

02 | 2019

2019年第2期(总第208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

中文社会科学引文索引(CSSCI)来源期刊

中国人文社会科学AMI综合评价核心期刊

中国学术期刊综合评价数据库来源期刊

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当代希腊剧作法^①： 现代剧场寻根与古代神话新生

[希腊]艾琳·蒙特拉基 著 熊之莺 译

内容摘要：希腊的戏剧活动在当代严峻的社会形势下依旧保持活跃。除国立剧院和私立文化机构外，独立戏剧也艰难求生。在持续全年的演出季中，有数百部作品于各式各样的戏剧空间上演。当代希腊戏剧所涉猎的主题广泛，形式多样，催生了一种新的剧作法。不同代际的剧作家们都创造性地从古代神话中汲取剧作素材，并将希腊的社会现实融入其中，试图从文化的根源寻找自我。一些剧作家使用与古代悲剧相同的题材和形式来撰写自己的作品，如尼可斯·卡赞扎基斯、安杰洛斯·斯克里亚诺斯等；另一些则对神话作了原创性的个人阐释。希腊戏剧界始终对神话这一古老的素材抱有强烈的兴趣，正是由于这些神话才直接引向了探讨人类问题的源头。

关键词：当代 希腊戏剧 剧作法 神话

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)02-0001-13

Title: Contemporary Greek Dramaturgy: Modern Theatre with Ancient Roots, and Ancient Myths in Contemporary Theater. Some Examples.

Author: Irene MOUNTRAKI

Translator: XIONG Zhiying

Abstract: Despite the current severe social situation, Greek theatre is still active. In addition to the state houses and private cultural institutions, independent theatre is also struggling to survive. Hundreds of productions are staged in all kinds of venues in a single year-round season. Contemporary Greek theatre has a wide palette of themes and forms, giving rise to a new type of

①“剧作法”一词原文为 Dramaturgy，国内多译为“戏剧学”或“戏剧构作”。本文主要探讨的是当代希腊剧作家们从古代神话中汲取灵感的作品，因而据此译成“剧作法”。——译注

dramaturgy. Playwrights of different generations have creatively drawn their materials from the ancient myths, trying at the same time to incorporate the surrounding social atmosphere, seeking their identity from the root of the culture. Some Greek playwrights, such as Nikos Kazantzakis and Angelos Sikelianos, write their own plays following the model of ancient tragedy and working with the same materials. Others offer their original and personal interpretations of the myths. It is because myths lead directly to the archetypal questions of humankind that the Greek theatre community always has great interest in such ancient materials.

Key words: contemporary; Greek theatre; dramaturgy; myth

勿忘卡塔西斯：论里玛斯·图米纳斯版 《俄狄浦斯王》

[俄罗斯] 德米特里·楚博什金 韦漪译

内容摘要：里玛斯·图米纳斯执导的《俄狄浦斯王》无疑是2016年俄语戏剧界最不能忽视的作品之一。从《俄狄浦斯王》与经典文本的微妙距离以及与多版本舞台呈现的交互关系，反观其创作历程，这部作品的诞生语境、内容特质和影响范畴，都指向了当代俄语戏剧范式和古希腊戏剧传统两股力量碰撞融合的完整过程。无论是与包括歌队在内的希腊国立剧院团队首次密切合作的特殊性，还是在埃皮达鲁斯古城上演的物质条件，抑或是福斯塔斯·拉塔纳斯的音乐、阿多玛斯·雅可夫斯基的舞美与全体演员的出色表演，于表于里，《俄狄浦斯王》都实现了一次古希腊悲剧内核的当代复刻。

关键词：里玛斯·图米纳斯 俄狄浦斯王 瓦赫坦戈夫剧院 希腊国立剧院

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)02-0014-14

Title: A Reminder about Catharsis: *OEDIPUS REX* by Rimas TUMINAS(Co-production of the Vakhtangov Theatre and the National Theatre of Greece

Author: Dmitry TRUBOTCHKIN

Translator: WEI Yi

Abstract: *OEDIPUS REX*, directed by Rimas Tuminas, undoubtedly was one of the most unforgettable theatre productions of Russian languages in 2016. From the perspective of the subtle distance from classic text and the mutual relationship among multi-edition of performances, to review the artistic creation of this work, that is, the producing context, the content features and the compact range for *OEDIPUS REX*, indicates the complete colliding and fusion process of two theatrical forces: the contemporary Russian canonical form and the ancient Greek tragic tradition. From the particularity of the first time close cooperation with the National Theatre of Greece including the chorus, to the material condition of the orchestra in ancient Epidaurus, or even the music by Faustas Latenas, set design by Adomas Jacovskis and effects presented by all the

performers, in the perspective of not only the form but also the substance, *OEDIPUS REX* has realized a contemporary retro for the core of ancient Greek tragedy.

