作人。曾担任悉尼国家戏剧艺术学院院长,新加坡拉萨尔学院表演艺术系主任;普雷博克斯-马特豪斯剧团、昆士兰皇家剧团、猎人剧团(现在称贝尔瓦街剧院)、简街剧院的艺术总监。为第一位研究亚洲传统戏剧的澳大利亚人。他多次获奖,其中包括丘吉尔奖学金、澳大利亚勋章、澳大利亚作家行会多洛西·克福德奖、国际戏剧学院内村奖、东京国际艺术节最佳作品奖。

Contemporary Greek Art: On the Borderline between “Avant-garde” and “Niche-garde”

Sozita Goudouna

Abstract: The paper examines the ways heterogeneous, marginal and participatory practices adapt political practices to address current social conflicts and focuses on the Embros Theatre occupation in Athens so as to shed light on the multifaceted notion of “resistance” and to consider why contemporary Greek art, in particular, can provide a potential of cultural resistance to neoliberal strategies. The mechanisms that inform the self-organization of crowds, the democratic experiment of this occupation and its open assembly can play a formative role in the process of rehabilitation of balance in the urban fabric of Athens, as an alternative to cultural events and productions that can be characterized as “niche-garde,” namely, art movements in support of gentrification and settled in its various places, geographical and conceptual, and not in advance of new cultural and philosophical paradigms. In this context the paper attempts to understand the causes that lead to the discrepancy between cultural activism and mainstream art by identifying the key contributors of the staging of cultural resistance in Athens.

Key Words: arts; activism; gentrification; resistance; democracy; recession

Author: Sozita Goudouna (Greek) holds a PhD on Beckett’s *Breath* (Respiration, Theatricality, Visual Arts & Intermediality) from the University of London supervised by Prof David Bradby that is forthcoming in 2015. She has also studied Philosophy, Theatre and Directing in London (BA, MA Royal Academy of Dramatic Arts & Kings College London). The researcher is collaborating with Marina Abramovic’s production *Seven Deaths*, conceived by the artist in collaboration with seven prominent directors such as: Roman Polanski and Alejandro González Iñárritu. She is a contributing editor of Commonground Publishing and Routledge and has formerly been associate editor of *STP Studies in Theatre and Performance* (Intellect Publishers currently Routledge). Her scholarly work appears in *Body, Space & Technology Journal*, *The Journal of Poverty/Routledge*, *The International Journal of The Arts in Society*, *Next Ecology*, *Interdisciplinary Press* et al. She has given lectures at Tate Modern, Documenta/Kassel, Psi, IFTR, Tapra, Prague Quadrennial, Venice and Sydney Biennale.

标题: 当代希腊艺术:“先锋派”与“复古派”之边际线

内容摘要: 本文试图通过政治实践这一多相化、边缘化的参与式手段,来说明雅典的“孵化剧场占领运动”中的社会冲突和社会关注点,以期阐明“抵制”这一多面概念,并思考当代希腊文艺何以能为新自由主义政策提供潜在的文化抵制。催生人群自发组织、占领活动的民主试验和公开产品的替代品是具有“复古”特色的,即文艺运动支持贵族化,并且存在于多个地理和概念上的地域,同时又不超越新的文化和哲学范式。本文旨在通过辨析推动雅典文化抵制的关键因素,从而解释导致文化激进主义与主流文艺间差异的原因。

