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戏剧艺术

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The Suzuki Method of Actor Training: Uncovering the Body's Hidden Theatrical Beauty

Marcos Martinez

Abstract: This article speaks to the effect of the Suzuki Method of Actor Training (SMAT) on the actor's body as an element of an unseen, or acknowledged theatrical aesthetic. The thesis addresses a notion of the body as having an unseen theatrical beauty that can be recovered through Suzuki training. Actors trained in SMAT provide a clear, palpable and yet unrecognized aesthetic element to theatre performance.

Key words: Suzuki, actor training, energy, physical sensibilities, convergence, aesthetic influence, stillness, discernment, inner sensibility, visceral

Author: Marcos Martínez is Professor of Theatre in the School of Arts, California State University, San Marcos. He is a director and actor whose writing includes articles, plays, and monologues. A teacher of the Suzuki Method of Actor Training since 1991, he studied with Tadashi Suzuki in Toga Mura, Japan. Directing projects in conjunction with the Suzuki Method include: Guadalupe Cultural Arts Center, TX; Taos, NM; Universidad Nacional Autónoma de México; Faeroe Islands, Denmark; National Theatre Ghana; Israel; and Mostar Youth Theatre, Bosnia-Herzegovina. Acting projects include Bandido with Luis Valdez and touring Holy Dirt in the U.S., Holland, and Denmark. A co-founder and former Artistic Director of La Compañía de Teatro de Albuquerque (1988-91) Martínez is a graduate of the University of New Mexico and the Juilliard School's Professional Actor Training Program (Group 12).

标题: 铃木演员训练法——揭示身体潜藏的戏剧美

内容摘要: 本文探讨铃木演员训练法对演员身体这一不可见的戏剧美学要素所发生的影响作用。该理论认为身体具有一种不可见的戏剧美,这种美可通过铃木训练法得以挖掘。受过此种训练的演员为表演提供清晰可感却不易辨识的美学元素。

关键词: 铃木 演员训练 能量 身体感知 会聚 美学影响 静态 识别力 内在感知 源自内部

作者简介: 马科斯·马丁内斯,加利福尼亚州立大学艺术学院戏剧学教授,兼任导演和演员,撰写过多篇文章,创作过多幕剧和独角戏。他曾在日本利贺村师从铃木忠志,自1991年起开始教授铃木训练法。他曾在美国德克萨斯州瓜达卢佩文化艺术中心、新墨西哥州陶斯县、墨西哥州立大学、丹麦法罗群岛、加纳国家大剧院、以色列,以及波黑莫斯塔青年剧院采用铃木训练法执导过剧作;他与路易斯·瓦尔德兹合作的《强盗》,以及在美国、荷兰和丹麦巡演过的《圣土》中也采用了铃木训练法进行表演。马丁内斯还是阿尔布开克拉孔帕尼亚剧院的创始人之一、剧院的前艺术指导(1988-91)。他毕业于新墨西哥大学,并参与了朱丽亚德学院的专业演员培训课程(第12期)。

Justice and Rightness or Yi: The Fate of *The Orphan of Zhao* Being Deconstructed in Europe

Wang Yun

Abstract: *The Orphan of Zhao* is not merely the earliest ancient Chinese play that was introduced into Europe, but also the most-often-adapted one by the European playwrights. As far as the east-west dramatic communication is concerned, this play is self-evidently important. Among the European playwrights' adaptations of *The Orphan of Zhao*, Voltaire's *The Orphan of China* (*l' Orphelin de la Chine*) and James Fenton's *The Orphan of Zhao* are of most revolutionary significance. To manifest the revolutionary significance of the two plays, this essay will discuss the following five questions based on the perspectives of concepts of western modern justice and ancient Chinese rightness or Yi (义): (1) Why would these playwrights deconstruct *The Orphan of Zhao*? (2) Which value of *The Orphan of Zhao* is the specific object that they deconstructed? (3) What are the strategies and methods that they adopted to deconstruct *The Orphan of Zhao*? (4) Why was *The Orphan of Zhao* deconstructed only by European playwrights? (5) What thought weapon was used when these playwrights deconstructed *The Orphan of Zhao*?

Key words: *The Orphan of Zhao*; justice; rightness or Yi; deconstruction; Voltaire; James Fenton

Author: Wang Yun is professor of Shanghai Theatre Academy, Shanghai, China.

