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当代波兰戏剧专题

- 1 当代波兰戏剧表演中的身体表述行为 [波兰]阿图尔·杜达 著
唐婕 译
- 11 康拉德·斯维纳尔斯基对布莱希特的接受研究
——兼论跨文化接受对戏剧发展的积极作用 魏 梅
- 24 从密茨凯维奇到陆帕
——波兰戏剧在中国的传播与接受 徐 健

戏剧理论与批评

- 38 论《陀思妥耶夫斯基的诗学问题》中的戏剧问题 陈 曦
- 54 具身情绪与《舞论》中情感艺术的隐喻机制研究 韩玉果
- 65 戏剧行动素模式在中国的“理论旅行”和工具创新 林青虹
- 76 先锋戏剧、戏剧人物和剧作家的困境:管窥《悲悼》中的语言暴力现象 沈春花

俄罗斯戏剧研究

- 86 屏幕意识与戏剧的融合
——俄罗斯戏剧舞台的美学现象 陈 晖
- 95 作为喜剧的《樱桃园》
——关于时间、空间以及人类行为的现代性思考 邓 黛
- 108 图米纳斯幻想现实主义戏剧的非写实形态与方法论启示
——以《叶甫盖尼·奥涅金》为例 姜训禄

表演理论研究

- 116 “形体动作方法”的多种解读 陈世雄
- 131 俄罗斯戏剧的探索者杰米多夫 吴泽涛
- 142 《茶》的社会表演学解读
——理想化表演、客我和主我 苏亚娟

学术评论

- 153 “戏剧·表演·城市化”
——2019年世界戏剧研究联盟大会综述 王咏蕾

Contemporary Theatre of Poland

- | | | |
|----|---|----------------------------|
| 1 | The Corporal-Performative Acting in the Contemporary Polish Theatre | Artur Duda
Tr. TANG Jie |
| 11 | Konrad Swinarski and the Influence of Bertolt Brecht — Intercultural Acceptance to the Positive Effect of Development for the Theatre | WEI Mei |
| 24 | From Mickiewicz to Lupa: the Spread and Reception of Polish Drama in China | XU Jian |

Theatre Theories and Criticism

- | | | |
|----|---|--------------|
| 38 | On the Problems of Drama in <i>Problems of Dostoevsky's Poetics</i> | CHEN Xi |
| 54 | Embodied Emotion and Metaphor Mechanism of Emotional Art in <i>Natyasastra</i> | HAN Yuguo |
| 65 | The Theory Traveling and Innovation of the Theatrical Actantial Model in China | LIN Qinghong |
| 76 | Avant-Garde Drama, Dramatis Persona and Playwright's Dilemmas: Encountering Violence of Language in <i>Mourning Becomes Electra</i> | SHEN Chunhua |

Russian Theatre

- | | | |
|-----|---|-------------|
| 86 | The Integration of Screen Consciousness and Drama: The Aesthetic Phenomenon of the Russian Theatrical Stage | CHEN Hui |
| 95 | <i>The Cherry Orchard</i> as Comedy: Modern Thinking about Time, Space and Behavior | DENG Dai |
| 108 | Non-realistic Form and Methodology of Fantastic Realism: On R. Tuminas' <i>Eugene Onegin</i> | JIANG Xunlu |

Theories of Acting

- | | | |
|-----|--|---------------|
| 116 | Interpretations of the "Methods of Body Movement" | CHEN Shixiong |
| 131 | Demidov, the Pioneer of Russian Drama | WU Zetao |
| 142 | An Analysis of <i>Tea</i> from the Perspective of Social Performance Studies: Idealization, "Me" and "I" | SU Yajuan |

Review

- | | | |
|-----|--|----------------|
| 153 | Theatre, Performance and Urbanization — summary of the 2019 International Federal of Theatre Research Conference in Shanghai | WANG Yongqiang |
|-----|--|----------------|

