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编者按:本刊继2020年第1期发表日本学者濑户宏《雷曼的 *Postdramatisches Theater* 在中国和日本》一文后,本期特别邀请我校客座教授胡开奇将世界著名戏剧理论家、本刊编委马文·卡尔森教授的相关论文 *Postdramatic Theatre and Postdramatic Performance* 译成中文发表。值得注意的是,此文是马文·卡尔森教授直接和雷曼的德文版专著对话的产物,而胡开奇教授则将争议颇多的“*Postdramatic Theatre*”一词翻译成“后剧作戏剧”,敬请读者关注。

后剧作戏剧与后剧作表演^①

[美]马文·卡尔森 著 胡开奇 译

内容摘要:德国戏剧理论家汉斯-蒂斯·雷曼提出了“后剧作戏剧”的概念。所有“后”术语的一个共性就是拒绝既定传统的某些要素。“剧作”指的是戏剧文本及其历史,而“戏剧”则是指文本在舞台上的呈现。“后剧作戏剧”就是要超越剧作,将表演从文学文本中解放出来。从上世纪初戈登·克雷和德国“导演戏剧”,到近年来几位主要国际导演伊沃·范·霍夫、凯蒂·迈克尔、庞奇专克剧团和西格纳剧团的最新作品,其共同点就是对传统戏剧和模仿观念发起挑战,旨在颠覆传统戏剧这一与日常生活和其环境氛围截然分离的虚构体系。

关键词: 戏剧 表演 后剧作戏剧 汉斯-蒂斯·雷曼 艺术

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0001-11

Title: Postdramatic Theatre and Postdramatic Performance

Author: Marvin Carlson

Translator: HU Kaiqi

Abstract: It was the German theorist Hans-Thies Lehmann who proposed the concept of postdramatic theatre. A common feature of all “post” terms is the rejection of certain elements in the established traditions. “Drama” refers to the text and its history, while “theater” is defined as the presentation of the text on stage. Therefore, “postdramatic theater” means to transcend the drama, emancipating performance from the shackles of text. By reviewing Edward Gordon Craig and the German “Director’s Theatre” in the beginning of the 20th century and the recent works of several major international directors—Ivo van Hove, Katie Mitchell, Punchdrunk and Signa, the paper argues that what they have in common is a challenge to the traditional theatre and its concept of mimesis so as to subvert its fictional system, which is completely separated from daily life and its surroundings.

Key words: theatre; performance; postdramatic; Hans-Thies Lehmann; arts

^①Revista Brasileira de Estudos da Presença; Porto Alegre Vol. 5, Iss. 3, (Sep – Dec 2015): 577 – 595A.

关于“戏剧性”问题的再思考

汪余礼

内容摘要：反思近四十年来我国学界关于“戏剧性”问题的种种讨论，发现有些认识亟需澄清。首先，“戏剧性”并不等于“戏剧艺术的特性”，而至少具有“作为戏剧特性的戏剧性”“作为戏剧属性的戏剧性”“作为审美属性的戏剧性”“作为生活用语的戏剧性”等四个义项；它们各有所指，如果混淆其差异则会带来很多混乱。其次，“作为戏剧特性的戏剧性”主要指“现场扮演性”；“作为戏剧属性的戏剧性”是一个开放的概念，其内涵随着戏剧艺术的发展不断有所变化，可以具有“假定性”“摹仿性”“集中性”“整一性”“幻觉性”“抒情性”“叙事性”“展示性”“交流性”“冲突性”“表演性”“游戏性”“仪式性”等多重意涵；“作为审美属性的戏剧性”则有着比较稳定的内涵，主要指“在主客相遇时所构成的审美场中缘构发生的一种既扣人心弦又出人意外的性质或关系性存在”，因而与“紧张感”“意外感”“震惊感”等审美经验密切相关。第三，“作为戏剧属性的戏剧性”相对偏于客观，其自身既向几乎所有艺术样式开放，又孕育着新的艺术样式；“作为审美属性的戏剧性”相对偏于主观，其根底在于人的自由本性与共通感。若合而言之，则“戏剧性”最终指向艺术存在的根据与价值。

