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# 戏剧艺术

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# 白俄罗斯戏剧的奠基人： 弗拉迪斯瓦夫·古卢博克

安德烈·莫斯科温 著 陈超美 译

**内容摘要：**弗拉迪斯瓦夫·古卢博克是白俄罗斯导演的先驱。他多才多艺，集导演、演员、音乐家、画家、剧作家于一身，曾长期领导自己创立的剧团。20世纪20~30年代，恰逢白俄罗斯共和国建国伊始，国家文化政策初具雏形，第一批剧院开始建立，古卢博克的戏剧事业也由此起步。他带领一批业余人员开始学习戏剧技艺，并将他们逐步培养成专业人员。他提倡演员的表演直觉，即演员应该遵从直觉，遵从自身和他人的生活经验，基于自己对角色的仔细研判来进行表演。他认为农村群众首先应接触戏剧，他们才是戏剧作品最好的受众。因此他的剧团主要在首都明斯克以外的地区和乡村进行演出。他和他的剧团虽然取得了巨大成功，但他们在经济上却十分拮据。这一状况直到20世纪30年代早期才有了改善，那时他们终于拥有了自己的剧院。然而，他没能成为剧院效力太久，很快他就遭到逮捕并被枪决。

**关键词：**白俄罗斯戏剧史 弗拉迪斯瓦夫·古卢博克 白俄罗斯第三国家剧院  
白俄罗斯化

中图分类号：J80 文献标识码：A 文章编号：0257-943X(2021)02-0001-13

**Title:** Vladislav Golubok as a Founder of the Belarusian Theatre

**Author:** Andriej Moskwin

**Translator:** CHEN Chaomei

**Abstract:** The article focuses on the creative path of one of the leading Belarusian directors-Vladislav Golubok. He founded his own team which he led for many years. He was a Renaissance man: director, actor, musician, painter, and playwright. It was in the 20-30s of the 20th century when the Republic of Belarus was established. The state's cultural policy began to take shape and the first theatres were established. That was when Golubok's theatre started to work. It was a group of amateurs who gradually learned skills and became professional over time. Golubok was a supporter of the actor's intuitive method. It consisted in the fact that the actor should have been based on his own life experiences, the experiences of people he knows, intuition and his own vision of the character he is to play. He needs to carefully analyze his role in order to play it best. Golubok was convinced that, first of all, the rural population needed contact with the theatre, they were the best recipients of a theatrical work. That is why his band performed mainly in the

provinces and in the countryside. Despite the huge success, Golubok and his team had huge financial difficulties. The situation changed only in the early 1930s, when the theatre group finally got its own building. However, Golubok did not have the opportunity to work there for a long time: he was arrested and soon shot.

**Key words:** history of the Belarusian theater; Vladislav Golubok; Belarusian State Theater – 3; Belarusianization

## 扎根传统的典范

——俄罗斯当代戏剧导演谢尔盖·热纳瓦奇

王仁果

**内容摘要:** 热纳瓦奇导演是当今俄罗斯戏剧深入扎根传统的典范。传统,是教学与创作中对于舞台人物形象的坚守,是训练与排演里对于新人的培养和引领。建立起属于自己的“家园式剧院”,使热纳瓦奇能更好地将戏剧学院的教学工作与剧院的创作实践密切结合起来,把自己的学生培养为属于自己剧院的职业演员,再使剧院的日常训练与剧目排演工作成为戏剧学院教学的有机延续与发展。热纳瓦奇创作视野开阔,性格乐观豁达,艺术底蕴深厚,其个人的艺术思想理念和创作成果,及其学生的不断成长与发展,支撑和指引着当今俄罗斯剧场艺术的未来走向。

