

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

2017  
05

# Theatre Arts 戏剧艺术

上海戏剧学院学报

| 2017年第5期 (总199期) |

(按姓氏字母顺序排列)

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# 戏剧艺术

2017/05



(总 199 期)

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Theatre Arts  
5/2017

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@163.com  
出版日期 2017 年 10 月 15 日  
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

## Stupid, Old Fashioned or Backward or How British *In-Yer-Face* Becomes New European Drama?

Sanja Nikčević

**Abstract:** This article presents an idiosyncratic, against-the-grain viewpoint towards the *In-Yer-Face* drama. It explores the development of the phenomenon delving first into the reasons that changed the paradigm of the traditionally supreme importance of the play/drama in the theatre — how the play was ousted as the a-priori foundation of the theatre and how the director took over the leading role. It then focuses on the stages of this trend particularly in the 1990s, as the immediate spring-board for the future phenomenon. Subsequently, the formation of the drama-of-violence wave in Britain is presented in its main aspects, its “export” into mainland Europe and its orchestrated take-over as the *New European Drama*. There is a special emphasis on the latter, with accents on the main “demagogical” tools applied. The overall impact of all that on European theatre is further brought into the spot-light, with analyses on the main five consequences both from artistic and sociological points of view.

This text presents the essence of the book *The New European Drama or the Big Deceit*, by Sanja Nikčević, published in Croatia, Slovakia and Bulgaria.

**Key words:** *in-yer-face* drama; Mark Ravenhill; Sarah Kane; Thomas Ostermeier; violence on stage; emotions on stage

**Author:** Dr. Sc. Sanja Nikčević is full professor at Art Academy of Art in Osijek Croatia where she teaches history of theatre and drama. She specializes also in contemporary Anglo-American, Croatian and European drama and theatre criticism. She lives in Zagreb, Croatia. Email: sanja.nikcevic@uaos.hr

**标题:** 笨拙、老套、还是退化——抑或英国“直面戏剧”如何成为新欧洲戏剧？

**内容摘要:** 本文旨在表达对“直面戏剧”不同以往的观点。为了探索这一现象的发展历程，文章首先探究了剧场中剧本/剧目至上这一传统范式改变的原因——即剧本是如何不再成为剧场的基础，而导演又是如何占据主导地位。本文所聚焦的舞台正是这一潮流风行的二十世纪九十年代，这一时期的舞台表演又推动了后续现象的产生。从结果来说，英国暴力戏剧潮流的成型体现在它的主要方面上、它对欧洲大陆的“出口”上、以及它成为“新欧洲戏剧”的精心策划上。这里的精心策划是加引号的，暗示了主要的“煽动性”工具的参与。通过从艺术和社会学的角度分析这一现象的五个主要后果，本文阐明了“直面戏剧”对欧洲剧场的全面的冲击。

本文表达了《新欧洲戏剧还是骗局一场》一书的主旨。本书作者桑雅·尼可埃维科，在克罗地亚、斯洛文尼亚和保加利亚出版发行。

**关键词:** 直面戏剧 马克·拉文希尔 萨拉·凯恩 托马斯·奥斯特米尔 舞台暴力 舞台情感

**作者简介:** 桑雅·尼可埃维科, 理学博士, 克罗地亚奥西耶克艺术学院戏剧与剧场史教授, 主要研究当代英美、克罗地亚和欧洲戏剧以及戏剧批评。

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## “剧本戏剧”的盛衰与英国“国家剧院现场”

■ 费春放

**内容摘要:**近年来,国内不少人拿着一些西方学者的理论专著宣称,时至21世纪,世界上还在舞台上说很多话的文学性戏剧早已落伍,理应淘汰,甚至已然被淘汰。事实并非如此。本文作者以英美剧坛的现状为依据,不仅否认了这种说法,深入剖析了造成这种误解的原因,并指出以英国“国家剧院现场”为代表的文学性戏剧经典在国内外的传播,将有助戏剧人和观众识破“后戏剧”理论下所谓世界戏剧潮流“文学性不再”的误导。

**关键词:**后戏剧理论 文学性 英国“国家戏剧现场”

**作者简介:**费春放,留美戏剧博士,学者型戏剧艺术家,先后在北美学习工作二十多年,现任华东师范大学教授、纽约大学兼职教授。数十篇学术论文发表于国际知名的艺术人文刊物(A&HCI);其英文著作《中国戏剧理论:从孔子到当代》由美国密西根大学出版社出版,曾获得美国国家文科基金(NEH)。作为一位国际性剧作家,创作过多部在题材和形式上“跨文化”的戏剧作品,其中包括早期与孙惠柱合作的《中国梦》(1986年)及近年来的西方经典的戏曲改编,其中越剧《心比天高》,《海上夫人》和京剧《朱丽小姐》产生较大国际影响。

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)05-0022-08

**Title:** Dramatic Classics and National Theatre Live

**Abstract:** Influenced by some Western scholars' notions of post-dramatic theatre, and limited by their exposure to the Western theatre, many in China's theatre circles believe that dramatic theatre is already a thing of the past. The author refutes this misconception, citing the National Theatre Live program newly embraced by Chinese audiences as evidence that dramatic theatre is alive and well.

