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梅兰芳与斯坦尼斯拉夫斯基： 国际舞台上一个跨文化戏剧神话的建(解)构

田民 著 庞肖狄 译

内容摘要：梅兰芳1935年赴苏联巡演期间与斯坦尼斯拉夫斯基会面，此后斯氏关于中国戏曲表演的“评价”对中国学界关于中国戏曲艺术的理解和评价等相关议题方面产生了深刻而持久的影响。通过对相关档案材料及同时代实录资料的广泛研究，探究构成二十世纪国际舞台上这一历史性跨文化时刻的相关历史事实和情境，并对这一非同寻常的跨文化历史现象的建构进行解构，揭示其政治和意识形态基础，阐明其戏剧和艺术的定位与置换问题。为促进当今学界对中国戏曲艺术的历史理解，以及在更大范围内，对二十世纪以来全球跨文化戏剧的历史理解，有必要对这个跨文化戏剧神话的产生和建构进行解构。

关键词：梅兰芳 斯坦尼斯拉夫斯基 中国戏曲 跨文化戏剧 置换 解构

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)05-0001-17

Title: MEI Lanfang and Stanislavsky: The (De) construction of an Intercultural Myth on the International Stage

Author: TIAN Min

Translator: PANG Xiaodi

Abstract: The contact between MEI Lanfang and Stanislavsky during MEI's 1935 tour in the Soviet Union and Stanislavsky's often-cited 'appraisal' of the acting of traditional Chinese Xiqu have exerted a profound and lasting influence on the Chinese understanding and evaluation of the art of their traditional theatre. Through extensive research into the related archival material and the contemporary records, this article investigates the historical facts and circumstances that underlay this intercultural moment of historic importance on the international stage of the twentieth-century. It unweaves the historical construction of this remarkable intercultural phenomenon and exposes its political and ideological underpinnings as well as its theatrical and artistic placement and displacement. In addition, it underscores the necessity of deconstructing the creation of such an intercultural myth for today's historical understanding of the art of traditional Chinese Xiqu and, by implication, in a larger context, of the global making of twentieth-century intercultural theatre.

Key words: MEI Lanfang; Stanislavsky; traditional Chinese Xiqu; intercultural theatre; displacement; deconstruction.

论清代西方人对中国剧场的认知

廖琳达 廖奔

内容摘要: 清代西方人带着固定的剧场概念进入中国,体验了中国戏曲多样的演出场所,分别发表看法,就像盲人摸象一样各执一端,经历了一场跨文化理解的歧义碰撞和论辩,逐步理清头绪。笔者从搜集西方文献第一手材料(包括文字和图片)出发,对这一现象进行梳理,有助于我们反观戏曲的文化性格和中国戏园特质,也为中国剧场演进史补充认识资料。

关键词: 西方剧场观 认知 中国戏园

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0018-09

Title: Westerners' Perception of Chinese Theatre in Qing Dynasty

Author: LIAO Linda, LIAO Ben

Abstract: Westerners entered China in Qing dynasty, along with their preconception of Western theatre. Having experienced various stages of Chinese Xiqu, they expressed their individual views, which, due to their limited experiences and perceptions, led to ambiguities and debates in terms of intercultural understanding, which were not ended up until they finally got it sorted out. Based on the first-hand materials (including words and pictures) in western literature, this paper reviews the process, not only to help us look at the cultural features of Chinese Xiqu and the characteristics of traditional Chinese theatre from a western perspective, but also to add materials to the history of the evolution of Chinese theatre.

