

05 | 2020

2020年10月第五期(总第217期)

# 戏剧艺术

JOURNAL OF SHANGHAI THEATRE ACADEMY



THEATRE ARTS

上海戏剧学院学报

全国中文核心期刊

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# 政治戏剧在德国:作为政治的美学

[德] 艾利克·费舍尔-李希特 陈恬 译

**内容摘要:** 莱辛、席勒、瓦格纳、皮斯卡托、布莱希特、施林根西夫等关键人物的纲领性著作和戏剧美学显示,政治戏剧不断通过引入新的戏剧美学,亦即新的内容、新的构作和新的表演风格,来重新定义观众和演员之间的关系。引入新的戏剧美学并由此引入新的观演关系,被证明是政治戏剧在德国表演文化中的重要前提。

**关键词:** 政治戏剧 戏剧美学 德国戏剧史

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0001-13

**Title:** Political Theatre in Germany: The Aesthetic as The Politics

**Author:** Erika Fischer-Lichte

**Abstract:** As is shown in the programmatic works and theatre aesthetics of Lessing, Schiller, Wagner, Piscator, Brecht and Schlingensief, political theatre constantly redefines the relationship between audience and performers by introducing new theatre aesthetics, that is to say, new content, new dramaturgy and new performance style. It has been proved that the introduction of new theatre aesthetics, and hence the introduction of new relationship between audience and performers are important premise of political theatre in German performance culture.

**Key words:** Political theatre; theatre aesthetics; German theatre history

## 论“Drama”概念的界限和潜能

[德]托尔斯滕·约斯特 陈琳 译

**内容摘要:**至少在德语中,“剧本(drama)”与“戏剧(theatre)”两个概念泾渭分明。那些并不遵循法国和德国1600至1850年间发展并勃兴的“古典剧本(classical drama)”之规范的,历史上的和当代的戏剧文本(theatre texts),依旧应认定是“剧本(dramas)”。历史上一系列对剧本(drama)下定义的尝试都显示出剧本(drama)从未是一个稳定的概念,故而无论是本质主义的还是结构主义的一切试图固定对其之解释及对其下定义的努力,都必须对应着特殊的历史和文化语境才可理解。汉斯-蒂斯·雷曼颇具影响力的专著 *Postdramatic Theater* (通行翻译为李亦男的《后戏剧剧场》,约斯特建议本文译者直译为《后剧本戏剧》)所用的“后剧本的(postdramatic)”这一概念不应该被用以描述成“为戏剧而创作的文本”,因为该概念绝对化了“古典剧本”的规范,并至少在趋势上促进了国际上剧本(drama)和戏剧(theatre)研究中的欧洲中心主义视角。

**关键词:** 剧本 古典剧本 当代剧本写作 后剧本戏剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0014-15

**Title:** On the Limits and Potentials of the Concept “Drama”

**Author:** Torsten Jost

**Abstract:** In German, at least, the two concepts of “drama” and “theatre” are quite different. He proposes that the historical and contemporary theatre texts, which do not follow the norms of “classical drama” developed and flourishing in France and Germany between 1600 and 1850, should still be regarded as “dramas”. He first reviews various attempts to define drama in history, which shows that drama has never been a consistent concept. Therefore, all attempts to fix the interpretation and define drama, whether they are essentialism or structuralism, must be corresponding to special historical and cultural contexts. Then he focuses on the influential work *Postdramatic Theater* by Hans-Thies Lehmann, and argues that the concept of “postdramatic” should not be described as “the texts created for theater”, for it makes the norms of “classical drama” the only standard norms and at least helps to set the trend of taking a Eurocentric perspective in the study of drama and theatre in the world.