**关键词:** 谢尔盖·热纳瓦奇 俄罗斯当代剧场 家园式剧院 表演教学 导演创作

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0014-10

**Title:** A Model of Rooting in Tradition: Contemporary Russian Theatre Director Sergei Genawaci

**Author:** WANG Renguo

**Abstract:** Director Genawaci is a model of deeply rooting in tradition in Russian theatre. Tradition means to stick to the characters on stage in theatre teaching and creation. It is also the cultivation and guidance to new performers in theatre training and rehearsal. Genawaci established his own “home theatre”, which enabled him to make a real and better combination of his teaching work in theatre academy and the practical creation in theatre, training his students to be professional performers of his theatre, and making a routine training and production of play in the theatre to be the organic continuation and development of his teaching in the academy. With a broad vision of creation, an optimistic and open-minded personality and rich experience in the arts, Genawaci’s artistic ideas and creative achievements, as well as the continuous growth and development of his students, are supporting the Russian theatre art and showing its future direction.

**Key words:** Sergei Genawaci; contemporary Russian theatre; home theatre; teaching of acting; director creation

# 布图索夫剧场艺术的视觉创造与美学选择

## ——以《海鸥》为例

吴沁恬

**内容摘要:**《海鸥》作为俄国导演尤里·布图索夫的代表作,涵盖了其最典型的舞台艺术观点。在舞台美术方面,布图索夫颠覆性地重建了剧场符号逻辑,从舞台元素的“拼贴”中实现艺术语境的建立;在剧场身体的表现上,布图索夫的艺术理念相较于梅耶荷德更具有碎片化的特征,同时注重塑造身体的偶然性;就观看机制而言,布图索夫选择通过让文本提示失效来促成观众与舞台间的有效交流,强调观众的智性参与。布图索夫对《海鸥》的崭新诠释,其本质上同梅耶荷德和现代主义艺术一样,旨在建立起一套积极的视觉语言,通过打破既定舞台规则,来强化观众这“第四维内容”对剧场艺术的重要性。

**关键词:** 布图索夫 海鸥 视觉艺术 梅耶荷德 立体主义

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0024-10

**Title:** The Visual Creation and Aesthetic Choice in Butusov's Theatre Art —A Case Study of *The Seagull*

**Author:** WU Qintian

**Abstract:** As the representative work of Russian director Yuri Butusov, *The Seagull* shows the most typical views of his on stage art. In the field of stage art, Butusov subversively reconstructed the symbolic logic of theatre, setting up artistic context from the “collage” of stage elements; in the representation of theatre body, Butusov's artistic concept shows more features of fragmentation than that of Meyerhold, and he emphasized the fortuity in body creation; as far as the audience mechanism is concerned, Butusov chose to promote the effective communication between the audience and the stage by violating the cue of the text, laying emphasis on the audience's reasonable thinking and involvement. In his new interpretation of *The Seagull*, Butusov is essentially the same as Meyerhold and modernist artists, aiming to establish a set of positive visual language and strengthen the importance of audience as “the fourth dimension” to theatre art by breaking the established stage rules.

**Key words:** Butusov; *The Seagull*; visual art; Meyerhold; cubism



# 后现代“做剧法”及陆帕的舞台写作

## ——《酗酒者莫非》导演艺术解析

宁春艳

**内容摘要：**“做剧法”不同于以往的“编剧法”或当下流行的“戏剧构作”，它是后现代戏剧有关“舞台写作”这一全新概念的导演理论，最先由法国著名剧作家和导演普朗雄在1960年受布莱希特的影响提出，其核心是将戏剧文本的剧场搬演提升为导演有意识的舞台写作，从而名正言顺地把戏剧的一度创作控制在导演手中。“做剧法”舞台写作早已成为后现代戏剧导演艺术的思潮，并被欧美导演大师在实践中不断推广翻新。波兰导演陆帕2017年在中国创作的《酗酒者莫非》，即采用了这种“做剧法”，其编、导、演、观之舞台写作呈现出完整戏剧链和独特的“舞台影像画面”。