Key words: western theatre view, perception, Chinese theatre

南戏《琵琶记》海外传播“去经典化”研究

张秋林

内容摘要: 文学经典《琵琶记》海外传播中其经典性整体呈现“确认经典”、“承继经典”和“经典隐去”的历时性特征。古希腊悲剧“净化说”与新古典主义对戏剧道德劝诫功用之强调,为19世纪汉学家确认其经典性提供美学理论的支撑。华裔学者对民族经典怀有集体无意识的认同感,以“文化中间人”的身份承继与阐释其经典性。《琵琶记》在当代英美中国文学选集中呈现“去经典化”的趋势,这与作品的阐释空间受限,编者采用西方文学传统的编选原则,以及文化研究和新历史主义等后现代文艺理论与批评的影响有关。海外学者对中国经典的解构与重构是文学在跨异质文明语境下传播的自然结果。

关键词: 琵琶记 海外传播 去经典化

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0027-12

Title: The Decanonization of *Pipa Ji* during its Overseas Dissemination

Author: ZHANG Qiulin

Abstract: The literary status of the Southern theatre *Pipa Ji* has experienced confirmation, inheritance and decanonization during its overseas dissemination and acceptance, which shows a diachronic feature. The aesthetic principles of Catharsis in ancient Greek tragedy and the theatre function of moralization held by neoclassicists provide sound theoretical ground for the confirmation of its status as a classic by Sinologists in the 19th century. The overseas Chinese scholars have shown a collective unconscious approval of Chinese classics, acknowledging and interpreting their canonicity as cultural agency. *Pipa Ji* is seldom anthologized in contemporary anthologies of Chinese literature compiled by Anglo-American scholars, which is probably a result of limited space of interpretation, western principles of anthologizing, and the influence of postmodern literary theories such as cultural studies and new historicism. The deconstruction and reconstruction of Chinese classics by overseas scholars is a natural result of literature dissemination in the context of heterogeneous civilizations.

Key words: *Pipa Ji*; overseas dissemination; decanonization

从“空的空间”到“特定场域”： 论二十世纪剧场空间实践之转向

陈 恬

内容摘要: 1968年,彼得·布鲁克呼吁“空的空间”,理查·谢克纳倡导“环境戏剧”,使空间之于剧场实践的意义在新的语境中得到重新认识。尽管这两个概念都因其拒绝传统剧场建筑的决然姿态,而被视为1960年代先锋实验的代表,实际上却代表了两种不同的空间实践方向。“空的空间”是对现代主义剧场空间实践的总结,而“环境戏剧”则是后现代剧场空间实践的先声,直接导向1980年代以后的“特定场域”剧场。从“空的空间”到“特定场域”,可以概括二十世纪剧场空间实践的转向。

关键词: 剧场空间 空的空间 环境戏剧 特定场域

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0039-15

Title: From “Empty Space” to Site-specific Theatre: On the Changing of the Idea of Theatre Space in the Twentieth Century

Author: CHEN Tian

Abstract: In 1968, Peter Brook called for “empty space” and Richard Schechner advocated “environmental theatre”, which made the significance of space in theatre practice rediscovered in a new context. Although both concepts were regarded as representatives of the Avant-garde experiments in the 1960s for their resolution to reject traditional theatre structure, they actually represented two different directions in understanding theatre space. While “empty space” was a summary of the modernist functional concept on theatre space, “environmental theater” was the precursor of postmodern concept on it, which directly led to the “site-specific” theatre after the 1980s. The change from “empty space” to site-specific theatre can summarize the changes on the idea of theatre space in the twentieth century.

Key words: theatre space; empty space; environmental theatre; site-specific theatre

虚拟现实与未来剧场生态

朱雪峰

内容摘要: 当代欧美剧场艺术与虚拟现实影像技术的融合,指向剧场艺术在数字媒介时代的跨媒介未来。20世纪六七十年代,扩展电影潮流激发了跨媒介剧场实验;在扩展电影影响下,更晚近的当代剧场实践还发展出现场电影这一剧场新概念。从1990年代开始,基于数码虚拟现实技术、尝试扩展现实本身的虚拟剧场逐渐兴起;通过厘清虚拟现实技术发展史上的不同分类法,可以有效区分虚拟现实剧场、混合现实表演和增强现实表演。除此之外,以互联网为依托的线上剧场也是数字媒介时代虚拟现实技术与剧场艺术结合的当代趋势之一,新冠疫情期间的线上剧场探索尤其预示着某种未来剧场新生态。

