

# Shanghai International Shakespeare Forum



Donghua University, Shanghai

October 14-16, 2011

## 上海国际莎士比亚论坛与会单位

多伦多大学 (加)	东华大学	上海大学
莎士比亚故居托管会 (英)	复旦大学	上海外国语大学
白百合大学 (日)	河北工程大学	上海戏剧学院
东京农工大学 (日)	河海大学	深圳职业技术学院
芝加哥大学 (美)	河南财经政法大学	四川师范大学
佛罗里达大学 (美)	华中师范大学	四川外语学院
筑波大学 (日)	朱生豪故居	同济大学
北京大学	静宜大学	武汉大学
北京航空航天大学	嘉兴学院	武汉长江工商学院
北京科技大学	兰州大学	西安交通大学
滁州学院	辽宁师范大学	宜兰大学
重庆交通大学	南通大学	中国传媒大学
重庆邮电大学	宁波大学	中国人民大学
电子科技大学	陕西文理学院	中国文化大学
东莞理工大学	上海财经大学	中科院上海分院

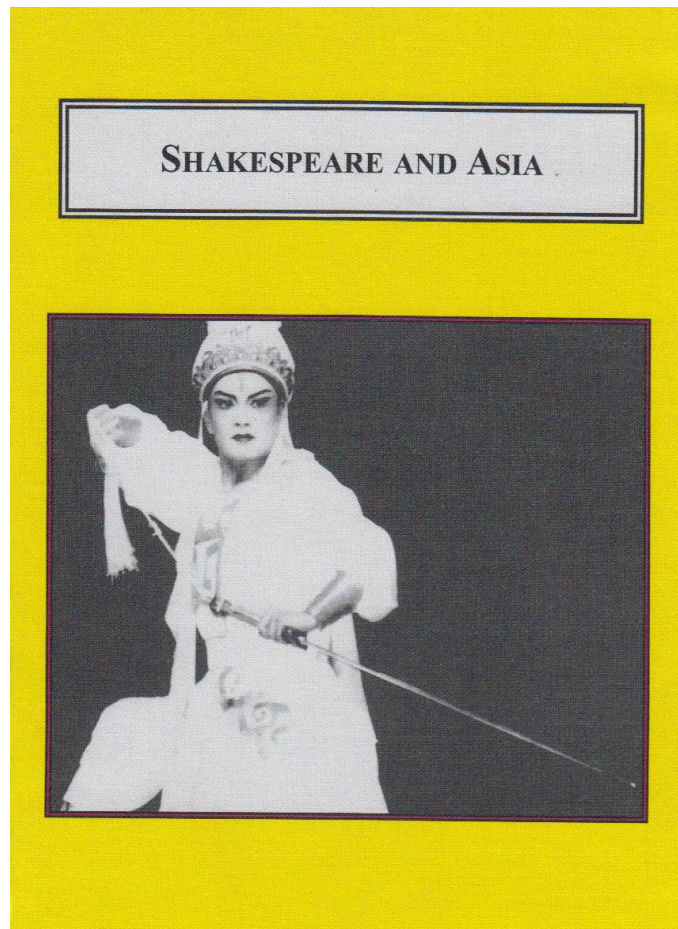
### Participant Institutions

University of Toronto	Donghua University	Shanghai University
Shakespeare Birthplace Trust	Fudan University	Shanghai International
Shirayuri College	Hebei University	Studies University
Tokyo University of Agriculture & Technology	of Engineering	Shanghai Theater Academy
University of Chicago	Hehai University	Shenzhen Polytechnic
University of Florida	Henan University of Economics and Law	Sichuan Normal University
University of Tsukuba	Central China Normal U.	Sichuan International Studies University
Peking University	Zhu Shenghao	Tongji University
Beihang University	Birthplace Trust	Wuhan University
University of Science & Technology Beijing	Providence University	Wuhan Yangtze Business U.
Chuzhou University	Jiaxing University	Xi'an Jiaotong University
Chongqing Jiaotong University	Lanzhou University	Yilan University
Chongqing U. of Posts & Telecommunications	Liaoning Normal University	Telecommunication University of China
U. of Electronic Science & Technology China	Nantong University	Rennin University of China
Dongguan University of Science and Technology	Ningbo University	Chinese Culture University
	Shaanxi University of Arts and Sciences	Chinese Academy of Sciences
	Shanghai University of Finance & Economics	Shanghai Branch

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## 上海国际莎士比亚论坛日程

☺☺ (需要打印版邀请函的代表, 14日 19:00 以前到会务组登记, 以便我们适量制作) ☺☺

日期	时间	日程安排
10月 14日	全 天	<b>报 到:</b> 登记入住。 <b>地 点:</b> 喜天游大酒店大厅。
	19: 00—21: 00	<b>会务组会议</b> 参加会议人员: 分组主持人和主题发言人
10月 15日	7: 00— 8: 00	<b>早 餐</b> 地 点: 喜天游大酒店
	8: 30—9: 00	<b>开幕式</b> <b>地点:</b> 三教四楼会议厅 刘春红副校长致开幕词
	9: 00—9: 15	<b>合影留念</b> (三教楼下)
	9: 15— 10: 15	<b>大会发言</b> (发言 25 分钟; 提问 5 分钟)  <b>主题:</b> 莎士比亚的跨时空意义 <b>主持人:</b> 杨林贵 (东华大学)  <b>发言人:</b> 吉尔·莱文森 (加拿大 多伦多大学) <b>题目:</b> 英伦旅者—摩登时代全球舞台上的莎氏编年史剧 <b>发言人:</b> 戴维·贝文顿 (美国 芝加哥大学) <b>题目:</b> 奥菲利亚的世代演变
	10: 15— 10: 45	<b>会间休息</b> (四楼茶歇)
	10: 45— 11: 45	<b>大会发言</b> (发言 25 分钟; 提问 5 分钟)  <b>主题:</b> 莎士比亚的跨时空意义 <b>主持人:</b> 杨林贵 (东华大学)  <b>发言人:</b> 理查德·博特 (美国 佛罗里达大学) <b>题目:</b> 寻找哈姆雷特: 电影语言、模仿和文本鉴别 <b>发言人:</b> 戴安娜·欧文 (英国 莎士比亚故居托管会) 保尔·埃德蒙森 (英国 莎士比亚故居托管会) <b>题目:</b> 数字时代莎翁图书管理
	12: 00— 13: 00	<b>午 餐</b>  地 点: 喜天游大酒店
下午	13: 30— 14: 30	<b>专家专题讨论会</b> <b>主题:</b> 莎士比亚与中国 <b>主持人:</b> 李伟民 (四川外语学院) <b>发言人:</b> 聂珍钊 宫宝荣 张冲 曹树钧 郭宇 王丽莉 吴辉 杨林贵 <b>列席:</b> 吉尔·莱文森 戴维·贝文顿 理查德·博特 戴安娜·欧文 保尔·埃德蒙森

## Shanghai International Shakespeare Forum Program

Date	Time	Procedures
Oct. 14	10:00- 19:00	<b>Registration</b> <b>Place:</b> The Hall of Xitianyou Hotel
	19: 00— 21: 00	<b>Conference Committee Meeting</b> <b>Participants:</b> session chairpersons and hosting institution
15 <sup>th</sup> Oct.	7: 00— 8: 00	<b>Breakfast</b> <b>Place:</b> Xitianyou Hotel
	8: 30— 9: 00	<b>Opening Ceremony</b> <b>Place:</b> Meeting Hall on F4, Teaching Building No.3 Opening Speech by Professor Liu Chunhong, Vice President of Donghua University
	9: 00— 9: 15	Conference Group Photo (the Square in front of Teaching Building No.3)
	9: 15— 10: 15	<b>Plenary Session (25 mins for each speech, 5 mins for Q&amp;As)</b>  <b>Theme:</b> Shakespeare Across Time and Space (I) <b>Chair:</b> Yang Lingui <b>Speaker:</b> Jill Levenson (University of Toronto, Canada) <b>Topic:</b> English Travellers: Shakespeare's Chronicle Plays on Global Stages in Modern Times <b>Speaker:</b> David Bevington (University of Chicago, USA) <b>Topic:</b> Ophelia Through the Ages
	10: 15— 10: 45	<b>Coffee Break (the 4<sup>th</sup> Floor)</b>
	10: 45— 11: 45	<b>Plenary Session (25 mins for each speech, 5 mins for Q&amp;As)</b>  <b>Theme:</b> Shakespeare Across Time and Space (II) <b>Chair:</b> Yang Lingui <b>Speaker:</b> Richard Burt (University of Florida, USA) <b>Topic:</b> Hamlet's Hauntography: Film Philology, Facsimiles, and Textual Faux-reinsics Facsimile <b>Speakers:</b> Diana Owen (Shakespeare Birthplace Trust, UK) Paul Edmondson (Shakespeare Birthplace Trust, UK) <b>Topic:</b> Curating Shakespeare in the Digital Age
	12: 00— 13: 00	<b>Luncheon</b> <b>Place:</b> Xitianyou Hotel
	13: 30— 14: 30	<b>Special Panel</b>  <b>Theme:</b> Shakespeare and China (I) <b>Chair:</b> Li Weimin (Sichuan International Studies University, Chongqing) <b>Speakers:</b> Nie Zhenzhao, Gong Baorong, Zhang Chong, Cao Shujun, Guo Yu, Wang Lili, Wu Hui, Yang Lingui