**关键词：**后现代戏剧 做剧法 舞台写作 导演艺术 作家戏剧

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2021)02-0034-12

**Title:** Post-Modern Dramaturgy & Lupa's Scenic Writing: A Study on His Directing of Stage Work *Mo Fei*

**Author:** NING Chunyan

**Abstract:** Different from the previous “play - adapting” or the currently popular “play construction”, dramaturgy is a directing theory about the new concept of “scenic writing” in postmodern theatre, which was first put forward by the well - known French playwright and director Planchon under the influence of Brecht in 1960. The core of the theory is to turn the theatrical staging of a dramatic text into the intentional scenic writing of the director, putting the right of first - creation into the hands of the director. This concept has long been a trend of thought in post-modern theatre, and has been continuously promoted and renovated by the directors in West. The “dramaturgy” in this paper refers to a newly emerging, ongoing theatre creation and rehearsal. This paper takes *Mo Fei* created by Polish director Krystian Lupa on the Chinese stage in 2017 as the example, in which the dramaturgy is applied, analyzing the complete chain of his scenic writing including “creating, directing, acting and watching”, and the unique “stage images” in his creation.

**Key words:** post-modern theatre; dramaturgy; scenic writing; directing; author play

## 陌生化之辨:关于布莱希特 与斯坦尼斯拉夫斯基的争论

董 晓

**内容摘要:** 陌生化是布莱希特戏剧观的重要标识,是他力求突破斯坦尼斯拉夫斯基体系的途径。但是,布莱希特所倡导的陌生化,是对这一概念的个性化表达,既包含了陌生化原本的内涵,亦有布莱希特所特指的涵义,因而有了意义的变异。从陌生化概念的本义出发,这一概念并非如人们认为的那样是划分斯坦尼斯拉夫斯基与布莱希特戏剧观的标志。斯坦尼斯拉夫斯基的舞台艺术同样具有陌生化的艺术效果,只是这种陌生化不同于布莱希特所倡导的陌生化。因此,从陌生化原本涵义出发考量斯坦尼斯拉夫斯基与布莱希特的戏剧观,是认清这两种不同戏剧理念、矫正以往对它们的误解的有效途径。

**关键词:** 陌生化 布莱希特 斯坦尼斯拉夫斯基

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0046-14

**Title:** Understanding Defamiliarization: On the Dispute about Brecht and Stanislavsky

**Author:** DONG Xiao

**Abstract:** The concept of defamiliarization is an essential part of Brecht's theatre view, and a way for him to break through the Stanislavsky system. However, the defamiliarization in theatre advocated by Brecht is a personalized expression, which contains both the original meaning of the word and the meaning Brecht gives it, hence the variation. When its original meaning is considered, defamiliarization is not, as is generally believed, a right concept to distinguish between Stanislavsky's theatre view and that of Brecht's. Stanislavsky's stage art also has the effect of defamiliarization, but this defamiliarization is different from the defamiliarization advocated by Brecht. Therefore, an effective way to recognize their difference and correct the existing misunderstanding is to examine Stanislavsky's and Brecht's theatre concepts from the original meaning of the word.

**Key words:** defamiliarization; Brecht; Stanislavsky

## 从高低语境视阈看布莱希特对中国戏曲的误读

庞娜娜 武炜昕

**内容摘要:** 布莱希特对中国戏曲存在一定程度的误读。他认为,戏曲深谙“陌生化效果”,通过在观演间制造距离的方式打破舞台幻觉,以避免观众成为被动的“共鸣者”。他的误读受其外显直接的低语境文化背景影响,但中国戏曲作为高语境文化的典型艺术形式,具有内隐含蓄的特点。两种文化的差异造成了布莱希特的误读,但二者重合构建的“第三种秩序”为其提供了宽松的创造环境,促成了其“陌生化效果”理论的完善。

**关键词:** 布莱希特 戏曲 高低语境 误读 第三种秩序

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0060-09

**Title:** Brecht's Misinterpretation of Traditional Chinese Xiqu: A View from the Perspective of High-context and Low-context Cultures

**Author:** PANG Nana; WU Weixin

**Abstract:** Brecht misinterpreted traditional Chinese Xiqu. In his view, it is an art that makes good use of the “alienation effect”. It shatters the stage illusion by creating a distance between audiences and performers so as to prevent audience from becoming “resonators” of passive acceptance. Brecht's misinterpretation is the result of the thinking on a low-context cultural background which features explicitness and directness, but the traditional Chinese Xiqu, as a typical art of high-context culture, has the characteristics of implicitness and indirectness. The cultural differences bring about Brecht's misinterpretation, but “the third order” constructed out of the two different cultures provides him with a free context of creation, and thus contributes to his theory of “alienation effect”.

