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艾利克· 丁 -



J80

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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

## “Drama”

托尔斯滕·约斯特 陈琳

内容摘要:

“drama” “theatre”  
1600 1850 “classical drama”  
theatre texts “dramas”  
drama drama

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*Postdramatic*

*Theater*

“postdramatic” “drama”  
“drama”

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关键词:

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

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## postdramatic theater

宫宝荣

内容摘要: “ ”

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关 键 词:

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

陈世雄

内容摘要:

关键词:

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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马 慧

内容摘要: 本文以马慧的《巴厘戏剧与残酷剧场的发生》为研究对象, 探讨巴厘戏剧与残酷剧场的关系, 以及残酷剧场的概念。20

drama theatre " "

关 键 词: 巴厘戏剧; 残酷剧场; 总艺术; 身体; 残酷剧场  
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

罗益民 史敬轩

内容摘要:

关键词:

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

解 芳

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关 键 词:

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

周 涛

内 容 摘 要: “ ”

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关 键 词:

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

王嗣源

内容摘要:

关 键 词:

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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虞又铭

内容摘要:

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吴靖青

内容摘要:

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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

彭勇文

内容摘要:

关键词:

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*

## 熊之莺

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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 designations 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

康雅丽 梁超群

内容摘要:

关键词:

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

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高 鸽

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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