10 月 15 日		14: 30— 15: 00	<b>会间休息</b> （四楼茶歇）
		15: 00— 16: 00	<b>专家讨论会</b>  主题：莎士比亚与中国（继续） 主持人：张冲（复旦大学） 发言人：聂珍钊 宫宝荣 张冲 曹树钧 郭宇 王丽莉 吴辉 杨林贵 列席：吉尔·莱文森 戴维·贝文顿 理查德·博特 戴安娜·欧文 保尔·埃德蒙森
		16: 30— 18: 30	<b>大会晚宴</b>  地 点：喜天游大酒店
		19: 00— 21: 00	观看京剧：乱世枭雄（Richard III） 演出单位：上海戏剧学院戏曲学院 地 点：三教二楼表演厅
<b>日 期</b>	<b>时 间</b>	<b>日程安排</b>	
10 月 16 日	上午	7: 30— 8: 00	<b>早 餐</b> 地 点：喜天游大酒店
		08:30- 10:00	<b>分 组 讨 论</b>
			<b>第 1 组：</b> 主题：莎士比亚作品跨文化研究 地 点：三教四楼会议厅 主持人：宁平（辽宁师范大学） 王改娣（同济大学） 发言人：曾立 李庆涛 俞建村 刘晶 朱曼华 王改娣 宁平 钱志富 唐再凤
			<b>第 2 组：</b> 主题：莎士比亚作品演出、改编和传播 地 点：三教二楼贵宾室 主持人：李伟民（四川外语学院） 吴辉（中国传媒大学） 发言人：戴丹妮 刘丹翎 胡鹏 李伟民 何畅 南隆太 吉原由香里 森佑希子 熊杰平
		10: 00 —10: 15	<b>会间休息</b> （四楼茶歇）
10:15- 11:45	<b>分 组 讨 论</b>		

15th Oct.		14: 30— 15: 00	<b>Coffee Break (the 4<sup>th</sup> Floor)</b>
		15: 00— 16: 00	<b>Special Panel</b>  <b>Theme:</b> Shakespeare and China (II) <b>Chair:</b> Zhang Chong (Fudan University) <b>Speakers:</b> Nie Zhenzhao, Gong Baorong, Zhang Chong, Cao Shujun, Guo Yu, Wang Lili, Wu Hui, Yang Lingui
		16: 30— 18: 30	<b>Conference Dinner</b> <b>Place:</b> Xitianyou Hotel
		19: 00— 21: 00	<b>Peking Opera:</b> LuanShi XiaoXiong (Adapted from <i>Richard III</i> ) <b>Performed by:</b> Chinese Opera College, Shanghai Theatre Academy <b>Place:</b> Performing Hall, F2, Teaching Building No. 3
<b>Date</b>	<b>Time</b>	<b>Procedures</b>	
16th Oct.	上午	7: 30— 8: 00	<b>Breakfast</b> <b>Place:</b> Xitianyou Hotel
		8:30- 10:00	<b>Group Sessions</b>
			<b>Group One</b> <b>Theme:</b> Cross-Cultural Readings of Shakespeare <b>Place:</b> Meeting Hall on F4, Teaching Building No.3  <b>Chairs:</b> Ning Ping (Liaoning Normal U.) Wang Gaidi (Tongji U.) <b>Speakers:</b> Ning Ping Zeng Li Li Qingtao Yu Jiancun Liu Jing Zhu Manhua Wang Gaidi Qian Zhifu Tang Zaifeng
			<b>Group Sessions</b>
			<b>Group Two</b> <b>Theme:</b> Shakespeare Performances, Adaptations, and Spinoffs <b>Place:</b> VIP Meeting Room on F2, Teaching Building No.3 <b>Chairs:</b> Li Weimin (Sichuan International Studies U.) Wu Hui (Telecommunication U. of China ) <b>Speakers:</b> Dai Danni Liu Danling Hu Peng Li Weimin He Chang Minami Ryuta Yukari Yoshihara Yukiko Mori Xiong Jieping
		10:00— 10: 15	<b>Coffee Break (the 4<sup>th</sup> Floor)</b>
10:15- 11:45	<b>Group Sessions</b>		

10 月 16 日		<p><b>第3组：</b>主题：莎士比亚作品翻译研究  <b>地 点：</b>三教四楼会议厅  <b>主持人：</b>王建开（复旦大学） 黄培希（东华大学）  <b>发言人：</b>管兴忠 严晓江 楚军 李其金 黄培希  段自力 司建国 朱尚刚 王灵焱 严佳</p>	
	10:15-11:45	<b>分组讨论</b>	
		<p><b>第4组：</b>主题：中西文化语境中的莎士比亚  <b>地 点：</b>三教二楼贵宾室  <b>主持人：</b>陈红薇（北京科技大学） 邓亚雄（重庆交通大学）  <b>发言人：</b>于凤保 赵晶 刘芬 孙艳 邓亚雄  郭晖 张薇 陈红薇 杨士虎</p>	
	11: 50-12: 20	<b>闭幕式</b> <b>主持人：</b> 杨林贵 <b>发言人：</b> 分组主持人，国际专家，赵晓临（东华大学外语学院院长）	
	12: 30—14: 00	<b>午 餐</b> <b>地点：</b> 喜天游大酒店	
	下午	14: 30—18: 00	松江—佘山半日游
		18: 00—19: 00	佘山度假村晚宴
	下午	19: 00—20: 00	返回酒店
	<b>日 期</b>		<b>日程安排</b>
	10月17日		欢送嘉宾

会务组联系人：赵明炜 150 2183 4390  
黄培希 139 1865 5299



16th Oct,	10:30- 11:45	<p><b>Group Three</b></p> <p><b>Theme:</b> Shakespeare Translation</p> <p><b>Place:</b> Meeting Hall on F4, Teaching Building No.3</p> <p><b>Chairs:</b> Wang Jiankai (Fudan U.) Huang Peixi (Donghua U.)</p> <p><b>Speakers :</b> Guan Xingzhong Yan Xiaojing Chu Jun Li Qijin Huang Peixi Du Zili Si Jianguo Zhu Shanggang Wang Lingyan Yan Jia</p>
		<b>Group Sessions</b>
		<p><b>Group Four</b></p> <p><b>Theme:</b> Shakespeare in Context: Shakespeare's Influences and Shakespeare as Influence</p> <p><b>Place :</b> VIP Meeting Room on F2, Teaching Building No.3</p> <p><b>Chairs :</b> Chen Hongwei (Beijing U. of Science &amp; Technology) Deng Yaxiong (Chongqing Jiaotong U.)</p> <p><b>Speakers:</b> Yu Fengbao Zhao Jing Liu Fen Sun Yan Deng Yaxiong Guo Hui Zhang Wei Chen Hongwei Yang Shiihu</p>
	11: 50— 12: 20	<b>Closing Ceremony</b>
		<p><b>Chair:</b> Yang Lingui</p> <p><b>Speakers:</b> Group chairs, international guests, Zhao Xiaolin (Dean, Foreign Languages College, Donghua University)</p>
	12: 30— 14: 00	<b>Luncheon</b>
		<p><b>Place:</b> Xitianyou Hotel</p>
	14: 30— 18: 00	Tour to Songjiang and Sheshan Mountain
18: 00— 19: 00	Dinner at the Sheshan Mountain Resort	
19: 00— 20: 00	Back to Hotel	
<b>Date</b>		<b>Procedures</b>
17 th Oct.		Guests Departure

**Contacts:** Zhao Mingwei 15021834390  
Huang Peixi 13918655299

## 分组及论文题目

### 第一组 莎士比亚作品跨文化研究

主持人：宁平、王改娣

#### 1. 宁平

莎士比亚的战争意识初论——以其英国历史剧为例

#### 2. 曾立

从契约观看《威尼斯商人》中的政治权力

#### 3. 李庆涛

哈姆莱特困境的化解——兼与约伯的困境比较

#### 4. 俞建村

社会表演与心理素质——麦克白的政变失败源于心理素质的缺失

#### 5. 刘晶

《哈姆莱特》之“存在”透视

#### 6. 朱曼华

英国文艺复兴女性观视角下的《驯悍记》

#### 7. 王改娣

《W.H.先生画像》中同性爱的文化空间错位

#### 8. 钱志富

莎剧《冬天的故事》与儒学价值观

#### 9. 唐再凤

《李尔王》“关键的一跃”