**Key words:** Bertolt Brecht; Chinese Xiqu; high-context and low-context cultures; misinterpretation; “the third order”

# 从“教育戏剧”到“创造娱乐”

## ——布莱希特戏剧观再思考

黄 岳

**内容摘要:** 创造娱乐是布莱希特提出的重要论述,我们要将它放置在历史规定情境中去理解。它是针对传统意义上对史诗戏剧倾向教育和道德教化的偏见而做出的理论与实践的双重回答。这种回答遵循戏剧艺术的创作原则和美的规律,成功地给人以美的享受。所以说对布莱希特戏剧创造娱乐的认识和把握,不是简单的娱乐性分析,而是在整个大的历史进程中去深入理解布莱希特史诗戏剧独特的美学思想。它有助于我们关注并回应当前戏剧创作的现实问题,对当代导演创作和中国话剧的发展具有借鉴意义。

**关键词:** 布莱希特戏剧 创造娱乐 美学思想 导演创作

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2021)02-0069-10

**Title:** From Educational Theatre to Entertainment Creation: Rethinking of Brecht's View of Theatre

**Author:** HUANG Yue

**Abstract:** As an important argument put forward by Brecht, to create entertainment should be placed in the historical context to understand. It is the answer, both in theory and in practice, to the bias on epic theatre which is traditionally believed to be moralizing and edifying. Such an answer follows the poetics of theatre creation and the law of beauty, successfully making people feel the enjoyment. Therefore, to understand and grasp Brecht's creating entertainment in theatre is not to simply analyze its entertainment, but to conduct a thorough study of the unique aesthetics of Brecht's epic theatre in the grand historical context.

**Key words:** Brecht's plays; create entertainment; aesthetics; director creation

## 现场表演中影像的交互性

刘志新

**内容摘要:** 20世纪20年代后,大量影像介入现场表演,极大丰富了剧场艺术的表现手段。但一些戏剧家认为:影像是无法与现场观众和演员进行实时交流的视觉“异物”,会使戏剧失去其自身的独特性。为了将影像抵御在剧场门外,他们倡导以身体交流为主的质朴表演形式,提出了在场、实时和交互的现场表演理论。其实,影像与现场表演之间不是相互抵触、彼此对立的,而是相互影响、彼此增进的。交互性影像参与现场表演、重构戏剧时空、营造沉浸体验,创建了影像与现场表演的新型互动关系,改变了戏剧表演、观演和创作的方式,重新定义了戏剧表演的现场性、交互性和叙事语汇,形成了一种新的现场表演美学观念。

**关键词:** 现场表演 交互性 记录影像 实时影像 VR 戏剧

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**Title:** Image Interactivity in Live Performance

**Author:** LIU Zhixin

**Abstract:** Images have been used in live performance since the 1920s, greatly enriching the means of theatrical art. However, some theatre professionals believed that image is a visual “foreign matter” that fails to have any real-time communication with audience or actors, resulting in the loss of theatre’s uniqueness. In order to resist the use of image, they advocated the simple form of performance which lays emphasis on body communication, and proposed an on-site, real-time and interactive live performance theory. In fact, the use of images does not contradict live performance. Rather, the two influence and enhance each other. Working as part of live performance, interactive images can reconstruct theatre time and space and give immersive experience, so that they help to create new interactions between images and live performance, change the way of performing, watching and creating, redefine the performance in front of a live audience, its interactivity and narrative language, and contribute to new aesthetics of live performance.

