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理论前沿

- 4 谁害怕埃尔弗里德·耶利内克? [德]汉斯-蒂斯·雷曼
——九论后戏剧、戏剧剧场与一家之言
- 11 由恐惧起步: [美]安德鲁·贝塞
神经科学在表演领域的应用

莎士比亚研究

- 28 论莎士比亚四大悲剧中的隐性艺术家形象 汪余礼
——兼论“隐性艺术家”与“隐含作者”的差异
- 35 莎士比亚英国历史剧的民族国家想象与建构 李时学
- 43 世界莎士比亚演出与研究的新趋势 张 薇

先锋戏剧研究

- 51 言说、身体与情景 杨 劲
——戏剧《哈姆雷特机械》的先锋性
- 59 试谈玛丽亚·艾琳·弗尼斯《夜里如何?》 乔国强
一剧中的先锋性
- 67 论日本当代先锋戏剧 邱雅芬

戏剧理论与批评

- 74 法国当代剧作家诺瓦里纳的全新戏剧语言 宁春艳
——以《倒数第二个人》的解读为例
- 81 绝望的思想者:阿尔托的心路历程 邱佳岑
- 88 家庭表演与职场表演之间 俞建村
——以《玩偶之家》为例
- 94 论易卜生宗教观的嬗变及其戏剧创作 李银波 苏 晖

剧本译介

- 102 电影院 [美]安妮·贝克 尹迪 译
- 131 沉默的力量:论安妮·贝克《电影院》中 尹 迪
的舞台停顿与节奏

Cutting-edge Theories

- 4 Who is Afraid of Elfriede Jelinek? Nine Remarks on Postdramatic, and Dramatic Theatre and One Side-Remark Hans-Thies Lehmann
- 11 Starting with Fear: A Performer's Field Guide to Applied Neuroscience Andrew Belser

Shakespeare Studies

- 28 The Implicit Artists in Shakespeare's Four Great Tragedies Wang Yuli
- 35 The Imagination and Construction of National State in Shakespeare's English History Plays Li Shixue
- 43 New Tendency of World Shakespeare Performance and Studies Zhang Wei

Avant-garde Theatre

- 51 Speech, Body and Scene: on the Avant-gardeness of *Hamletmachine* Yang Jin
- 59 A Discussion of the Avant-gardeness in Maria Irene Fornes' *What of the Night?* Qiao Guoqiang
- 67 A Study of Japanese Contemporary Avant-garde Drama Qiu Yafen

Theatre Theory and Criticism

- 74 Novarina's Innovative Language of Theatre: An Analysis of *The Penultimate Man* Ning Chunyan
- 81 A Desperate Thinker: Artaud's Changes of Ideas Qiu Jialing
- 88 Between Performances at Home and in the Workplace: A Case Study of *A Doll's House* Yu Jiancun
- 94 On the Transformation of Ibsen's Religious Ideas and his Dramaturgy Li Yinbo

Script and Review

- 102 *The Flick* (USA) Annie Baker Tr. Yin Di
- 131 On the Pause and Rhythm in Annie Baker's *The Flick* Yin Di

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Who is Afraid of Elfriede Jelinek?

Nine Remarks on Postdramatic, and Dramatic Theatre and One Side-Remark

Hans-Thies Lehmann

Abstract: The author insists that postdramatic theatre is a highly productive and legitimate form of contemporary artistic expression, in tune with other aspects of cultural evolution in the age of media. He points out certain misconceptions of the term and explains as one of the deeper motifs of postdramatic esthetics the wish to deepen the relation between audience and players. He adds some more general reflections: on the gradual disappearance of a certain “dramatic” view on man; on the difference between success of art with the audience and its impact of art on the future development of art. He gives examples of literary excellence in postdramatic writing. In the coda he argues for a less polemic style of debate given the fact that everybody interested in truly contemporary and innovative art practice finds himself in one and the same boat: defending the shrinking terrain of genuine esthetic experience.