### 第二组 莎士比亚作品演出、改编和传播

主持人：李伟民、吴辉

#### 1. 戴丹妮

以多重“感通”模式达成最大艺术效果——第四届中国大学莎剧节参赛剧目《哈姆雷特》的执导感想

#### 2. 刘丹翎、黄逸涵

《李尔王》中身份的不确定性：吴兴国改变的京剧《李尔王》的主题分析

#### 3. 胡鹏

论田沁鑫《明》对莎士比亚《李尔王》的改编与中国化阐释

#### 4. 李伟民

我们中国的莎士比亚研究——形成有中国特色的莎学研究建构莎学理论研究体系

#### 5. 何畅

莎士比亚《温莎的风流娘儿们》的京剧改编

#### 6. 南隆太

莎士比亚是米柜：日本本土的莎士比亚翻译

#### 7. 吉原由里香

日本消费至上文化环境下的莎士比亚

#### 8. 森佑希子

《李尔王》衍生剧集中的女性角色：两部电影中的动物和动物形象

**9. 熊杰平**

戴枷起舞——论机趣在中国戏曲改编莎剧中的得与失

**第三组 莎士比亚作品翻译研究**

**主持人：王建开、黄培希**

**1. 管兴忠**

莎士比亚戏剧中意象的翻译——以历史剧《亨利四世》为例

**2. 严晓江**

论梁实秋译莎的“崇真”思想

**3. 楚军**

莎士比亚十四行诗在近现代中国

**4. 李其金**

从诗歌翻译的“三美”原则看莎剧重译的必要性与可行性以《哈姆雷特》为例

**5. 黄培希**

莎士比亚十四行诗译介中的实用主义

**6. 段自力**

莎剧称谓的人际意义跨文化建构研究：基于平行语料库的考察

**7. 司建国**

认知隐喻视阈中的莎士比亚

**8. 朱尚刚**

新发现的朱生豪文学作品

**9. 王灵焱**

基于语料库的莎士比亚十四行诗译本缺陷性探究

**10. 严佳**

B-SLIM 理论构架下的莎翁戏剧教学模式

**第四组 中西文化语境中的莎士比亚**

**主持人：陈红薇、邓亚雄**

**1. 于凤保**

“后”麦克白之“新”坎坷命运 “后”麦克德夫之“完全”救赎——论《简·爱》中多重经典“核磁共振”之文本语义新构建

**2. 赵晶**

莎士比亚的《科里奥兰纳斯》与艾略特的《科里奥兰》

**3. 刘芬**

母性的呼唤——论莎士比亚四大悲剧中的母亲缺失

**4. 孙艳**

莎士比亚戏剧中“新女性”形象塑造探析

**5. 邓亚雄**

莎士比亚与欧洲古典文学传统

**6. 郭晖**

本·琼生和威廉·莎士比亚的关系研究

**7. 张薇**

当代英美马克思主义莎评之现状

**8. 陈红薇**

汤姆·斯托帕德与莎士比亚的对话——《多戈的〈哈姆雷特〉》，《卡胡的〈麦克白〉》斯托帕重构

**9. 杨士虎**

避免误读，谨防陷阱——中国读者对莎翁及其作品的常见误解及其原因

## Sessions and Topics

### Group 1 Cross-Cultural Readings of Shakespeare

Chairs: Ning Ping and Wang Gaidi

**1. Ning Ping**

On Shakespeare's Awareness of War as in His Histories

**2. Zeng Li**

Understanding Political Power in *The Merchant of Venice* from the Perspective of Contract

**3. Li Qingtao**

The Way out of Hamlet's Predicament: With a Comparison to Job's

**4. Yu Jiancun**

Social Performance and Psychological Quality—The Failure of Macbeth's Coup D'etat is due to the Lack of Psychological Quality

**5. Liu Jing**

On the "Existence" in *Hamlet*

**6. Zhu Manhua**

A Review of *The Taming of the Shrew* from the British Renaissance Notion of Women

**7. Wang Gaidi**

The Displaced Same-Sex Love in the Cultural Space in The Portrait of Mr. W. H.

**8. Qian Zhifu**

Winter's Tale by Shakespeare and the Confucian Values

**9. Tang Zaifeng**

### Group 2 Shakespeare Performances, Adaptations, and Spinoffs

Chairs: Li Weimin and Wu Hui

**1. Dai Danni**

To Achieve the Largest Artistic Effect through Multi-Sympathies: My Personal Comments on Directing of Hamlet for the 4th Chinese Universities Shakespeare Festival

**2. Liu Danling, Huang Yihan**

On the Uncertainty of Identity of King Lear: A Thematic Analysis of Wu Hsing-Kuo's Peking Opera Adaption "King Lear"

**3. Hu Peng**

Tian Qinxin's Ming: the Chinese adaptation of King Lear

**4. Li Weimin**

Our Chinese Shakespeare Study: Forming Shakespeare Studies with Chinese Characteristics and Building Shakespearean Theoretical Research System

**5. He Chang**

A Peking Opera Adapted from Shakespeare's *The Merry Wives of Windsor*

**6. Minami Ryuta**

Shakespeare is a Rice Chest': Intra-cultural Translation of Shakespeare in Japan

**7. Yukari Yoshihara**

Shakespeare in Consumerist Culture of Japan

**8. Yukiko Mori**

Female Characters in *King Lear* Spin-offs: Animals and Animal Images in Two Films

**9. Xiong Jieping**

On the Gains and Losses of Stage Wit and Fun for the Metamorphosis of Shakespeare in Chinese Operas

## **Group 3 Shakespeare Translation**

**Chairs: Wang Jiankai and Huang Peixi**

**1. Guan Xingzhong**

Image Transferring in Chinese Versions of *Henry IV*

**2. Yan Xiaojiang**

On Liang Shiqiu's Thought of "Pursuing Sincerity" in Translating the Complete Works of Shakespeare

**3. Chu Jun**

Translation of Shakespeare's Sonnets in Modern China

**4. Li Qijin**

On the Necessity and Feasibility of the Retranslation of Shakespearean Plays in View of the Three-Beauty Principles with *Hamlet* as an Example

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# 论文摘要 (Abstract)

## 奥菲利亚的世代演变

戴维·贝文顿 芝加哥大学

关键词：哈姆雷特；奥菲利亚；演变

### Ophelia Through the Ages

David Bevington

University of Chicago

**Abstract:** *Hamlet* is of course a play about Hamlet. The play has inspired voluminous introspective analysis and criticism focused on the eponymous hero, overtopping the attention devoted to the other characters. In this, *Hamlet* is like some other Shakespeare plays--*Richard III*, *Othello*, *Macbeth*--whose main character shares his name with that of the play itself and is the center of attention, on stage and in the study or classroom. Yet other characters can be crucial as well to our understanding of the play and of the protagonist himself. Ophelia is a particularly vivid instance of this. She is on stage far less often than Hamlet, and for shorter periods of duration. She speaks far less often. Even so, we are invited to judge and comprehend the complexities of Hamlet's own mystery by his painful interactions with this young woman. How sincere was his love for her in the time preceding the action of the play? How does he deal with the large difference in social rank between himself and Ophelia, and with his own aspirations to the throne that are bound to affect any choice of marital partner? What prompts him to turn on her in his outcry, 'Get thee to a nunnery?' To what extent are we prompted to blame him for Ophelia's madness and death, in the wake of her father's violent demise? Are we to believe his loud insistence, when he confronts her brother Laertes at her gravesite, that 'I loved Ophelia. Forty thousand brothers / Could not with all their quantity of love / Make up my sum' (5.1.272-4)? Is this mere rant, or, if not, how can Hamlet's harsh treatment of her be justified? The question is central to a consideration of whether Hamlet is a tragic hero or a person who is tarnished by the very brutality and degradation of human existence that he persistently deplors and struggles against in Denmark. Especially in the late eighteenth century and in the nineteenth century, Hamlet's callous behavior toward Ophelia distressed theater producers and critics alike to such an extent that the business was cut from productions. Overall, in fact, the story of Hamlet's treatment of Ophelia is a major clue to the changing fortunes of this play from its earliest inception to what the play has become today. This evolving pattern of *Hamlet* over the ages is the topic I wish to pursue today, as seen through the lens of Hamlet's treatment of Ophelia.

**Key words:** *Hamlet*; Ophelia; evolution

## 寻找哈姆雷特：电影语言、模仿和文本鉴别

理查德·博特 佛罗里达大学

关键词：哈姆雷特；电影语言，模仿

### Hamlet's Hauntography: Film Philology, Facsimiles, and Textual Faux-reinsics

Richard Burt

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**Abstract:** Unlike textual criticism, which philologically reconstructs through a forensics model the origins of a text's publication, film adaptation studies take literature--a modernized and edited text--as its point of departure. The facsimile is nevertheless crucial to our sense of what a film adaptation is if it is not a secondary version, a copy of a model of a stable, unified text. Why has the widespread reproduction of facsimiles of print editions and in criticism escaped critical attention from bibliographers and philosophers? Why is there as yet no history of the facsimile? Why has it escaped historians of the book and graphic designers? Why, in short, do editors, textual critics, and deconstructive critics tend to put on hold the ways in which *Hamlet* editions and film adaptations are penetrated by textual and visual media, as facsimiles (that also serve to "prop" up their arguments)? Though facsimiles often reproduce details of pages, facsimiles are not themselves considered readable as details, clues, or symptoms, or even other kind of mute speech that might bear on one's reading of a particular edition or work of criticism. One might say that their purpose is precisely to block reading by making reading unnecessary. Taking *Hamlet* as my focus, I discuss the ways in which Shakespeare's translation across different media produce render his texts resistant to reading, even "unreadable."

**Key words:** Hamlet; film philology; textual faux-reinsics

## 汤姆·斯托帕德与莎士比亚的对话

——《多戈的〈哈姆雷特〉》，《卡胡的〈麦克白〉》

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**摘要:** 自上个世纪 60 年代末，随着后现代和解构主义等思潮的出现，莎士比亚及其经典成为众多英国剧作家“后现代式”创作的殿堂。作为“再写”莎剧的大家，英国著名剧作家汤姆·斯托帕德把莎剧经典作为他自由穿行的创作“田野”，将莎剧文本与现实事件进行狂欢式的互文和拼贴，使两者彼此“嬉戏”，从而构建出一个特有的意义生成的创作语境。

**关键词:** 后现代；“重写”；语言游戏；再码

### Stoppard's Dialogue with Shakespeare

—Dogg's *Hamlet*, Cahoo's *Macbeth*

Chen Hongwei

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**Abstract:** Since the 1960s, Shakespeare and his classics had become a focus of various post-modernist dramatic rewriting. Using Shakespearean texts as a field of creation, Tom Stoppard travels freely in the

carnival intertextuality and collages between Shakespearean lines and political events in reality, thereby constructing a special generative context of meanings.