**Key words:** live performance; interactivity; recorded image; real-time image; VR theatre

# 对玛丽·奥芙丽<sup>①</sup>“六视点”表演方法的哲学思考

王培喜

**内容摘要：**“六视点”表演方法，通过解构戏剧元素，提出表演创造的空间、形状、时间、情感、动作和故事概念；方法创立者玛丽·奥芙丽明确其后现代艺术主张，将解构、即兴、关注当下、平行、差别化微观活动等运用于方法训练，探索艺术与物质结构之间的精神联系。玛丽独特的艺术追求为表演带来新的可能，即使在群星璀璨的戏剧表演领域，也有其生命价值。但学习的同时，需要保持理性的态度，警惕后现代艺术中反传统、为创新而创新以及对审美追求的虚无主义现象。

**关键词：**六视点 表演方法 玛丽·奥芙丽 后现代主义

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**Title:** Philosophical Thinking on Mary Overlie's "Six Viewpoints" Method of Acting

**Author:** WANG Peixi

**Abstract:** Through deconstructing dramatic elements, the "Six Viewpoints" method of acting proposes the concepts of space, shape, time, emotion, movement and story created by performance. Mary Overlie, the inventor of the method, makes it clear that her artistic proposal is postmodernist, making use of deconstruction, improvisation, focusing on the moment, paralleling and differentiated micro activities in the training of acting, and exploring the spiritual connection between art and material structure. Mary's unique artistic pursuit brings new possibilities for acting. It has its life value even in the world of theatre performance with countless stars. However, while learning, we need to stay rational and be alert to the problems in the postmodern arts, like anti-tradition, innovation for the sake of innovation, and nihilism in aesthetic pursuit.

**Key words:** six viewpoints; method of acting; Mary Overlie; postmodernism

# 迈斯纳方法对于演员训练的优势和待补充空间

马 玥

**内容摘要:** 迈斯纳方法追求表演的极度真实性和高效性,激发演员的本能、自发性与真实情绪,建立台词与演员自我的连接,在表演训练中具有相当的优势。几十年来在世界范围内,迈斯纳方法本身也在不断发展。对中国演员训练来说,虽然迈斯纳方法与我们惯用的斯坦尼斯拉夫斯基体系同源,但它仍是一个带有浓重外国基因的方法,需要进行深度地了解、筛选、融合和补充,并不断调整和完善,以更适用于中国演员的表演训练。

**关键词:** 迈斯纳方法 表演真实性 行为 独白训练 即兴

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**Title:** Advantages of Meisner Technique and its Room for Improvement in Actor Training

**Author:** MA Yue

**Abstract:** Meisner Technique seeks highly truthful and efficient acting. It stimulates the actor's instinct, spontaneity and real emotion, and offers an approach to establish the connection between lines and actor's self, so it has considerable advantages in acting training, and has been developed worldwide for decades. For the training of Chinese actors, although it is homologous with Stanislavski system which has been widely used in China, Meisner Method is still a technique with lots of foreign genes so that it needs to be deeply understood, filtered, integrated, and supplemented, and made more applicable to Chinese actors' acting training through constant adjustment and improvement.

**Key words:** Meisner Technique; truthful acting; behavior; monologue training; improvisation

# “造型戏剧”在李·布鲁尔版 《欲望号街车》中的舞台功效

## ——兼论其先锋派演绎方式

王星月

**内容摘要:** 美国剧作家田纳西·威廉斯在《玻璃动物园》的“演出提示”中提出了“造型戏剧”观念。此观念在戏剧技巧和演出效果上都与美国先锋派导演李·布鲁尔的戏剧观念如出一辙,并在布鲁尔执导的巴黎版《欲望号街车》中得到了淋漓尽致的体现。在该版演出中,布鲁尔以先锋派演绎方式探索了“造型戏剧”的三种舞台功效:创造叙事修辞、增强戏剧动作、探索空间诗学。由此可见,布鲁尔版《欲望号街车》不仅是对“造型戏剧”的实践,更是对其舞台表达的探索和舞台功效的开发。同时,“造型戏剧”观念只有在不断的演绎过程中才能更具活力,并且收获丰富多彩的演绎方式。

**关键词:** 造型戏剧 李·布鲁尔 欲望号街车 舞台功效 先锋派演绎

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0114-11

**Title:** The Stage Effects of Plastic Theatre in Lee Breuer's *Un Tramway Nommé Désir* and Its Avant-garde Interpretation