**Key words:** drama; classical drama; contemporary drama writing; postdramatic theater

# 与其跟风“剧场”，不如坚守“戏剧”

## ——再议 postdramatic theater 的中文译名

宫宝荣

**内容摘要：**“剧场”是目前国内学界最为热门的术语之一。theater 一词作为“戏剧”之义在中国虽然很早出现，但并没有成为代表这一艺术种类的术语。“剧场”在新世纪广为流传，既与台湾地区的学者相关，更与德国戏剧理论家雷曼著作的中译本有关。然而，即使在雷曼那里，从古希腊至今的西方戏剧也都一以贯之地称之为 theatre。因此，将其译为“剧场”来取代“戏剧”不仅毫无必要，反而徒增了许多困扰，或许译之为“后行动戏剧”也不失为一个选项。

**关键词：**剧场艺术 戏剧 后戏剧剧场 后行动戏剧

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2020)05-0029-11

**Title:** Sticking to “Xiju” Rather Than Following the Fashion of “Juchang”: A Reconsideration on the Chinese Translation of “Postdramatic Theater”

**Author:** GONG Baorong

**Abstract:** “Juchang”, as a popularly accepted translation of the word “theater”, is now one of the terms in vogue in Chinese academic circles. In view of the trend, this paper reviews the acceptance of the word “theatre” in China, and points out that although the word appeared very early, it was not accepted as the term designating the theatre art at least till the end of the 20th century. But the word “Juchang” as its translation has been widely used in recent years, which is related not only to the dramatists and scholars in Taiwan, but also to the Chinese translation of the book written by German theorist Hans-Thies Lehmann. However, even in the case of Lehmann’s writing, the word “theater” is used to refer to all the Western performing arts from ancient Greece to the present. Therefore, it is unnecessary and confusing to translate it into “Juchang” in Chinese instead of “Xiju” which refers to the art of writing and producing plays. Perhaps it is also an option to translate “theater” by its original meaning, that is, “action”.

**Key words:** Juchang art; Xiju/theatre; postdramatic theater; post-“action” theater

## 梅耶荷德遭到批判的五部导演作品

陈世雄

**内容摘要:** 梅耶荷德遭到批判并引起争论的五部导演作品,即《委任状》《自杀者》《一次生命》《宽宏大量的乌龟》和《钦差大臣》。苏联教育人民委员部领导人卢那察尔斯基与全苏艺术事务委员会领导人克尔任采夫对上述作品有不同立场、不同评价:卢那察尔斯基不但学识渊博,而且具有坚定的原则性,不论左的倾向还是右的倾向,都坚决反对;而克尔任采夫虽然也熟悉戏剧艺术,但是缺乏崇高的品质和人格,左右摇摆,见风使舵,唯上是从,粗暴地处理了梅耶荷德及其剧院的存在问题,导致了梅耶荷德的悲剧,造成了苏联戏剧事业的重大损失。

**关键词:** 梅耶荷德 克尔任采夫 卢那察尔斯基 现实主义 形式主义 悲剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0040-13

**Title:** On the Five Works of Meyerhold that were Unfairly Criticized

**Author:** CHEN Shixiong

**Abstract:** This paper reviews five controversial and harshly criticized works directed by Meyerhold, namely *The Mandate*, *The Suicide*, *One Life*, *The Magnificent Cuckold*, and *The Inspector General*. With the comparison of the different attitudes and comments of Lunacharski, the leader of the Ministry of People's Education of the Soviet Union, and Kerenzev, the leader of Soviet Art Commission, on the five works, this paper contests that Lunacharski was not only a man of knowledge, but also a man of principles, who objected to both the progressive and the conservative, while Kerenzev, though familiar with theatre arts, was artful and slimy, who only followed the order of the senior officers and dealt with the problems of Meyerhold and his theatre roughly, which led to the tragedy of Meyerhold and caused great loss to Soviet theatre.