Key words: postdramatic theatre; drama; dramatic theatre; Brecht; Pollesch; Jelinek

Author: Hans-Thies Lehmann, born in 1944, is a retired German professor of theatre studies. He studied comparative literature in Berlin and was an assistant at Peter Szondi's Institute. He co-created three study programs: applied theatre studies (University of Giessen), theatre, film and media studies and Master of dramaturgy (both University of Frankfurt); among his books are *Postdramatic Theatre* (translated in 26 languages; Chinese translation 2nd printing 2016), *Tragedy and Dramatic Theatre*, *Handbook Heiner Müller* and *Reading Brecht*. Email: h.t.lehmann@tfm.uni-frankfurt.de

标题: 谁害怕艾尔弗雷德·耶利内克? ——九论后戏剧、戏剧剧场与一家之言

内容摘要: 本文作者认为,后戏剧是当代艺术一种极具创造性的合理表现形式,与媒体时代其它领域的文化艺术发展相呼应。他指出了人们对这个术语的某些错误看法,把密切演员与观众关系的愿望解释为后戏剧美学中一个深刻的母题。他还阐述对几个普遍问题的思考:关于人的某种“戏剧”观念的逐渐消失,艺术作品受观众欢迎的程度与其对未来艺术发展影响的区别。他举例阐述了后戏剧写作中优秀品质。最后,考虑到所有对当代艺术创新感兴趣的人们都在同一条船上,他提出一个较温和的观点:尽力去呵护那片逐渐缩小的真正美学经验的领地。

关键词: 后戏剧剧场;戏剧;戏剧剧场;布莱希特;波列许;耶利内克

作者简介: 雷曼生于1944年,德国戏剧学退休教授。早年在柏林学习比较文学,在彼得·斯丛狄学院担任助理

教授。与他人共同创办三个研究项目：应用戏剧学(吉森大学)、戏剧-电影-媒体学以及戏剧创作大师班(法兰克福大学)。著有《后戏剧剧场》(译成 26 种文字,中文译本于 2016 年重印)、《悲剧与戏剧剧场》《海纳·穆勒手册》和《解读布莱希特》等。

Starting with Fear: A Performer's Field Guide to Applied Neuroscience

Andrew Belser

Abstract: Like theatre makers who claim storytelling as our work, neuroscientists are working to capture the human nervous system through compelling stories and metaphors. Neuroscience has moved on to understand fear and other performance-based concerns through new frameworks created by cross-disciplinary teams of neuroscientists and researchers across broad domains. The practices of actor training have lagged a fair distance behind neuroscience and much of our language carries varying and unspecific references to neuroscience from several earlier eras. We will trace an understanding of fear through several new neuroscience frameworks and use a parable of fear in contemporary actor training to ground conceptual frameworks in real-world studio concerns. This paper argues that it is time for those involved in actor training to become intentional about crafting new narratives for our work — narratives that align with new stories of human behavior being told in the current world of neuroscience research.

Key words: neuroscience; cognitive psychology; embodied cognition; predictive processing; predictive coding; simulation; imagery; neuroanthropology

Author: Andrew Belser is a Professor of movement, voice and acting in the MFA Performance program at Penn State University. He is a Feldenkrais teacher, a Master Teacher of Fitzmaurice Voicework, and Director of Creative Projects for the Fitzmaurice Institute. Belser maintains an active schedule of teaching acting workshops and individual actors in New York, Los Angeles, and other international locations. <http://www.andrewbelser.com/> <http://www.adri.psu.edu/> <http://www.faceage.org/>

标题: 由恐惧起步:神经科学在表演领域的应用

内容摘要: 戏剧人以讲故事为业,神经科学家们则通过引人入胜的故事和隐喻了解人类的神经系统。神经科学家和其他领域的研究者们组成的跨学科团队,为神经科学理解恐惧和其他以表演为基础的情感提供了新的研究框架。演员训练已经落后神经科学一大截,而我们的语言早在几个世纪前就与神经科学有难以言明的联系。我们将通过神经科学的新框架来论述对恐惧的理解,同时运用目前演员训练中对恐惧的比喻来为现实世界的工作室运作建立理论基础。本文认为演员训练应该有意识地我们的工作开创全新的叙事模式——这种叙事模式要与当今神经科学研究中所描述的人类行为的新故事相一致。

关键词: 神经科学 认知心理学 体验认知 预测处理 预测编码法 模拟 想象 神经人类学

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同时教授费尔登克尔斯方法,兼任菲茨莫里斯声音工作室导师及创意总监。他为纽约、洛杉矶,外国等多个地区的表演工作室和演员个人开设课程。