标题: 正义与义:《赵氏孤儿》在欧洲被解构的命运

内容摘要: 《赵氏孤儿》不仅是最早传入欧洲的中国古代戏剧,而且也是被欧洲剧作家改编得最多的中国古代戏剧。就中西戏剧交流而言,它的重要性不言而喻。在《赵氏孤儿》的欧洲改编本中,伏尔泰的《中国孤儿》和詹姆斯·芬顿的《赵氏孤儿》最具革命意义。为清晰显示这两部剧作的革命意义,本文以西方现代正义观念和中国古代义的观念为视角,讨论以下五个问题:(1)伏尔泰和詹姆斯·芬顿为何要解构《赵氏孤儿》?(2)《赵氏孤儿》所彰显的哪一种价值观是伏尔泰和詹姆斯·芬顿解构的具体对象?(3)何为伏尔泰和詹姆斯·芬顿解构《赵氏孤儿》的策略和方法?(4)对《赵氏孤儿》的解构为何均出自欧洲剧作家之手?(5)伏尔泰和詹姆斯·芬顿在解构《赵氏孤儿》时使用了何种思想武器?

关键词: 《赵氏孤儿》 正义 义 解构 伏尔泰 詹姆斯·芬顿

作者简介: 上海戏剧学院教授

《席》与《等待果陀》:京剧对“荒诞剧”的改编

■ 冯 伟

内容摘要: 戏曲对“荒诞剧”有过两次改编,分别是1982年魏子云改编自《椅子》的《席》和2005年当代传奇剧场的《等待果陀》。虽然看似相去甚远,但戏曲与荒诞剧在思想背景和表演形态上均可呼应,如禅宗思想和丑角代表的喜剧精神。《席》的主创并未深挖尤奈斯库与中国文化的共性,加之缺乏统筹的导演,作品沦为创新不足的应景之作;而当代传奇剧场的团队在高扬艺术家主体性的同时,充分把握原著的精髓和京剧的长短,突破剧种对演员的限制,丰富了戏曲跨文化改编的可能性。由此亦见对话原则和艺术家能动性对跨文化戏曲改编的重要意义。

关键词: 荒诞剧 京剧 《席》 《等待果陀》 跨文化戏曲

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0022-10

Title: *The Feast and Waiting for Godot: Jingju's Adaptation of Absurdist Plays*

Author: Feng Wei

Abstract: There have been two cases of *xiqu's* adaptation of plays from the so-called theatre of the absurd, one of which is Wei Zi-Yun's adaptation of Eugène Ionesco's *The Chairs* in 1982 and the other Contemporary Legend Theatre's adaptation of Samuel Beckett's *Waiting for Godot* in 2005. Absurdist plays and *xiqu* have much in common, particularly their relationship with Zen Buddhism and the comic spirit embodied by the clown(chou). This was ignored in *The Feast*, the adaptation of *The Chairs*, and emphasized in *Waiting for Godot*. With no director to coordinate various parties, *The Feast* lost what it could have obtained from Ionesco. On the other hand, artists in Contemporary Legend Theatre highlighted their subjectivity and an understanding of both Beckett and *jingju* (Beijing Opera), which ended in a creative violation of *jingju's* conventions. Thus the encounter between *xiqu* and theatre of the absurd in 2005 opened a new ground for intercultural *xiqu*, which demands the principle of dialogue and the valorization of artists' agency.

Key words: theatre of the absurd; *jingju*; *The Feast*; *Waiting for Godot*; intercultural *xiqu*

20 世纪上半叶易卜生剧作在中国的演出

■ 吴靖青

内容摘要: 20 世纪的上半叶,在易卜生剧作中,只有《玩偶之家》(《娜拉》《傀儡家庭》)、《人民公敌》(《国民公敌》《刚愎的医生》)、《群鬼》等寥寥几部戏剧被搬上了中国的舞台,而这几部戏的演出中,又只有《玩偶之家》的演出到了 20 世纪 30 年代中期才真正获得了巨大的社会轰动效应。相对于易卜生剧本在当时中国的影响力,其相应的演出仍显得剧目稀少、场次不多、规模偏小。这既折射了当时易卜生剧作在中国的“写实主义”演出由生涩到成熟的过程,又说明易卜生剧作在中国的传播与移植还有很长的路要走。

关键词: 20 世纪上半叶 易卜生 中国 演出

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0032-11

Title: Ibsen on Chinese Stage in the Early Half of the Twentieth Century

Author: Wu Jingqing

Abstract: In the early half of the twentieth century, *A Doll's House*, *An Enemy of the People* and *Ghost* were the only plays being performed on the Chinese stage. Among those plays, only *A Doll's House* was a sensation in Chinese society before the 1930s. Compared to the influence of the texts of his plays in China at the same period of time, the number of Ibsen's plays on Chinese stage was small, and the performances were low-key and not frequently revived. This reflects the maturing process of the "realistic" performance of Ibsen, and reveals that there is much more to do to introduce and adapt Ibsen to China.