**Key words:** Meyerhold; Kerenzev; Lunacharski; realism; formalism; tragedy

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# 剧场的、整体的与身体的

## ——论巴厘岛戏剧与残酷戏剧的发生

马 慧

**内容摘要:** 安托南·阿尔托在《戏剧及其重影》一书中提出“残酷戏剧”的观念,对20世纪西方乃至世界戏剧产生了巨大影响。由于阿尔托对亚洲戏剧的亲昵,对国内学界来说,残酷戏剧的内涵似乎一直处于不难理解但很难说清的状态。从巴厘岛戏剧演出的细节出发,并结合《戏剧及其重影》中的论文,可以发现“残酷戏剧”表面上看是西方戏剧从戏剧(drama)到剧场(theatre)的变革宣言,实际上是对亚里斯多德以来西方所谓“整体艺术”的一种剧场式注解和身体式延伸。

**关键词:** 安托南·阿尔托 巴厘岛戏剧 整体艺术 身体 残酷戏剧

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0053-13

**Title:** Theatrical, Total and Bodily: On Balinese Theatre and the Occurrence of Theatre of Cruelty

**Author:** MA Hui

**Abstract:** Antonin Artaud put forward the concept of “Theatre of Cruelty” in *The Theatre and Its Double*, which had a great influence on the western and even the world theatre in the 20th century. Due to Artaud’s closeness to Asian theatre, the connotation of theatre of cruelty seems to be easy of understanding but difficultly explained. This paper attempts to contextualize the process of the formation of Artaud’s concept of “Theatre of Cruelty”. Starting with the details of Balinese theatre performance and examining relevant chapters from *The Theatre and Its Double*, this paper finds that “Theatre of Cruelty” on the surface is a declaration of Western theatre’s transformation from drama to theatre, but in fact it is a theatrical annotation and bodily extension of the so-called “total art” which has been in existence in the West since Aristotle.

**Key words:** Antonin Artaud; Balinese theatre; total art; body; Theatre of Cruelty

## 环球剧院灾年叙事： 十七世纪英国火患与莎氏戏剧辨伪

罗益民 史敬轩

**内容摘要：**在莎士比亚的若干神话题材剧中，他并不像他同时代的剧作家那样大量运用烟火等特效手段，即便是在撷取希腊罗马神话中必不可少的各种法术玄幻场景的时候，他也尽量让演员用台词叙述，以避免直接演出。尽管他的时代舞台特效足可以完成多数的奇幻场景，而且莎翁也不怯于描写类似幽灵、鬼魅、巫术这样的情节，但他也以转述为主。如果不把莎士比亚看作一个剧本作家，而是看作一个写脚本的舞台作家，则会发现莎剧中诸多情节设计并不是为了阅读，而是为了满足观众和舞台条件。十七世纪的伦敦以及他的家乡频发的火灾既使他的手稿可能付之一炬，也使莎士比亚更加慎重地运用类似电闪雷鸣这样的剧场效果，由此或许可以推论，不存在为出版而准备的所谓莎士比亚手稿之类的东西，而更有可能存在的是来自他的手稿和一些提词本，从而使得我们或许可以依赖舞台情景来判断图书出版形式的莎剧中，哪些是莎翁亲笔，哪些是演员随机应变之作，哪些是出自他人的附会之辞。

**关键词：**环球剧院 灾年 叙事 火患 莎剧

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2020)05-0066-10

**Title:** The Disaster Narrative in Shakespeare's Globe Theatre: City Fire in the 17th Century England and the Shakespearean Suspect Texts

**Author:** LUO Yimin, SHI Jingxuan

**Abstract:** Shakespeare was very reluctant to display the lightning, thunder, inferno, or other supernatural scenarios on the stage. Unlike his fellow playwrights, he would let the actors say these things rather than let them act these out. Although the Elizabethan theatres had been well equipped to give all sorts of effect, and Shakespeare was also generous in writing and showing those spiritual or bloody actions, he never wrote for his readers to read but for his audience to understand. And if he was viewed as a playwright (playbook writer) instead of a writer for readers, Shakespeare's caution in the use of fire effects might come from the fire disasters in the 17th century English cities, which led to the probable corruption of his foul papers and prompt books, not manuscripts for print. This research attempt also offers a new way to define and locate the suspected parts of Shakespeare's plays.