论莎士比亚四大悲剧中的隐性艺术家形象

——兼论“隐性艺术家”与“隐含作者”的差异

■ 汪余礼

内容摘要: 在作品中置入“隐性艺术家”是莎士比亚创作悲剧的一个重要技巧。在莎翁四大悲剧中,都存在隐性艺术家形象,且大体可分为两类:一类是魔鬼艺术家,他们在剧中往往扮演着制造危机、煽风点火、压榨人心的角色;另一类是自由艺术家,他们往往具有高度的超越性,在重重困境中坚守理想,不惧死亡,想方设法去实现理想。这些隐性艺术家在作品中的主要功能是暗暗引导作品实现艺术的本质或作家的创作意图。从理论层面来看,这里所谓“隐性艺术家”不同于韦恩·布斯提出的“隐含作者”,他(她)不是作者的理想化自我,也不是作者“所选择的东西的总和”,而只是作品的一个独特组成部分。“隐性艺术家”之所以会存在,根源在于艺术作品不只是现实生活的反映,而是现实生活、作者自我、审美形式三维耦合的结晶。

关键词: 莎士比亚 隐性艺术家 隐含作者

作者简介: 汪余礼,武汉大学艺术学院教授,主要从事现代戏剧研究。本文系国家社科基金青年项目(编号13CWW023)阶段性成果。

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)02-0028-07

Title: The Implicit Artists in Shakespeare's Four Great Tragedies

Abstract: To plant “implicit artists” into his works is a technique of great significance in Shakespeare's dramaturgy of tragedies. The implicit artist refers to the especially active and innovative key member who secretly drives the work to achieve the essence of art. These artists are similar to an “undercover agent” or “secret emissary” sent by the author. There are implicit artists in all of Shakespeare's four great tragedies. They could be divided into two main types: the first, the devilish artists who play the role of making threats, fanning the flames and squeezing human's minds; the second type is the liberal artists who transcend the self so much so that they stick to their own ideals despite dilemmas and they never fear death but rather attempt to achieve their ideal regardless of consequences. The fundamental mission of the implicit artist is to deepen self-consciousness and fully embody the essence and value of art. Speaking from a theoretical perspective, different from the concept of “implied author” proposed by the American literary critic Wayne Booth, the implicit artist is neither an idealized self of the writer nor

“the sum of his own choices”, but is a unique part of the work itself.

Key words: Shakespeare; implicit artist; implied author

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❁ 莎士比亚英国历史剧的民族国家想象与建构 ❁

■ 李时学

内容摘要: 莎士比亚英国历史剧中的民族主义话语既是想象性的,更是建构性的。而这些剧作如何通过对英国民族历史与现实的想象性叙事,参与并帮助英国由君主国蜕变为一个现代意义上的民族国家的建构性功能,值得探讨。本文力图还原莎士比亚英国历史剧文本生成和生存的历史文化语境,探讨其如何想象英国国族,又如何使文本性的戏剧参与并促成了英国近代民族国家的构建。

关键词: 莎士比亚 英国历史剧 民族国家 想象 建构

作者简介: 李时学,集美大学文学院副教授。本文系教育部规划基金项目《新左派运动与美国左翼戏剧之关系研究》成果(项目编号:16YJA752006)。

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2018)02-0035-08

Title: The Imagination and Construction of National State in Shakespeare's English History Plays

Abstract: The nationalist discourse in Shakespeare's history plays is both imaginative and constructive. With an imaginative narration of the history and reality of the English nation, the plays have participated in transforming England from a monarchical state to a national state in the modern sense. Therefore, it is necessary and important to discuss the constructional functions of the plays. This paper gives a detailed interpretation of the historical and cultural context in which history plays are generated and survived. It also discussed how these plays imagine England as a nation and how the textual imaginations have been involved in the construction of modern England as a national state.

Key words: Shakespeare; English history plays; national state; imagination; construction

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 世界莎士比亚演出与研究的新趋向 

■ 张 薇

内容摘要: 2016年是莎士比亚年,莎士比亚的学术活动与演出活动空前繁荣。透过第十届世界莎士比亚大会、上海国际莎士比亚戏剧节和论坛,以及皇家莎士比亚剧团和环球剧场来华巡演等,我们看到表演艺术的求奇与还原共存,学术研究的多元化。把握这些新趋向,有助于我们在未来的发展中更加主动地站在世界莎士比亚研究的前列。

关键词: 莎士比亚 新趋向 演出 学术

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)02-0043-08

Title: New Tendency of World Shakespeare Performance and Studies

Abstract: 2016 was the year of Shakespeare. Academic and artistic activities relating to Shakespeare were unprecedentedly prosperous. This paper focuses on the 10th World Shakespeare Congress, Shanghai International Shakespeare Festival and Forum, and the Chinese tours of both the Royal Shakespeare Company and the Globe Theater; we will discuss the co-existence of innovation and fidelity, as well as the diversity of academic discourse. An insight into this new tendency may enable us to stand at the forefront of world Shakespeare studies.