**Key words:** post-dramatic theory; dramatic literature; "National Theatre Live"

**Author:** Faye Chunfang Fei is an artist-scholar of theatre, Dr. Fei has studied and taught in North America for over twenty years. Full-Professor at East China Normal University and Visiting Professor at New York University, Fei has published in leading journals such as *TDR: The Journal for Performance Studies* (US), *Asian Theatre Journal* (US), *Modern Drama* (Canada), the *New Theatre Quarterly* (UK), and *Theatre Arts* (China) among others. Her book, *Chinese Theories of Theatre and Performance from Confucius to the Present* (University of Michigan Press 1999, 2002, 2005), was awarded a NEH (US) and is widely used and cited by scholars around the world. Grants and fellowships including those from

the British Academy, Japan Foundation, NPSSF (China), New York University and Asian Cultural Council (US) have taken her to over two dozen countries on five continents. Professor Fei is also a professionally produced playwright. All her plays are intercultural in form and content, and her most recent works are internationally acclaimed reinventions of Shakespeare, Ibsen and Strindberg in the style of Chinese classical theatre. Email: feicf99@hotmail.com

## 论中日文化对保罗·克洛代尔戏剧创作的影响

■ 李旻原

**内容摘要:** 20世纪初,当西方尚未完全理解东方的时候,保罗·克洛代尔因外交官身份,在中国与日本居住了整整20年。他将中日不同的传统文化与风俗民情通过其作品介绍给西方社会,他自身也因此受到了深远的影响。在西方戏剧革新之时,他在剧本创作与戏剧实践中引入了许多中日的传统思维与戏剧观念,开创了新的剧本创作概念和舞台表现形式,引领西方戏剧革新突破了原有限制。

**关键词:** 保罗·克洛代尔 东西方文化交流 西方戏剧革新

**作者简介:** 李旻原,上海戏剧学院讲师,主要研究方向为戏剧、表演艺术和跨文化理论。

**中图分类号:** J80    **文献标识码:** A    **文章编号:** 0257-943X(2017)05-0030-09

**Title:** The Influence of Chinese and Japanese Culture on Paul Claudel's Theatre Creation

**Abstract:** In the beginning of the 20th century, the West still knew little about Asia. As a diplomat, Paul Claudel had lived in China and Japan for 20 years. By writing, he introduced Asian traditions and customs to the West, which also influenced himself deeply. When the Western theatre world was undergoing innovation and change, Paul Claudel brought many Asian traditional thinking and theatrical conception into his playwriting and theatre practice. As such, new ideas for playwriting and performance forms were generated, leading the innovation of Western theatre and the break of its existing boundaries.

**Key words:** Paul Claudel; Cultural Communication between East and West; Innovation of Western theatre

**Author:** Li Minyuan, Ph.D., is lecturer at Shanghai Theatre Academy; His academic interests include theatre, performance art, and intercultural theory. Email: s841100@qq.com



## ❁ 20 世纪 70 年代以来国内外戏剧人类学研究述评 ❁

■ 尹 明

**内容摘要:** 戏剧人类学是一门新兴的、充满争议的交叉学科。20 世纪 70 年代以来,西方人文社会科学界发生了“向表演突破”的研究变革,人类学界开始在此变革的影响下开启了表演研究的新领域。文化人类学家对表演的研究,主要集中于仪式、展演和体育运动等能够体现文化意义的社会戏剧,他们所关注的并非传统戏剧学所说的戏剧艺术。巴尔巴的戏剧人类学创建了一门从生理角度研究表演的实用科学。国内的戏剧人类学研究,则分为跨学科研究和人类学戏剧研究两种路径。

**关键词:** 戏剧人类学 表演研究 实用科学 跨学科 传统

**作者简介:** 尹明,云南财经大学国际语言文化学院副教授,研究方向为云南民族民间艺术。

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2017)05-0039-07

**Title:** A Review of Theatrical Anthropology Since the 1970s

**Abstract:** Theatrical anthropology is a burgeoning and controversial interdisciplinary field. Since the 1970s, there has been a “breakthrough into performance” in Western humanities and social sciences. Influenced by this transformation, a new field for performance research in anthropology began. While researching performance, cultural anthropologists focus on social dramas like rites, shows and athletic activities that reveal cultural meanings. Their focus is on not theatrical art in the sense of the traditional studies of drama. Barba’s theatrical anthropology developed a practical science to approach performance in the physical perspective. Methodologies in domestic dramatic anthropological research are divided into the interdisciplinary approach and the anthropological theatrical approach.