**Key words:** Globe Theatre; disaster year; narrative; fire; Shakespeare's plays

## 以复古为革新

——从美国莎士比亚中心的创作看美国莎剧的发展与实践

[美] 解芳

**内容摘要:** 二十世纪九十年代,英国剧界以莎剧传统为正宗,坚持复兴古道的风气非常明显。这种风气很自然地传到美国。在美国,有一些莎剧团以再现文艺复兴时期的莎剧古典风貌作为招牌。其中最有名的是弗吉尼亚斯汤顿小镇的“美国莎士比亚中心”。剧团所采取的策略是“复兴早期英国戏剧于表演的传统”。从普遍照明、空台不设布景,到强调观演互动,再到重建 1608 年的室内黑僧剧院,莎翁时代的做派处处可观。另外,剧团还推行“演员的文艺复兴季”,让演员仿照旧时的剧团,在没有导演,也没有舞台设计、服装道具的情况下,每周四天进行演出。美国莎剧剧场实践与文化意涵之间关系交错。

**关键词:** 美国莎士比亚中心 室内剧场 观演互动 演员的文艺复兴季

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2020)05-0076-12

**Title:** Seeking Reform through a Return to the Past: American Shakespeare Center and the Development of Shakespeare Tradition in the United States

**Author:** XIE Fang

**Abstract:** Since the 1990s, the “original practices” productions of Shakespeare have gained popularity not only in Britain but also in several theatrical venues in North America—most notably by the American Shakespeare Company (ASC) in Staunton, Virginia. ASC’s productions focus on universal lighting, direct audience address, replica playhouse, and a usually bare stage. Another central practice is the Actors’ Renaissance Season, a three-month affair at the advent of every year, during which the ASC attempts to recreate the working model of Shakespeare’s own company by eliminating the role of director. This article assesses how ASC has created its own tradition by rediscovering the past and in so doing has become a major influence in contemporary Shakespearean theatre.

**Key words:** American Shakespeare Center; indoor theatre; actor-audience relationship; the Actors’ Renaissance Season

## 莎剧的文化逻辑

周 涛

**内容摘要:** 维柯的“诗性智慧”即指创造的智慧。以此为视角,莎士比亚戏剧的语言和文体呈现出明显的双重性特征:即高雅和粗俗并列、诗体与散体共存。以其作品的诗体和散体比例为依据,莎剧可以分为英雄(神圣)的语言和世俗的语言,而此两种语言都在舞台语汇中构建出对立统一的共生关系。从第一野蛮时期(荷马时代)与第二野蛮时期(中世纪)之间的历史关联中来审视,可知“野蛮的复归”和“戏剧的复归”是莎剧“诗性智慧”的文化逻辑。

**关键词:** 诗性智慧 野蛮的复归 戏剧的复归 诗体与散体 神圣与世俗

**中图分类号:** J80      **文献标识码:** A      **文章编号:** 0257-943X(2020)05-0088-09

**Title:** The Cultural Logic of Shakespeare's Plays

**Author:** ZHOU Tao

**Abstract:** Vico's "poetic wisdom" refers to the wisdom of creation. From this perspective, the language and style of Shakespeare's plays are obviously characterized with duality: elegance coexists with vulgarity, and verse with prose. In terms of the proportions of verse and prose, Shakespeare's plays can be divided into two different groups of language: those with the language of heroes (gods) and those with the language of ordinary people. The two types of language follow the law of the unity of opposites, and have established a symbiotic relationship on the stage. Viewed from the historical relation between the First Age of Barbarians (the Homer period) and the Second Age of Barbarians (the Middle Ages), "the poetic wisdom" of Shakespeare's plays is the cultural logic embodied in "the return of barbarism" and "the return of theatre".