Key words: Shakespeare; new tendency; performance; academics

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言说、身体与情景

——戏剧《哈姆雷特机器》的先锋性

■ 杨 劲

内容摘要: 本文具体评析原东德作家海纳尔·米勒的戏剧《哈姆雷特机器》(1977),深入勘察其对传统戏剧模式的多重解构,即从戏剧形式上取消对话、情节,代之以独白、断片式情景,在人物塑造上颠覆莎翁剧作中的崇高、纯洁、复仇原型,并结合其对前卫戏剧和造型艺术的借鉴,探讨其实验性、先锋性。

关键词: 身体 机器 戏剧 先锋性 米勒 东德

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)01-0051-08

Title: Speech, Body and Scene: on the Avant-gardeness of *Hamletmachine*

Abstract: Through an analysis of *Hamletmachine* (1977), a play by former East German playwright Heiner Müller, this paper discusses the multiple deconstructions of traditional dramatic modes in the play. These deconstructions include: the substitution of traditional dramatic forms of dialogue with soliloquies and the substitution of plots with fragmental scenes, as well as the subversion of the archetypal characters of sublimity, purity and revenge. Also discussed is the experimental and Avant-garde nature of *Hamletmachine* with its reference to Avant-garde theatre and plastic arts.

Key words: body; machine; drama; Avant-garde; Heiner Müller; former East Germany

Author: Yang Jin is professor of German Department, School of Foreign Languages, Sun Yat-sen University. Email: yangjin35@mail.sysu.edu.cn

试谈玛丽亚·艾琳·弗尼斯 《夜里如何?》一剧中的先锋性

■ 乔国强

内容摘要: 玛丽亚·艾琳·弗尼斯是美国当代一位颇有代表性的女性先锋戏剧家。她在《夜里如何?》一剧中,对男、女同性恋话题进行了探讨,并提出了超越传统女权主义有关“性”与“性属”等问题的认识。她在创作中全方位地采用了颇具先锋性的“组装”式框架,把现实主义、未来主义、魔幻现实主义等手法引申到这个框架中。本文就《夜里如何?》一剧中有关超越“性”与“性属”的先锋主题、“组装”的先锋戏剧框架以及解构的话语框架三个方面进行探讨,并从对这些问题的探讨中析出弗尼斯戏剧的先锋性。

关键词: 玛丽亚·艾琳·弗尼斯 先锋性 性与性属 故事结构 话语结构

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)02-0059-08

Title: A Discussion of the Avant-gardeness in Maria Irene Fornes' *What of the Night?*

Abstract: Maria Irene Fornes is a representative American avant-garde female playwright. In her play *What of the Night?*, she introduces new ideas about sex, gender and homosexuality which transcend preexisting, traditional feminist beliefs. In her play, Fornes employs an avant-garde theatrical frame of assembling and integrates the ideas and theatrical devices of realism, futurism and magic-realism into the frame. This paper analyzes the avant-gardeness in Fornes' play by discussing three issues: Fornes' thematic concerns of sex and gender, the theatrical frame of assembling, and the deconstructing theatrical discourse.

Key words: Maria Irene Fornes; Avant-gardeness; sex and gender; story structure; discourse structure

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❁ 论日本当代先锋戏剧 ❁

■ 邱雅芬

内容摘要: 日本当代先锋戏剧是日本戏剧“主体性”建构的重要环节,其中小剧场戏剧是这场运动的生力军。日本当代小剧场戏剧人怀着“创造属于日本自己的当代戏剧”的梦想,在反抗写实主义话剧的过程中茁壮成长,终于在传统与现代、传统与先锋、日本与世界之间架起了沟通的桥梁,建构起了富于日本特色的当代戏剧世界,这中间有许多值得我们借鉴之处。

关键词: 日本先锋戏剧 日本当代小剧场戏剧 唐十郎 野田秀树

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)02-0067-07

Title: A Study of Japanese Contemporary Avant-garde Drama

Abstract: Japanese contemporary avant-garde drama is an important part of the ethnic identity construction of Japanese drama. Little theater drama is an especially new force within this movement. Dreaming of creating a contemporary drama to call their own, contemporary Japanese dramatists of little theater grew up quickly in resistance to realistic drama. Eventually, they built a bridge between tradition and modernity, between tradition and avant-garde, and between Japan and the rest of the world, which helped to form a contemporary dramatic world with distinctive Japanese characteristics. There is much inspiration in the struggle of the contemporary Japanese dramatists.