关键词：戏剧性 现场扮演性 意外感 自由感 共通感

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)02-0012-12

Title: Rethinking “Theatricality”

Author: WANG Yuli

Abstract: While reflecting on the Chinese academic discussions of “theatricality” in the past 40 years, certain thoughts need clarification. First of all, “theatricality” is not equal to “the features of theatre art”. It contains four layers of meaning: “theatricality as the features of theatre art”, “theatricality as the theatric attribute”, “theatricality as the aesthetic attribute”, and “theatricality as the daily expression”. Firstly, each layer of meaning has its own points and blurring the distinction between them brings about a lot of confusion. Secondly, “theatricality as the features of theatre art” mainly refers to “live acting”. “Theatricality as the theatric attribute” is an open concept, its connotation changing constantly with the development of theatre arts, meaning, for example, “assumption”, “imitation”, “concentricity”, “integrity”, “illusion”, “lyricism”, “narrative”, “display”, “communication”, “conflict”, “performance”, “gameplay” and “ritual”. With a relatively stable connotation, “theatricality as the aesthetic attribute” mainly refers to “an exciting and unexpected nature or relational existence in the aesthetic field formed by the

encounter of subject and object”, which is thus closely related to aesthetic experiences such as “tension”, “surprise” and “shock”. Thirdly, “theatricality as the theatric attribute” is a relatively objective concept, which not only is almost open to all the artistic styles, but also breeds new artistic styles, while “theatricality as the aesthetic attribute” is relatively subjective, rooted in human freedom and common sense. In a nutshell, “theatricality” finally points to the basis and value of arts.

Key words: theatricality; live acting; sense of surprise; sense of freedom; common sense

①(英)维特根斯坦:《哲学研究》,韩林合译,北京:商务印书馆,2015年,第39页。从德语原文可知,维特根斯坦的原意是“一个语词的意义就是它在语言中的使用”。

②特别说明:此处不是要对“戏剧性”进行分类,而是分析人们使用的“戏剧性”一词所具有的不同含义。不同的人使用“戏剧性”一词时,其所指不同,如果不澄清其所指就有可能各说各话、鸡同鸭讲,构不成真正的对话。

论契诃夫的独幕剧创作

彭 涛

内容摘要: 契诃夫的独幕剧创作是其戏剧创作的重要组成部分,其中,一部分是通俗笑剧,多数由其本人的短篇小说改编而来。另一部分独幕剧则可纳入悲喜剧的范畴。从小说家到戏剧家,契诃夫做的事情不仅仅是对小说进行改写,更是一种戏剧观念的革新。契诃夫的独幕剧创作继承了果戈理、萨尔蒂科夫—谢德林、亚·奥斯特洛夫斯基的戏剧传统,发展出自己独特的美学风格,特别是《在大路上》一剧,已经具备了一种多声部复调戏剧的美学特征。

关键词: 契诃夫 独幕剧 通俗笑剧 悲喜剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0024-11

Title: On Chekhov's Creation of One-act Plays

Author: PENG Tao

Abstract: Chekhov's plays are mainly composed of one-act plays, of which some are popular comedies adapted mostly from his short stories, and others are classified as tragicomedies. From a short story writer to a playwright, Chekhov not only rewrote his stories, but also innovated the concept of theater. Inheriting the play tradition from Gogol, Saldikov Sedlin and Alexander Ostrovsky, he developed a unique aesthetic style in his one-act plays, which is especially obvious in his play *On the High Road* that has already shown the aesthetic characteristics of a polyphonic play.

Key words: Chekhov; one-act play; popular comedy; tragicomedy

叙述的罗生门

——论马丁·克里姆普剧作的叙事形式

刘米杨

内容摘要: 英国当代剧作家马丁·克里姆普在作品中不断对戏剧的叙事方式进行探索。在剧作的形式和内容两个方面,克里姆普都在对传统戏剧元素的意义与功能进行解构。从他的代表作《生命侵袭》中,能够发现他的剧作技巧不仅服务于讲述故事、塑造人物、表现思想,而且更多的是去表现他对不断变化着的社会文化、人的生存状态及剧场观演关系的反思。于是,《生命侵袭》破坏并重构了一套克里姆普式的剧作语汇,将对编剧技巧的研究推向了一条崭新的道路。

