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Theatrical Reviewing Today in the United States

Marvin Carlson

Abstract: Regular theatrical reviewing in daily newspapers began in the United States in the Eighteenth Century when the first regular theatres opened in Eastern cities and until the late Twentieth Century newspaper, headed by *The New York Times*, still dominated theatre reviewing in that country. This situation has distinctly changed with the rise of television and even more importantly of the internet. Today the function of theatrical reviewing has been largely taken over by internet blogs, which can be far more specialized than print reviews. With reviewing spreading ever more widely over the internet, plays can be much freer to seek their best public, which promises to be a healthy development for the art. Theatre reviewing in the new electronic age will clearly continue to be an important part of the theatre's operations in the United States and elsewhere, but it will also clearly function in a very different way than it did when it was tied to a predominantly print culture.

Key Words: Theatre reviewing; Internet; Blogs

Author: Marvin Carlson is the Sidney E. Cohn Distinguished Professor of Theatre, Comparative Literature and Middle Eastern Studies at the Graduate Center of the City University of New York. He holds an honorary doctorate from the University of Athens and has been a guest professor at the Shanghai Theatre Academy since 2014. He has received many awards in the field and is the author of over 20 books and over 400 articles, many of which have been translated into languages around the world.

标题: 当代美国戏剧批评

内容摘要: 十八世纪,第一批正式剧场在美国东部城市纷纷开张之时,美国各家日报上的定期戏剧批评专栏也随之诞生,其中领衔者当属《纽约时报》。直到二十世纪末期,报纸一直主导着美国的戏剧批评。这个情况随着电视的兴起,尤其是随着互联网的兴起,发生了明显的变化。当今,戏剧批评的功能已很大程度上被网络博客“接手”。与纸质批评相比,网络批评有时候更为专门化。因为互联网,戏剧批评能得到更为广泛的传播,戏剧作品因此能够更自由地寻找到各自最适合的受众群,对这门艺术的发展而言,这是一个福音。显然,新电子时代的戏剧批评将会是美国以及其他国家戏剧活动的重要组成部分,但是戏剧批评发挥作用的方式也会与往日不同,因为过去的戏剧批评是和占主导地位的纸质文化紧密地联系在一起的。

关键词: 戏剧批评 互联网 博客

作者简介: 马文·卡尔松为纽约市立大学研究生中心戏剧、比较文学和中东研究的“西德尼·E·科恩杰出教授”,雅典大学荣誉博士,2014年起受聘上海戏剧学院客座教授。他曾获得多种奖项,出版了20多本著作和400多篇文章,其中有许多已翻译成世界各地的多种文字。

British Theater Criticism[®]

(AN OVERVIEW OF BRITISH THEATER CRITICISM'S MODEL IN COMPARISON WITH THE MODELS OF AMERICAN THEATRE CRITICISM AND CONTINENTAL EUROPEAN THEATRE CRITICISM)

Kalina Stefanova

Abstract: The article is an attempt to outline some of the main features that constitute the trademark of British theatre criticism. The analysis is done on the basis of a comparison with the models of American theatre criticism and the one predominant in continental Europe, in search of the main differences between them as well as of those which lie only in the nuances of otherwise seemingly indistinguishable similarities. The role of criticism in the overall theatre process, its relationship with the theatre-makers, the nature of communication with the readers, the intertwining of description and assessment, the accessibility of criticism as a style of writing, the status of critics and criticism, the role of criticism in society – these are some of the main points discussed here. The author tries to analyze its subject matter using comparisons with other arts and with the world outside of theatre, thus staying true to British criticism the best paragons of which are never encapsulated within the theatre itself but are equally part of the “real” life and its broad cultural milieu. The article is based on a first-hand research of the author and constantly refers to the opinion of the critics themselves; yet it offers a point of view, so to speak, from the outside, from where, as the common wisdom goes, the picture is much clearer.