**Key words:** poetic wisdom; the return of barbarism; the return of theatre; verse and prose; sacredness and secularity

# 莎剧在中国藏区的接受研究

王嗣源

**内容摘要:** 莎剧是世界上传播最广泛、影响最深远的文学艺术经典之一,在改革开放初期传入我国西藏。在以西藏为代表的东方语境下将西方的莎剧经典本土化,不仅为莎士比亚在全球的旅行提供了独特的文化空间,还扩大了莎剧的受众范围,使莎剧具有了更鲜明的活力。

**关键词:** 莎士比亚戏剧 藏区接受史 跨文化改编

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0097-08

**Title:** The Acceptance of Shakespeare's Plays in China's Tibetan Areas

**Author:** WANG Siyuan

**Abstract:** As the most influential and far-reaching literary classics in the world, Shakespeare's plays were first introduced in China's Tibetan areas in the early period of the Reform and Opening-up. The localization of Shakespearean classics in Tibetan areas not only provides a unique cultural space for Shakespeare's traveling around the world, but also expands the scope of his audience, making his plays much more influential.

**Key words:** Shakespeare's plays; history of acceptance in Tibet; intercultural adaptation

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## 古典名作改编与“暴力”的当代之思

虞又铭

**内容摘要:** 当代戏剧舞台对古典作品的改编有着浓厚的兴趣。在改编中,对“暴力”问题的关注又尤其醒目。德国塔利亚剧院的《奥德赛》、希腊阿提斯剧院的《特洛伊女人》以及中国香港导演邓树荣执导的《麦克白的悲剧》等三部作品对人类暴力作了不同风格的演绎,对暴力作了不同角度的警示。相对来说,塔利亚剧院的《奥德赛》在残酷意味与后现代拼贴之间有一种综合,阿提斯剧院的《特洛伊女人》的仪式性较强,而邓树荣的《麦克白的悲剧》则更具写意性。三部作品均有力地指向暴力存在的隐蔽性,以古今之间的贯穿促人深省。

**关键词:** 古典名作 当代改编 暴力

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0105-08

**Title:** Adaptation of Classic Works and Contemporary Reflection on “Violence”

**Author:** YU Youming

**Abstract:** To re-stage classic works is one major choice of contemporary theatre. In some of the adaptations, the focus on violence attracts attention. This paper studies three stage adaptations of classics: *The Odyssey* by Thalia Theatre in Germany, *The Trojan Women* by Attis Theatre in Greece, and *The Tragedy of Macbeth* by Tang Shu-Wing Theatre Studio in Hong Kong, China. It explores the different manifestations of human violence in the three adaptations and discusses their warnings of violence from different angles. In comparison, *The Odyssey* by Thalia is a combination of cruelty and postmodern collage, *The Trojan Women* by Attis has more sense of rituals, and *The Tragedy of Macbeth* by Tang Shu-Wing concerns more about the essence of the play. The three adaptations reveal in different styles how the hidden and unseen violence of different types exist in modern civilization and man's heart, echoing the necessity to reflect upon the existence of violence under more complicated disguises in today's world.

**Key words:** classics; contemporary adaptation; violence

# 斯特林堡的舞美革新:排演方案与实际演出

吴靖青

**内容摘要:** 剧作家斯特林堡为现代戏剧舞台美术做出了巨大的贡献。他中年时期对自然主义风格的舞美探索并不妨碍他晚年时期舞美思想的重大转变。他晚年时不满足于固定的舞台绘景,开始探索现代戏剧舞台时空的自由转换功能,大力推动当时还处于起步阶段的灯光、投影技术,并探索更为轻便、灵活的舞美造景技术。在当时,他对“梦剧”和“室内剧”的理想化舞美设想没能完全实现,然而这些设想本身深刻地影响了后世的舞美发展。

**关键词:** 斯特林堡 舞美革新 排演方案 实际演出

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2020)05-0113-11

**Title:** Strindberg's Innovation on Stage Art: Design and Performance

**Author:** WU Jingqing

**Abstract:** Strindberg has made great contributions to the stage art of modern theatre. His exploration on naturalism in his middle age did not hinder him from having great change in his thought on stage art in his old age. Not satisfied with the fixed stage painting, he began to explore the free transformation of space and time in modern stage in his later years, vigorously promoting the lighting and projection technology which was still on the initial stage at that time, and exploring new technology which could realize the stage design in a more convenient and flexible way. At that time, his idealized stage design on “dream plays” and “chamber plays” could not be fully realized. However, these ideas had a profound impact on the development of stage art in later generations.