关键词: 英国当代剧作 马丁·克里姆普 生命侵袭

中图分类号: J80 文献标识码: A 文章编号: 0257-943X(2020)02-0035-10

Title: On the Narrative of Martin Crimp's *Attempts on Her Life*

Author: LIU Miyang

Abstract: Contemporary British playwright Martin Crimp has never stopped exploring narrative structure within his plays. He deconstructs the meaning and function of traditional theatre elements in both form and content within his plays. It is easy to tell from his representative play *Attempts on Her Life* that his writing skills not only help with narration, characterization, and ideological expression, but also help to show his reflection on the constantly changing social culture, human existence and actor-audience relationship. Therefore, he deconstructs the theatre language and reconstructs a set of Crimp language in the play, showing a new path for the research of playwriting skills.

Key words: contemporary British theatre; Martin Crimp; *Attempts on Her Life*

灵动的时空

——论桑顿·怀尔德早期独幕剧对舞台时空自由度的拓展

袁宏琳

内容摘要: 美国剧作家桑顿·怀尔德一直执着于在戏剧中思考抽象哲理,渴望追求戏剧的普遍意义。其早期独幕剧运用无实物表演、时空的抽象化、舞台监督等手法,突破了传统戏剧时空的规定性,探索了独特的表达形式,寻求到将日常生活戏剧化的独特方法。从他早期独幕剧到其代表作《我们的小镇》,我们可以清晰地看到怀尔德在形式、内容上的坚持和探索;对比这些独幕剧和《我们的小镇》的成就,我们也能更加明确,灵动的形式和场面实体内容上的统一,是剧作获得成功的必要条件。

关键词: 桑顿·怀尔德 独幕剧 无实物表演 时空的抽象化 舞台监督

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0045-09

Title: Flexible Time and Space: On the Expansion of Stage Time and Space in Thornton Wilder's Early One-act Plays

Author: YUAN Honglin

Abstract: Searching for universality, American playwright Thornton Wilder was obsessed with meditating on abstract philosophical theories. Through acting with nonexistent objects, abstraction of time and space, and stage management, Wilder shook off the shackles of traditional concepts of time and space, and explored unique forms of expression and found special ways to dramatize daily life. It's easy to see Wilder's consistence and exploration on form and content in his creation from his one-act plays to his masterpiece *Our Town*. With the comparison of the achievements of his one-act plays and *Our Town*, it's safe to say that the unity of flexible forms and entity contents on stage is necessary to the success of a play.

Key words: Thornton Wilder; one-act play; acting with nonexistent objects; abstraction of time and space; stage manager

《摧毁》的悲剧情感结构

易 杰

内容摘要: 在萨拉·凯恩的剧作《摧毁》结尾处,主人公伊恩在死后还能继续有知觉,保持存在。这个未死的形象体现了雷蒙·威廉斯所说的悲剧情感结构。通过整个戏剧行动,伊恩经历了从贫者到替罪羊的结局。伊恩既生又死的埃特状态展示了一个新的悲剧情感:伊恩处在生与死之间,神圣与可怕之间,意义和无意义之间,希望和绝望之间,元叙事与所有叙事的终结之间。凯恩将戏剧的物质性与艺术再现相结合,摧毁戏剧叙事结构,使《摧毁》具有西方当代深刻的矛盾辩证的美学意义。

关键词: 萨拉·凯恩 摧毁 悲剧情感结构 贫者 替罪羊 埃特

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0054-13

Title: On the Tragic Structure of Feelings in *Blasted*

Author: YI Jie

Abstract: At the ending of Sara Kane's *Blasted*, the protagonist Ian still has consciousness after death, thus existing while dead. The image of the dead that is still alive embodies the tragic structure of feelings proposed by Raymond Williams. The whole play shows how Ian starts from anawim and ends as pharmakos. A new tragic structure of feelings was shown in Ian's "ate" situation where he is between life and death, the sacred and the horrible, the meaningful and the meaningless, hope and despair, meta-narrative and the end of all narratives. Therefore, Kane combines the physical expression and artistic representation of theater, and thus blasts its narrative structure, endowing *Blasted* with profound aesthetic significance of dialectics in the contemporary western world.