Key words: Rimas TUMINAS, *OEDIPUS REX*, Vakhtangov Theatre, National Theatre of Greece

全球关联：埃斯库罗斯的古典《乞援人》 与查尔斯·米的后现代《大爱》

萨瓦·帕特沙里迪斯 著 虞又铭 译

内容摘要：古希腊戏剧作品在全世界范围内广泛被改编、上演，其在当代的改编有两个主要倾向：一个是追求所谓的对古代演出的复原，这在今天的希腊学界仍然是一个热门话题；另一个倾向则更注重在地化效果，即与改编方当地的文化、历史语境相关联。美国戏剧家查尔斯·米对埃斯库罗斯《乞援人》的改编，不同于上述两种改编选择。查尔斯·米的《大爱》一方面触及到美国社会的消费主义现实与商品化趋向，另一方面，又紧密结合全球性的难民现象、政治角逐、两性关系、法律的正义性等问题，从而使得他的改编兼具在地性与全球性，为埃斯库罗斯的《乞援人》赋予了全新的当代意义。查尔斯·米的这一改编实践对古希腊作品的当代可能性作出了极富意义的揭示，当然，这也同时显示出古希腊戏剧自身所蕴含的巨大潜力。

关键词：埃斯库罗斯 查尔斯·米 乞援人 大爱

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)02-0028-19

Title: Global Inter-connections: Aeschylus' Classic *The Suppliants* and Charles Mee's Postmodern *Big Love*

Author: Savas PATSALIDIS

Translator: YU Youming

Abstract: Greek drama is still a worldwide choice for contemporary adaptations of ancient works. The way of staging ancient Greek drama can be divided in two directions, with one trying to restore the dramas to their original Greek taste and the other to transform the dramas into local cultural and realistic concerns. But Charles Mee's *Big Love*, the adaption of Aeschylus' *The Suppliant*, is even more creative. It satirizes the commercialized and commodified society in the United States, and also touches on global issues such as refugees, political competition, gender

relations, nature, and the deficiency of law. Global scope is what this adaption has achieved. The paper holds that Charles Mee's efforts reveal successfully the possibility of adapting ancient Greek dramas while also displaying their potential.

Key words: Aeschylus; Charles Mee; *The Suppliant*; *Big Love*

使空间如同演员一般表演： 大嘴突击队的演出空间构作

陈 恬

内容摘要：大嘴突击队是当今欧洲具有引领地位的独立剧团，演出空间构作是他们的核心概念和创作出发点。《客服服务》、《就在你眼前》、《西方社会》三部作品分别展示了在非剧场和剧场两类空间中，隔离与渗透、隔离与凝视、共享与操纵三种动态空间关系，这三种空间关系隐喻并挑战了当代社会关系和社会秩序。正是在后戏剧剧场语境中，大嘴突击队将演出置于戏剧与现实之间，使演出成为一个过程性的事件，才凸显了空间自身的展演性，使空间成为作品的结构性组成和主题性表达。大嘴突击队的空间实验表明：剧场在表达当代社会关系和生存经验时，空间在方法论上拥有对于时间的优先性。当空间如同演员一般表演，也许比演员的表演更能抵达当代社会真实。

关键词：大嘴突击队 演出空间构作 空间的展演性 后戏剧剧场

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)02-0047-13

Title: Making the Space Perform: Gob Squad's Dramaturgy of Performance Space

Author: CHEN Tian

Abstract: Gob Squad is a leading independent theatre in Europe. Dramaturgy of performance space is the core concept and motif in their creation. In *Room Service*, *Before Your Very Eyes* and *Western Society*, they built three different spatial relations of isolation/permeation, isolation/gaze, and sharing/manipulating in conventional theatre and alternative spaces. These could be considered as metaphors of modern power relations and social order. It is in the post-dramatic context, when Gob Squad places their performance between theatre and reality, and makes their performance a process instead of a finished artwork, that the performativity of space is foregrounded. Space then becomes expressive of the theatrical theme and integral to the structure of performance. Gob Squad's spatial experiments indicate that space is methodologically prior to time in illustrating modern social relationships and existential experiences. When space performs

as an actor, it may go deeper into the reality of modern society.