**Key words:** theatrical anthropology; performance research; practical science; interdisciplinary; tradition

**Author:** Yin Ming, Ph. D candidate of Yunnan University, is associated professor of Yunnan University of Finance and Economics, specializing in Yunnan national folk arts. Email: ym6555@126.com

## 美国哥伦比亚大学编剧 MFA 写作课程教学简述

■ 刘艳卉

**内容摘要:** 美国哥伦比亚大学戏剧系的编剧专业隶属于艺术学院,主要培养 MFA 的编剧人才。本文通过对该校写作课程研究以及同国内相关专业的教学比较,发现其在课程设置和教学模式上的几个特点:重视同表演、导演等专业的合作,老师教学模式多种多样,多而且快的写作实践,以及重视学生的创作个性。

**关键词:** 哥伦比亚大学 编剧 MFA 课程

**作者简介:** 刘艳卉,上海戏剧学院副教授。本文系国家社科基金艺术学重大项目《戏曲剧本创作现状、问题及对策研究》【项目编号:16ZD03】的阶段性成果。

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2017)05-0046-08

**Title:** An Overview of the Playwriting Courses in the Playwriting MFA Program of Columbia University

**Abstract:** This essay gives an overview of the playwriting MFA program of Columbia University, and it concludes its characteristics based on a comparison with its counterparts in China. The MFA courses at Columbia place focus on collaboration with such majors as acting and directing, variety in teaching methodologies, and the cultivation of the unique creativity of the students.

**Key words:** Columbia University; playwriting; MFA; curriculum

**Author:** Liu Yanhui is associated professor of Shanghai Theatre Academy. Email: lyhzg99@163.com

## ❁ 迈斯纳表演训练法及在当代戏剧表演教学中的构想 ❁

■ 肖英 钟海清

**内容摘要:** 长期以来,我国艺术院校大多遵循现实主义的表演创作方法。它是斯坦尼斯拉夫斯基的演剧体系为指导原则。在全球化与数字媒体化的当下,在多元、跨界、兼容的艺术氛围里,戏剧的风格可谓千姿百态,多媒体技术也日新月异,这也让当代戏剧表演面临着多元化的挑战与机遇。本文认为,迈斯纳表演训练法中关于“自发性”练习、“想象力训练”“不要演角色”等技巧,非常贴合当代戏剧表演特性,对于表演教学具有较强的适用性和实用性。

**关键词:** 当代戏剧表演;方法派;迈斯纳表演训练法

**作者简介:** 肖英,西安交通大学博士研究生,上海戏剧学院表演系副教授。钟海清,中央戏剧学院博士研究生。本文系“上海市高峰高原学科建设计划”[项目编号:SH1510GFXK]的成果之一。

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2017)05-0054-08

**Title:** Meisner Acting Training and Its Application to Contemporary Performing Arts Education

**Abstract:** In most theatre arts institutes in China, the realistic performing method has been followed for a quite long time. The principle of that method is Stanislavsky's performance system. Within the circumstances of globalization and digital media, theatre has developed various styles in a diverse, interdisciplinary, and tolerant atmosphere. Yet the radical development of media techniques brings both opportunity and challenge to contemporary theatrical performance. This article argues that some techniques from Meisner acting training, such as spontaneity training, imagination training, and the reality of doing ("don't do it like a character"), are suitable for contemporary theatrical performance, and are very applicable and practicable in performing arts education.