Key words: Sara Kane; *Blasted*; tragic structure of feelings; anawim; pharmakos; ate

权力和暴政的历史展演

——索因卡“权力戏剧”评析

宋志明

内容摘要: 索因卡创作“权力戏剧”的时间达半个多世纪,是对非洲大陆政治暴政的历史化书写。这些作品以“含泪的笑声”的讽刺艺术,批判了“权力醉汉”式的非洲独裁者对权力的滥用。权力戏剧提出“内部殖民”以及如何建立有效而公正的权力结构的问题,指出非洲内部的“殖民贵族”与少数社会精英结成权力集团,他们复制了前殖民主义的霸权模式,同时吸收了传统社会的“威权主义”的政治机制,把“食人主义”的权力观渗透到公众、宗教以及国家权力意志等各个领域,是导致非洲社会政治腐败的根源。“权力戏剧”秉持了索因卡利用非洲的艺术形式及时回应现实政治事件的戏剧创作理念,体现了索因卡戏剧艺术的先锋实验性和激进的政治实践性。

关键词: 索因卡 权力戏剧 非洲暴政 食人主义 内部殖民

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0067-13

Title: Historical Performance of Power and Tyranny: An Analysis of Soyinka's "Power Play"

Author: SONG Zhiming

Abstract: For over half a century, Soyinka has been working on his "power play" of historical fiction of political tyranny on the African continent. With the satire of "laughter with tears", he criticizes in his works the abuse of power by African dictators who are "power drunks". Power play discloses the problem of "internal colonization", and discusses how to set up an effective and rightful power structure, pointing out that the political corruption in African society is rooted in the power group composed of the African "colonial aristocrats" and a few social elites. These oppressors replicate the hegemonic model of pre-colonialism while absorbing the "authoritarianism" of the traditional society, permeating "cannibalism" into various fields, such as the public, religion and will of state power. Soyinka gives quick responses to real life political events through African art forms, and power play is a result of that practice, which expresses the experimentalism and radicalism in Soyinka's drama creation.

Key words: Soyinka; power play; African tyranny; cannibalism; internal colonization

政治化戏剧与戏剧化政治

——热内《阳台》再解读

阎立峰 张燕萍

内容摘要: 戏剧是热内突破自传式文学风格,反抗政治权力话语,表现个体生存状况的重要艺术手段。《阳台》表面上是对西方旧式妓院的自然主义重建与复兴,实质却是对当代西方资本主义社会进行的一次结构性模拟,再现了西方政治通过图像、造型、仪式等符号技术手段进行权力展演并对个体进行传唤、规训的政治宣传过程。在一系列表演化、戏剧化的政治实践中,政治的真正内核已然被掏空,剩余的仅是舞台上的一幕幕闹剧。热内的戏剧实践,是以政治化的戏剧对抗戏剧化的西方政治现实,以此宣示他个人对西方资本主义社会的反叛与抗争。

关键词: 热内 阳台 西方政治 宣传话语 表演性实践

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0080-08

Title: Politicized Drama and Dramatic Politics: Reinterpretation of *The Balcony*

Author: YAN Lifeng, ZHANG Yanping

Abstract: Jean Genet harnessed drama as an artistic means to break through his autobiographical writing style, resist the discourse of the political power and express the living condition of individuals. On the surface, *The Balcony* is a naturalistic reconstruction and revival of the old western brothel. But in essence, it is a structural simulation of contemporary western capitalist society, which reproduced the way the western politics disciplined individuals with symbolic power. This process is also a process of political propaganda. In a series of political practices, which were performative and dramatic, the real core of politics has been hollowed out, and what remains is only a farce on the stage. *The Balcony* is a political drama, with which Jean Genet battled against the dramatic western political reality, and thus declared his personal resistance and rebellion against the western capitalistic society.