Key Words: Criticism; theatre; British theatre criticism; comparisons; criticism in the USA and mainland Europe

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 recently 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: 英国戏剧批评

内容摘要: 此文旨在对英国戏剧批评的标识性主要特征进行一番概述。本文的分析基于与美国戏剧批评诸模式和欧洲大陆的主导模式的比较而展开,寻找彼此之间的主要不同点,以及隐藏在表面相似性中的细微差异。本文的主要讨论内容包括:戏剧整体过程中戏剧批评的作用,戏剧批评与戏剧创作者之间的关系,与读者交流的本质特征,剧评中描述与评价的相互纠结,戏剧批评这种文体的可读性,戏剧批评家和批评的地位,戏剧批

评在社会中的作用。在讨论时,笔者尝试着与其他艺术形式进行比较,与戏剧之外的世界进行比较,以求忠实反映英国的戏剧批评,因为英国戏剧批评的最佳范式并不囿于戏剧世界,而是与戏剧同为“真实”生活及其广阔文化环境之一部分。此文以笔者自己的一手研究成果为基础,同时充分参考引用批评家们自己的观点,但总体而言,本文提供的是一种所谓的外部观察视角。通常认为,由外而内地观察,景象要清晰得多。

关键词: 批评 戏剧 英国戏剧批评 比较 美国与欧洲大陆戏剧批评

作者简介: 卡丽娜·斯特凡诺娃博士为 12 本著作的作者或编者(三本为英文,在纽约和伦敦发行,已列入全球大学参考性阅读书目),两本为小说类(第一本在九个国家出版,第二本近日在巴西出版)。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,在许多国家做过讲座。她曾两次(在 2001 和 2006 年)出任国际戏剧评论家协会副主席,并曾担任协会研讨会主任(2006-2010 年)。她曾多次受聘为欧盟委员会文化项目的专家。现在她为保加利亚首都索非亚市国家戏剧与电影艺术学院教授。

“解放戏剧的宣言”

—— 埃尔弗里德·耶利内克戏剧创作刍议

■ 张春蕾

内容摘要:“黑色的精灵”耶利内克在戏剧创作上致力于对现存一切规则的解构。在思想内核上,批判和反抗暴力是贯穿全部剧作的一条主线,她将暴力具体化为挤压人性的法西斯政权、男权专制、狂热趋奉艺术至上与体育竞技等潮流。在艺术手段上,她逐渐抛弃传统戏剧原则,“从戏剧角色的暴政之下解放出来”,从体现剧场属性的动作手段向强调文学属性的静态戏剧发展,体现出鲜明的实验性和强烈的异质性。在戏剧语言上,她继承了维也纳派写作传统,接受早期维特根斯坦语言哲学和超现实主义下意识写作方法的影响,形成了独特的语言风格。诺贝尔文学奖颁奖词称她的作品为“解放戏剧的宣言”,堪称的论。

关键词:耶利内克 暴力批判 戏剧实验 静态戏剧 语言自主

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2015)05-0023-09

Title: “A Declaration of the Liberation of Drama”: On the Dramaturgy of Elfriede Jelinek

Author: Zhang Chunlei

Abstract: Jelinek is like a black spirit endeavoring to deconstruct every current principle. Criticism and objection of violence are themes throughout her plays. She has materialized violence as fascist regime, male dominance, and the fanaticism of art and sport. In dramaturgic skills, Jelinek has gradually given up the conventional dramatic principles, and broken “free from the tyranny of the roles”. She has substituted movements that represent theatricality with static drama that emphasizes literariness, and has revealed her works as experimental and unique. She has inherited the writing tradition of the Viennese school; received the influences of Wittgenstein’s early language philosophy and the writing style of surrealistic subconsciousness; and formed her own language style. Jelinek was awarded the Nobel Prize for her “declaration of the liberation of drama,” which is quite a proper evaluation of her works.