**Author:** WANG Xingyue

**Abstract:** The ideal of plastic theatre, put forward by American playwright Tennessee Williams in the production notes of *The Glass Menagerie*, runs in the same groove in both theatre techniques and stage effects with the ideal of Lee Breuer, the American avant-garde theatre director, and was incisively and vividly demonstrated in his Paris production *Un Tramway Nommé Désir*. Breuer has explored three stage effects of plastic theatre with his avant-garde direction mode: the creation of narrative rhetoric, the strengthening of theatre actions and the exploration of space poetics. Thus, Breuer's *Un Tramway Nommé Désir* not only puts plastic theatre into practice, but also explores its expression modes and develops its stage effects. Meanwhile, only in the process of continuous interpretation can the ideal of plastic theatre have more vitality and richer performing modes.

**Key words:** plastic theatre; Lee Breuer; *Un Tramway Nommé Désir*; stage effects; avant-garde interpretation



## “自我惩罚”与“疾病书写” ——田纳西·威廉斯悲剧创作评析

晏微微

**内容摘要:** 田纳西·威廉斯将性作为自由和生命力的隐喻,以“自我惩罚”的机制来强化欲望书写,提升遵循“情欲法则”的牺牲者悲剧的崇高感,坚持“把疾病作为认识手段”来揭露事物的真相。在威廉斯看来,性欲受到压抑往往使人陷入精神错乱或精神崩溃,清醒认识到自身的本能欲望者为了从精神困境中解脱而采取极端手段,却未必会酿成真正意义上的悲剧。威廉斯戏剧探索人类摆脱悲剧宿命的可能性,其创作拓展了悲剧诗学的空间,在西方现代悲剧史上具有重要的启示意义。

**关键词:** 田纳西·威廉斯 悲剧诗学 疾病 弗洛伊德学说

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0125-11

**Title:** Self-punishment and Illness Writing: A Study of the Tragic Poetics of Tennessee Williams

**Author:** YAN Weiwei

**Abstract:** Tennessee Williams regards sex as a metaphor of freedom and vitality. He strengthens the accounting of desire by the mechanism of “self-punishment”, enhances the sublimity of the tragedy of the victims who followed the “Law of Lust”, and always makes illness a means of understanding so as to reveal the truth. In Williams’ view, the suppression of sexual desire brings about insanity or mental collapse, while the extreme measures taken by those who are aware of their instinctive desire to extricate themselves from their mental predicament may not lead to real tragedy. Williams’ plays explore the possibility of human’s getting rid of tragic fate. His writing expands the space of tragic poetics and is of great enlightening significance in the history of western modern tragedy.

**Key words:** Tennessee Williams; tragic poetics; illness; Freudian theory

# 从融合到分离

## ——奥古斯特·威尔逊的人格面具与社会表演

陈曦

**内容摘要:** 与许多黑人知识分子一样,奥古斯特·威尔逊面临文化身份认同的两难困境:面对白人主导的美国主流社会,黑人艺术家应该选择怎样的文化立场,是融合还是分离?对此,威尔逊在不同时期有不同的文化立场,彼此矛盾。借助表演性理论,可将作家的文化立场视为其社会表演建构的人格面具,不同语境中有不同的表演风格。从融于主流的黑人天才,到弘扬黑人文化的艺术家,再到分离主义黑人公共知识分子,威尔逊人格面具的变化反映了美国黑人的文化困境。融合与分离的水火不容,凸显了美国社会难以调和的肤色政治矛盾。

**关键词:** 奥古斯特·威尔逊 表演性 人格面具 社会表演

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0136-10

**Title:** From Integration to Separation: August Wilson's Personae and Social Performance

**Author:** CHEN Xi

**Abstract:** Like many black intellectuals, August Wilson was faced with the dilemma of cultural identification. What cultural position should black artists choose to take in the white-dominated mainstream culture? Should they seek integration or separation? On this issue, Wilson took contradictory positions at different times. In the light of performativity theory, the playwright's cultural positions could be understood as various personae constructed by his social performance, the styles of which varied in different contexts. From a black genius integrating with the mainstream to an artist promoting black culture, and then to a separatist black public intellectual, the change of Wilson's personae reveals the cultural dilemma of African Americans. The irreconcilability between integration and separation shows the conflicts of color politics in American society.