Key words: Jean Genet; *The Balcony*; western politics; propaganda discourse; performative practice

毕希纳《沃伊采克》的多维批判意蕴 及其剧场呈现

章文颖

内容摘要: 批判精神是毕希纳剧作《沃伊采克》最具代表性的一个现代艺术表征,但剧本结构的开放性和语义的复杂性决定其批判意蕴向多个维度延伸。该剧的社会政治批判是最显在的一个意义层面,它批判了社会对底层无产者无情的压迫。其次是内涵更广泛的社会文化批判,包括对“文明”社会人伦价值的深切怀疑和对现代精神病症问题的揭示。最终作者把观众引向了对生命意义、个体存在境遇的哲学批判。从当代在中外上演的三个剧场案例,可见其批判意蕴在剧场实践中的具体呈现。

关键词: 毕希纳 沃伊采克 批判精神 剧场呈现

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0088-12

Title: Multidimensional Critical Implications and Theatrical Presentations of Büchner's *Woyzeck*

Author: ZHANG Wenying

Abstract: Büchner's critical spirit within *Woyzeck* is the most representative feature of it as a work of modern art, but the uncertainty of the text structure and the complexity of the semantics lead to multiple dimensions of its critical implications. Social and political criticism is the most obvious dimension of its significance, which shows the ruthless oppression of society on the underclass. A second dimension is a broader socio-cultural criticism, including doubts about the ethical value of a "civilized" society and the revelation of modern mental illness. The author finally leads the audience to a philosophical criticism on the significance of life and individual existence. With three theatre cases staged in contemporary China and Germany, this article also examines the specific presentations of its critical implications in theatre practice.

Key words: Georg Büchner; *Woyzeck*; critical spirit; theatrical presentations

纪德的戏剧世界

杨亦雨

内容摘要: 作为 20 世纪法国重要的作家,纪德的文学多方面涉及到戏剧领域。他既创作了不少戏剧作品,也在小说中融入了许多“戏剧性”元素。纪德的戏剧创作灵感多来自历史上的戏剧经典,同时又蕴含着其独特的个人风格。在《扫罗》《康多尔王》《俄狄浦斯》等最具代表性的作品中,其中的人物以自我的个性特点为内在灵魂,展现自我,既具有多样的形象,也含内在张力。除了戏剧作品,纪德也常在他的小说中营造出独特的戏剧空间。通过融入对话、手势和灯光效果等戏剧性元素,具体地展现人物的内心世界。小说的这种戏剧化既突显了真实的自我形象,也使纪德的戏剧世界展示了另一重意义。

关键词: 纪德 戏剧 戏剧性 自我形象

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0100-10

Title: Gide's Dramatic World

Author: YANG Yiyu

Abstract: As an important French writer in the 20th century, Gide's literary creation involves drama in many ways than one. He has authored many dramatic works as well as incorporated a lot of "dramatic elements" in many of his novels. Inspired by historical drama classics, Gide's dramatic creation shows his unique personal style. In the most representative works such as *Saül*, *Le Roi Candaule* and *Œdipe*, the characters' individual personalities are taken as their inner soul, thus they are of various images and contain internal tension. In addition to his dramatic creation, Gide also creates unique dramatic spaces in his novels. His novels show the characters' specific inner world by incorporating a large number of dramatic elements such as dialogues, gestures and lighting effects. Such dramatization of novel not only highlights the genuine images of the selves from certain aspects, but also shows some other significance of his drama world.

Key words: Gide; drama; dramatization; self-image

当代欧洲“后移民”戏剧创作中的批判性思维

刘志新

内容摘要: 批判性思维是一种反思性的思维方法,也是一种探究理据、剖析真相、思辨创新的思维艺术。当代欧洲戏剧家谢尔敏·朗霍夫、乔治·赞布拉基斯和科诺·蒙德鲁茨继承了欧洲的思辨传统,以批判质疑的眼光来透视生命和社会,运用换位思考、多角度求证、有辨识力的判断等批判性思维方法,独立思考,突破常规,探究真理,通过戏剧的形式揭示欧洲社会面临的地域冲突、种族矛盾、宗教对立、文化融合等问题,引导人们反省思考。对戏剧创作中批判性思维方法的研究能改进创作者的思维方式,提升思辨能力和批判精神,使戏剧创作直面尖锐复杂的现实问题,推动戏剧艺术的创新发展。

关键词: 欧洲戏剧 批判性思维 后移民剧院 跨文化 多样性

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Title: On the Critical Thinking in Contemporary European “Post-immigration” Theatre