**Key words:** postmodernism; rewriting; language game; re-coding

## 伊丽莎白传统剧目在现代舞台上的解构和再现

陈怡伶 静宜大学

**关键词:** 伊丽莎白传统剧; 解构; 再现

### **Deconstructing and Representing the Elizabethan Conventions on the Modern Stage: The Tainaner Ensemble's The Romeo and Juliet**

Chen Yiling

Providence University

**Abstract:** In the program of the Tainaner Ensemble's *The Romeo and Juliet* (2004), Director Lu Po-shen claims that he is interested to present the spirit of a Shakespearean performance to our contemporary audience by employing Elizabethan theatrical conventions on the modern stage. The Elizabethan stage is exclusive to males and boy actors play female roles. Soliloquy is one *convention* commonly used to communicate the private thoughts of the character to the *Elizabethan audience*. These conventions, however, do not exist in contemporary Taiwanese theatre. Besides, the structure of the Elizabethan stage is very different from the composition of the modern performing space. The traditional Elizabethan stage has an open platform surrounded on three sides by the audience in the yard. The yard is embraced by an enclosed balcony topped by two roofed galleries. The platform stage is backed by a tiring house, a building (possibly three stories high) giving access to the stage. On the middle level of the tiring house, there might be a range of opening or windows overlooking the stage, which are often used as a balcony in *Romeo and Juliet*. Most of the time, the second level is reserved for musicians. On the stage level are two (or three) stage doors and the curtained inner stage for hiding and discovering people. This paper examines the ways in which Lu deconstructs the typical Elizabethan stage, reinterprets the stage conventions, and transforms the Elizabethan elements into something familiar to the Taiwanese audience. To create a similar space to the Elizabethan stage, Lu replaces the tiring house by two scaffolds standing in front of the backdrops of the street scene. On the lower stage, he arranges two additional scaffolds on the side; one carries the live band musicians and the other one is installed a poster panel of the landscape as part of the settings. A round trampoline situates on the centre stage, reminiscent of the platform stage in the Elizabethan theatre. Furthermore, the all-male cast raises questions concerning the performance of femininity and sexual connotations in male cross-dressing performance. Reconstituting the Elizabethan conventions on the modern stage is innovative and ambitious, yet it is arguable whether Lu's intent to offer the Taiwanese audience the same experience as the Elizabethan audience did is achievable. After all, the stage is conceptualized with certain imagination of the Elizabethan settings.

## 莎士比亚十四行诗在近现代中国

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**摘要:** 莎士比亚十四行诗的汉译晚于他的戏剧,更晚于近代西学翻译之后的文学翻译高潮。这与莎士比亚在世界文坛的诗人地位以及十四行诗的艺术价值都是不相匹配的。本文追溯了莎士比亚十四行诗在近现代中国的翻译轨迹,分析了近代翻译史中的这一独特现象,认为除了偶然因素,意识形态、主流诗学和译者的翻译目的都是这一现象背后的深层原因。

**关键词:** 莎士比亚十四行诗;近代翻译史;意识形态;主流诗学;翻译目的

## Translation of Shakespeare's Sonnets in Modern China

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**Abstract:** The translation of Shakespeare's sonnets into Chinese, going far behind the translation of his drama, appeared much later after the climax of literary translation, which does not match the artistic values of Shakespeare's sonnets and his status of being a famous poet in the literary world. After tracing the history of translating Shakespeare's sonnets into Chinese in modern China, this paper points out that the latecoming of the translation of the sonnets in China, besides some accidental factors, mainly derives from the ideological differences, the development of the mainstream poetics and the translating purposes of the translators.

**Key words:** Shakespeare's sonnet; ideological difference; mainstream poetics; translating purpose

## 以多重“感通”模式达成最大艺术效果

——第四届中国大学莎剧节参赛剧目《哈姆雷特》的执导感想

戴丹妮 武汉大学外语学院

**摘要:** 本文主要论述我如何执导学生演出《哈姆雷特》的过程。我的导演理念与我对戏剧美学和艺术的想法息息相关。在我看来,艺术的精髓就在于“感通”二字,我所定义的“感通”可以至少分为三个部分,即“顺感”、“逆感”和“离感”。我对于《哈姆雷特》的执导正是将这三种“感通”形式相结合,最终如我所愿,取得了绝佳的艺术效果。这次执导经历使我坚信:自身的美学思想和艺术追求对于戏剧实践活动而言是极其重要的。

**关键词:** 哈姆雷特;执导;顺感;逆感;离感

## To Achieve the Largest Artistic Effect through Multi-Sympathies

—My Personal Comments on Directing of Hamlet For the 4th

Chinese Universities Shakespeare Festival

Dai Danni

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**Abstract:** This paper mainly discusses how I directed my students' play *Hamlet* on stage and how we won the champion. My directing of Hamlet was closely connected with my thoughts on aesthetic drama and art. In my opinion, the ousia (essence) of arts lies in “gan-tong” or “sympathy”, and “sympathy” can at least be classified into three categories, namely, forward sympathy, reversed sympathy and dislocated sympathy. With a combined application of multi-sympathies, my directing of *Hamlet* achieved excellent artistic effect as I had expected. This directing experience ensured me that self-conscious aesthetic idea and artistic pursuit is very important in theatrical practice.

**Key words:** Hamlet; directing; forward sympathy; reversed sympathy; dislocated sympathy

## 莎士比亚与欧洲古典文学传统

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**摘要:** 莎士比亚作品的艺术魅力经久不衰, 在各个时代, 受到不同民族读者的喜爱, 在 20 世纪成为世界显学, 这些都与莎氏的广阔国际文化视野和扎实古典学问有关。他在欧洲文学传统里写作, 从中汲取大量养分, 其作品因古代神话、传统意象和古典主题的大量运用, 以及对普遍人性的关照而愈加丰满和深刻, 具有恒久的思想意义和艺术审美价值。鉴于当时英国的希腊语言和文化知识水准普遍较低, 所以莎氏更多地是直接模仿罗马诗人并利用罗马文学; 由于他只能间接接触希腊文学, 所以不仅不可能模仿希腊诗人, 且利用希腊文学也相当有限。由此凸显莎氏诗学观和风格中浓烈的罗马文学传统因素, 以利更好地阐释和欣赏他的诗歌和剧作。

**关键词:** 国际文化视野; 欧洲古典文学传统; 拉丁语; 罗马文学

## Shakespeare and Tradition of Classical European Literature

Deng Yaxiong

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**Key words:** cross-cultural perspective; classical European literature; Latin; Roman literature

## 莎剧称谓的人际意义跨文化建构研究：基于平行语料库的考察

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**摘要:** 笔者选择了 8 部朱生豪翻译的莎士比亚戏剧, 包括 3 部悲剧、3 部喜剧和 2 部历史剧, 构建了 1 个小型莎士比亚戏剧平行语料库。在此基础上, 分析了通过 Paraconc 软件检索所得之语料, 系统考察了 8 个剧本中第二人称代词的翻译以及主要的多义性社会关系称谓词的翻译, 发现朱译莎剧称谓的翻译具有“显化”与“隐化”结合、以“显化”为主的普遍性特征。“显化”与“隐化”实现了多义性社会关系称谓词人际意义的再现与跨文化建构。这是朱译莎剧历经 60 余年而成为活的翻译文学经典的原因之一。

**关键词:** 莎剧; 称谓; 人际意义; 跨文化建构; 平行语料库

## A Parallel Corpus-based Study of Constructing Interpersonal Meanings of Address Forms in Translating Shakespeare's Plays into Chinese

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**Abstract:** The author builds a parallel corpus of eight Shakespeare's plays and their Chinese translations by Zhu Shenghao, including three tragedies, three comedies and two history plays. With the analysis of the materials gained through Paraconc, the present paper systematically studies the Chinese translation of second personal pronouns and main social address forms with multiple meanings. It finds that Zhu's translation of these address forms is characterized by a major trend of explicitness combined with implicitness. This feature helps the reproduction and cross-cultural construction of interpersonal meanings implied by these address forms. This can also be considered one of the reasons for it becoming a living canon of translated literature after its first publication in 1947.

**Key words:** Shakespeare's plays; address forms; interpersonal meanings; cross-cultural construction; parallel corpus



## 莎士比亚戏剧中意象的翻译——以历史剧《亨利四世》为例

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**摘要:** 结合关联理论,对《亨利四世》梁实秋版,方平版和朱生豪版的意象处理策略进行了探讨,认为戏剧翻译中要依语境和意象的抗译性采取灵活的处理方法。当译入语和原语中的文化意象相近,文化过滤不会产生误解时,大可保留原来的意象,不必改装成国货;原文没有文化意象而译入语有非常贴切的文化意象可以表达原句含义时,可以添加译入语的文化意象。原语文化意象容易产生误解时或者过于陌生,抗译性过强,需要受众付出过多努力时,可以不保留母语的文化意象或者通过行文中明晰化的方法提高其透明度。决定因素在于最佳关联语境的动态重建;归化异化的翻译策略实际上并不矛盾,以受众能理解异域文化背景的程度为限。这是一个自然的文化交流过程,不能拔高和强求。

**关键词:** 《亨利四世》汉译;文化缺省;意象翻译;关联理论;文化过滤

### Image Transferring in Chinese Versions of *Henry IV*

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**Abstract:** On basis of relevance theory, this paper compares three Chinese versions of Shakespeare's *Henry IV* in their handlings of images. The translator's interferences to default cultural images in the source language by making clarifications, being transformed into cultural images, being deleted are highlighted to provide guidance for image transferring. Target culture serves as a culture filter to delimit those images in the source culture that can be tolerated in a translated text. It is maintained that "foreignization" and "domestication" can co-exist harmoniously to achieve the optimal contextual effects for the target audience.