Key Words: Jelinek; criticism of violence; static drama; the autonomy of language

“黑箱子”的光亮

——从《商人》谈约埃尔·博莫拉的戏剧创作观

■ 蔡 燕

内容摘要: 约埃尔·博莫拉是法国当代剧坛极具创造力和影响力的剧作家和导演。博莫拉自定义为“演出的作者”,他在舞台实践中致力于运用所有舞台构成元素,包括文本、演员的表演以及灯光、音效等来完成“舞台的写作”。他喜欢把剧场的元素极简化,留下非常少的布景和道具,在演员进行表演以外的地方都弄成漆黑一片,再利用灯光、音效的手段突出演员的语言、肢体和情感,这被称为“博莫拉的黑箱子”。同时,他擅长利用昏暗模糊的舞台呈现帮助观众展开想象力,自由地探索人类的生存问题。本文试图通过对《商人》(*Les Marchands*)这部博莫拉代表作品的分析,探索以上几个博莫拉戏剧创作观中的核心问题。

关键词: 约埃尔·博莫拉 法国当代戏剧 《商人》 文本 导演

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)05-0032-07

Title: The Light of the “Black Box”: An Analysis of Joël Pommerat’s Theatrical Thoughts through a Reading of *Les Marchands*

Author: Cai Yan

Abstract: Joël Pommerat is one of the most creative and influential playwrights and directors on the contemporary French stage. Defining himself as “the author of the performance”, he commits himself to using elements of the stage, text, acting, lighting and sound effects to complete his “stage writing”. He prefers minimalist stages with very little scenery or props. He sets the space outside the traditional acting area instead placing it in the darkness, using lights and sound to highlight the actor’s language, body and emotions. This has come to be called “Pommerat’s black box”. He also specializes in the use of a sombre stage to help the audience expand their imagination and freely explore the plight of human existence. This paper attempts to explore the core issues of Pommerat’s theatrical thoughts through an analysis of *Les Marchands*, one of his most representative works.

Key Words: Joël Pommerat; contemporary French theatre; *Les Marchands*; text; directing

在对“真”的否定中追求“真”

——论伯恩哈德的戏剧思想

■ 谢 芳

内容摘要: 在戏剧的本质问题上,伯恩哈德虽不否认戏剧是现实生活的反映,但却认为戏剧写作和戏剧表演均不能不加扭曲地反映客观存在的真相,并因而成为一种“虚假”和“欺骗”。尽管如此伯恩哈德在其戏剧创作中仍以“真相的传达”为追求目标,这一点在其剧作所采用的悲喜剧体裁及其对现实社会、生活于其中的人以及“自我”内在的真实本质不加粉饰、毫无顾忌的描绘中均有所体现。在伯恩哈德看来戏剧的功能应在于通过对真相(尤其是现实社会和人的可怕真相)的揭示激怒、扰乱社会并与观众对抗——这不仅能促使社会反省自身所存在的问题,而且也能加深观众对现实社会和人的真实状况的认识并对其进行批判性的思考。

关键词: 真相 真相的传达 戏剧本质 戏剧体裁和内涵 戏剧功能

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)05-0039-09

Title: The Pursuit of “Truth” in the Negation of “Truth”: on Bernhard’s Dramatic Ideology

Author: Xie Fang

Abstract: On the essence of drama, Bernhard never denies that drama is the reflection of the reality, but instead remarks that theatrical writing and performance cannot reflect the objective truth without any distortion, which becomes a kind of “false” and “fraudulent truth”. Even so, Bernhard still aims for the “conveying the truth” in his dramatic writing, which can be seen in his tragicomedies and his description of an unvarnished real society, life, and people’s inner nature and ego. For Bernhard, the dramatic function lies in how to infuriate and disturb the society and confront the audience by revealing the truth (especially the brutal truth of real society and human nature), not only helping the society to reflect on itself, but also helping audience understand the real society and human nature, while arousing their critical thoughts.