当代波兰戏剧表演中的身体表述行为

[波兰]阿图尔·杜达 著 唐婕 译

内容摘要: 现实主义表演者的所有动作——手势或其他动态行为,是由特定角色的心理特征所激发的。身体表述行为则相反,没有遵循心理学概率规则,而是通过运用动态性身体技巧来展现表演者的能量性身体。其中的一些动作可以作为物理刺激来揭示或凸显能量性身体的某些特征,是对现实主义角色扮演所有美学和意识形态规则的挑战。

关键词: 当代 波兰戏剧 身体表述行为

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0001-10

Title: The Corporal-Performative Acting in the Contemporary Polish Theatre

Author: Artur Duda

Translator: TANG Jie

Abstract: All movements of realistic performers, including gestures and other dynamic behaviours, are motivated by the psychical features of particular characters. It is the opposite in corporal-performative acting, for there is no rule of psychological probability; using the skills of the motor body allows exposing the energetic body of the performer. Some of these movements could be used as physical stimuli to unveil or highlight specific features of the energetic body, and the acting challenges generally all aesthetic and ideological rules of realistic role-playing.

Key words: contemporary; Polish theatre; corporal-performative acting

康拉德·斯维纳尔斯基 对布莱希特的接受研究

——兼论跨文化接受对戏剧发展的积极作用

魏 梅

内容摘要: 康拉德·斯维纳尔斯基作为当代波兰戏剧史中非常重要的一位导演,其戏剧作品不仅推动了当代波兰戏剧的改革,也启发了德语戏剧形式的多样性发展。不过,这都要归功于布莱希特曾给了他一段跟随自己学习的经历。斯维纳尔斯基对布莱希特戏剧美学的学习、研究与接受,不只为他自己个性化导演风格的形成奠定了基础,还继续影响了当时青年一代波兰导演,如我们熟悉的克里斯提安·陆帕。康拉德·斯维纳尔斯基对布莱希特的动态接受结果表明,戏剧跨文化交流过程中辩证性的接受对戏剧创新与发展具有不可忽视的启迪与推动作用。

关键词: 康拉德·斯维纳尔斯基 布莱希特 跨文化接受

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0011-13

Title: Konrad Swinarski and the Influence of Bertolt Brecht — Intercultural Acceptance to the Positive Effect of Development for the Theatre

Author: WEI Mei

Abstract: Konrad Swinarski is an important director in the history of contemporary Polish drama. Due to his dialectical understanding and recognition of the aesthetic differences and similarities among cultures, he has been active in the theatres of Poland, Germany, Switzerland, Austria, Soviet Union and Israel. His works promoted the reform of contemporary Polish theatre, and inspired diversity in the form of German theatre. Swinarski is a student of Brecht. His adoption of the Brechtian aesthetics was the basis for his unique directing style which had influenced the younger generation of Polish directors, including the well-known director, Kristian Lupa. Konrad Swinarski's dynamic adoption of Brecht proves that the dialectical adoption is an impetus for creativity and development.

Key words: Konrad Swinarski; Brecht; intercultural reception

从密茨凯维奇到陆帕

——波兰戏剧在中国的传播与接受

徐 健

内容摘要: 从 112 年前鲁迅最先介绍波兰民族诗人密茨凯维奇到今天波兰导演陆帕与中国戏剧人合作完成作品,波兰戏剧在中国的传播与接受,经历了上世纪五六十年代“有计划、有目的地译介与交流”、八九十年代“以格洛托夫斯基为主的有限传播与主动接受”和新世纪以来,特别是近十年“迈向剧场、深化合作”三个重要时期。同其他国家戏剧的传播引进一样,波兰戏剧为中国所熟知也经历了从陌生到熟悉、从参照到接纳、从学习到共鸣的过程,但波兰特殊的民族历史、文化传统、艺术实践为波兰戏剧在中国的传播、接受以及中波戏剧交流提供了更多的阐释与研究空间。而对这一问题展开研究,一方面可以为更多外国戏剧在中国的交流实践提供有益的经验启示,另一方面也能够为中国话剧艺术功能、创作观念、美学表达等的变化演进留下宝贵的他者参照。