**Key words:** contemporary theatrical performance; method acting; Meisner acting training

**Author:** Xiao Ying, Ph. D candidate of Xi'an Jiaotong University, is associate professor of Acting Department, Shanghai Theatre Academy. Zhong Haiqing is Ph. D candidate of The Central Academy of Drama. Xiao Ying's Email: 13916603563@163.com

## ❁ 莎士比亚剧目在教学中的意义与作用 ❁

■ 李建平

**内容摘要:** 莎士比亚对世界戏剧具有全方位的影响,在许多国家的戏剧教学中,莎剧是必须的教学内容。我们都知道莎剧的重要性,但目前在我国戏剧专业教学中,却没有要求学生系统阅读,更没有将莎剧列为必须的教学内容。莎士比亚戏剧在教学中的意义和作用还没有被我们认识到。

**关键词:** 戏剧教学 莎士比亚剧目 教学中的价值和意义

**作者简介:** 李建平,上海戏剧学院导演系教授

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2017)05-0062-08

**Title:** The Significance and Function of Shakespeare in Theatrical Education

**Abstract:** Shakespeare has had a comprehensive influence on world theatre, and his plays are required in theatre education programs in many countries. Many people know the importance of Shakespeare's plays, yet our students are not required to read those plays systematically in our theatre education system, as they are not included in the compulsory courses. The significance and the function of Shakespeare's plays are not fully realized in our educational context.

**Key words:** theatre education; Shakespeare's plays; value and significance in teaching

**Author:** Li Jianping is professor of Directing Department, Shanghai Theatre Academy. Email: ali6408@163.com

## ❁ 迈斯纳方法中的“重复练习”研究 ❁

■ 何雁 游溪

**内容摘要:**“重复练习”由戏剧大师桑福德·迈斯纳独创,是迈斯纳方法中最具代表性的一种基础训练。通过“重复练习”,演员能逐步掌握基于情感冲动和本能的表演方法,提升“在想象情境中真实地生活”的能力。从发展现实主义表演教学、表演理论及表演实践的层面上来看,“重复练习”不仅极具科学性,同时还具有重要的学术研究价值和现实指导意义。

**关键词:** 迈斯纳方法 “重复练习” 冲动 现实主义

**作者简介:** 何雁,上海戏剧学院副教授;游溪;上海戏剧学院表演系助理研究员

本论文系上海市高峰高原学科建设计划【项目编号:SH1510GFXK】成果之一。

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)05-0070-09

**Title:** A Study of the Repetition Exercises of the Meisner Technique

**Abstract:** Repetition Exercises, originally created by Sanford Meisner, are the most representative exercises in Meisner Acting Training. Through the Repetition Exercises, actors will gradually grasp an acting method based on emotional impulse and instinct, and develop the ability to “actually live in an imagined situation.” In terms of developing realistic performance teaching techniques in theory and practice, Repetition Exercises are not only scientific but also important to academic research and practice.

**Key words:** Meisner Acting Training; Repetition Exercises; impulse; realism

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## 数字化剧场艺术身体画面的理论溯源与现象读解

■ 代晓蓉

**内容摘要:**当代数字化剧场艺术实践在科技推动下全面展开。作为一种较为年轻的艺术形态,解读其独特的艺术语言并追溯其理论渊源,对当代数字化剧场艺术创作有重要理论价值。“身体”作为数字化剧场艺术语言要素的重要内容,在后戏剧时代以多重面貌出现。通过对数字化剧场中身体要素的理论溯源,揭开身体与技术相融合的理论渊源。通过数字化剧场中身体画面的现象性解读,呈现身体画面背后丰富而多元的精神意旨。

**关键词:**数字化剧场 身体画面 理论溯源 现象读解

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中图分类号:J80 文献标识码:A 文章编号:0257-943X(2017)05-0079-08

**Title:** Images of the Body in Digital Theater: Theoretical Origins and Interpretations

**Abstract:** Contemporary digital theatre art is in full swing for the promotion of science and technology. It is a relatively young art form, and the interpretation of its unique artistic language and the tracing of its theoretical origins are of great theoretical value. “Body”, an important element, appears in multiple forms in the post-dramatic era. This paper reveals the theoretical origins of integrating the body with technology by discussing the theoretical evolution of “body” in digital theatre and showing the rich connotations within bodily images when interpreted in digital theatre.

**Key words:** digital theatre; body images; theoretical origins; phenomenon interpretation

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## ❁ 雅克·勒考克形体戏剧之我见 ❁

■ 赵乙婧

**内容摘要:** 雅克·勒考克的形体戏剧是一种观照万物,以挖掘物质世界中“人类共通情感”的创作方法。他顺应万物的自然运动规律,聚焦于人与万物之间的微妙关系,用运动场上捕捉到的动作节奏与韵律,在“抽象”事物中展开的艺术想象以及通过演员在“中性”状态下的自由创造,写下了物质世界与有情生命交相辉映的诗篇。他创造的诗意表演语汇对当代戏剧表演艺术创作具有启示性的意义。

**关键词:** 戏剧动作 抽象 想象力 中性表演 形体戏剧

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中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)05-0087-07

**Title:** On Jacques Lecoq's Physical Theatre

**Abstract:** Jacques Lecoq's physical theatre is a creative method that explores the “common emotion of human beings” in the physical world and the perception of all things. He follows the natural laws of movements, and focuses on the subtle relationships between human beings and the world. Using the rhythms and tempos he finds in sports, the artistic imagination he develops through abstract objects, and the free creativity in the “neutral” state of the actor, he produces splendid epics of illuminous interaction between the physical world and emotional life. The poetic terms of performance he created are a revelation to the artistic creativity of contemporary theatre.