**Key words:** Strindberg; stage art innovation; design; performance

## 家庭角色表演中的主动与客动： 评《玩偶之家·下集》

彭勇文

**内容摘要：**美国剧作家卢卡斯·纳斯的《玩偶之家·下集》一剧中家庭四个角色在彼此的冲突和表演中在主动与客动的状态之间变换，并采取相应的行动来达到各自的目的。主角娜拉主动不成，却以不自觉的客动获得了保姆安玛丽的支持；娜拉和丈夫托尔瓦也是在放弃了争夺主动后才有了真心交流；最后，娜拉主动地再次出走，正面迎敌，希望为女儿艾美及天下女性开拓出一个新世界。这些富有戏剧性的变化不仅让人看到了一个多世纪以来女性解放运动的艰难进步，同时也说明在家庭角色的表演中，主动与客动的平衡是保证彼此间的有效沟通和家庭中人际关系健康发展的关键。

**关键词：**角色表演 主动 客动 家庭关系 玩偶之家·下集

**中图分类号：**J80 **文献标识码：**A **文章编号：**0257-943X(2020)05-0124-09

**Title:** Proaction and Reaction to Role-play in Family: A Review of *A Doll's House-Part 2*

**Author:** PENG Yongwen

**Abstract:** This paper takes *A Doll's House-Part 2* by American playwright Lucas Hnath as the research object, and analyzes how the four characters in the play change their proactive or reactive state in their conflicts and role-plays and achieve their respective goals by taking corresponding actions. Nora, the protagonist, failed to take the initiative in her family life, but she won the support of Ann Marie, her nanny, by unconscious reactions. In addition, it was after they both gave up in the fight for the control in their relationship that Nora and Torvald, her husband, could have sincere communication. Finally, Nora took action, and walked out of her family again, fighting against the adversities with bravery, hoping to open up a new world for her daughter Emmy and the women all over the world. These dramatic changes not only show the hard progress of women's Liberation Movement in more than a century, but also prove that in the playing of family roles, the balance between proaction and reaction is the key to ensure both the effective communication between each other and the healthy development of interpersonal relations.

**Key words:** role-play; proaction; reaction; family relationship; *A Doll's House-Part 2*



# 继承与转向

## ——论露西·柯克伍德戏剧的女性书写

熊之莺

**内容摘要:** 露西·柯克伍德是英国千禧世代中少有的具有话语权的女性编剧。其创作以《中美》为界,前期剧作展现出较明显的女性主义思想,倾向将父权制作为万恶之源;后期则转向超越男/女二元对立、希冀两性和谐共存的新女性主义思想。柯克伍德前期创作从叙事结构到观念都受到以卡里尔·丘吉尔为首的英国1970年代女性主义剧作家的影响;后期开始尝试消解原有话语体系中与社会性别相关的所指,使“女人”回归为“人”。其与丘吉尔等人的不同可看作是身处各自社会背景下两代女性主义者间的差异。

**关键词:** 露西·柯克伍德 英国戏剧 女性主义戏剧 卡里尔·丘吉尔

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0133-12

**Title:** Inheritance and Diversion: A Study of the Feminist Ideas in Lucy Kirkwood's Plays

**Author:** XIONG Zhiying

**Abstract:** Lucy Kirkwood is one of the few millennial female playwrights with extensive influence in British theatre. With the creation of *Chimerica*, her career can be divided into two stages. The works of her early stage show an obvious feminist ideology that has a tendency to regard patriarchy as the source of all evils. In the later stage, she turned to the new feminism which transcends the male-female binary opposition and hopes for the harmonious coexistence of both sexes. Her early plays were influenced, both in the narrative structure and in the feminist ideas, by the British feminist playwrights of the 1970s led by Caryl Churchill. In the later works, she tried to eliminate the gender-related designatums in the original discourse system and restore 'woman' to 'human'. The difference between her and Churchill can be seen as the difference between two generations of feminists in their respective social contexts.