关键词: 波兰戏剧 中国话剧 传播 接受

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2019)05 - 0024 - 14

Title: From Mickiewicz to Lupa: the Spread and Reception of Polish Drama in China

Author: XU Jian

Abstract: 112 years ago, Lu Xun was the first to introduce Adam Mickiewicz, the Polish poet, to China. Recently Kristian Lupa, the Polish director, has made a co-production with his Chinese colleagues. From Mickiewicz to Lupa, the spread and reception of Polish drama went through three stages: the well-planned and purposeful translation and introduction in the 1950s and 1960s; the limited introduction focusing on Jerzy Grotowski and the active reception in the 1970s and 1980s; the period of “Marching toward Theatre and Closer Cooperation” in the 21st Century, especially in the last 10 years. The reception of Polish drama in China is similar to the reception of dramas from other foreign countries, and it has moved through a history of familiarization, adoption, learning and sympathizing. However, due to the unique national history, cultural

tradition and artistic practice of Poland, Polish drama as well as the exchange between Chinese and Polish theatres have given more space for interpretation and research in China. Now this research on the one hand provides a reference for the reception of foreign dramas, and on the other hand may be an inspiration for the development of artistic functions, creative thinking, and aesthetic expressions of Chinese modern drama.

Key words: Polish drama; Chinese modern drama; spread; reception

论《陀思妥耶夫斯基的诗学问题》 中的戏剧问题

陈 曦

内容摘要: 在《陀思妥耶夫斯基的诗学问题》中,当巴赫金构建复调理论时,他把戏剧作为与复调对立的独白体典型,排斥在这一理论之外。但当下的戏剧研究并未真正重视这一问题,反而不加讨论地使用复调理论进行戏剧研究。本文在廓清复调理论基本内涵的基础上,分析了巴赫金如何理解独白体以及其将戏剧判断为独白体的理由,并由此指出当下使用复调理论进行戏剧研究中存在的错误,进而探讨复调理论在戏剧研究中的可能性,以及在戏剧研究中正确运用复调理论的方法。

关键词: 巴赫金 复调 戏剧 独白

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2019)05 - 0038 - 16

Title: On the Problems of Drama in *Problems of Dostoevsky's Poetics*

Author: CHEN Xi

Abstract: In *Problems of Dostoevsky's Poetics*, Bakhtin identifies drama as a typical form of monologue and excludes it from the construction of his polyphonic theory. However, the distinction is not taken seriously in present drama studies, and when the Bakhtinian polyphonic theory is adopted, it is seldom kept under scrutiny. This paper is grounded on the clarification of the theory of polyphony. By analyzing Bakhtin's understanding of monologue and expounding the reasons why Bakhtin categorized drama as monologue, it points out some misunderstanding in the adoptions of the polyphonic theory in present research, and proposes the proper ways of using that Bakhtin theory in theatre studies.

Key words: Bakhtin; polyphony; drama; monologue

具身情绪与《舞论》中 情感艺术的隐喻机制研究

韩玉果

内容摘要: 情绪具身观认为身体是情绪表达的基础,对个体情绪的理解依赖于身体的活动和行为。《舞论》是一部印度古代戏剧理论著作,主要论述戏剧的理论和实践,其内容涉及到戏剧艺术作品中必须展现的感情传递行为。本文不仅从戏剧艺术的角度阐释了身体剧场对《舞论》中情绪具身观理论观点的佐证,更从心理学的角度探讨了情绪具身观的认知机制——具身隐喻效应。

关键词: 具身情绪 舞论 身体剧场 具身隐喻

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0054-11

Title: Embodied Emotion and Metaphor Mechanism of Emotional Art in *Natyasastra*

Author: HAN Yuguo

Abstract: The understanding of individual emotion depends on body-based behaviors, according to the theory of embodied emotion which is the theoretical foundation for the analysis of affectional performance in *Natyasastra*. *Natyasastra* is a work on dramatic art in ancient India. It discusses theories of drama and practices in theatre, including approaches to emotional expression. This paper explains how the theory of embodied emotion in *Natyasastra* is supported by physical theatre. Furthermore, it interprets the embodied metaphor effect as a cognitive mechanism of embodied emotion.