关键词: 虚拟现实 跨媒介剧场 现场电影 虚拟现实剧场 混合现实表演 增强现实表演 线上剧场

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0054-18

Title: Virtual Reality and the Ecology of Future Theatres

Author: ZHU Xuefeng

Abstract: The convergence between contemporary Euro-American theatre and the technology of virtual reality points towards the transmedia future of theatre in the age of digital media. In the 1960s and 1970s, intermedia theatre thrived as a branch of expanded cinema, which has also inspired the new theatrical concept of live cinema in recent decades. Since the 1990s, moreover, a variety of virtual theatres based on digital technologies of virtual reality have emerged to expand reality itself. By clarifying the classification of such technologies, it is possible to distinguish VR theatre, MR performance, and AR performance. Besides, multiple Internet-based online theatres have attempted to converge virtual reality and theatre art in cyberspace. During the Covid-19 pandemic, especially, experiments with live streaming are shedding a new light on the ecology of future theatres.

Key words: virtual reality; intermedia theatre; live cinema; VR theatre; MR performance; AR performance; online theatre

“戏剧”和“剧场”：概念考辨与文化探寻

高子文

内容摘要：“戏剧”与“剧场”是戏剧学中的两个关键词，它们的词义在 20 世纪中国发生了重要演变，衍生出一些特殊用法。西方小剧场运动的译介，西方当代戏剧观念的引入，是词义发生变化的主要原因。对这两个关键词的历史形成和词义演变状况的考察，有助于厘清戏剧学中的一些关键概念。当代学术话语实践应当尊重词义演变的历史与规律，将词汇纳入其自身语境中加以考虑和辨认，并以包容的态度面对词汇的多层含义。

关键词：戏剧 剧场 后戏剧剧场 话语实践

中图分类号：J80 **文献标识码：**A **文章编号：**0257-943X(2021)05-0072-13

Title: “Xiju” and “Juchang”: Concept Identification and Cultural Probe

Author: Gao Ziwen

Abstract: “Xiju” and “Juchang” are two keywords in the field of theatre studies. Their meanings have changed greatly in the 20th century China, and some special usages have been derived. The introduction of western little theatre movement and the translation of western contemporary theatre theories are the main reasons for the change of their meanings. The investigation of the historical formation and semantic evolution of these two key words is helpful to clarify some key concepts in theatre studies. Contemporary academic discourse practice should respect the history and law of the semantic evolution. The words should be considered and recognized in their own context by scholars with an inclusive attitude.

Key words: Xiju; Juchang; post-dramatic theatre; discourse practice

“戏”“剧”“(剧)场”的语文学辨析

——兼议 drama 和 theatre 的翻译问题

黄 觉

内容摘要: 中外交流的增加为戏剧研究开拓了疆界,也带来了新困扰。近二三十年来,在外来影响下,戏剧学最核心的概念,drama 和 theatre 及其对应的汉译成为学者们讨论的热点问题。2010年德国戏剧学家雷曼著作的中译本《后戏剧剧场》出版,更是将这场讨论推向高潮。通过对中文语境下“戏”“剧”“(剧)场”这几个关键词略做语文学辨析,梳理词义源流,管窥国人历史上对戏剧的理解,兼议 drama 和 theatre 翻译中的一些问题,或可为当下的讨论提供一个新视角。

关键词: 戏 剧 (剧)场 drama theatre 翻译

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0085-10

Title: Philological Notes on “戏”“剧” and “(剧)场”: With a View to the Problems about the Chinese Translation of “Drama” and “Theatre”

Author: HUANG Jue

Abstract: Increasing exchanges with other parts of the world have brought both inspirations and challenges to theatre scholars in China. In recent couple of decades, as a result of foreign influences and impacts, such concepts at the core of theatre studies as “drama” and “theatre”, as well as their translation, have become a focal point of discussion, which was further fueled by the publication of Chinese version of Hans-Thies Lehmann’s work, *Postdramatisches Theater*, in 2010. This paper is meant to explore the meanings of 戏, 剧, and (剧)场 in Chinese classical texts and their modern usage, with a view to discussing related problems in translating “drama” and “theatre” in Chinese, in hope of understanding our own scholarly tradition and suggesting a new perspective in the fields of theatre studies.