Author: LIU Zhixin

Abstract: As a form of reflection, critical thinking is an art of thinking which explores truth and reason, and criticizes and innovates. Having inherited the European tradition of critical thinking, contemporary European playwrights Shermin Langhoff, Giorgos Zamboulakis and Kornél Mundruczó have a critical perspective on life and society. By means of critical thinking, such as perspective taking, multi-angle confirmation and discriminative decision, they show their independent and innovative thinking, through searching for truth, and disclosing the regional conflicts, racial contradictions, religious hostility and cultural integration that European societies are faced with, so as to guide people to self-examination. The study of critical thinking within play creation helps to improve a playwright's mode of thinking and promotes his capability of critical thinking so as to urge each of them to confront the sharp and complex realities in their writing and promote the innovative development of theatre.

Key words: European plays; critical thinking; post-immigration theatre; intercultural; variety

嘻哈、移民与多元文化

——音乐剧《汉密尔顿》的“革命性”与“美国梦”解读

李晓昀 李晓红

内容摘要：作为一部以美国建国历史为背景、以美国国父之一汉密尔顿^①生平经历为主线的百老汇音乐剧，《汉密尔顿》自2015年首演以来一直保持票房和口碑双丰收，并因其“革命性”而备受讨论和关注。从音乐风格来说，《汉密尔顿》的“革命性”在于以嘻哈音乐解构严肃历史，并将两者紧密融入音乐剧创作中，推动了百老汇音乐剧与嘻哈音乐自身的革新；从题材叙事来说，其“革命性”既在于它讲述的是革命历史与革命精神，更在于它将国父传奇重构为移民追逐“美国梦”的典型故事，反映了美国社会的移民本质，并与当下美国现实产生共鸣；从角色塑造来说，它以非传统选角方式的创新及多元化角色形象的重塑来反思并再建构历史，以此为少数群体发声，同时重塑其对“美国梦”的认同。

关键词：汉密尔顿 嘻哈 移民 多元文化 革命性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2020)02-0120-12

Title: Hip-hop, Immigrants and Multi-culture: the Revolutionary Musical *Hamilton* and the American Dream

Author: LI Xiaoyun, LI Xiaohong

Abstract: As a Broadway musical detailing the history of the founding of the United States and the founding father Alexander Hamilton, *Hamilton: An American Musical* has been enjoying both high grossing and public praise since it began to run in 2015. It is also discussed as a revolutionary musical. As for the music style, *Hamilton* deconstructs serious history with hip-hop music and integrates hip-hop into one Broadway musical. This pushes forward the innovation of Broadway musicals and hip-hop music itself. As for narration, *Hamilton* not only tells the revolutionary history but also constructs it into a typical American story of immigrants chasing the American Dream, which reflects that America is a nation of striving immigrants and resonates with the present society. As for casting, *Hamilton* combines the diversity of America in the twenty-first

^①亚历山大·汉密尔顿(Alexander Hamilton, 1755-1804)是美国开国元勋之一,曾在美国独立战争期间作出巨大贡献,多次参与关键性战役,曾作为美国制宪会议代表参与《美利坚合众国宪法》的起草和签署,同时也是美国《联邦党人文集》的最主要执笔者。美国联邦政府建立后,汉密尔顿成为美国第一任财政部长,在任期间创建了合众国第一银行,完善了美国财政体系,同时作为联邦党人首领,为美国两党制的形成和发展奠定了基础,在美国政治、金融及工业发展史上都占有重要地位。

century with American history in the eighteenth century by using the nontraditional casting methods and the reshaping of diversified characters, which not only helps the minority to speak out but also reshapes a sense of the American identity.

Key words: *Hamilton*; hip-hop; immigrants; multi-culture; revolution

①本文所涉及的舞台演出内容基于2016年百老汇首演版及2018年全美巡演版现场演出内容。Miranda, Lin-Manuel, and Jeremy McCarter, *Hamilton: The Revolution* (New York: Grand Central Publishing, 2016), 45.