Key Words: truth; conveying the truth; the essence of drama; dramatic genre and connotation; dramatic function

美国先锋戏剧的承袭流变与艺术实践

■ 韩 曦

内容摘要:盛行于20世纪的无政府主义为先锋戏剧的产生和发展提供了外部环境,而资本主义制度及现代文明进程中带来的种种弊端成为先锋戏剧家批判、抨击、反抗的对象。二战后的美国出现了许多先锋艺术社团及艺术家,他们在创作方法和艺术实践上各有侧重,但总体上看,它们既是对欧洲先锋戏剧的承袭和创新,又展示了鲜明的美国本土特色。它们与百老汇商业戏剧遥相呼应,构成了当代美国戏剧舞台上一道别致而绮丽的风景线。

关键词: 先锋戏剧 美国 先锋剧团 先锋剧作家

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)05-0048-08

Title: American Avant-garde Theatre and its Practice

Author: Han Xi

Abstract: Avant-garde theatre as a kind of anti-traditional drama has been one of the major styles in American theatre since the mid-20th Century. It took on anarchism which was popular in the first half of the last century in Europe as its backbone theory and attacked the corruption and abuse that came along with capitalism in the process of modern civilization. Having inheritance from the European avant-garde theatre and being influenced by it, American avant-garde groups and artists have developed their own unique characteristics. Avant-garde theatre echoes the commercial theatre of Broadway and has enriched contemporary American theatre with its special charm.

Key Words: avant-garde theatre; America; avant-garde groups; avant-garde dramatists

❁ 吸毒与裸体：美国先锋戏剧的两个主题 ❁

■ 高子文

内容摘要：本文从吸毒与裸体这两个美国先锋戏剧重点表现的主题出发，描述美国先锋戏剧的剧场实践及其创作思想；从西方文化史的宏观角度论证了反理性主义是先锋戏剧艺术家选择这两个主题的深层原因；最后，通过西方戏剧发展史的梳理，揭示了吸毒与裸体这两个主题的表现是受到了阿尔托与布莱希特戏剧思想的影响，对美国先锋戏剧发展有着积极意义。

关键词：美国先锋戏剧 生活剧团 理性主义 裸体

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2015)05-0056-06

Title: Drugs and Nudity: Two Themes in American Avant-garde Theatre

Author: Gao Ziwen

Abstract: This paper focuses on two themes in American avant-garde theatre, drugs and nudity, to discuss the theories and practice of American avant-garde theatre. By referring to the macro problems of western civilization, it points out that anti-rationalism is the main reason that avant-garde artists chose drugs and nudity. By tracing the history of western modern theatre, the paper demonstrates that the presentation of drugs and nudity in American avant-garde theatre is a result of the influence of Artaud and Brecht, and the two themes prove positive elements in the development of American avant-garde theatre.

Key Words: American avant-garde theatre; the Living Theatre; rationalism; nudity

❁ 20~21 世纪之交美国两大戏剧思潮概述 ❁

■ 王丽丽 陈爱敏

内容摘要: 20世纪80年代至2015年的30余年中,种族、性别、身份等问题成为人们关注的焦点。在美国,旨在关注性别问题的酷儿戏剧,从20世纪早、中期的含沙射影,千方百计隐匿身份,到世纪末直接、公开地申明自己的权利,构建同性恋乌托邦,成为一种重要的戏剧思潮;聚焦种族问题的非裔戏剧,通过挖掘历史,再现记忆,抚慰黑人肉体与心灵的创伤,也变得格外引人注目。这两者作为世纪之交美国戏剧的两支重要潮流,与其它戏剧思潮一起汇聚成世纪之交美国戏剧蔚为壮观的洪流,推动了美国戏剧的向前发展。

关键词: 世纪之交 酷儿戏剧 非裔戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)05-0062-09