Key words: Gob Squad; dramaturgy of performance space; performativity of space; post-dramatic theatre

“观看”与“栖身”：西方现代戏剧之“剧场性”的原始性建构

库慧君

内容摘要：本源意义上的“剧场”是人的生存方式、生命形态得以展开，并获得守存与庇护的处所，“剧场性”结构可被表述为“人在剧场中居住”。“剧场性”之“技术化”的敞开既意味着“剧场性”的不断解蔽，也意味着本源意义上“剧场性”被部分地遮蔽。导演是现代戏剧“剧场性”技术化的产物，他对剧场实践的把控在某种程度上造成了源初意义上“剧场性语言系统”的分裂。导演唯有把剧场“空间”让渡给表演者与观者，才可能使“剧场性”原始性意义的重新开启成为可能。

关键词：剧场 剧场性 观 技术性

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)02-0060-13

Title: “To See” and “To Be”: The Original Construction of the “Theatrical” in Western Modern Theatre

Author: KU Huijun

Abstract: The original meaning of “theatre” is the place where the means and forms of human existence are revealed and harbored. The structure of the “theatrical” can be described as “human inhabitation in theatre.” The opening of the “technicalization” of the “theatrical” means the continuous disclosure of the “theatrical,” as well as the concealment of the original meaning of the “theatrical.” Directors are the product of the technicalization of the “theatrical” in modern theatre. Their control of theatrical practice has resulted in a split within the original “system of theatrical language.” Only when directors return the theatrical “space” to actors and audience, can the original meaning of the “theatre” be rediscovered.

Key words: theatre; the theatrical; to see; the technical

价值、性别与种族： 《奥瑟罗》中手帕的文化意义

胡 鹏

内容摘要：手帕是人们日常生活中的常见物品，同时也是戏剧舞台上的众多道具之一，它不单单能反映角色的性别、国族、阶级等身份，同时也能展现出其性格特点。《奥瑟罗》以摩尔人奥瑟罗为主人公，讲述了他因嫉妒杀死妻子的悲剧。本文拟以此剧中细小而又关键的舞台道具手帕为切入点，通过分析奥瑟罗手帕的特点，结合同时代的性别与种族意识，指出手帕不仅与苔丝德梦娜作为妻子的品德相关，更是奥瑟罗本人异国性的象征，具有“魔法”的手帕正是剧中一切悲剧的根源。

关键词：《奥瑟罗》 手帕 价值 性别 种族

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2019)02-0073-11

Title: Value, Gender and Race: The Cultural Meaning of Handkerchief in *Othello*

Author: HU Peng

Abstract: Handkerchief is used in daily life and also a crucial property on stage. It can help us to understand not only a character's identity of gender, nation and class, but also their personality. Shakespeare's *Othello* is one of his most popular tragedies. It is a play about the jealous Moor Othello, who murdered his wife. This paper aims to analyze the characters and plots of *Othello* in light of the stage prop the handkerchief, explore the important but complex implications of handkerchief through features of Othello's handkerchief, and point out the handkerchief's association with Desdemona's virtue as a wife as well as Othello's exoticism. Thus the paper reveals the magic handkerchief as the root of *Othello*'s sad ending.

Key words: *Othello*; handkerchief; value; gender; race

越界女性

——莎士比亚悲剧人物性别特征之文化解读

张 浩

内容摘要: 在莎士比亚悲剧研究中,以 A. C. 布莱德雷为代表的莎评家受到亚里士多德“性格缺陷”理论的影响,多把悲剧的原因归于悲剧主人公的性格因素,从而遮蔽了“性别”因素在悲剧中的意义,因此有必要总结,系统研判,解析莎士比亚经典悲剧中主要女性人物违背文艺复兴时期主流性别特征期待的越界行为,剖析越界这一具有行为和性别特征双重属性的问题在剧中人物命运中的作用,并由此提炼出一组跨越传统性别疆域的幕后推手型权力女性形象、她们的分别是《科利奥兰纳斯》中作为越界母亲的伏伦妮娅、《麦克白》中作为越界妻子的麦克白夫人、《安东尼和克莉奥佩特拉》中作为越界女王的埃及艳后。由此可见,文艺复兴时期的女性主体是特定文化建构的产物,而悲剧发生的重要原因与菲勒斯中心主义支配下的女性性别特征相关,是社会文化赋予的性别特征的束缚与女性渴望权力、平等、自由和精神独立之间的矛盾造成的性别悲剧。