Key words: 戏; 剧; (剧)场; drama; theatre; translation

法国“介入戏剧”代表 阿尔芒·加蒂作品的时代特征初探

宫宝荣

内容摘要:当代法国“介入戏剧”代表阿尔芒·加蒂的创作具有显著的时代特征:一是体现了维拉尔面向百姓的大众戏剧精神;二是具有皮斯卡托所鼓吹的政治性,其戏剧目的在于唤起民众的觉悟;而最为重要的则是,在毛泽东有关“谁为谁创作”的原则启示下,其创作方法逐渐从孤独的个人写作转向共同参与的集体创作,从而与这一时期的欧美戏剧主流汇合在了一起。

关键词:加蒂戏剧 大众化 政治化 谁为谁创作 集体创作

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0095-10

Title: Historical Characteristics of Armand Gatti's Works as the Representatives of French "Intervention Theatre"

Author: GONG Baorong

Abstract: The creation of Armand Gatti, a representative dramatist of contemporary French "intervention theatre", has remarkable characteristics of his times. Firstly, it embodies the essence of Jean Vilar's popular theatre. Secondly, it has the political appeal advocated by Erwin Piscator, with a purpose of arousing the public's consciousness. Most importantly, under the guidance of Mao Zedong's principle of "who creates for whom", Gatti's creation method gradually changes from lonely individual writing to the collective creation of the participators, thus converging with the main trend of French theatre in this period.

Key words: Gatti's theatre plays; popularisation; politicization; who creates for whom; collective creation

边缘空间的力量

——加拿大先锋戏剧《一绺卷发》的空间性解读

王岚 刘强

内容摘要: 加拿大当代黑人女同性恋剧作家特雷·安东尼的代表作《一绺卷发》具有鲜明的空间特征。通过黑人口传文化,该剧将美发院表现为一个充满乌托邦色彩,却又汇聚种族、性别等现实矛盾的边缘空间。借助于贝斯菲尔德的戏剧空间理论和当代黑人女性主义理论家胡克斯的边缘空间理论,可以发现《一绺卷发》通过舞台空间、修辞空间、身体空间和女性边缘空间等空间内涵的构建,展现了流散加勒比裔黑人女性群体在加拿大所处的困境以及她们为摆脱困境所做的努力。

关键词: 特雷·安东尼 一绺卷发 空间性 黑人 加拿大 边缘空间

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0105-12

Title: The Power of Marginal Space: An Exploration of the Spatiality in Canadian Play ' *da Kink in my hair*

Author: WANG Lan, LIU Qiang

Abstract: Space plays an important role in ' *da Kink in my hair*, the masterpiece of contemporary African Canadian playwright trey anthony. Through the use of African oral tradition, the play depicts the Caribbean hairdressing salon as a marginal space not only full of Utopian color, but also features realistic conflicts such as those between races or genders. With the help of Anne Ubersfeld's theory on theatre spatiality and that on marginal space proposed by the contemporary black feminist theorist bell hooks, this paper concludes that, by constructing the meaning of stage space, rhetoric space, body space and female marginal space, ' *da Kink in my hair* shows the plight of diaspora Caribbean black women in Canada and their efforts to get rid of that plight.