Key words: Japanese Avant-garde drama; Japanese contemporary little theater drama; Kara Jyuro; Noda Hideki

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法国当代剧作家诺瓦里纳的全新戏剧语言

——以《倒数第二个人》的解读为例

■ 宁春艳

内容摘要: 法国当代剧作家、导演、戏剧理论家瓦莱尔·诺瓦里纳的戏剧语言极富创新精神,在文法结构、词义延伸生发以及法语的音韵节奏等方面独树一帜,形成了独特的诺瓦里纳风格,法国戏剧界称之为诺瓦里纳体。其文学作品量大类多,长年亮相于法国各大剧院及艺术节,作品已被翻译成德语、意大利、俄语等十多种外语。《倒数第二个人》是其唯一的汉语译本。法国学术界认为他的戏剧实践将阿尔托的梦想变成现实,其戏剧理论的建树堪称当今的阿尔托。

关键词: 法国当代戏剧 阿尔托 诺瓦里纳《倒数第二个人》 剧本翻译

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)02-0074-07

Title: Novarina's Innovative Language of Theatre: An Analysis of *The Penultimate Man*

Abstract: Playwright, director and theorist Valère Novarina is one of the most important personalities of the contemporary French theater. His writing innovates the structure, meaning and rhythm of the French language and has been considered as a new style, referred to as the Novarinian. Novarina's works are regularly produced for the festival of Avignon and the theatres in France. His works have been translated into a dozen foreign languages, including German, Italian, and Russian. *The Penultimate Man* is Novarina's only work that has been translated into Chinese. In the eyes of the French academics, Novarina has realized the dream of Artaud, and his theatrical theory is comparable to that of Artaud.

Key words: Contemporary French theater; Artaud; Novarina; *The Penultimate Man*; plays translation

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❁ 绝望的思想者:阿尔托心路历程 ❁

■ 邱佳岑

内容摘要: 1920年代至1940年代的二十余年中,安东尼·阿尔托的生命轨迹以及思想经历了不断变化的过程,即从基于西方传统认识论的生命价值的渴求,到对前文明原始文化的希冀,直到对两者的彻底失望的过程。笔者通过对阿尔托文稿的分析研究,试图勾勒出阿尔托思想的探险历程,为进一步研究阿尔托的思想体系提供些许帮助。

关键词: 阿尔托 原始文化 残酷戏剧 虚空

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中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2018)02-0081-07

Title: A Desperate Thinker: Artaud's Changes of Ideas

Abstract: From the 1920's to the 1940's, Antony Artaud's difficult life was full of spiritual adventure and continual change. He experienced first the pursuit of value being based on traditional western epistemology, followed by the expectation of finding an answer in a primitive culture, and finally the desperate abandoning of the former two attempts. By discussing the works of Artaud, this paper tries to illustrate Artaud's changing thoughts as to contribute some new ideas to the research on Artaud.

Key words: Artaud; primitive culture; the theatre of cruelty; emptiness

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家庭表演与职场表演之间

——以《玩偶之家》为例

■ 俞建村

内容摘要: 社会表演中的家庭表演与职场表演始终是个难以打开的死结,无论是作品中的人物还是现实的人们都将或多或少需要面对。本文以易卜生的《玩偶之家》的男主人公海尔茂为探讨对象,探讨在家庭表演和职场表演之间海尔茂是怎么表现的。海尔茂在家庭表演中始终是个真诚的社会表演家,在职场上同样如此。然而在面对家庭表演和职场表演发生强烈冲突的时候,他毅然决然地选择职场表演至上,家庭表演必须让位于职场表演为原则。职场表演为先的理念表现的不仅是海尔茂社会表演的价值取向,更在于他设定了一个现实范本:人生事业的成功需要在家庭表演与职场表演之间做出恰当合理的选择,并去踏实地实施。

关键词: 社会表演 家庭表演 职场表演 冲突

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中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2018)02-0088-06