②Miranda and McCarter, *Hamilton: The Revolution*. Rosen, Jody. "The American Revolutionary." *The New York Times*, July 8, (2015). Joan Marcus, "'Hamilton': A Revolutionary Musical." CBS News, June 12, (2016). Michael Billington, "Hamilton Review—Revolutionary Musical A Thrilling Salute to America's Immigrants." *The Guardian*. December 23, (2017).

③林-曼努尔·米兰达(Lin-Manuel Miranda)于1980年出生于纽约,兼具剧作家、词作家、作曲家、演员、说唱歌手、制作人等多重身份。米兰达2008年作为音乐剧《身在高地》(*In The Heights*)的词曲作者及主演进入百老汇,该剧荣获四项托尼奖及一项格莱美奖,而后米兰达参与了《西区故事》西语版(*West Side Story*)等多部音乐剧制作,2015年创作的《汉密尔顿》成为近年来美国现象级音乐剧并获得票房口碑双丰收。除音乐剧外,米兰达还参与了多部电影及电视节目的演出季制作,其为《海洋奇缘》(*Moana*)创作的歌曲荣获格莱美奖,并获奥斯卡奖及金球奖提名,其主演电影《欢乐满人间》(*Mary Poppins Returns*)获金球奖最佳男主角提名。米兰达是波多黎各裔第二代移民,其父母都在大学时期从波多黎各来到纽约,然后在纽约结婚生子,其父路易斯·米兰达(Luis A. Miranda, Jr.)在纽约开设一家服务于拉丁裔群体的法律咨询公司。受家庭影响,米兰达自幼对音乐、戏剧及政治充满兴趣,近年来米兰达还致力于为政治及公众事务发声。他曾为波多黎各债务危机各处游说,在2017年飓风玛丽亚袭击波多黎各后为救灾及救援工作筹集资金;此外他还为汉密尔顿妻子创立的孤儿院筹款,并在洛克菲勒基金资助下为在校学生举办《汉密尔顿》专场演出,等等。

④数据来源:The Broadway League(百老汇联盟)及BroadwayWorld(百老汇世界)官方网站。<https://www.broadwayworld.com/> (Accessed February 1, 2020).

⑤“Hamilaria”是指社会上对于音乐剧《汉密尔顿》狂热现象的戏称,调侃看过音乐剧的观众常常会不自觉地哼唱《汉密尔顿》中的曲目。参见Romano, Renee C., and Claire Bond Potter. *Historians on Hamilton: How a Blockbuster Musical Is Restaging America's Past* (New Brunswick: Rutgers University Press, 2018).

文化身份与性别身份的再思考策略 ——百老汇复排版《蝴蝶君》中的中国戏曲元素分析

殷 娇

内容摘要: 由当代华裔剧作家黄哲伦重新修改创作的复排版《蝴蝶君》时隔三十年再次登上百老汇的舞台。在全球化语境下,复排版《蝴蝶君》展现出黄哲伦对性别和文化身份问题的全新思考。他将中国戏曲元素融入其英语戏剧创作中,解构东方主义的同时建构起“中国蝴蝶”的意象,帮助男主角撕下“阴性”标签,完成心理与生理双重性别的反转。同时,戏曲形式与情节内容的结合使抽象文化概念转化为直观易得的形象,中国戏曲元素因而成为新的叙事语言。中国戏曲对黄哲伦来说是中国传统文化的重要象征,它与异质文化不断碰撞、合作,因而磨合、成长,成为华裔剧作家构建新文化身份的重要基础。

关键词: 复排版 蝴蝶君 黄哲伦 戏曲 性别 文化身份

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0132-09

Title: The Strategy of Rethinking Cultural Identity and Gender Identity: An Analysis of the Elements of Traditional Chinese Xiqu in the Broadway Revival Edition of *M. Butterfly*

Author: YIN Jiao

Abstract: *M. Butterfly*: Broadway Revival Edition, written by the Chinese-American playwright David Henry Hwang, has been performed on Broadway since 2017. In the context of globalization, the revival edition shows Hwang's thinking over gender and cultural identity. He has integrated the elements of traditional Chinese xiqu into his creation of American drama. While deconstructing orientalism, he has constructed the image of the “Chinese butterfly” and helped the hero remove the feminine label and achieve both psychological and physical sex reversal. The combination of the form of traditional Chinese xiqu and the plot of the drama transforms abstract cultural concepts into objective images, therefore the elements of traditional Chinese xiqu become a new narrative language. Hwang regards traditional Chinese xiqu as a symbol of traditional Chinese culture, which constantly collides or cooperates with heterogeneous cultures, breaks in and adapts, and finally becomes the foundation for the Chinese-American playwright to establish his cultural identity.