**Key words:** Lucy Kirkwood; British theatre; feminist theatre; Caryl Churchill

## 诱惑与惶惑:《谁害怕弗吉尼亚·伍尔夫?》 纳粹主义生命政治的戏剧张力构成

康雅丽 梁超群

**内容摘要:** 阿尔比的著名剧作《谁害怕弗吉尼亚·伍尔夫?》的主题历来众说纷纭,其实阿尔比创作此剧的一个重要隐匿动机就是对于美国纳粹主义生命政治的批判。任何政治共同体中都存在生命政治运作,它本身也无所谓善恶。回头来看,纳粹主义生命政治是恶的极致,然在当时的历史语境中,许多个体生命因其隐蔽的蛊惑性而受到诱惑,而在感受到诱惑的同时,个体又会因为它的反人类性而感到惶惑。该剧作为一个巨大的艺术魅力之源,呈现了由人物的诱惑与惶惑这两种情感反应所构成的有效戏剧张力。

**关键词:** 阿尔比 谁害怕弗吉尼亚·伍尔夫 生命政治 戏剧张力

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0145-09

**Title:** Hallucination and Hesitation: the Dramatic Tension Constructed upon Nazi Biopolitics in *Who's Afraid of Virginia Woolf?*

**Author:** KANG Yali, LIANG Chaoqun

**Abstract:** Edward Albee's *Who's Afraid of Virginia Woolf?* has been much controversial in terms of its themes, many long-neglected textual fragments suggest that one of the playwright's secret motives behind his creation of this drama is to critique America's Nazi biopolitics. Any political community necessarily involves itself in some biopolitical operation and biopolitics is inherently neither good nor evil. In retrospect, Nazi biopolitics is biopolitics at its most wicked, but in its own times, many individuals are seduced by its hallucinatory discourse while hesitating to surrender to it because they viscerally feel its inhumanity. A major artistic merit of the play is its effective dramatic tension between such contradictory emotional responses in which the characters are caught.

**Key words:** Edward Albee; *Who's Afraid of Virginia Woolf?*; biopolitics; dramatic tension

## 守正创新、融通中西

### ——“上海国际青年学者论坛戏剧影视专场”会议综述

高 鸽

**内容摘要:** 由上海戏剧学院承办的首届上海国际青年学者论坛戏剧影视专场于2020年5月30日、31日两天以网络视频的形式,汇聚全世界的知名专家、青年学者于一堂,分别以“表演艺术方法与学科前沿实践”和“表演艺术教育 with 未来人才培养”这两个主题进行了丰富的主题发言和讨论。

**关键词:** 国际青年学者论坛影视专场 网络教学 未来戏剧 表演教学体系

**中图分类号:** J80 **文献标识码:** A **文章编号:** 0257-943X(2020)05-0154-07

**Title:** Integrity, Innovation, and the Integration of China and the West: Summary of the Special Session for Theatre, Film and Teleplay in Shanghai International Young Scholars Forum

**Author:** GAO Ge

**Abstract:** The Special Session for Theatre, Film and Teleplay in Shanghai International Young Scholars Forum, hosted by Shanghai Theatre Academy, was held on May 30th and 31st, 2020 in the form of online video meeting. Well-known experts and young scholars from all over the world attended the session, giving speeches and having discussions on the topics of “Performing Methods and Cutting-edge Practice” and “Education of Performing Art and Training of Future Talents”.

**Key words:** International Young Scholars Forum; Special Session for Theatre, Film and Teleplay; network teaching; future theatre; teaching system of performance