**Key words:** translation of *Henry IV*; default cultural image, image transferring; relevance theory; cultural filter

## 本·琼生和威廉·莎士比亚的关系研究

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**摘要:** 自十六世纪以来不少评论家认为莎士比亚和琼生之间既是恩人和受益者又是敌人和忘恩负义者的关系,但是通过梳理和分析莎士比亚和琼生生前交往里程碑的事例表明,他们曾有过近二十年的交往,1623年出版的莎士比亚作品的对开本中琼生在纪念莎士比亚时所写的那首脍炙人口的挽诗,莎士比亚支持推出了琼生的剧作,我们看到他们二人之间的关系实际上是朋友和同事的关系,可以说是琼生这匹千里马的伯乐,他们也各有诗作互相评论过对方的文学造诣,所以又是互为评论者和伯乐的关系。

**关键词:** 莎士比亚;琼生;关系;朋友;伯乐

### On the Relationship of Ben Jonson & William Shakespeare

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**Abstract:** Not a few critics have proposed that the relationships between Shakespeare and Jonson are benefactor and beneficiary, benefactor and ingrate as well as enemies since the sixteenth century. However, it is obvious that they are friends and colleagues who are also each other's critic and talent scout through reviewing and analyzing the monumental instances over the twenty years of their association. Instances like Shakespeare's helping popularize Jonson's plays, the popular elegy written by Jonson for commemorating Shakespeare in the first folio of 1623 and their critical elegies for complimenting each other's literary achievements illustrate the complicated and unusual relationships between these two poets.

**Key words:** Shakespeare; Jonson; relationship; friends; talent scout

## 论田沁鑫《明》对莎士比亚《李尔王》的改编与中国化阐释

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**摘要:**《明》是当代中国著名话剧导演田沁鑫于2008年排演的一出颇受欢迎的话剧，此剧借用了莎士比亚《李尔王》的结构阐释了中国明朝的历史。本文拟从此剧对莎士比亚《李尔王》结构的借用，对《李尔王》政治精神的阐释，对权力的凸显这三个方面进行分析，探讨莎士比亚戏剧改编中的形式模仿与精神模仿，以期对莎剧的改编化特别是中国化做一些探讨。

**关键词:**《明》；《李尔王》；互文；戏仿；政治精神；权力

### Tian Qinxin's *Ming*: the Chinese adaptation of *King Lear*

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**Abstract:** *Ming* is a popular drama which preformed in 2008 and directed by Tian Qinxin—one of the most famous and influential *huaju* directors in China today. It borrows the structure of Shakespeare's *King Lear* to illustrate the history of Ming dynasty in China. This paper aims to explore its formal and spiritual mimesis of Shakespeare from three aspects: the use of *King Lear*'s structure, the interpretation of political spirit of *King Lear*, the protrusion of power, and try to prove it is a successful adaptation from form to content.

**Key words:** *Ming*, intertextuality, parody, political spirit, power

## 莎士比亚十四行诗译介中的实用主义

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**摘要:** 莎士比亚十四行诗在中国的译介和传播已逾半个多世纪。本文将考察不同译者在不同时期莎士比亚十四行诗文本选择，不同译本中译者有意识的翻译处理以及对诗歌改译等问题，结合翻译时代背景，译文主题的实际解读等来说明莎士比亚十四行诗在译介过程中的目的意向性：或作为宣传工具，或迎合某一时期的发展需要，从而证明莎士比亚十四行诗的翻译中的实用主义。

**关键词:** 莎士比亚十四行诗；译介；实用主义

### The Pragmatism in the Transference of Shakespeare's Sonnets

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**Abstract:** shakespeare sonnets have been translating and spreading in China for decades. In different periods, scholars transfer the works selectively by means of choosing the different versions, making adaptations, and employing intentional techiques of translation for the certain themes that meet the needs of the time etheir as tool for pubilcisng or the needs of the social development in the specific time from whith the pragmatic attitudes in the process of transference can be read.

**Key words:** Shakespeare Sonnets; transference ; pragmatism

## 日本消费至上文化环境下的莎士比亚

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**关键词:** 日本; 消费文化; 莎士比亚

### Shakespeare in Consumerist Culture of Japan

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**Abstract:** There is no doubt that Shakespeare is ‘the flagship commodity’ in the globalized cultural market. The fact that his works are being studied, performed and admired, or, adapted, tacked and parodied almost all over the world would surely testify that his works are great sources to be capitalized on and to make (cultural and material) gains in the consumerist society we inhabit in, where everything, including ‘Shakespeare,’ is commodified. Or, could it be argued that the brand logo ‘Shakespeare’ no longer holds such privileged status, that it is merely one of numerous cultural artifacts that can be used and recycled, and that one of the few convenient things about ‘Shakespeare’ is that it can be reproduced, copied and ripped off without any royalty? Some of pop, global, tacky ‘shakespeares’ do destabilize the presupposed notions that ‘Shakespeare’ is the dominant, central, hegemonic icon, by juxtaposing ‘Shakespeare’ with other cultural artifacts and media, presumed to be of small capitalist and cultural values. This paper examines a case of a sci-fi anime (Japanese animation) titled *Romeo X Juliet* (2007), loosely based on Shakespeare’s work. The animation, as a locally produced but globally distributed consumer commodity, is intriguing in three aspects. It challenges us to think: 1. How different can a Shakespeare spin-off be from the original and still use the brand name of ‘Romeo’ and ‘Juliet’? ; 2. Shakespeare and anime, how local and/or global can they be?; 3. Can ‘Shakespeare’ still hold the privileged status of the ‘flagship commodity’ in the consumerist world? Some of the global anime fans were enraged at the anime for it ‘abused’ the brand name of ‘Romeo’ and ‘Juliet.’ Other anime fans were enraged as it did not fulfill the high quality expected of an anime produced in Japan. And Shakespearean scholars have just ignored it. What does this imply, when we think of the values of ‘Shakespeare’ in this consumerist world?

**Key words:** Shakespeare; consumerist culture; Japan

## 英伦旅者—摩登时代全球舞台上的莎氏编年史剧

吉尔·莱文森 多伦多大学

**关键词:** 莎士比亚; 编年史剧

### English Travellers: Shakespeare’s Chronicle Plays on Global Stages in Modern Times

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**Abstract:** Shakespeare’s English history plays have invited less obvious adaptation than the comedies and tragedies by writers for the modern stage. Certainly their content – with its hundreds of characters,

scenes, and events – challenges re-vision. Individual plays, like the three parts of Henry VI, can also seem baffling. Usually the contemporary versions aim to make the originals comprehensible to their audiences; often they have a political edge. Appropriations in England outnumber those abroad by a considerable margin: the historical content travels awkwardly. Yet Shakespeare's chronicle dramas have had a profound impact on the composition of modern history plays since Henrik Ibsen first experimented with the genre. During the twentieth century, Bertolt Brecht became an important spokesman: he saw history as a continuing process rather than a fixed past; and he found a precedent for dramatizing his concept in Shakespeare's adaptations of the chronicles.

The theatre history of Shakespeare's English chronicle plays, in particular their performances in cycles, has significantly determined their effect on modern drama. From the mid-nineteenth century in Germany the stage began to present these dramas, as the Folio had printed them, in a chronological sequence. Even in the earliest productions of the cycles, theatre practitioners adapted individual plays. After World War II, the trend towards adaptation of the cycles became especially prominent. In effect, directors and dramaturgs rewrote the plays not only to meet the practical needs of modern theatre, but also to represent Shakespeare's view of history as it reflected on the post-war era. In 1963, John Barton and Peter Hall produced the seminal version of this new genre for the Royal Shakespeare Company: *The Wars of the Roses*. From then until now, influenced by the Hall-Barton version or other staged experiments, dramatists and dramaturgs have freely adapted Shakespeare's English history plays in cycle format.

At the same time modern theatre practitioners have borrowed from Shakespeare's history plays what they considered distinctive features, or they have appropriated individual texts. For example, George Bernard Shaw's *Saint Joan: A Chronicle Play in Six Scenes and an Epilogue* (1923) deliberately contests Shakespeare's portrayal of Joan la Pucelle in 1 Henry VI. A different kind of appropriation, Brecht's *The Resistible Rise of Arturo Ui* (1941) adapts Shakespeare's dramatic account of Richard III, specifically the upward part of its narrative trajectory which he links with Hitler's ascent to power from 1932 until 1938. Together these two plays suggest the range of influence Shakespeare's chronicle history plays have had on modern drama. At times the effect seems general, the result of Shakespeare's dramaturgical habits (such as episodic presentation) that extend beyond the histories to other genres. In other cases particular Shakespearean chronicle plays have elicited responses from individual dramatists or companies. On the whole these relatively few adaptations of single chronicle plays have had less impact on contemporary theatre than the dramatic cycles. Nevertheless, they help to reveal the many different connections among Shakespearean and contemporary versions of historical drama.

**Key words:** Shakespeare; chronicle plays

## 从诗歌翻译的“三美”原则看莎剧重译的必要性与可行性

——以《哈姆雷特》为例

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**摘要:** 国内外有关莎士比亚的研究与翻译可谓硕果累累、经久不衰。莎剧的汉译自二十世纪初叶开始以来,至今已有一百多年的历史。其间,我国的译莎工作也取得了令人瞩目的辉煌成就。然而,“七十年来,要不要用白话诗和如何用白话诗来译莎的问题,一直是中国译莎者们相互争论的问题,而且许多译者作了探索和尝试,有的则采取了回避。”作为一种探索与尝试,本文在简要回顾莎剧汉译历史与现状的基础上,试以诗歌翻译的“三美”原则(意美、音美、形美)为指导,选译《哈姆雷特》剧中的一段无韵诗台词为实例;结合朱升豪、梁实秋、卞之琳与方平先生的相应译文来探讨莎剧重译的必要性与可行性。

关键词：“三美”原则；莎士比亚；哈姆雷特；翻译

## On the Necessity and Feasibility of the Retranslation of Shakespearian Plays in View of the Three-Beauty Principles

— With *Hamlet* as an Example

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**Abstract:** With a brief review of the history and current situation of Shakespearian translation in China, this essay has exemplified a speech made by *Hamlet* in the Closet-scene, and put it into Chinese under the guidance of the Three-Beauty Principles in poetry translation, namely, Beauty of Meaning, Beauty of Sound, and Beauty of Form. This tentatively rendered Chinese version is then taken as a contrast with that of the other four popular Chinese versions, where some defects are cited and analyzed accordingly, so as to help testifying the necessity of the retranslation of Shakespearian plays and the feasibility with the Three Beauty Principles as a practical principle.