Key words: *M. Butterfly*: Broadway Revival Edition; David Henry Hwang; xiqu; gender; cultural identity

身体的虚构与虚构的身体

——再议铃木忠志的戏剧观

邹慕晨

内容摘要: 铃木忠志以其独特的身体观念和基于此的铃木演员训练法而为世界所关注,其理论起点是“为了在剧场的脉络下恢复完整的人的身体”。为了实现这一目标,他以戏剧为工具,在利贺戏剧村落进行了长期的实践活动。最后在封闭环境中,在严格的限定条件下,他证明了演员可以经由铃木方法的训练获得所谓“完整的身体”。但普遍意义上的人不等于演员,广义上的身体也不可能脱离具体的生活环境,戏剧作为人的艺术是人的前史、文化、特性等综合作用下的产物。因此铃木忠志所谓“完整的身体”归根结底只是虚构的身体,他的演员训练法及相关理论无法成就其在文化人类学上的理想。

关键词: 铃木忠志 铃木训练法 文化人类学 身体戏剧 动物能量戏剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0141-09

Title: The Fiction of Body and the Fictitious Body in Tadashi Suzuki's Views of Theatre

Author: ZOU Muchen

Abstract: Tadashi Suzuki attracts worldwide attention for his unique view on the body and Suzuki method of actor training (known as SMAT) based on it. His theories start “to restore the whole human body in the theatre”. In order to realize it, he took theatre as a tool and carried out long-term practice in the TOGA village in Japan. Finally, in a closed environment, under strict restrictions, he proved that actors could acquire the so-called “the wholeness of the human body” through SMAT. But in a general sense, people are not equal to actors, and in a broad sense, the body can not be separated from the specific living environment. Theatre, as the art of human beings, is the product of the comprehensive effects of human history, culture and characteristics. Therefore, the so-called “the wholeness of the human body” of Tadashi Suzuki is nothing but a fictitious body. And SMAT and the theories concerned fail to help him achieve his dream in anthropology.

Key words: Tadashi Suzuki; Suzuki method of actor training; cultural anthropology; physical theatre; animal energy theatre

情绪记忆的四个心理学维度 ——从斯坦尼斯拉夫斯基到美国方法派

何 好

内容摘要: 情绪记忆是斯坦尼斯拉夫斯基体系中重要的组成部分,它是斯坦尼理论中激发真情实感的具体操作技巧。从莫斯科艺术剧院的排练厅,到纽约的美国实验剧院,再到以同仁剧团艺术家群体为代表的美国方法派,它经历了四次心理学维度上的演变,分别是实验心理学,精神分析,条件反射和行为主义。行为主义心理学是美国方法派在不同文化背景下在情绪记忆问题上对斯坦尼斯拉夫斯基体系的有效继承。

关键词: 情绪记忆 斯坦尼斯拉夫斯基体系 方法派 实验心理学 精神分析 条件反射 行为主义

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2020)02-0150-11

Title: Four Psychological Aspects of Affective Memory: From Stanislavsky to American Method Acting

Author: HE Hao

Abstract: Affective Memory is an important part of Stanislavsky System, serving in his theory as a specific operating skill to stimulate true feelings and emotions. From the rehearsal rooms in the Moscow Art Theatre to the American Laboratory Theatre in New York, and to the American Method Acting represented by the artists of the Group Theatre, it has undergone an evolution in four psychological aspects: experimental psychology, psychoanalysis, conditional reflex and behaviorism. This paper attempts to prove that psychological behaviorism is an effective inheritance of the Stanislavsky system by American Method Acting in the issue of affective memory against different cultural backgrounds.

Key words: affective memory; Stanislavsky system; Method; experimental psychology; psychoanalysis; conditional reflex; behaviorism