Key words: trey anthony; ' *da Kink in my hair*; spatiality; Blacks; Canada; marginal space

奥斯特玛雅的新现实主义

——以邵宾纳剧院《哈姆莱特》为例

冯 伟

内容摘要: 托马斯·奥斯特玛雅倡导的新现实主义有别于传统的现实主义和盛行于德国的后戏剧剧场。新现实主义强调依托戏剧文本打造一种能与当下社会现实相呼应的情境, 以此为背景, 发挥演员肢体的创造能动性, 以最大的刺激直击观众, 从而迫使观众出场, 参与戏剧意义的创造。邵宾纳版《哈姆莱特》用舞台符号重构了当代消费主义的情境, 以怪诞的暴力和肮脏的舞台呈现创新观演交流模式, 逼迫观众具身化地感知个体遭遇消费品入侵和异化时的脆弱性。这种与陌异性不同寻常和不可言说的相遇, 也让观众的主体性陷入危机。在对普遍现实的深度关注和对戏剧性的全新探索中, 奥斯特玛雅践行了自己的新现实主义美学, 将“现实”的内涵推向了更具有现代艺术色彩的“实在”。

关键词: 新现实主义 奥斯特玛雅 消费主义 怪诞 肮脏

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2021)05-0117-10

Title: New Realism of Thomas Ostermeier: A Case Study of the Schaubühne's *Hamlet*

Author: FENG Wei

Abstract: New realism advocated by Thomas Ostermeier differs from either traditional realism or the post-dramatic theatre that prevails in Germany. On the one hand, it emphasizes the playscript's significance to creating a situation that corresponds to current social reality; on the other hand, it releases the creative power of the actors' bodies, which directly confront spectators with the greatest stimulus, thus forcing them to be present and to participate in the creation of meaning. Reconstructing a contemporary consumerist situation with stage signs, the Schaubühne's *Hamlet* innovates modes of stage-audience communication through using grotesque violence and obscenity, highlighting the embodied cognition of individual vulnerability to consumer goods' invasion and alienation. Such an encounter with unusual and ineffable alterity also puts spectators' subjectivity in crisis. Through a concern for universal reality and a new exploration of theatricality, Ostermeier puts into practice his own neo-realist aesthetics, and transforms the connotation of "reality" into "the real" that is embraced by modern art.

Key words: new realism; Thomas Ostermeier; consumerism; the grotesque; obscenity

反抗绝对理性的“绝对意愿”： 阿努依版《安提戈涅》与萨特的存在主义思想

潘淋青 袁筱一

内容摘要：当代法国剧作家让·阿努依盛名享誉国内外。2010年以来，法国掀起“重读经典——对阿努依戏剧作品及其戏剧艺术进行现代阐释”的风潮。其代表剧作《安提戈涅》改编自古希腊悲剧作家索福克勒斯同名作品。阿努依虽保留原著情节走向，但人物形象与戏剧冲突在多层次发生改变。与索氏原作彰显的“超越性”悲剧性不同，阿氏《安提戈涅》从戏剧形式到内容方面试图表达一种“绝对意愿”，从现代意义上实现对原作的超越。参照萨特存在主义哲学思想中关于自由选择理论，“绝对意愿”一定程度上反映了“行动”与“选择”的自由意识，与作品时代社会文化语境密切相关，本质为面对现代社会问题的非理性态度，是对主流话语群体和绝对理性的反抗，在当下仍具有深刻文学价值和现实意义。

关键词：《安提戈涅》 绝对意愿 阿努依 萨特存在主义思想 悲剧性

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Title: “Absolute Will” Against Absolute Rationality: Anouilh’s *Antigone* and Sartre’s Existentialist Philosophy