**Keywords:** Three-Beauty Principles, Shakespeare, *Hamlet*, translation

## 哈姆莱特困境的化解——兼与约伯的困境比较

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**摘要:** 在是否替父报仇的问题上哈姆莱特犹豫不决，由此形成了哈姆莱特困境的核心，也成为几百年来文学批评者们难以卒解却兴趣不断的一个难题。本文由圣经入手，从莎士比亚与圣经的关系生发开去，并借鉴了西方诸多对此问题的论述，指出哈姆莱特化解自己困境的努力是在上帝缺席的情况下对上帝权柄的僭越，并与约伯在苦难骤临时先是默默忍受而后大声诘问最终却未僭越上帝权能的做法进行了对比。最后指出在上帝缺席或者神意干预缺席下人类试图把握自己命运的种种努力终将归于徒劳。

**关键词:** 哈姆莱特；约伯；圣经；苦难；困境

## The Way out of Hamlet's Predicament: With a Comparison to Job's

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**Abstract:** Whether or not to avenge his father's death has been at the centre of Hamlet's predicament, and has been perplexing generations of literary critics for hundreds of years. This paper approaches the question from a perspective informed and broadened by the studies of the Bible and draws upon relevant studies done by the western academe and meanwhile offers a tentative comparison with Job's predicament. After detailed analysis and reasoning, the author concludes that human being's various attempts to control and plan their own fate amounts practically to nothing but futility and failure in a world where God or Providence is absent.

**Key words:** Hamlet; Job; Bible; suffering; predicament

## 我们中国的莎士比亚研究

——形成有中国特色的莎学研究及建构莎学理论研究体系

**摘要:** 中国人民喜爱莎士比亚和他的作品, 尊重莎士比亚, 将莎士比亚视为外国文学领域最重要, 最伟大的作家之一。中国人民在传播莎士比亚经典中走过艰难曲折的道路, 但是, 却能始终不渝、前赴后继地为莎士比亚在中国的传播而不断付出辛勤的汗水乃至生命的代价。这首先来自于经典的感召力, 有一种精神的力量在烛照、影响着我们, 催促着我们。在世界莎学研究格局中, 中国学者应当拥有自己的话语权, 应当建立具有中国特色的莎士比亚理论研究体系, 应当拥有自己鲜明地理论特色, 为了这一目标, 中国学者应当慨然担当起这一任务——莎士比亚及其在中国的研究, 与世界莎学界进行对话, 以自己独特的研究成果丰富世界的莎士比亚研究。

在中国的莎士比亚研究中, 我们应该始终具有一个明确的目标, 那就是在创立具有中国特色的莎学体系过程中, 要全面系统地总结中国莎学的发展历程, 让世界了解中国莎学, 使中国莎学早日跻身世界莎坛。为此必须形成具有中国特色的莎学研究, 在国际莎学界进行平等对话, 拥有中国人的话语权。

毫无疑问, 中国的莎作翻译、莎剧舞台演出和莎士比亚研究已经成为具有中国特色莎学的重要实践与理论基础, 我们已经在这个基础上初步建构起中国莎学研究的理论体系。这两点使我们的莎学研究不同于西方和世界上其他国家、地域的莎学, 具有鲜明的中国特色、时代特色和民族特色。同时“形成具有中国特色的莎学”和建构这一体系的任务也可以说是任重而道远, 而无论是彰显“有中国特色的莎学”, 还是建构“有中国特色的莎学理论体系”本身又是一个动态的过程, 不可能一蹴而就。我们“是以一个处于历史新时期的中国人的眼睛来看、来研究、来赞美这位世界巨人”, “我们试图用马克思主义的观点来研究莎士比亚, 而其最终目的则是“把一切用了心血写出来的戏都拿来丰富祖国的文化, 作为我们的借鉴, 作为我们的滋养,” 而这也是我们“用中国人的眼光看莎士比亚”这一重要的文化命题, ‘力图对莎士比亚的各类戏剧作品做出我们自己的理解, 以形成具有中国特色的莎学理论体系、思维模式和独特风格’”

**关键词:** 中国特色; 莎学研究; 理论研究体系

## **Chinese Shakespeare Studies: Forming Shakespeare Studies with Chinese Characteristics and Building Shakespearean Theoretical Research System**

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**Abstract:** The Chinese people love and respect Shakespeare and his works, and view Shakespeare as one of the most important and greatest writers in foreign literature. They had gone through arduous road in the Shakespearean dissemination, but they can devote their sweats or even lives to spread shakespeare. It is the spirit and attraction from classics that support and influence us. So the Chinese scholars should have their own voice, should build Shakespearean theoretical research system with Chinese characteristics in the field of international Shakespeare studies. Thus we should make research of Shakespeare and Shakespeare in China, make dialogues with other countries' scholars in order to enrich the world Shakespearean criticism with our unique studies.

In Chinese Shakespeare study, we should always have a clear aim that is make an over-all summing-up of Chinese Shakespeare studies in the process of establishing Shakespeare studies with Chinese characteristics, try to let the world know Chinese Shakespeare study to make our studies become part of international Shakespeare studies. So we must form Shakespeare Studies with Chinese characteristics, dialogue with international scholars equally and have our own discourse power.

There is no doubt that Chinese Shakespearean translations, performances and studies has become important practices and theoretical foundations of Shakespeare study with Chinese characteristics, we have constructed a preliminary theoretical system which based on these. This makes our Shakespeare study defer from other countries and regions as we have characteristics of era and national identity. But it is a dynamic and continuous progress. As in the new historical period, we Chinese try to make research of Shakespeare with Marxism as reference and nutrition in order to rich our culture. It is also the important cultural thesis “view Shakespeare with Chinese vision”. We try to make our own understanding of Shakespearean plays so as to form Shakespeare theoretical system, thinking model and special style with our special characteristics.

**Key words:** Chinese characteristics;Shakespeare studies ; Shakespearean theoreticalresearch system

## 《李尔王》中身份的不确定性：吴兴国改编的京剧《李尔王》的主题分析

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**摘要:** 吴兴国 (Wu Hsing-Kuo), 台湾当代传奇剧场的创办者及艺术总监, 台湾著名京剧表演艺术家。他的京剧杰作《李尔在此》改编于莎剧的 *King Lear*。在该剧中, 吴兴国一人同时出演九个角色, 不仅是巨大挑战, 也是《李尔王》表演史上的伟大突破。本文将着重从改编后的剧本的结构及其副标题的设置的角度切入, 来分析《李尔王》的身份的不确定性这一主题。在吴兴国表演的京剧《李尔王》中, 人物身份的混淆和不确定不仅表现在李尔王的身上, 而且演员一人同时饰演九个角色本身也强化并突出了人物(包括演员本身)身份混淆的主题。吴兴国以他自己的东方视角、并借助于佛教思想的独特理解, 深刻地解读了莎士比亚原剧的主题。不仅如此, 三幕剧的副标题合在一起“戏、弄、人”更近一步揭示了和深化了一种苍凉人生的悲剧主题。

**关键词:** 莎士比亚;《李尔王》;《李尔在此》; 吴兴国; 身份

### On the Uncertainty of Identity of King Lear: A Thematic Analysis of Wu Hsing-Kuo's Peking Opera Adaption “King Lear”

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**Abstract:** Wu Hsing-Kuo, is the founder and art director of Taiwan Contemporary Legend Theatre and a celebrated Peking Opera performing artist. His Peking opera masterpiece *King Lear* is adapted from one of Shakespeare's famous four tragedies *King Lear*. In this play, Wu plays nine roles all by himself, which is not only a great challenge but also a significant breakthrough in the performance history of *King Lear*. This paper takes a perspective from the structure of the adapted libretto as well as the design of its subtitles to analyze the theme of the uncertainty of the identity of King Lear. In this Peking Opera *King Lear*, the confusion of character's identity is not only reflected in the protagonist King Lear, also that one actor plays nine roles alternately help highlight the theme of the uncertainty of the character's as well as the actor's identity. By virtue of his unique oriental perspective and with the aid of Buddhist thought, Wu interprets profoundly the theme of Shakespeare's play. Moreover, by putting the subtitles of the three acts together, “The Play”, “The Playing” and “The Player”, we get “The play plays the player” (“Xi Nong Ren”), which help uncover and deepen the tragic theme of a bleak and dreary life of human being.