Key words: the early half of the twentieth century; Ibsen; China; performance

❁ 作为摹仿、技艺与知识的悲剧 ❁

——西方“诗辩”起点处的悲剧理论重探

■ 唐 珂

内容摘要: 亚里士多德的《诗学》是西方文艺理论史上“为诗辩护”的首部系统性著作,也是西方诗学理论的鼻祖。在诸多艺术门类中,亚里士多德选择悲剧作为代表,通过对悲剧的理性化、系统化乃至哲学化,实现对艺术创作的正名。本文力图厘清亚氏悲剧理论的构建机制,并对“摹仿”“技艺”等古典诗学重要概念正本清源。

关键词: 悲剧 《诗学》 摹仿 技艺 知识

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0043-08

Title: Tragedy as Mimesis, Technique and Knowledge: Theory of Tragedy at the Initial Point of Western *Apologia Poetica*

Author: Tang Ke

Abstract: Aristotle's *Poetics* is the first systematic work to defend “poetry” in the western history of the theoretical study of literature and art, it is also the originator of the western theories of poetics. Aristotle chooses tragedy as the representative for art, rationalizing, systematizing and philosophizing it to justify art. This essay attempts to clarify the mechanism of Aristotle's theory of tragedy, and to investigate the formations and transformations of the poetical concepts of “mimesis” and “art”.

Key words: tragedy; *Poetics*; mimesis; technique; knowledge

巴厘戏剧的宗教内涵

——以皮影戏、瓦扬翁为例

■ 汪悦婷

内容摘要:巴厘岛戏剧有丰富的表现形式,诸多形式只是其外在,而其宗基于当地的宗教,戏剧表演中的宗教意味十分浓厚。戏剧和宗教都肩负着拯救人类灵魂的功能。^①当戏剧与宗教还没有分为两部分时,仪式就已经成为“戏剧”了;戏剧与神话的结合使它成为亵渎神灵的仪式,更甚至是超越传统宗教的东西,正因为戏剧的出现,在某种程度上起到了解放教徒或部落的精神活力的作用。

关键词:印度教 巴厘印度教 皮影戏 瓦扬翁

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0051-08

Title: The Religious Meaning in Balinese Drama: A Study of Shadow Play and Wayang Wong

Author: Wang Yueting

Abstract: Balinese drama takes on many forms during performance. The variety of dramatic forms, however, is only an external feature, based on local religious basis and the performances are replete with religious meaning. Drama and religion both focus on saving the human soul. Before drama was separated from religion, rites became “drama”; and blended with mythology turning drama into blaspheming rites, or even something that goes beyond religion. Drama in a sense liberated the believers and brought out the spiritual vitality of the tribe.

Key words: Hinduism; Balinese Hinduism; shadow play; Wayang wong

论卡里尔·邱吉尔女性主义戏剧的元戏剧特征

■ 柏云彩

内容摘要: 在有关当代英国女剧作家卡里尔·邱吉尔女性主义戏剧的研究中,鲜有研究从“元戏剧”的视角来阐释它。本文借助阿贝尔与霍恩比的元戏剧理论,从“戏中戏”“角色扮演”“自我指涉”以及“文学与真实生活的指涉”四个方面阐述邱吉尔女性主义戏剧的元戏剧特征。本文认为,邱吉尔在其女性主义戏剧中运用了元戏剧的手法,产生了布莱希特式间离效果,旨在探讨女性性别身份问题,颠覆父权制意识形态,表达女性主义哲学思想。

关键词: 卡里尔·邱吉尔 女性主义戏剧 元戏剧 间离效果 女性主义思想

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0059-09

Title: A Study of the Metatheatrical Features of Caryl Churchill's Feminist Plays

Author: Bai Yuncai

Abstract: Little research has been done to interpret Caryl Churchill's feminist plays from the perspective of metatheatre. Referring to Abel's and Hornby's theories of metatheatre, this paper expounds on the metatheatrical features of Churchill's feminist plays in terms of "the play within the play", "role playing", "self reference", and "literary and real-life reference". It argues that Churchill employs the techniques of metatheatre in her feminist plays to achieve a defamiliarization effect, thereby subverting the patriarchal ideology and presenting her feminist philosophical ideas.