Author: PAN Linqing, YUAN Xiaoyi

Abstract: Jean Anouilh, a contemporary French playwright, is well known both at home and abroad. Since 2010, there has been a trend in France to re-read and reinterpret of Anouilh’s plays and theatre arts. His representative play *Antigone* is an adaptation from the ancient Greek tragedian Sophocles’ work of the same name. Although Anouilh retains the plot of the original work, the images of the characters and the dramatic conflicts have been changed fundamentally at multiple levels. Different from the tragic “transcendence” displayed in Sophocles’ original work, Anouilh’s play attempts to express an “absolute will” in terms of form and content in the hope of surpassing the original work in a sense of modernity. Referring to the theory about “freedom” and “choice” in Sartre’s existentialist philosophy, this paper finds that “absolute will”, to some extent, reflects the free will in “action” and “choice”. Closely related to the social and cultural context of the time of the work, it is essentially an irrational attitude in face of the problems of modern society and a revolt against mainstream discourse and absolute rationality. Therefore, it is still of great literary value and practical significance nowadays.

Key words: *Antigone*; absolute will; Anouilh; Sartre’s existentialist philosophy; tragic

当代西方演员声音训练 与中国气论美学思想研究

游 溪

内容摘要: 当代西方表演训练体系中,大部分关于演员的声音训练方法都与中国传统美学思想有巧合呼应之处。尤其是西塞莉·贝里、克莉丝汀·林克莱特、凯瑟琳·菲茨莫里斯、亚瑟·莱萨克、帕奇·罗登伯格等一批外国声音训练专家,在“身心合一”观念的影响下,结合自身表演实践和现代科学技术,创立和研发了独具特色的演员声音训练方法。经过研究和分析,我们发掘出这些声音训练方法及理论与“专气致柔”“气韵生动”“情与气谐”等中国传统气论美学思想之间的密切关系。

关键词: 声音训练 气 西塞莉·贝里 亚瑟·莱萨克

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Title: Research on the Voice Training of Contemporary Western Actors and the Aesthetics of Chinese “Qi” Theory

Author: YOU Xi

Abstract: In the contemporary western performance training system, most of the methods of actors' voice training have similarities with some traditional Chinese aesthetics. In particular, under the influence of the concept of “unity of body and mind”, and combined with their own performance experience and modern science and technology, a group of foreign voice training experts, like Cicely Berry, Kristin Linklater, Catherine Fitzmaurice, Arthur Lessac, and Patsy Rodenburg, have created and developed unique voice training methods for actors. Through research and analysis, it is discovered that these methods and theories identify with some of the traditional Chinese theories about “Qi”, such as “body suppleness with Qi”, “rhythmic vitality with Qi”, and “harmony of emotion and Qi”.

Key words: voice training; Qi; Cicely Berry; Arthur Lessac

耶日·格洛托夫斯基与托马斯·理查兹 工作中心的演员训练方法研究

孙鹏飞

内容摘要: 格洛托夫斯基作为二十世纪最有影响力的戏剧理论与实践结合者之一,认为演员的表演是戏剧艺术的核心。因此格洛托夫斯基在演员训练上不断探索,构建出了一套全面、严格、高强度的演员训练方法,在身体和心理方面都要求演员训练有素,能够控制并不断突破自我。格洛托夫斯基亲自创建的耶日·格洛托夫斯基与托马斯·理查兹工作中心致力于演员训练的探索,其训练方法与其“艺乘”的论述相辅相成,体现出独特的文化内涵与美学精神。

关键词: 格洛托夫斯基 质朴戏剧 表演训练 艺乘

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Title: Methods of Actor Training at the Workcenter of Jerzy Grotowski and Thomas Richards

Author: SUN Pengfei

Abstract: As one of the most influential theatrical theorists who put theory into practice in the 20th century, Grotowski believed that acting is the core of theatre art. Therefore, he constantly explored in actor training and constructed a set of comprehensive, strict and intensive methods for actor training, in which actors are required to be well-trained physically and psychologically, and be able to control themselves and make constant breakthrough. The Workcenter of Jerzy Grotowski and Thomas Richards, set up by Grotowski himself, is devoted to the exploration of actor training. The training methods, which are inextricably linked with his theory of “art as vehicle”, contain unique cultural connotation and aesthetic values.

Key words: Jerzy Grotowski; poor theatre; acting training; art as vehicle