关键词: 文艺 激进主义 抵制 民主 衰落 空间新自由化

作者简介: 索子达·戈多娜为希腊人,在伦敦大学大卫·布拉德比教授的指导下于2015年获取博士学位。她主要研究贝克特的《呼吸》(即呼吸、戏剧性、视觉艺术和媒介间性)。她还在伦敦研究哲学、戏剧和导演(曾在英国皇家戏剧艺术学院和伦敦国王学院获得文学学士和文学硕士)。该作者与七位杰出导演,比如说:罗曼·波兰斯基、亚历杭德罗·岗扎雷斯·伊纳里多通力合作,共同构想玛丽娜·阿布拉莫维奇的这个作品《七例死亡》。她亦受聘于共同出版公司和奇劳特利奇出版公司做特约编辑。曾担任《戏剧与表演 STP 研究》的助理编辑(即现在的劳特利奇出版公司,以前的才智出版社)。她的学术作品被《身体、空间和技术学刊》、奇劳特利奇出版公司出版的《贫困》学刊,以及跨学科出版社等出版的《社会中的艺术,下一种生态》国际学刊刊用等。她还曾在塔特现代美术馆、卡塞尔文献展、国际人类表演学大会、国际戏剧研究联合会、Tapra、布拉格四年展、威尼斯和悉尼双年展发表演说。

编者按：刚刚过去的 2014 年是我国著名京剧表演艺术家梅兰芳先生诞辰 120 周年，全国各地举办了不同纪念活动。今年是梅兰芳先生访问苏联 80 周年，本刊特别发表厦门大学陈世雄教授对当年档案文件的发掘、翻译及考论的文章，并围绕梅兰芳对外文化交流及影响的主题组织本栏目，以期对今天的“中国文化走出去”战略的实施有所助益。

梅兰芳 1935 年访苏档案考

■ 陈世雄

内容摘要：本文在翻译梅兰芳 1935 年访苏档案的基础上，回顾了这份档案发现的曲折过程，分析了档案中的信件（主要是梅兰芳与苏方通信）的内容，考证了苏联对外文化交流协会在梅兰芳离开莫斯科前夕举行的讨论会的出席者名单、发言目录和发言纪要等相关档案，对会议参加者身份和发言纪要的性质进行了辨识，研究了若干疑点，并结合当时苏联动荡的政局和文艺界形势，透过苏方官方对会议纪要的处理，探讨了梅耶荷德悲剧命运的必然性；对档案中“不宜外传”的部分也进行了分析。

关键词：梅兰芳 苏联 巡演 讨论会纪要 现实主义 假定性 梅耶荷德

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2015)02-0027-26

Title: A Study of the File on Mei Lanfang's Visit to the Soviet Union in 1935

Author: Chen Shixiong

Abstract: Based on the translating of the file of Mei Lanfang's visit to the Soviet Union in 1935, this article reviews the tortuous process of finding the file, analyzes the letters (mainly those between Mei Lanfang and the Soviet Union), and testifies the file concerning the discussion held by VOKS the night before Mei Lanfang left Moscow, including a list of attendants, speech catalogue and minutes. It distinguishes the identities of the attendants and the nature of the minutes, and studies several questionable points. Taking into consideration the turbulent political situation and the situation of the literary and art circles in the Soviet Union, and the official treatment of the minutes, it explores the inevitability of the tragic fate of Meyerhold. It also analyzes the confidential part of the file which is "not fit to reveal to the outside world".

Key Words: Mei Lanfang; the Soviet Union; tour; minutes of the discussion; realism; make-believe; Meyerhold

❁ 梅兰芳赴日公演之时日本知识界的反应 ❁

[日]仲万美子 著

郭艳平 译

平林宣和 校

内容摘要: 大正年间梅兰芳访日公演之所以取得成功,日本的“文化翻译者”借助于传媒的广泛传播起到了非常重要的作用。这些“文化翻译者”依托他们自身的学识素养,促进了异文化之间的理解与接受,一定程度上避免了普通日本观众对中国京剧产生的种种“误解”。

关键词: 梅兰芳 京剧 文化翻译者

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0053-11

Title: Responses of the Intellectual Circles to Mei Lanfang's Touring Performances in Japan during the Taisho Period

Author: Nakama Miko **Tr.** Guo Yanping **Re.** Hirabayashi Norikazu

Abstract: The success of Mei Lanfang's touring performances during the Taisho Period owes much to the so-called “cultural translators” in Japan who played an important role with wide media coverage. With their expertise, the “cultural translators” accelerated mutual understanding and acceptance between the different cultures and thus to some extent prevented various misunderstanding the ordinary Japanese audience might have about Peking Opera.