Key words: embodied emotion; *Natyasastra*; physical theatre; embodied metaphor

戏剧行动素模式在中国的 “理论旅行”和工具创新

林青虹

内容摘要: 理论的旅行不仅要追问适用性问题,还要讨论适应性问题。传统行动素模式在解释热奈的《女仆》时出现了不适用性,但回到戏剧符号学原点,可以发现对于后现代戏剧,不是二元对立的结构分析法不适用了,而是二元对立的要素发生了改变,由此产生的“句法”和“语法”也待修正。行动素模式要突破其解释力半径,就必须工具创新。新行动素模式仍由三组二元对立的要素组成,发送体与接受体、主体与宾体不变,辅助体与反对体改为建构体与解构体,其关系不再用单向或双向的箭头联系,代之以三个关联的双曲线,无限趋近,但又非线性。用之分析《女仆》与《少年派的奇幻漂流》,显示行动素模式对后现代戏剧甚至新电影作品都具有相当的适应性。

关键词: 理论旅行 戏剧符号学 行动素模式

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0065-11

Title: The Theory Traveling and Innovation of the Theatrical Actantial Model in China

Author: LIN Qinghong

Abstract: Traveling theory not only asks questions about applicability, but also discusses adaptability. The traditional Actantial Model is not applicable when explaining Genet's Maid, but back to the origin of semiotics of theatre, it can be found that for postmodern drama, it is not the structural analysis of binary opposition that is not applicable, but the elements of binary opposition have changed, where in turns syntax and grammar need to be corrected. If Actantial Model wants to break through its explanatory power, it must innovate tools. The new Actantial Model is still composed of three sets of binary antagonistic elements, the sender and receiver, the subject and object are unchanged, the auxiliary body and the opposition body are changed to the constructive body and the deconstructive body, and their relationship is no longer connected by one-way or two-way arrows, but replaced by three related hyperbolas, which are infinite and nonlinear. Using it to analyze Maid and The Life of Pi, it shows that Actantial Model is quite adaptable to postmodern drama and even new film works.

Key words: traveling theory; semiotics of theatre; actantial model

先锋戏剧、戏剧人物和剧作家的困境： 管窥《悲悼》中的语言暴力现象

沈春花

内容摘要：911事件以来，齐泽克等人提出的语言暴力成了西方暴力研究领域的新热点，而戏剧界对语言暴力的感知比理论家们早了大半个世纪，二十世纪初先锋派戏剧家和戏剧理论家就指出语言成了束缚戏剧艺术发展的阻力。尤金·奥尼尔作为西方表现主义戏剧流派的代表人物在作品中反映了语言暴力对个体人物的影响，主要包括语言给生活强加意义体系，给个体命名并通过其说服力量控制个体的思维和行动。而奥尼尔的创作风格和困境体现了语言对戏剧艺术的局限，写剧本从本质上来讲是一种将多维的艺术场景付诸抽象文字的造型描述过程，语言是工具同时也是束缚。而将剧本转变成舞台演出是一个造型描述的逆过程，这也是戏剧艺术摆脱语言重获多维化生命的过程。

关键词：语言暴力 先锋戏剧 戏剧人物 造型描述 尤金·奥尼尔

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)05-0076-10

Title: Avant-Garde Drama, Dramatis Persona and Playwright's Dilemmas: Encountering Violence of Language in *Mourning Becomes Electra*

Author: SHEN Chunhua

Abstract: Since the event of 9/11, Žižek, alongside with a group of theorists, has extended the study of violence to the field of language. However, this recent hotspot is rarely new for the field of theatrical studies. The Avant-Garde dramatists and theorists had figured out the obstruction from the violence of language upon the development of theatrical arts since the beginning of the 20th century. Eugene O' Neill' s plays, as the representative masterpieces of the Expressionism genre, also display the influence of language's violence upon the protagonists, who undergo an enforcement of meanings upon their life, enforced naming and mind control by the persuasive power of language. Besides, O' Neill' s writing dilemma reflects the limitation from the language upon the dramatic creation. Writing dramatic text is, in essence, a process of Ekphrasis,

crowding the multidimensional scene into the abstract language, language as both a vehicle and an obstacle. Anyway, the transformation of text into performance is a counter-Ekphrasis process, enriching the life power of theatre as a multidimensional art form.