Title: On Two Streams in American Drama at the Turn of the 20th Century

Authors: Wang Lili, Chen Aimin

Abstract: In the last three decades, issues of race, gender and identity have become a focus of theatrical attention. In America, queer theatre concerning gender, has become a prominent trend. At the beginning and in the middle of the 20th Century, queer theatre had a much weaker voice and queer playwrights strived to obscure their identities. By the turn of the century, these playwrights claimed their own identity and endeavored to construct their own utopian ideal directly and publicly. During this period, the marginalized state of ethnic drama, concerning race and ethnicity, also changed. African American drama stood out in its time digging into the black history, recalling the past and treating the physical and spiritual wounds of the Black Americans. Both queer and African American theatre have made great contributions to the development of modern American theatre in the last three decades.

Key Words: at the turn of the 20th Century; queer drama; African American drama

过渡中的民族

——论《死亡与国王的侍从》中的民族主义

■ 车 晓

内容摘要: 本文从特别性和普遍性的关系角度分析渥雷·索因卡的戏剧《死亡与国王的马车夫》中自我与民族、种族身份与普遍人性、约鲁巴文化与宇宙价值的呈现问题。本文提出,剧中国王的马车夫所经历的传统死亡仪式肩负着实现约鲁巴文化中一个隐形循环的使命,它连接自然、人类与神灵,因此保持此循环的无尽运行,意味着在这个关键的历史转折期能保存约鲁巴文明的尊严与秩序,以及约鲁巴社区的完整与统一。在剧中,刚从英国留学归来的国王长子欧郎第认为,欧洲文化价值是英帝国主义的工具,因此执意通过传统的死亡仪式来宣告结束欧洲价值判断,指导欧洲之外的个人与传统。他通过自我牺牲式的反殖民斗争重新肯定了约鲁巴传统的合理性与尊严,并获得了普遍人性的纯粹本质:自由、平等与尊重。

关键词: 渥雷·索因卡 民族主义 殖民主义 特别性 普遍性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)05-0071-05

Title: Nation in Transition: Nationalism in *Death and the King's Horseman*

Author: Che Xiao

Abstract: This paper analyzes Woly Soyinka's play *Death and the King's Horseman* from the perspective of the relationships between particularity and universality, self and nation, racial identity and universal humanity, and Yoruba culture and cosmic value. The paper argues that the traditional death ritual of the king's horseman serves to retrace an invisible Yoruba cultural circle that integrates nature, human, and the divine. Maintaining this endless transition means to maintain the integrity and order of Yoruba civilization and the wholeness and unity of the Yoruba community during a crucial transitional period in history. The king's son Olunde, having studied in England, sees European cultural values as tools of British imperialism, thus fulfills the ritual to assert the end of European values to judge and guide non-European individuals and traditions. Through his self-sacrificial anti-colonial struggle, he reaffirms legitimacy and integrity in the Yoruba tradition and achieves the pure essence of universal humanity: liberty, equality and honor.

Key Words: Woly Soyinka; nationalism; colonialism; particularity; universality

从剧场狂欢到社会批判

——非洲元戏剧面面观

■ 黄 坚

内容摘要:非洲元戏剧的出现与西方元戏剧概念的提出遥相呼应。在汲取了西方元戏剧技巧的基础上,非洲当代戏剧家从社会批判的角度出发,结合本民族的文化特色对戏剧的自我指称、戏剧与文化的复合、虚构与真实的关系等方面进行了思考和实践。为了实现戏剧的社会变革功能,非洲元戏剧比西方元戏剧更重视剧场的娱乐性。因此,从整体结构和时代氛围来看,非洲元戏剧并非一味地因袭西方元戏剧,而是在内容和表现手法上展现了其自身的多样性和独特性。

关键词:非洲元戏剧 自我指称 剧场狂欢 社会评判

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2015)05-0076-08

Title: From Theatrical Revelry to Social Criticism — Aspects of African Metatheatre

Author: Huang Jian

Abstract: The emergence of African metatheatre echoes the conception of western metatheatre. Having absorbed the skills of the western metatheatre, contemporary African dramatists carry on their contemplation and practice by combining African culture with dramatic self-reference, drama-culture composition and fabrication-authenticity relationship from the perspective of social criticism. In order to realize the dramatic function of social reform, African metatheatre lays more stress on the entertainment of theatre. Seen from its overall structure and the atmosphere of the time, African metatheatre is not merely imitating its western kin, but displays its diversity and uniqueness in both content and performance.