Key words: Caryl Churchill; feminist plays; metatheatre; defamiliarization effect; feminist ideas

“失败”的社会表演:维奥莱特疯癫的诱因管窥

■ 陈爱敏 王羽青

内容摘要:《八月:奥塞奇县》中的女主角维奥莱特对所有家庭成员都恶语相向,俨然是导致家庭不睦的主要责任人,她的多重社会角色都是失败的:她是失败的妻子、失败的母亲,也是失败的姐姐。本文尝试在社会表演学理论的观照下,通过分析其“后台”的生存状况及其遭受的心理创伤,揭示其社会表演空间的后台问题如何导致她在前台上演“失败”表演的。

关键词:《八月:奥塞奇县》 疯癫 社会表演学 后台

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0068-07

Title: A “Failure” in Social Performance: An Analysis of the Backstage Causes of Violet’s Madness

Author: Chen Aimin, Wang Yuqing

Abstract: Violet, the heroine of *August: Osage County*, constantly insults all of her family members and is thus considered as the main reason for her family’s unhappiness. She fails in performing her social roles as a wife, a mother and a sister. Using theories of social performance studies, this paper analyzes her non-public conditions and the ruinous psychic trauma she undergoes and exhibits how the backstage problems exert significant influences on her frontstage performances.

Key words: *August: Osage County*; madness; social performances studies; backstage

品特戏剧中施暴者的身份建构

■ 王 娜

内容摘要: 哈罗德·品特戏剧中充满着各种各样的暴力行为,这些暴力实施者也因此构成其笔下所刻画的重要人物类型之一。这些人物之所以会成为残酷无情的施暴者,主要原因是社会强权机构通过洗脑、监视、肉体惩罚等多种规训手段对其进行了强有力的改塑;但是在被建构的过程中,这些个体的顺从甚至配合也是不可忽视的重要因素。可以说,这些施暴者的身份是强权机构的有力改塑和受训者的被动配合共同作用的结果,藉此我们可以洞察个体和社会机构之间的复杂关系以及人性的弱点。

关键词: 品特戏剧 施暴者 身份建构 内外构合

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0075-09

Title: Identity Construction of the Torturers in Pinter's Plays

Author: Wang Na

Abstract: Harold Pinter has portrayed torturers in some of his plays. The main cause for individuals to become cold-blooded torturers is that the social institutions have reconstructed their identity through various means such as brain-storming, surveillance and punishment. But what cannot be ignored is that the individuals' active cooperation and response also play a very important role. The torturers' identity is built up by external and internal forces. Through the discussion of this issue, we can form an in-depth understanding of an individuals' relationship with the social institutions and the roles they play in the social network.

Key words: Pinter's plays; torturers; identity construction; the combination of external and internal forces

叙事体戏剧与包豪斯剧场

[德]琳达·哈德伯格 著

石昊 译

内容摘要: 二十世纪二十年代,在德国出现了叙事体戏剧,被认为是一种新型的戏剧形式——它结合了表现主义和新现实主义的特点,具有客观的纪实文学风格。叙事体戏剧起初由业余演员组成的剧团在大街上表演讽刺政局的滑稽短剧。皮斯卡托和布莱希特后来成为这一领域的代表人物,“陌生化效果”“辩证戏剧”“历史化”等词汇开始成为叙事体戏剧新的表达理念。与此同时,“重估一切价值”的包豪斯学派开始影响世界的艺术发展,其衍生出来的剧场、戏剧、舞蹈,都与叙事体戏剧有着密切的联系,两者对1919年之后的戏剧发展带来了极大影响。

关键词: 叙事体戏剧 布莱希特 包豪斯 空间 剧场

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0084-07

Title: Epic Theatre and Bauhaus

Author: Linda Hardberger

Translator: Shi Hao

Abstract: In Germany, a new theatrical mode, usually called epic theatre emerged in the 1920s. It combined features of expressionism and neorealism, a style of objective documentary writing as well as distinctive features of its own. At the same time, the Bauhaus school started to influence the development of the world art. Theatre, drama and dance derived from it are closely related to epic theatre. Both of them have had a great influence on the development of drama after 1919.