**Key words:** theatrical movement; abstract; imagination; neutral performance; physical theatre

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## 后现代戏剧的艺术理念与导演实践

### ——以国际导演大师班实训为例

■ 何好

**内容摘要:** 后现代戏剧脱胎自 20 世纪 60 年代骤起的后现代主义哲学思潮, 其艺术理念波及其后至今的所有戏剧观念和形态。后现代戏剧在身体与时空、文本与演出、导演与演员、观众与演出等方面, 对导演实践提出了新的要求。上海戏剧学院导演系举办的“国际导演大师班(南欧)”, 聚焦后现代戏剧导演理论和技法的引介和研究, 是国内后现代戏剧导演艺术研究重要的分析对象。

**关键词:** 后现代戏剧 身体与时空 文本与演出 导演与演员 观众与演出 国际导演大师班(南欧)

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中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2017)05-0094-10

**Title:** Artistic Ideology and Directing Practices in Post-modern Theatre — A Case Study on the Practical Training of The International Master Class on Directing

**Abstract:** Post-modern theatre was born from post-modernist philosophy which began in the 1960s. Its aesthetic ideology has influenced all the theatrical ideas and forms since. New requirements for directing were raised by post-modern theatre in such aspects as text and performance, director and performer, audience and performance, and the relationship between time, space, and body. The International Master Class on Directing (Southern Europe) held by the Department of Directing, Shanghai Theatre Academy, focused on the introduction and study of post-modern directing theories and techniques. The Master Class was highly valuable as an endeavor for the study of post-modern directing in China.

**Key words:** post-modern theatre; time, space, and body; text and performance; director and performer; audience and performance; International Master Class on Directing (Southern Europe)

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## ❁ 雨季一日 ❁

[印]莫汉·拉盖什 著

阿伯尔纳·塔尔瓦德格尔 维奈·塔尔瓦德格尔 英译

俞建村 夏纪雪 汉译

### 角色表

安毕迦	村妇	维罗摩	村民
摩莉迦	安毕迦的女儿	兰吉尼	城市姑娘
迦梨陀婆	诗人	桑吉尼	城市姑娘
旦杜罗	弄臣	阿奴斯伐罗	廷臣
摩杜罗	诗人的叔叔	阿奴那斯迦	廷臣
尼格舍钵	村民	普里扬揭罗曼迦梨	公主,诗人的妻子

## 借壳生蛋,曲言隐忧

### ——评拉盖什的《雨季一日》

■ 夏纪雪

**内容摘要:** 作为现代印地语戏剧的开端,莫汉·拉盖什的《雨季一日》具有鲜明的现代性。该剧虽借用了与印度古典诗人迦梨陀娑及其名剧《沙恭达罗》相关的一些材料,但整体来说是一个全新的创造。具体来说,莫汉·拉盖什只是将迦梨陀娑及其笔下沙恭达罗的故事作为一个外壳,对之进行大幅度的改写、重塑,并渗进自己的生命体验,从而传达出跟《沙恭达罗》大异其趣的现代忧思——对外出拓展导致家园丧失的浓浓哀伤,对物质势力异化本真生命的深深隐忧。

**关键词:** 《雨季一日》 借壳生蛋 现代忧思

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**中图分类号:** J80   **文献标识码:** A   **文章编号:** 0257-943X(2017)05-0131-06

**Title:** An Egg in a Loaned Shell: An Analysis of Rakesh's *One Day in the Season of Rain*

**Abstract:** As the foundation of modern Hindu drama, Mohan Rakesh's *One Day in the Season of Rain* is characterized with modernity. Though it is based on the materials of ancient Indian poet Kalidas and his famous *Shakuntala*, the play as a whole is an entirely new creation. Specifically, Mohan Rakesh used Kalidas' *Shakuntala* only as an outer shell, and recreated the story on a large scale according to his own life experiences. He expressed his worries about modernity, which were quite different from *Shakuntala* — his deep sorrow for losing his home to expansion, and his secret worry regarding leading a true life, which was alienated from him by physical force.

**Key words:** *One Day in the Season of Rain*; an egg in a loaned shell; worries about modernity

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