Key Words: African metatheatre; self-reference; theatre revelry; social criticism

莎剧鬼魂在中国戏曲改编中的跨文化舞台表现

■ 张 瑛

内容摘要: 根据现有的跨文化戏剧理论,跨文化“挪用”常以文化的“杂合”与“交叉”为特征。本文拟以中国戏曲舞台上两部莎剧改编作品——《王子复仇记》和《血手记》中鬼魂角色的跨文化舞台表现为例,分析莎剧鬼魂角色被跨文化“挪用”至中国戏曲的文化土壤的可行性;阐述戏曲莎剧改编中鬼魂的舞台表现所应用的两种“杂合”与“交叉”的方式:自然融入与适度添加;展示鬼魂在戏曲舞台表现中的本土化位移与转型,以小见大,指明莎剧的跨文化改编中来源文化和目标文化相伴相生的特质。

关键词: 跨文化舞台表现 鬼魂 挪用 杂合 交叉

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)05-0084-08

Title: The Intercultural Representation of Shakespeare's Ghosts on Chinese Opera Stage

Author: Zhang Ying

Abstract: According to existing intercultural theater scholarship, the intercultural appropriation features the fusion and interweaving of source and target cultures. This paper analyzes the representation of ghost roles in Shakespeare's *Hamlet* and *Macbeth* on the Chinese opera stage, shedding light on the feasibility of appropriating Shakespeare's ghosts in Chinese operas, the transformation of the ghost roles in the Chinese context, and the approaches of fusing and interweaving ghost roles on Chinese opera stage — merging and addition. Chinese opera representation of the ghosts in *Hamlet* and *Macbeth* highlights the symbiosis of the western and eastern cultures.

Key Words: intercultural representation; ghost; appropriation; fusion; interweaving

❁ 莎士比亚戏剧中的正义之维 ❁

■ 吴袞弘

内容摘要: 莎士比亚戏剧内涵极为丰富,由此展开的研究视角多种多样。兴起于美国上世纪70年代的“法律与文学”视角为莎士比亚戏剧的研究又开辟了新的领地。不可否认,莎士比亚在其戏剧创作中展现了大量的法律记述,但是观众能够理解的却未必是专业而理性的法律。因此,本文以法律所代表的正义为视角,选择了具有代表性的若干部作品,结合法律的理性思维,在剖析莎士比亚戏剧中正义观的同时,分析社会及时代背景给观众带来的各种局限与启示,以期能从一个不同的视角理解莎士比亚戏剧。

关键词: 莎士比亚 戏剧 正义 法律与文学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2015)05-0092-08

Title: Justice in Shakespeare's Plays

Author: Wu Changhong

Abstract: The richness of Shakespeare's plays invites diverse approaches of research. The rise of the perspective of "law and literature" in 1970s in America sheds new light on the study of Shakespeare's plays. Shakespeare's works are replete with legal records, but what the audience is led to understand may not be the professional and rational side of the law. This paper examines some representative works of Shakespeare from the perspective of justice as embodied in law. While discussing the idea of justice in these plays using a rational view on law, the paper analyzes the limitation and enlightenment different societies and times bring to the audience, in order to understand Shakespeare's plays from a different point of view.