Key Words: Mei Lanfang; Peking Opera; cultural translators

“牡丹竞梅”之旅

——黄玉麟(绿牡丹)1925年赴日公演述论

■ 江 棘

内容摘要: 相比对梅兰芳海外公演的研究,1925年绿牡丹的赴日公演则少为人知。就公演时间和影响力而言,绿牡丹堪称梅兰芳之后的第二人,而“梅绿争胜”的评论,也从20年代初的国内,一直延续到公演前的日方宣传和观后评价,展现出京剧艺术发展至纯熟期的繁花似锦,也折射出在新的参照系出现的情形下,海外对于梅兰芳以及中国戏曲传统认知的转变。正因如此,考察这段“牡丹竞梅”之旅,对于京剧史本身和梅兰芳研究皆有重要补益。

关键词: 绿牡丹 梅兰芳 赴日公演 梅绿争胜 戏曲传统

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0064-09

Title: A Competition Tour: the Study on the Japanese Tour of Huang Yulin(Lv Mudan) in 1925

Author: Jiang Ji

Abstract: The study on Mei Lanfang's overseas performance has entered its golden age. By contrast, the Japanese tour of Huang Yulin (Lv Mudan, meaning Green Peony, is his stage name) in 1925 was rarely known by people. Actually, Lv's Japanese tour on Mei's heels also gained great success which made him a strong competitor of Mei in the public opinion both in China and in Japan during the period of 1920's. As an important complement to the historical research of Peking Opera and a remarkable cross reference to the study on Mei Lanfang, the study on Lv's competition tour can not only represent the prosperity of Peking Opera in that period, but also reveal the change in the foreigners' perspective on the tradition of Chinese Xiqu.

Key Words: Lv Mudan; Mei Lanfang; Japanese tour; competition between Mei & Lv; tradition of Chinese Xiqu

梅兰芳访美演出的传播策略

■ 梁 燕

内容摘要: 梅兰芳,这位 20 世纪京剧海外传播的先行者,于 1930 年在美国取得巨大成功。他的表演是一种艺术,他的传播是一种科学。八十年后当我们回望那段历史时发现,他带给我们许多重要启示:对民族传统文化要有深刻的理解;对外交流要用恰当的方式;翻译应注意文化阐释;演出要遵守国际市场规则……梅兰芳及其团队的伟大为我们探索中华文化的海外传播路径提供了有益的历史经验。

关键词: 梅兰芳 访美演出 传播策略

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0073-08

Title: The Communication Strategies in Mei Lanfang's Touring Performances in America

Author: Liang Yan

Abstract: Mei Lanfang, the pioneer of the overseas spread of Peking Opera in the 20th century, made great achievements in the United States in 1930. His performance was a kind of art, and his overseas communication of this art was a kind of science. We look in retrospect after eighty years and find that he brought us inspirations in many important ways: we need to have a deep understanding of our traditional culture, to do international communication appropriately, to translate with insight the cultural implications, to observe the regulations of the international performing arts market, etc. The great achievements of Mei Lanfang and his team are valuable historical experience that helps us explore the overseas spread of Chinese culture.

Key Words: Mei Lanfang; touring performances in America; communication strategy

❁ 华丽形式与极简风格 ❁

——从《梅兰霓裳》与《魔笛》看当今中西戏剧走向

■ 傅秋敏 王继莹

内容摘要:《梅兰霓裳》与《魔笛》两剧的演出,前者追求华丽与新奇,有西方歌剧的影子;后者寻求极简与古朴,有中国戏曲的影子。本文从观众角度,通过导演处理、演出与观众等方面的对比,来研究布鲁克的戏剧观,分析当今中西戏剧的一些走向,探讨中国戏曲的发展前景。把巨资耗费于舞台、布景、服装和道具,对华丽形式的外在追求,代表着目前中国演剧艺术的潮流。布鲁克极简的导演处理,则代表着西方戏剧实验的最新动向。背道而驰的两种风格,哪种更宜于舞台演出?事实证明外在华丽不适合传统戏曲的表演,更不能成为中国戏剧发展的主流。而布鲁克的极简处理,却处处闪烁着戏曲的原始风貌。返朴归真才是中国戏剧家应努力的方向。