**Key words:** August Wilson; performativity; persona; social performance

# 跨媒介叙事:当代百老汇音乐剧的叙事策略

## ——以音乐剧《圣诞颂歌》为例

温 馨

**内容摘要:** 纵观西方音乐剧的发展历程,可以发现叙事基因以一种特殊的形态融入了音乐剧文本及音乐本体中,使之成为了一种以“综合性”为特征的跨媒介叙事载体。而经典文学作品在艺术裂变时代背景下,通过不同媒介进行文学重构,重新阐释了文学的形式和内容,从纸张呈现到舞台承载和音乐演绎,经典文学被赋予了新的时代内涵。以跨媒介叙事语境为路径,从后经典叙事理论的角度审视由查尔斯·狄更斯小说改编的叙事音乐剧《圣诞颂歌》中的叙事空间、叙事视角、音乐叙事和媒介性,探讨音乐剧演绎与原版小说对叙事的利用方式,以及给叙事学研究带来的新的可能性,对中国的音乐剧研究和发展的裨益。

**关键词:** 跨媒介叙事 西方音乐剧 圣诞颂歌

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**Title:** Cross-Media Narrative: On the Narrative Strategies of Contemporary Broadway Musicals

**Author:** WEN Xin

**Abstract:** Looking back upon the development of Western musicals, we can find that the narrative has always been integrated into words and songs in a form characterized by “synthesis”, making the musical itself a perfect vehicle of cross-media narrative. In an age of Art “fission”, classic literary works are reconstructed via different media, with their forms and contents reinterpreted. From the words printed on paper to stage performance and musical representation, classic literature is endowed with new meaning of the age. This paper examines, in a cross-media context, and from the perspective of post classic narrative, the narrative space, narrative perspective, musical narrative, and medium language in *A Christmas Carol*, a narrative musical adapted from Charles Dickens’ famous novel, exploring the difference in their use of narrative between the musical and its original novel and the new possibilities brought to narratology research, with a view to contributing to the research and development of musicals in China.

**Key words:** Cross-Media narrative; Western musicals; *A Christmas Carol*

# 面向未来的舞台美术教育

## ——“2020 国际舞台美术教育大会”会议综述

沈 倩

**内容摘要:** 由中国舞台美术学会和上海戏剧学院联合主办的 2020 国际舞台美术教育大会于 2020 年 11 月 25 日至 27 日在上海戏剧学院召开,大会由“方法与探索——国际舞台美术教育论坛”、“国际化与民族性——第七届国际舞美大师论坛”、“阅读空间——胡妙胜舞台美术理论研讨会”三大会议构成,邀请了国内外舞台美术领域资深专家、知名学者、青年骨干,以学术为引领,回顾过往、聚焦当下、展望未来。

**关键词:** 舞台美术教育 大舞美 舞美理论 舞美创作

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2021)02-0154-07

**Title:** Stage Design Education Looking into the Future: Summary of the 2020 World Education Conference on Stage Design

**Author:** SHEN Qian

**Abstract:** The 2020 World Education Conference on Stage Design, jointly sponsored by China Institute of Stage Design and Shanghai Theatre Academy, was held in Shanghai Theatre Academy from November 25 to 27, 2020. The conference consists of three meetings: “Methods and Exploration—International Forum of Stage Design Education”, “Internationalization and Nationalism—the Seventh Masters Forum on International Stage Design”, and “Reading Space Aesthetics—Forum on HU Miaosheng’s Stage Design Theory”. Senior experts, leading scholars and young researchers of stage design at home and abroad were invited, who, from academic perspectives, reviewed the past, focused on the present and looked into the future of Stage Design Education.

**Key words:** stage design education; grand stage design; stage design theories; stage design creation