关键词: 莎士比亚悲剧 女性 性别特征 越界 权力

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)02-0084-13

Title: The Border-Crossing Females : A Cultural Interpretation of the Gender Features of Female Characters in Shakespearean Tragedies

Author: ZHANG Hao

Abstract: In the study of Shakespearean tragedies, affected by Aristotle's theory of "character flaw", most critics, including A. C. Bradley, have preferred to attribute the causes of tragedies to the character of the protagonists, and thereby have ignored and concealed the gender feature of the female protagonists. Given the roles of the women in the Shakespeare's classic tragedies, the paper will focus upon the females' transgressive gender feature and behaviors which go against the mainstream values of female gender expectations in Renaissance, including cases of Volumnia—a mother in *Coriolanus*, Lady Macbeth—a wife in *Macbeth* and Cleopatra—a queen in *Antony and Cleopatra* for discussion. All of them fall into the category of the female manipulator behind the

males protagonists. The paper argues that the transgressive gender feature of the female subject in Renaissance is socially invested, culturally constructed and not naturally invested. Under the dominance of patriarchy and phallocentrism, the cause of the tragedy is mainly due to the transgressive gender feature of the women, which violates the convention of the traditional gender roles in the Renaissance society. In this sense, Shakespeare tragedies, are the tragedies which result from the clashing and contradiction between the socially invested gender feature limitations and the female's innate desire to pursue power, equality, freedom and spiritual independence.

Key words: Shakespearean tragedies; females; gender feature; transgression; power

台湾地区莎士比亚戏剧研究的主体性回归

孙宇 张龙海

内容摘要: 莎士比亚戏剧在20世纪初日本对台湾实行殖民统治时期传入台湾。1945年以后,台湾莎剧研究回归到以中华传统文化为背景的中文语境。然而,自莎士比亚戏剧进入台湾一百多年来,莎剧研究作为台湾外国文学与戏剧学领域的重要组成部分在台湾地区的发展与流变,并未被大陆学者在整体上进行过全面论述与研究。本文重点考察莎士比亚戏剧在台湾的起源,以及台湾莎学与大陆莎学相比所经历的完全不同的发展轨迹,从而全方位把握台湾莎士比亚戏剧的发展脉络,旨在呼吁大陆学者在加深对台湾莎士比亚戏剧研究的理解与把握的过程中,增强与台湾莎学界的交流与合作,在对莎士比亚戏剧进行文化挪用的同时,与台湾莎剧学者共同提升中国传统戏剧的品质,实现在全球化时代最大化地将中华文化进行对外传播,继而实现台湾莎士比亚戏剧研究的主体性回归。

关键词: 台湾 莎士比亚戏剧 中国大陆 主体性回归

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)02-0097-14

Title: The Return of Subjectivity in the Studies of Shakespeare in Taiwan

Author: SUN Yu, ZHANG Longhai

Abstract: Shakespeare's plays were introduced into Taiwan at the beginning of the 20th century during the Japanese colonial period. After 1945, Taiwanese Shakespeare studies returned to a Chinese context with Chinese traditional culture as the background. Despite more than one hundred years since the reception of Shakespeare in Taiwan, Taiwanese Shakespeare studies as an important part of the field of foreign literature and theatre studies has not been thoroughly explored by scholars from Mainland China. The paper emphasizes the origins of Shakespearean theatre in Taiwan and the different developmental tracks of Taiwanese Shakespeare studies compared with those in Mainland China, thus grasping the developmental process of Taiwanese Shakespeare studies as a whole. The paper also calls for more communication and co-operation in the process of understanding Taiwanese Shakespeare studies, and appeals for joint efforts to elevate Chinese traditional Xiqu through the cultural appropriation of Shakespeare's plays in order to facilitate the

dissemination of Chinese culture globally. It calls for the return of subjectivity in Taiwanese Shakespeare studies.

Key words: Taiwan; Shakespeare's plays; Mainland China; return of subjectivity

传统与嬗变:当代美国戏剧思潮的演进

韩 曦

内容摘要:当代美国戏剧发轫于20世纪初欧洲现实主义剧作家,如萧伯纳、易卜生、契诃夫等的剧作在美国的传播,以尤金·奥尼尔《天边外》等登上百老汇舞台为标志,开启了当代美国戏剧本土化的历程。当代美国戏剧是一个多世纪以来美国政治生态、社会变革、文化发展和民众生活的一个缩影,是世界戏剧史的重要组成部分。现实主义创作方法是20世纪上半叶美国戏剧的主潮。从1950年代末开始,外百老汇和在外百老汇蓬勃发展,出现了先锋剧、荒诞派等反传统的戏剧思潮和流派。伴随着民权运动和女权运动的发展,黑人戏剧、女性戏剧、同性恋戏剧等各领风骚,当代美国戏剧思潮绽放出色彩斑斓、百花齐放的局面。