**Key words:** Shakespeare; *King Lear*; Wu Hsing-Kuo; identity

## 母性的呼唤——论莎士比亚四大悲剧中的母亲缺失

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**摘要:** 莎士比亚戏剧中, 较之于男性形象, 女性形象特别是母亲形象寥寥无几。母亲角色的缺失, 既是当时社会女性地位的现实状况, 又是莎士比亚根据剧情有意而为之的艺术创造。莎士比亚四大悲剧中的母亲角色, 可分成四种类型: 1) 剧本人物列表和剧情中都没有出现的母亲形象, 如: 《李尔王》中李尔王的妻子; 2) 没有在剧本人物列表中列出但在剧情中提到的、已经故去了的母亲, 如: 《哈姆雷特》中奥菲利娅之母、《奥赛罗》中苔丝狄蒙娜之母、《麦克白》中麦克德夫之母、《李尔王》中埃德蒙之母等; 3) 剧本人物列表中列出且在剧情中出现, 但属于妖妇的母亲, 如《哈姆雷特》中哈姆雷特之母葛特露、《麦克白》中麦克白夫人; 4) 愚蠢的母亲形象, 如《麦克白》中的麦克德夫夫人。莎士比亚从早期作品中对女性聪明才智进行热情赞美到中后期对母亲发出“软弱, 你的名字就是女人”这样的呼喊, 反映了莎士比亚在男权社会下对女性特别是母亲社会角色的思考。本研究分析了莎士比亚四大悲剧中由于母亲角色缺失而引起的个人、家庭、社会悲剧, 并指出, 莎士比亚戏剧中母亲角色的缺失, 不是一个男权主义者对女性社会地位的否定, 而是一个人文主义者对成熟健康母性的呼唤。

**关键词:** 莎士比亚四大悲剧; 母亲角色缺失; 个人; 社会; 健康母性

## The Call of Motherhood—

On the Loss of Motherhood

in William Shakespeare's Four Classic Tragedies

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**Abstract:** Compared with male characters, there are less female especially mother characters. The loss of mother characters is both the social reality of females in Shakespeare's age and Shakespeare's artistic creation. In William Shakespeare's 4 classic tragedies, there are 4 types of mother characters: 1) mother characters who don't exist in *Characters* or in the plot, such as *King Lear*; 2) dead mother characters who exist in the plot but not in *Characters*, such as Ophelia's dead mother in *Hamlet*, Desdemona's dead mother in *Othello*, Macduff's dead mother in *Macbeth*, Edmund's dead mother in *King Lear*; 3) mother characters who exist in the *Character* and the plot, but they are evil women, such as Hamlet's mother Gertrude, and Mrs. Macbeth; 4) Foolish mothers like Mrs. Macduff in *Macbeth*. William Shakespeare's attitude, which changes from his praise for women's wisdom in his early works to his sigh for women "Frailty, thy name is woman" in his middle-late works, reflects his thinking on women's role especially mothers' role in patriarchy society. This research analyzes the personal, family and social tragedy which is caused by the loss of motherhood in William Shakespeare's 4 classic tragedies, and proposes that the loss of motherhood in William Shakespeare's works is not male chauvinist's discrimination towards women, but a humanist's call for mature and healthy motherhood.

**Key words:** William Shakespeare's Four Tragedies; Loss of Motherhood; Individual; Society; Healthy Motherhood

## 《哈姆雷特》之“存在”透视

刘晶 东华大学外语学院

**摘要:** 莎士比亚是文艺复兴时期英国民族戏剧之集大成者, 不仅谱写了一个时代的辉煌篇章, 更与若干年后才出现的近当代存在主义思想遥相呼应。其作品《哈姆雷特》散发出的“存在”的思想和颇



具“存在”色彩的艺术表现形式都可透视到这一特点。

**关键词：**莎士比亚；《哈姆雷特》；存在

### **Existence in *Hamlet***

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**Abstract:** Representing British nationalism to its fullest extent in the Renaissance period, the playwright Shakespeare not only helped write the most glorious chapter in British theatre history, but also echoed with Existentialism about three hundred years after, which can be discerned from both the ideological color and the artistic expression in his play *Hamlet*.

**Key words:** Shakespeare, *Hamlet*, existence

### **莎士比亚是米柜：日本本土的莎士比亚翻译**

南隆太 白百合大学

**关键词：**莎士比亚；跨文化翻译；日本

### **“Shakespeare is a Rice Chest”: Intra-cultural Translation of Shakespeare in Japan**

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Ever since his first arrival in Japan in the mid 19th century, Shakespeare has provided various sites where geographically and/or temporally different cultural modes meet and negotiate with each other. The last couple of decades witnessed a rapid increase in academic work on the reception of Shakespeare in Japan, while it seems that many of such work tacitly agreed that Shakespeare's plays are so 'foreign' that they have to be localised to some extent when they are produced in Japan, whether on stage or not. With the western settings and names in his plays, it is true indeed that Shakespeare's plays are foreign, yet it is also undeniable that his plays have already become indispensable part of Japanese culture since their first arrival in Japan more than 150 years ago. Just as a Japanese playwright Inoue Hisashi ingeniously observes tongue-in-cheek in his Shakespearean comedy, “Shakespeare is a rice chest, a source of income. As long as he is with us, we will never starve.” Just like ‘a rice chest’, Shakespeare is part of our daily life now.

This paper will discuss the ways Shakespeare interacts with the traditional as well as the contemporary cultures in Japan. The first part will focus on how Shakespearean adaptations and derivatives can offer occasions for the contemporary Japanese audience to encounter their traditional (but unfamiliar) performing arts as well as how such Shakespearean productions could afford some insights into his plays and theatre traditions as well. This part will expound kabuki and noh adaptations of Shakespeare and a traditional retelling of Hamlet to the accompaniment of the biwa lute. The latter part will illuminate the ways in which Japanese pop culture reinvents and re-circulates ‘Shakespeare’ in the mass media. Manga, anime (animations) and TV drama versions of Shakespeare will be considered as notable examples.

Revising and reversing the worn-out and hence no longer viable idea of binary oppositions between ‘foreign’ Shakespeare and Japan’s familiar/domestic/local culture, this paper will try to illustrate the difficulties of discussing Shakespeare performance as intercultural one in today’s Japan.

**Key words:** Shakespeare; Intra-cultural translation; Japan

## 谁是真正的猎物：克劳狄斯还是格特鲁德？

聂珍钊 华中师范大学外国语学院

**关键词：**《哈姆雷特》；捕鼠器；猎物；克劳狄斯；格特鲁德

### Who is Real Prey in Mousetrap: Claudius or Gertrude?

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**Abstract:** From literary ethical criticism, we would ask: Who is the real prey in mousetrap: Claudius or Gertrude? Judging from what Hamlet says, it seems that all the focus of Hamlet is on Claudius to test if he is the real murderer the spirit of his farther accused. However, I think I can conclude from the context of mousetrap and from Hamlet's monologue and dialogues that the real purpose of mousetrap is to test his mother Gertrude in the pretext of testing Claudius. On the way to meeting his mother, there is a monologue of Hamlet which gives us a definite clue to trace what he got from the performance. He says: "Let not ever the soul of Nero enter this firm bosom." We know Nero is Roman Emperor whose crime is to kill his mother. Obviously, Nero is Hamlet himself, who implies that Hamlet wants to kill his mother just like Nero. I think that Hamlet must find the enough evidence in the performance of mousetrap supporting him to be Nero, which is the irresistible proof that the mousetrap Hamlet directed is to test his mother Gertrude but not Claudius.

**Key words:** *Hamlet*; Mousetrap; prey; Claudius; Gertrude

## 莎士比亚的战争意识初论

——以其英国历史剧为例

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**摘要：**莎士比亚在其历史剧中着墨浓重之一笔就是战争主题。剧作家将英法百年战争和玫瑰战争做为贯穿其多部英国历史剧情节的主线之一，把战争视为夺取王权和巩固王权的重要手段，这明显诠释出莎士比亚的战争意识。

**关键词：**莎士比亚；历史剧；战争意识

### On Shakespeare's Awareness of War —from his Histories

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**Abstract:** In Shakespeare's English history plays, the issue of wars is widely covered as one of his themes. The Hundred Year's War and The Wars of The Roses thread through his several histories by which the playwright accepts the wars as the vital means to seize the kingship as well as to strengthen it, all of these are supposed to be attributed to Shakespeare's Awareness of War.

**Key words:** Shakespeare; histories; awareness of war

## 莎剧《冬天的故事》与儒学价值观

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**摘要:** 本文从一全新的视角即从中国儒家学说的纲常伦理视角出发来观察莎士比亚的戏剧作品《冬天的故事》，发现莎士比亚的剧作一定程度上体现了儒家学说价值观，由此证明儒学所倡导的纲常伦理具有相当的普世价值。

**关键词:** 莎剧；《冬天的故事》；儒学价值观

### Winter's Tale by Shakespeare and the Confucian Values

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**Abstract:** A completely novel perspective i.e perspective of the Confucian Theory of the Three Cardinal Principles and Five Constant Merits is provided in this paper to investigate on the play Winter's Tale written by William Shakespeare. Interestingly, it is found out that the Confucian values could be embodied by the Shakespearean play so that an important conclusion might be made based on this research that the Confucian Theory of the Three Cardinal Principles and Five Constant Merits could enjoy its universal values.

**Key words:** the Shakespearean play; Winter's Tale; the Confucian values

## 《李尔王》衍生剧集中的女性角色：

### 两部电影中的动物和动物形象

森佑希子 东京农工大学

**关键词:** 《李尔王》；女性角色；衍生剧；意象

### Female Characters in *King Lear* Spin-offs —Animals and Animal Images in Two Films

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**Abstract:** To analyze female characters in spinoff films of *King Lear* would show how the original play could be transformed and reconstructed in different cultures and eras. Edward Dmytryk's *Broken Lance* (1954, USA) and Akira Kurosawa's *Ran* (1985, Japan), in which the original three daughters are changed into sons (four in number in *Broken Lance*, and three in *Ran*), exemplify the wide range of possibilities. The female characters in these two films are strongly impressive and play very important roles. Moreover, in both films, they are closely related to 'nature' by abundant shots of animals and animal images. It may be the cultural and historical setting of each film – an American Western movie and a Japanese Jidai-Geki (a costume drama set in late 16th Century) – that required sons instead of daughters. The films become more male-oriented than the original play, and the female characters seem to be on the margin. Nevertheless, the female characters deeply affect the course of the whole story. In *Broken Lance*, women are a part of 'nature', which enables themselves as well as the male characters to head toward a new world. In *Ran*, a serpent woman destroys everything but still the human beings are relatively small in comparison with the 'nature'. The endings of the two films that indicate totally different directions reveal the wide

range of interpretation *King Lear* offers.