Key words: Violence of Language; Avant-Garde; Dramatis Persona; Ekphrasis; Eugene O'Neill

屏幕意识与戏剧的融合

——俄罗斯戏剧舞台的美学现象

陈 晖

内容摘要: 屏幕催生出现代人类的屏幕意识,产生心理与思维模式的更迭,导致了新文化意识的形成。俄罗斯现代戏剧以屏幕为依托打造的多元化戏剧舞台,引发出对于屏幕意识的产生与文化更迭、屏幕意识与俄罗斯现代戏剧的融合、屏幕意识与戏剧全球化问题的思考。具有屏幕性质的俄罗斯戏剧与其所处时代存在着对应的美学关系,是值得关注的艺术现象。

关键词: 屏幕意识 戏剧舞台 俄罗斯现代戏剧 俄罗斯戏剧美学

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0086-09

Title: The Integration of Screen Consciousness and Drama: The Aesthetic Phenomenon of the Russian Theatrical Stage

Author: CHEN Hui

Abstract: Screen gives birth to the screen consciousness of modern human beings, and brings about changes in psychology and thinking mode, which leads to the formation of new cultural consciousness. Based on the screen, the diversified stage for modern Russian drama inspires thoughts on the rise of screen consciousness and its evolutions in culture, the integration of screen consciousness and modern Russian drama, and the globalization of both screen consciousness and drama. The correspondence between screen-based Russian drama and its times reflects an aesthetic relationship that is worthy of our attention.

Key words: screen consciousness; stage; modern Russian drama; aesthetics of Russian drama

作为喜剧的《樱桃园》

——关于时间、空间以及人类行为的现代性思考

邓 黛

内容摘要: 作为一部没有喜剧情节和喜剧结局的喜剧,契诃夫《樱桃园》的喜剧精神体现在剧作家所提出的现代性命题中。契诃夫在这部剧中对时间、空间进行了最后的思考,他对人类的命运抱持着悲悯的胸怀,以理性主义者的怀疑精神剖析了剧中人卑微、琐碎的生活态度与行为方式,展现了在时间与空间面前现代人的渺小,由于心灵的软弱与自欺欺人的生活方式,这些现代人成为永恒变化、无限绵延的时空中的一个玩笑。契诃夫在《樱桃园》中的这些思考全都成为了现代戏剧中的重要命题,这既是《樱桃园》的现代性所在,也是它的喜剧精神所在。

关键词: 契诃夫 樱桃园 喜剧 时空 行为 现代性思考

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0095-13

Title: *The Cherry Orchard* as Comedy: Modern Thinking about Time, Space and Behavior

Author: DENG Dai

Abstract: *The Cherry Orchard* is a comedy without comic plots or ending, whose comic spirit is embodied in the modernistic proposition raised by the playwright. Chekhov presents an ultimate thought on the subjects of time and space in this play. He takes a close look at the fate of human beings with strong compassion, and anatomizes the humble and trivial attitude of life and behavior of his roles with a rationalistic skepticism. He reveals the insignificance of modern people when facing time and space, pointing out that they have become a joke in front of the ever-changing-and-stretching time and space because of their weak mind and self-deceptive life style. All those Chekhovian considerations in *The Cherry Orchard* have become important topics of modern drama, which is a sign of the modernity and comic spirit of this play.