关键词:当代 美国 戏剧 发展

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)02-0111-12

Title: Tradition and Evolution: Developments in Modern American Drama

Author: HAN Xi

Abstract: Modern American drama started at the beginning of the 20th century when European playwrights, such as Shaw, Ibsen, and Chekhov were introduced to the United States. The production of Eugene O' Neill's *Beyond the Horizon* on Broadway in 1920 marks the beginning of a boom on the American stage. As one of the components of world literature, American drama has reflected developments of world drama, social reform, ethos, etc. Realistic playwrights played an important role on the American stage in the first half of the 20th century. Then, starting from the end of the 1950s, experimental theatre such as avant-garde plays and absurd plays were produced on off- and off-off-Broadway stages. Along with the civil rights movement and the feminist movement, African-American drama, feminist drama, gay and lesbian drama, etc. have enriched the contemporary American stage. Since WWII, contemporary American drama has been full of colors, like a multitude of flowers blooming together onstage.

Key words: contemporary; America; drama; developments

“权力的游戏”:《谁害怕弗吉尼亚·伍尔夫?》 中的性别政治与文化协商

袁家丽

内容摘要: 阿尔比的戏剧常呈现各种游戏,其游戏特征既是展现戏剧命题的文本策略,亦是指涉剧场内、外权力关系的隐喻表达。《谁害怕弗吉尼亚·伍尔夫?》,该剧中的游戏不仅是性别身份的表演,更是权力关系的博弈,其游戏性暗含着剧作家对剧场内、外权力关系的审视与协商:剧场之内,人物通过游戏进行权力协商,以获得一种家庭结构内的微妙平衡,其冲突与张力昭示了美国60年代的社会政治图景;剧场之外,剧作家通过戏剧表演与百老汇的商业模式、审查制度以及社会性别制度等权力结构进行文化协商,以获得一种社会结构内的身份认同,其抗争与妥协揭示了当时同处于边缘地带的美国民众对身份认同的渴望与焦虑。

关键词: 阿尔比 游戏 表演性 文化协商 身份认同

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)02-0123-10

Title: “The Play of Power”: Gender Politics and Cultural Negotiations in *Who’s Afraid of Virginia Woolf?*

Author: YUAN Jiali

Abstract: Albee often presents games in his plays both as a textual strategy to demonstrate his dramatic themes and as a theatrical metaphor to refer to the power relations on and off stage. This essay explores Albee’s usage of games and the implied power relations in *Who’s Afraid of Virginia Woolf?*. It argues that the performance of games in this play not only indicates the performativity of gender identity but also implies the struggle for power. Furthermore, the usage of games embodies Albee’s examination and negotiation over the power relations on and off stage. On one hand, the characters use language games to negotiate gender power so as to strike a delicate balance within the family structure. This discloses the political landscape in American society in the 1960s. On the other hand, Albee uses the theatrical performance to conduct a cultural negotiation with power structures like the Broadway business model, censorship, and gender

relations so as to achieve his identity as a playwright within the social structure. This represents the aspirations and anxieties of those of marginalized identities in the United States.

Key words: Albee; games; performativity; cultural negotiation; identification

新时代上海戏剧观众拓展策略研究

陈 敏

内容摘要: 观众拓展的核心任务是增加现有观众出席频率,吸引潜在观众观看演出、参加活动。英美两个全球戏剧业发达国家注重戏剧观众拓展,拓展手段多样,拓展活动多元,且戏剧艺术教育常态化。进入新时代上海戏剧表演团体和机构,应当看到自身在观众拓展方面的不足,通过打造优质戏剧产品、广泛传递演出信息、设计优惠购票方案并方便购票及提供配套服务吸引潜在的外国、外省市观众群体,通过开展戏剧教育及戏剧艺术活动、制定合理的戏票价格、设计新颖独特的节目、推出戏剧礼券吸引潜在的本地观众,同时推出预售票制度及其他优惠措施,提供优质服务、优质节目来建立稳定的现有观众群体。

关键词: 观众拓展 观众拓展策略 戏剧观众 新时代

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)02-0133-09

Title: A Study on the Strategy of Drama Audience Development in Shanghai in the New Era