Key Words: Shakespeare; plays; justice; law and literature

《辛白林》中的旅行：两性、政治、民族冲突的表征

■ 张 薇

内容摘要：莎士比亚的传奇剧《辛白林》中有大量的旅行，从行动情态来看，有主动旅行、被动旅行；从旅行的原因来看，有流放之旅、打赌之旅、爱情之旅、报复之旅、避难之旅、谈判之旅、战争之旅、赎罪之旅。从旅行所反映的本质来看，有两性之争、王位之争、民族之争；两性冲突、政治冲突和民族冲突导致了旅行，旅行又缓解了诸种矛盾。从主题来说，“旅行”拓展了思想的深度和广度；从戏剧功能来说，“旅行”这一行动元是该剧场景转换的内推力，它扩大了场面，丰富了戏剧冲突，构成了戏剧的循环结构。

关键词：辛白林 旅行 性别冲突 政治冲突 民族冲突

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2015)05-0100-08

Title: Journey in *Cymbeline*: The Representation of Sexual, Political and National Conflicts

Author: Zhang Wei

Abstract: There are many journeys in Shakespeare's romance *Cymbeline*. Some are active, and others are passive in modality. They include such journeys as exile, wager, love, revenge, refuge, negotiation, war and expiation. The essence of these journeys is a struggle, the struggle among genders, nations and over the throne. Journey is the result of sexual, political and national contradictions, and it eases all kinds of conflicts. In the theme of the play, "journey" expands the depth and width of thoughts. In terms of the dramatic function, the action of "journey" is a strong internal driving force that leads to new scenes and acts, sets grand scenery, intensifies the dramatic conflicts, and makes the plot into a circular structure.

Key Words: *Cymbeline*; journey; gender conflict; political conflict; national conflict

❁ 外交秘闻 ❁

[法]西利尔·吉利 著
宫宝荣 译

剧中人物(按出场顺序)

赫尔穆特·马耶:冯·肖尔蒂茨将军的副官

汉斯·布朗斯道夫:哨兵

迪特里希·冯·肖尔蒂茨:将军,大巴黎地区司令官

威尔奈·艾贝尔纳赫:工程兵军官

拉乌尔·诺德林:瑞典驻巴黎总领事

背景:巴黎,1944年8月25日

莫里斯酒店里的一间套房,司令官寓所。

盟军兵临城下。拂晓之前。迪特里希·冯·肖尔蒂茨根据希特勒的命令,正在准备炸毁法国的首都。

布景:一间工作室,里面有张办公桌。

房间深处由一个宽大的阳台所占据,正对着图勒里公园。

办公桌后面,挂着一张巴黎及其周边区域的地图,有许多面小红旗插在南郊之上。旁边有一张边界越过邻国的法国地图。

在舞台右端,有一扇隐藏在墙里的暗门。

一颗闪耀着古典主义光芒的明珠

——简析法国剧作家西利尔·吉利的《外交秘闻》

■ 宫宝荣

内容摘要:《外交秘闻》是法国当代剧作家西利尔·吉利写于2011年的剧本,表现了巴黎解放前夕瑞典总领事和德国占领军司令肖尔蒂茨之间的一次事关该城存亡的会谈。全剧结构紧凑、情节一波三折、人物鲜明生动。本文从法国古典主义戏剧传统的角度,分析了该剧的艺术表现特点,尤其围绕“三一律”在其中的体现,解剖了其所散发出来的巨大艺术魅力。

关键词:西利尔·吉利 《外交秘闻》 古典主义剧作法 三一律

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2015)05-0131-06

Title: A Jewel with Classical Charm: A Brief Analysis of Cyril Gely's *Diplomatie*

Author: Gong Baorong

Abstract: *Diplomatie* is a 2011 play written by Cyril Gely. The play presents a dialogue about the destiny of Paris between Nordling the Swedish Consul General and von Choltiz the German Commandant on the eve of the city's liberation. The play has a well-knit structure, including ups and downs in the plot and vivid characterization. From the viewpoint of French classical dramaturgy, this paper analyses the artistic characteristics of the play and reveals its immense charm with the application of the three unities.

Key Words: Cyril Gely; *Diplomatie*; French classical dramaturgy; three unities