Key words: Chekhov; *The Cherry Orchard*; comedy; time and space; behavior; modern thinking

图米纳斯幻想现实主义戏剧 的非写实形态与方法论启示

——以《叶甫盖尼·奥涅金》为例

姜训禄

内容摘要: 关于现实主义戏剧,通常的审美范式是客观、真实地再现生活、塑造典型环境中的典型人物、关注生活真实和内心真实。其演剧形式美的一切衡量标准基于是否逼真,即在舞台上制造“生活幻觉”。里姆斯·图米纳斯的《叶甫盖尼·奥涅金》以新视角挖掘原作以外的世界,通过演员的“第三张脸”、导演的剧本幻想和观众的处境幻想为我们展现了现实主义的“非写实形态”。图米纳斯的幻想现实主义是写意的现实主义,立足戏剧在剧场层面的原始功能,将观众关注的焦点从剧本情节转移到戏剧氛围,其方法论启示体现在现实主义戏剧的另一条建构路径——氛围戏剧。

关键词: 里姆斯·图米纳斯 叶甫盖尼·奥涅金 现实主义戏剧 非写实 氛围戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0108-08

Title: Non-realistic Form and Methodology of Fantastic Realism: On R. Tuminas' *Eugene Onegin*

Author: JIANG Xunlu

Abstract: The aesthetic approach to the study of the realistic theatre is mainly to reproduce life objectively, to present a typical character, and to focus on the inner and outer reality. The metrics of the form of acting are based on whether it is lifelike, that is, creating an "illusion of life" on the stage. R. Tuminas's *Eugene Onegin* is to describe the world beyond the original play from a new perspective and show the non-realistic form of realistic theatre. Tuminas's fantastic realism is a kind of freehand realism, based on the original function of theatre. Dramatic atmosphere should be regarded as the focus of attention in theatre. As the result, Tuminas's methodology reveals another approach to realistic theatre, i. e., the atmosphere-based theatre.

Key words: R. Tuminas; *Eugene Onegin*; realist theatre; non-realistic form; atmosphere-based theatre

“形体动作方法”的多种解读

陈世雄

内容摘要: 斯坦尼斯拉夫斯基体系早在 1911 年就形成, 并开始在莫斯科艺术剧院推行, 但是他把这个体系看作是一个开放的体系, 不断地探索和吸收他人经验, 加以修正和发展, 在晚年对自己的体系成功地做了一次大幅度的修正和补充, 这就是“形体动作方法”的提出和实践。“形体动作方法”在苏联和欧美都引起了关注, 怎样准确地看待这一方法、避免片面性? 苏俄的克里斯蒂、普罗柯菲耶夫、弗拉季米罗娃、丘士金、查哈瓦, 以及波兰的格洛托夫斯基等多名戏剧家和学者的不同诠释, 可以供读者参考。

关键词: 斯坦尼斯拉夫斯基 形体动作方法 梅耶荷德 有机造型术 体验 行为动作 庸俗化 片面性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0116-15

Title: Interpretations of the “Methods of Body Movement”

Author: CHEN Shixiong

Abstract: Stanislavski's system was established and began to be practised in the Moscow Theatre in 1911. However, Stanislavski considered it a system open to revisions based on explorations and learning from others. He revised the system on a large scale in his late years, which is the origin as well as application of the “methods of body movement”. The methods for body movement caught attention in the Soviet Union, the United States and Europe. How to view the method accurately and unbiasedly? The interpretations of dramatists and scholars, including Christie, Prokofyev, Vladimirovna, Chushkin, Zahawa from the Soviet Union and Grotovsky from Poland could be consulted.

Key words: Stanislavski; methods of body movement; Meyerhold; biomechanics; experiencing; behavior; movement; secularization; partiality

俄罗斯戏剧的探索者杰米多夫

吴泽涛

内容摘要: 俄罗斯杰出的戏剧教师尼古拉·瓦西列维奇·杰米多夫研发了一种能让演员触摸到神秘灵感的内在有机技术,这种内在有机术可以让演员实现“自我觉察”的创作过程。杰米多夫在创造性领域的发现引起了俄罗斯心理学家、生理学家和生物学家的注意,因为他揭开了创造性心理过程的奥秘。除了训练演员真实的舞台生活技巧外,杰米多夫还提高了体验派演员(或称悲剧演员)的心理技巧,这是一门教导演员如何驾驭情绪、增进情感的学问。