Author: CHEN Min

Abstract: The core strategy to develop theatre audiences is increasing the attendance rate of existing audiences, attracting potential audiences to the theatre, and involving them in various activities. In Britain and the United States, where the theatre industry has been well developed, much attention is paid to audience development, with diversified development methods and activities as well as the constant maintenance of efforts in drama education. In the new era, Shanghai theatrical performing groups and institutions ought to face their weaknesses in audience development. They could attract potential foreign and out-of-province audiences by making high-quality drama productions, enhancing publicity, designing discount vouchers, providing better ticketing services, and offering supporting services. To establish a stable existing audience, it is also advisable to develop drama education and drama activities, formulate reasonable pricing policies, and design novel and unique performances. Meanwhile, drama coupons can be introduced to attract potential local audiences. Pre-ticketing systems and other special deals may be used to provide high-quality services and attractive programs.

Key words: audience development; audience development strategy; theatre audience; the new era

“活性化”原则与日本公立剧场

方 军

内容摘要: 日本“剧场法”将推进剧场等演艺设施的“活性化”作为基本原则,而“活性化”原则对于地方公共团体设立的公立剧场具有极为重要的意义。自上世纪九十年代开始成体系化的日本专业化公共剧场,脱胎于公立文化设施中的“多目的性”场馆,背负着从“箱物”形态突围的使命,而这与“剧场法”所确立的“活性化”原则是高度一致的。艺术总监的设置、指定管理者制度的实施等,都推进了公立剧场的创造性、效率化。公立剧场以演出策划制作、专业人才培养等为核心的“自主事业”逐步确立,而这也将使剧场可能在“活性化”过程中进一步成为创造性的引擎与枢纽。

关键词: 剧场法 活性化 公立剧场 自主事业

中图分类号: J80 **文献标识码:** A **文章编号:** 0257 - 943X(2019)02 - 0142 - 11

Title: “Flexibility” and the Public Theatres of Japan

Author: FANG Jun

Abstract: A fundamental principle in the Theatre Law of Japan is to enhance the “flexibility” of performance spaces. “Flexibility” is a significant principle for the public theatres established by local communities. Having their origins in the “multi-function” spaces of the public cultural infrastructure, professional public theatres in Japan started to form a system in the 1990s and strive to break out of the “box shape.” This aligns with the principle of “flexibility” in Theatre Law. The establishment of the role of art director and the system of manager appointment have stimulated creativity and increased efficiency in the public theatres. The “autonomous career” of the public theatres, with performance management and professional training as its core, has been gradually built and may function to make the theatres a driving force in the process of “flexibility.”

Key words: Theatre Law; flexibility; public theatre; autonomous career

开辟喜剧本质研究的新境界

——《契诃夫戏剧的喜剧本质论》的著述特色与学理启示

刘发开

内容摘要:《契诃夫戏剧的喜剧本质论》一书是南京大学文学院董晓先生关于契诃夫戏剧研究的一部力作。该书从被普遍认为“油水不大”的契诃夫“喜剧谜团”入手,独辟蹊径地透过“体裁之谜”这个看似封闭的议题之缝隙,以比较视域与多维透视的视野、历史阐释与系统分析的方法,以及独特的审美观照立场,将笔触直抵契诃夫戏剧艺术世界的深层意蕴,开拓出一片广阔的阐释空间,将契诃夫戏剧的本质论研究向纵深推进了一层,体现出探本寻源的学术探索勇气与学术创新价值,对于中国当代戏剧创作、研究和舞台实践探索也具有学理性启发意义。

关键词:契诃夫戏剧 喜剧本质 喜剧精神 学理启示

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2019)02-0153-08

Title: Opening up a New Realm in the Study of Comedic Nature: The Writing Characteristics and Theoretical Enlightenment of Dong Xiao's *The Comedic Nature of Chekhov's Drama*

Author: LIU Fakai

Abstract: *The Comedic Nature of Chekhov's Drama* starts with the “comedic mystery” of Chekhov, a topic widely recognized as “unrewarding.” Based on a wide ranging literature review, the author discusses the interstice of “the mystery of genre,” which seems a closed issue. Adopting a comparative and multi-dimensional vision, as well as incorporating historical interpretations, systematic analysis, and unique aesthetics, the book goes deep into the world of Chekhovian drama to open a new space for interpretation. It is a development in the study of the essentialism of Chekhovian drama and an inspiration for Chinese contemporary playwriting, research, and stage experiments.

Key words: Chekhov's drama; comedic nature; comedic spirit; contemporary inspiration