Title: Between Performances at Home and in Workplace: A Case Study of *A Doll's House*

Abstract: The problem of performances at home and in the workplace has always been tangled and it confronts, more or less, both characters in a play and people in real life. This article takes Helmer from *A Doll's House* as the object of research in order to discuss how Helmer performs at home and in office. Helmer is a sincere social performer both when he is performing at home and in office. Yet, when facing a fierce conflict between performance at home and in office, he firmly chooses the latter as the supreme, taking the principle that the former should give place to the latter. The idea that performance in office is supreme not only represents Helmer's values in social performance, but also lies in the real model he sets himself: the success of a career requires a proper choice between performance at home and that in the workplace, as well as some specific action to actualize the choice.

Key words: Social performance; performance at home; performance in workplace; conflict

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论易卜生宗教观的嬗变及其戏剧创作

■ 李银波 苏晖

内容摘要:挪威戏剧大师易卜生有多部戏剧包含宗教主题或题材,从这些戏剧可知其宗教观发生了由信仰路德派新教到倾向无神论的重大转折。其路德派新教信仰前后也有较大差异,由最初对基督教的颂扬很快转为批评,后来还表达了自己的基督教理想。易卜生宗教观的这些变化与其人生经历密切相关,其中德国文化是影响易卜生宗教观的重要因素,既成为其宗教观的主要内容,也是其宗教观发生转变的重要诱因。易卜生的宗教观也影响到他的戏剧创作,并赋予其戏剧以深刻的思想性。

关键词:易卜生 戏剧 基督教 宗教观 德国文化

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中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2018)02-0094-08

Title: On the Transformation of Ibsen's Religious Ideas and His Dramaturgy

Abstract: Christianity is an important element in Ibsen's plays, several of which contain religious subjects or themes. Ibsen's religious ideas drastically changed from Lutheranism to atheistic inclination. His Lutheran belief also changed from eulogizing Christianity at the beginning to criticizing it and expressing his own Christian ideals. The changes in Ibsen's religious ideas are closely related to his life experiences, of which German culture was the key factor that affected his religion, both as the source of his religious ideas and as the vital cause of transformation. The transformation in Ibsen's religious ideas has influenced his playwriting and deepened the themes of his plays.

Key words: Ibsen; drama; Christianity; idea of religion; German culture

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❁ 电 影 院 ❁

[美]安妮·贝克 著

尹迪 译

场 景

一个位于马萨诸塞州沃切斯特郡破败的小电影院。布景为10到15排形成坡度的红色观众座椅。座椅中间有一条走道,走道上铺着破旧的地毯。舞台后方是电影院的后墙,后墙中间有一扇窗通向放映室。后方有一扇金属门,门后是一条通向电影院门厅的走廊。我们(观众)就是电影院的屏幕。电影放映机的那一束光正面投向我们的头顶。

时 间

2012年夏天

主要角色

山姆:35岁,剃短的圆头,白人,他常戴一顶破旧的波士顿红袜队的帽子。他曾经非常喜爱重金属音乐。

艾弗瑞:20岁,黑人,戴着眼镜,他穿着有些微欧洲风格的红色运动鞋。他非常热爱电影。

罗斯:24岁,白人,尽管衣着宽松散漫(可能也正因如此)但仍颇有魅力。她从不化妆,头发染成绿色。

斯凯勒/睡着的男人:26岁。

❁ 沉默的力量:论安妮·贝克 《电影院》中的舞台停顿与节奏 ❁

■ 尹迪

内容摘要: 安妮·贝克的《电影院》是一部获得2014年普利策戏剧奖的作品。该剧在获得戏剧评论界高度评价的同时,也因在剧中频繁使用“停顿”而引起巨大争议。本文旨在通过对《电影院》剧中“停顿”的类型和功能分析,从戏剧层面阐释安妮·贝克对这一戏剧语汇的运用所指向的独特美学价值。

关键词: 安妮·贝克 《电影院》 舞台停顿 舞台节奏

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Title: On the Pause and Rhythm in Annie Baker's *The Flick*

Abstract: *The Flick* is a play by Annie Baker that received the 2014 Pulitzer Prize for Drama. It is highly praised for its portrayal of life amongst common people, but is also criticized for its overuse of pause. This article focuses on the pause as a dramatic technique in *The Flick*, and analyzes Annie Baker's unique interpretation of realism for the stage.

Key words: Annie Baker; *The Flick*; pause; rhythm

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