关键词: 华丽形式 极简风格 中国戏曲 布鲁克 戏剧走向

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0081-07

Title: Between the Magnificent Form and the Minimal Style: an Analysis of the Trends of Contemporary Chinese and Western Theatres, based on *Meilan Colorful Raiment* and *The Magic Flute*

Author: Fu Qiumin and Wang Jiying

Abstract: *Meilan Colorful Raiment* and *The Magic Flute* form a contrast: one follows the pattern of western opera and presents magnificent and enchanting spectacles; the other reflects the convention of Chinese Xiqu and aims to create the simple and antique atmosphere. From the perspective of the audience, this paper analyzes Brook's dramatic theories through comparison of the two plays in directing, performance and audience to discuss the future development of Chinese and western drama and the prospects of Chinese Xiqu. The huge expenditures on stage, setting, costume and props, as well as the pursuit of external magnificence are demonstrations of the current trends of Chinese theatre. Brook's directing with extremely simple style represents new trends in western experimental theatre. Which of these two completely different styles better suits the stage? It has been testified by the theatrical practice that the external magnificence does not work well with the performance of Chinese Xiqu and is not to become the mainstream in the development of Chinese drama. Brook's minimal directing, on the other hand, shines with the original charm of Chinese Xiqu; returning to the simple and the original is the prospect that Chinese dramatists should have.

Key Words: the magnificent form; the minimal style; Chinese Xiqu; Peter Brook, prospect of the development of drama

特佐普罗斯的身体戏剧思想

■ 周夏奏

内容摘要: 作为一位戏剧导演兼理论家, 提奥多罗斯·特佐普罗斯的重要性主要体现在两个方面: 其一对于古希腊悲剧的独特解读与呈现, 其二是他所创立的训练与表演体系。而这两个方面, 都是以身体为轴心, 以节奏为原则, 以文化为旨归。本文以特佐普罗斯《酒神的历程》这一自传性文章为对象, 从节奏、文本的身体性、“酒狂”身体以及身体的跨文化主义等几个方面, 简要评述其身体戏剧思想。

关键词: 特佐普罗斯 《酒神的历程》 身体戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0088-09

Title: Theodoros Terzopoulos' Thoughts on the Theatre of the Body

Author: Zhou Xiazou

Abstract: As a famous theatre director and theorist, Theodoros Terzopoulos have made two significant achievements: his unique interpretation and representation of the ancient Greek tragedies and his training and acting system. They both focus on the body as a center, the rhythm as the principle, and the culture as the objective. By discussing his autobiographical article *The Journey of Dionysus* and focusing on the rhythm, physicality of the text, the “bacchanalian” body, and interculturalism of the body, etc., this paper reviews Theodoros Terzopoulos' thoughts on the theatre of the body.

Key Words: Theodoros Terzopoulos; *The journey of Dionysus*; theatre of the body

❁ 论弗洛伊德对《俄狄浦斯王》的符码性解读 ❁

■ 黄文杰

内容摘要: 弗洛伊德根据古希腊悲剧《俄狄浦斯王》提出的“俄狄浦斯情结”深刻地影响了人们对《俄狄浦斯王》的理解。通过对“俄狄浦斯情结”的生成过程进行考察和分析可以发现,在弗洛伊德的论述中,《俄狄浦斯王》从未获得作品解读应有的中心地位,而始终处于印证其精神分析理论的附属位置,他只不过借用了《俄狄浦斯王》“弑父”“娶母”的符码,通过俄狄浦斯的名目成就了个人的理论言说。在“俄狄浦斯情结”的基础上理解《俄狄浦斯王》只会远离而非接近原著精神,应该对两者进行严格的区分。