关键词: 创造性心理学 自发性感知 杰米多夫学派

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0131-11

Title: Demidov, the Pioneer of Russian Drama

Author: WU Zetao

Abstract: Nikolai Vasilevich Demidov (1884 - 1953), an outstanding teacher of actor training in Russia, and a student of Stanislavsky, has developed an inner organic technique that allows actors to be connected to their mysterious inspiration. This inner organic technique allows actors to be aware of their own creative process. The discovery of Demidov in the field of creativity has attracted the attention of some important Russian psychologists, physiologists and biologists, as he unveiled the mystery of the psychological process of creativity. In addition to teaching the actors real skills on stage, Demidov has developed the psychological skills for actors of the art of experiencing (or tragic actors), so as to teach actors how to control and enhance emotions.

Key words: psychology of creativity; spontaneous perception; Demidov school

《茶》的社会表演学解读

——理想化表演、客我和主我

苏亚娟

内容摘要：少数族裔女性在美国的生活是异常艰辛复杂的。残酷的种族歧视打破了她们进入主流社会的愿望。为了得到认可，她们采取迎合主流观众期待的社会表演。然而，这种行为让她们落入了殖民者模拟策略的陷阱，形成了扭曲的客我。理想化表演造成的文化误解只能靠重塑主我才能解开。本文以薇莉娜·哈苏·休斯顿的《茶》为研究对象，探讨剧中五位“战争新娘”的社会表演，以及她们在平衡主我和客我的过程中寻求到的安身立命之道。

关键词：理想化表演 客我 主我 模拟 社会表演

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)05-0142-11

Title: An Analysis of *Tea* from the Perspective of Social Performance Studies: Idealization, “Me” and “I”

Author: SU Yajuan

Abstract: The life of minority women in America is rather tough and complicated. The cruel racial discrimination hinders their dream of assimilating into mainstream. In order to be accepted, they do social performance that meets the expectations of mainstream audiences. However, by doing the inappropriate performance, they fall into the colonizers' trap of mimicry, forming the distorted “Me”. The misunderstanding of culture caused by idealization should be resolved by rebuilding “I”. This article takes Velina Hasu Houston's *Tea* as the object of research in order to discuss the social performance of five “war brides”, as well as the strategy of life that they pursue in the process of balancing “I” and “Me”.

Key words: idealization; Me; I; mimicry; social performance

“戏剧·表演·城市化” ——2019年世界戏剧研究联盟大会综述

王咏蔷

内容摘要: 2019届世界戏剧研究联盟大会在上海举行,由上海戏剧学院主办。这是世界戏剧研究联盟自成立以来首次与中国的艺术院校合作,在中国举行年会;这也是该大会在亚洲举办的第二次会议。这次大会的主题是“戏剧、表演与城市化”。这次大会共收到稿件600余篇,注册参会564人。会议围绕“戏剧、表演和城市化”这一主题分为主题演讲、小组活动、常规座谈、新学者论坛和新学者工作坊几个部分。

关键词: 世界戏剧研究联盟大会 戏剧与都市化 跨文化戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)05-0153-08

Title: Theatre, Performance and Urbanization — Summary of the 2019 International Federal of Theatre Research Conference in Shanghai

Author: WANG Yongqiang

Abstract: The 2019 International Federal of Theatre Research (IFTR) Conference in Shanghai is hosted by Shanghai Theatre Academy (STA). This is the first time since its inception that the IFTR has worked with Chinese art schools to hold its annual meeting in China; It is also the second time that the conference has been held in Asia. The theme of the 2019 IFTR conference is "Theatre, Performance and Urbanization." A total of more than 600 contributions were received and 564 participants were registered. Under the theme of "Theatre, Performance and Urbanization", the conference is divided into such parts as Keynote Speeches, Working Groups, General Panels, New Scholar Forums, and New Scholar Workshops.

Key words: The International Federal of Theatre Research conference; Theatre and Urbanization; Cross-culture Theatre