Key words: epic theatre; Brecht; Bauhaus; space; theatre

他们的下场与上场:在门上装一个把手

[美]阿诺德·阿伦森 著

杨蕊 译

内容摘要: 自公元前 460 年左右,希腊戏剧舞台上最早使用门作为布景开始,便彻底改变了悲剧的节奏,可因门所创造的幻觉使各个场景交切,显示出几个时间和空间同步进行的效果,门的存在可以用于隐藏亦能用作揭秘,其创造出的想像世界意蕴丰富。剧场中的门代表着台上世界与台下世界的通道,演员自门“上场”,他们的身份由普通人得以转化为戏剧角色,电视情景剧中“未上锁的门”也起到了类似的作用。几乎所有的舞台、电影、电视剧的房间都设置了门,然而戏剧舞台上的门却与电视中的门有着千差万别。门打开,信息便涌入;门关上,信息便终止流动。门槛的魔幻色彩具有强烈的象征意义,保留了格外郑重的仪式感,没有了门,就没有了宏伟的下场,因此也就没有真正的结尾。

关键词: 戏剧 舞台布景 门 隐喻

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)02-0091-12

Title: Their Entrance and Exit: Handle Fixed on the Door

Author: Arold Aronsong

Translator: Yang Rui

Abstract: Back to 460 B. C., a door was first used on the Greek stage, fundamentally altering the rhythm of the tragedy. The door and the illusion it created allowed an intercutting of scenes that had the effect of telescoping time and space. The door hides, and the door reveals. The sense of imaginary worlds it creates is very rich. In the theatre doors represent the passage between the onstage and offstage worlds. The actors enter the stage through a door and they are transformed from ordinary people to characters. The apartment door always unlocked in sitcoms functions something similar. Our stages, movies, and television shows depict rooms with doors, but the doors we see on television are different from those we have encountered onstage. The doorway opens and information flows in; it closes and the information flow ceases. Thresholds carry magical significance that maintains the sense of mortality. Without doors, there can be no grand exit and thus there is no finality.

Key words: theatre, stage scenery, door, metaphor

❁ 初 吻 ❁

[美]编剧:杰伊 D 哈那根 著
范益松 译

剧中人物

约翰 —— 一个逐渐成人的男孩。

玛丽 —— 一个逐渐成人的女孩。

场 景

一个小镇。森林里,在两栋房子之间的一幢简陋木屋旁。

时 间

当下。十月初。

编剧提示

根据最初的设想,此剧由两名演员扮演,承担两个角色在剧中所有年龄阶段的演出。不过,根据你们的想法和演员的实际情况,这个任务可以由少则两个,多则十六个演员(每场两个)来完成。比如,十一岁的演员可以演第一幕第一场,七十岁的演员可以演第二幕的第五场,等等。

同样,场景的转换中加入的旁白,不能单独呈现。在不同场景的开始,它可以现场表演,也可以由你所选择的不同年龄的演员事先录音。或者,也可以取消所有的旁白。

在两个场景中间,也许可以用幻灯片(或者其他任何的呈现方法)表现约翰和玛丽,描绘他们在流逝岁月中的生活经历。

❁ 甜美隽永 绵延终生的初吻 ❁
——关于《初吻》

■ 范益松

内容摘要: 作品在主人公玛丽和约翰长达半个多世纪的生活历程中选取了不同时期的八个故事,生动而可信地反映了平凡人在情感生活中的喜悦、快乐、矛盾和烦恼。

关键词: 初吻 爱情 婚姻 非婚外恋

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2017)02-0132-05

Title: Sweet First Kisses that Last Forever: On *First Kisses*

Author: Fan Yisong

Abstract: The play contains eight anecdotes selected from various periods in the fifty-years-long life experience of Mary and John. It depicts in a vivid and believable manner the joys, happiness, conflicts and troubles of ordinary life.

Key words: *First Kisses*; love; marriage; non-extramarital love; Jay D. Hanagan

初吻是美好的,
真挚纯洁的初吻是令人终生难忘的,
初吻播下的爱情种子会在心里扎根、开花,
盛开的爱情之花永远不会凋谢。