关键词: 《俄狄浦斯王》 精神分析学说 俄狄浦斯情结

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0097-09

Title: On Freud's Symbolic Interpretation of *Oedipus Rex*

Author: Huang Wenjie

Abstract: The Freudian concept of the Oedipus complex derived from the ancient Greek play *Oedipus Rex* has shown great impact on the reading and reception of this play. A study of the generation of the term Oedipus complex shows that the play was never given its due importance in the Freudian analysis, and remained as subordinate evidence for the psychoanalytical theories. Freud employed such symbols as “patricide” and “marriage to his mother” only to establish his own theoretical system. Oedipus complex is a misleading interpretation of *Oedipus Rex*, and a distinction needs to be made between the term and the play.

Key Words: *Oedipus Rex*; psychoanalytical theories; Oedipus complex

梅耶荷德戏剧理论与实践中的东方元素

■ 徐 琪

内容摘要: 在东西方文化相互交织、碰撞、渗透、交融的历史大潮中,梅耶荷德吮吸东方哲学思想的精髓,在比较、实验、创新过程中有意识地以东方戏剧美学思想为参照,不断锤炼、完善自己的导演创作。本文以东西方文化交流的历史环境与东方戏剧的假定性本质为基点,旨在探寻、梳理梅耶荷德戏剧思想源流中的东方元素,从东方艺术的“写意性”特征、东方戏剧的表演技巧、假定性的舞台设计与多场景的戏剧结构、音乐与“停顿”的艺术、“镜视”与间离理论、“小黑人”等六个层面分析梅耶荷德对东方戏剧文化的学习、借鉴与重构,说明东方戏剧传统是其建构假定性戏剧理论和舞台实验性创作的重要源泉,从而论证东方戏剧艺术对梅耶荷德的戏剧理论和导演实践所产生的深远影响。

关键词: 梅耶荷德 假定性 东方元素 梅兰芳

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0106-08

Title: The Eastern Elements in Meyerhold's Dramatic Theories and Practice

Author: Xu Qi

Abstract: Through the interaction and mixture of the eastern and western cultures, Meyerhold absorbed the essence of eastern philosophy and continuously improved and refined his works as a director. He consciously referred to eastern dramatic aesthetics in the process of comparison, experiment and innovation. Starting from the historical background of communication between eastern and western culture and the make-believe nature of eastern theatre, this paper explores and sorts out the influential eastern elements in Meyerhold's dramatic theories. It discusses how Meyerhold absorbed, borrowed and re-constructed eastern dramatic culture into six aspects: the xieyi (freehand) features of eastern art; the performing skills of eastern drama; the stage of make-believe and the multi-scene structure; music and the art of "pause"; the "mirror-gazing" theory and alienation theory; and the "little blacks" on stage. The paper demonstrates that eastern dramatic tradition is the source of Meyerhold's make-believe theories and stage practice, and eastern drama has had significant influence on his dramatic theories and his practice as a director.

Key Words: Meyerhold; make-believe; eastern dramatic tradition; Mei Lanfang

❁ 死前一课 ❁

[美] 罗姆鲁斯·林尼 著
范益松 译

“告诉养母,我是走到电椅上去的”

——评《死前一课》

■ 范益松

内容摘要: 作品描绘了 20 世纪 40 年代美国黑人种群对严重种族歧视和压迫所进行的反抗与斗争,展现了尊严、思想、身体、命运,乃至生命之间的相互关系。“人的尊严至高无上”,“只有思想自由了,身体才有可能自由。只要他们愿意,就可以站立起来抵抗自己的命运。”

关键词: 种族歧视 尊严 拯救灵魂 思想自由

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)02-0140-05

Title: “Tell Nannan I walked”: A Review of *A Lesson Before Dying*

Author: Fan Yisong

Abstract: This play depicts a group of African-Americans who fights against severe discrimination and suppression, and reveals the relations among dignity, thoughts, body, fate and life. The play holds that “human dignity is above all else”, and that “only a free mind leads to a free body. As long as people have the wish, they can stand up and fight against their fate”.

Key Words: racial discrimination; dignity; redemption of the soul; free mind