**Key words:** female characters; *King Lear*; spin-offs; images

## 夏洛克——志在获得社会认可的犹太人

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**摘要:** 对《威尼斯商人》中夏洛克的传统解析多出自社会历史的角度，很少有从生存在特定社会历史条件下的个体心理出发来审视夏洛克。从人本主义人格心理学角度再次解读夏洛克，他与安东尼奥之间的一磅肉契约成为他获得社会认可的一种手段。这手段本身又是夏洛克人格心理发生异变的外因，而其根本在于特定的社会历史给个体造成的心理影响。

**关键词:** 夏洛克；人格；人本主义人格心理学；社会历史

## Shylock—A Jew Determined to Acquire Social Recognition

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**Abstract:** Though previous studies of Shylock in *The Merchant of Venice* were achieved from perspective of social history, few researches can go so far as to examine Shylock as an individual existing in the specific society, on which the paper bases new reexamination of Shylock by way of personality psychology of humanism. The paper holds that a bond of one pound of flesh signed between Shylock and Antonio was nothing but Shylock's means to acquire social recognition, and the means serves as external factor for abnormal psychology of Shylock, while its internal factor lies in psychological impacts caused by specific social history.

**Key words:** Shylock; personality; humanism psychology; social history

## 认知隐喻视阈中的莎士比亚

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**摘要:** 随着认知语言学中认知隐喻理论以及认知文体学的诞生和发展，学界将莎士比亚置于认知隐喻和转喻视阈进行审视，不但验证和丰富了已有的莎学研究成果，而且为这一古老研究领域提供了崭新研究视角。Thompson 夫妇（1987）的 *Shakespeare: Meaning & Metaphor* 为这类研究的开山之作，作者集中探讨了莎士比亚戏剧和诗歌中的各种隐喻，包括悲剧 *Troilus and Cressida* 中的时间隐喻，*King Lear* 中的动物隐喻以及 *Hamlet* 中的人体隐喻，以及隐喻在文学意义表达中的作用。D. C. Freeman 无疑是认知隐喻路径的莎士比亚分析的另一代表性人物。他先后运用平衡(BALANCE)，容器(CONTAINER)，联系(LINK)和路径(PATH)等意象图式(image schemas)系统分析了 *King Lear*，*Macbeth*，*Antonio and Cleopatra*，*Othello* 中的隐喻模式。他们的研究证明认知隐喻学说为系统解读莎士比亚作品的各种意象(imagery)、主要情节机制、舞台及文本效果提供了严密坚实的理论框架。而且，认知框架内的文学分析不但有助于文学研究者逃离“直觉的牢房”，而且认知隐喻理论为分析文学作品中的比喻性语言提供了富有前途的基础，她可以解释语言模式和与之相匹配的想象性的文学结构，更重要的是，她做出的解释比现有的文体学解释更清晰明了。

**关键词:** 莎士比亚；认知隐喻；认知转喻；文体学

## Shakespeare within the Framework of Cognitive Metaphor

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**Abstract:** With the development of cognitive linguistics, and the emergence of cognitive stylistics,

Shakespeare is read and interpreted from the perspective of cognitive metaphor and metonymy, this trend not only verifies and reinforces previous accounts of Shakespeare studies, but also provides a new approach to the old discipline. *Shakespeare: Meaning & Metaphor* is regarded as the pioneer work, which focuses on time metaphors, animal metaphors and body part metaphors of Shakespeare works. D.C. Freeman, adopting the image schemas of BALANCE, CONTAINER and PATH, discusses the metaphor systems of *King Lear*, *Macbeth*, *Antonio and Cleopatra*, *Othello*. It is proved that cognitive metaphor is an effective tool in systemic interpretation of various imageries, main plots, stage and text effects of Shakespeare's plays. Furthermore, cognitive approach avoids intuitive discussion, lays solid foundations for the analysis of figurative language, and more importantly, it achieves clearer interpretation than most current stylistic illustrations.

**Key words:** Shakespeare; cognitive metaphor; cognitive metonymy; stylistics

## 哈姆雷特在印尼

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**关键词:** 哈姆雷特; 印尼; 翻译

### *Hamlet Comes to Indonesia*

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**Abstract:** The first translation of *Hamlet* into Indonesian appeared in 1950 shortly after that country gained its independence. The translator was writer and critic Trisno Sumardjo, whose work during this period showed an easy familiarity with Western literature (especially Dutch) and Eastern culture (especially Javanese). This paper will show how Sumardjo resolved the difficulties of translating Shakespeare into Indonesian, and will concentrate on his depiction of the ghost of Hamlet's father, using Sumardjo's own ghost story "Narcissus," written about this time, as a touchstone. There will also be comparisons between the rhymed passages in "The Mousetrap" and Sumardjo's lyrics written about this time in which the Indonesian language is used in Western verse forms.

**Key words:** *Hamlet*; Indonesia; translation

## 莎士比亚戏剧中“新女性”形象塑造探析

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**摘要:** 莎士比亚在他创作的戏剧中,变革性地赋予女主角们在之前文学作品中女性角色极少享有的优秀品质和能力,塑造了“新女性”形像。因此,部分学者和观众认为莎士比亚作品蕴含着女权主义的胚芽。然而,莎士比亚赋予女性角色的优秀品质和能力并没有实质性改善她们的处境,使她们真实受益。本文将着力探析莎士比亚如何在塑造“新女性”形象的同时,展现父权的合理性和必要性,以策略性地迎合他所处时代男权至上的主流意识形态并赢得当权者的赏识。在此基础上,本文将进一步探究莎士比亚作品在不同时空体系下的接受差异,以及“被赋予”的社会功效。

**关键词:** 莎士比亚; 新女性; 男权; 社会功效

## The Portrayal of “New Women” in Shakespeare’s Dramas

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**Abstract:** Shakespeare’s heroines seem to have qualities that previous women in literary works seldom enjoyed. He is, therefore, believed to advocate feminist beliefs. However, those virtues do no good to those heroines in his plays and don’t change their positions in any better way. The article is to analyze how Shakespeare portrays “New Woman”, while illustrating the rationality and necessity of patriarchy prevalent in his times, to promote then dominating ideology to secure the Crown’s favor. Furthermore, the paper is to analyze the receptions of Shakespeare’s works in different historical or spacial contexts and the social functions imposed on them.

**Key words:** Shakespeare; New woman Patriarchy; Social function

### 《李尔王》“关键的一跃”

唐再凤 东华大学外语学院

**摘要:** 本文用所谓“克尔克郭尔绝望的一跃”来阐释《李尔王》，试图说明并不是如世俗所言，李尔王因为刚愎自用而给个人、国家和人民带来悲剧。相反，作者通过让李尔王致命的一跃，探寻了真实的自我、人际关系、社会关系。也通过他的这一跃，让所有相关人员获得机会，探寻、实践真实的自我。此一跃，虽然由此命运乖张，甚至寿命缩短，可是，剧中人物都依照自己的信念潇潇洒洒地活了一次，从克尔克郭尔的视觉看，比按部就班、麻木迟钝的生活更有人性意义。

**关键词:** 李尔王；跃入 生命；克尔克郭尔

### "Critical Leap" in King Lear

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**Abstract:** This paper uses “the desperate leap of Kierkegaard” to decipher “King Lear”, to try to say that it is not what we generally believe that King Lear was a self-willed man who brought disaster to himself, his country and people, but that the author devised the critical leap to give King Lear the opportunity to explore his inner self, personal relationship, social relationship. It is also through this leap that all the characters concerned gained a chance to seek and realize their true self. Upon this leap, it seems that their fate was changed, but all the characters were set free to live to their heart’s content at their will, and become more humane than senseless routine life.

**Key words:** *King Lear*; Leap life; Kierkegaard

### 《W. H. 先生画像》中同性爱的文化空间错位

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**摘要:** 在《W.H.先生画像》中，王尔德从同性爱的角度对莎士比亚十四行诗进行了解读，把其中的爱情归属为古希腊哲学家热烈赞美的“爱恋男童”爱情模式，隐秘地为自己的同性爱进行了辩解。事实上，王尔德是把古希腊时期、文艺复兴时期和维多利亚时期三个迥然不同的时代并置，用十九世纪末的性观念、评价体系来定位柏拉图和莎士比亚的同性爱，这是一种文化空间的错位。

关键词：王尔德；莎士比亚十四行诗；同性爱情；文化空间

## The Displaced Same-sex Love in the Cultural Space in *The Portrait of Mr. W. H.*

Wang Gaidi

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**Abstract:** In his *The Portrait of Mr. W. H.*, Oscar Wilde discovered Shakespeare's male love, and proved it to be Greek Urania. By doing this, Wilde defended his own same-sex love in a secret way. However, it is inappropriate for Wilde to consider Greek Urania, Renaissance male love and Victorian homosexual love with the same evaluating standard and to treat Plato and Shakespeare as his contemporaries.

**Key Words:** Wilde; Shakespeare's Sonnets; same-sex love; cultural space

## 20 世纪莎剧的演出及译介与现代中国的社会演变

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**摘要:** 20 世纪前后，中国知识分子将视野转向域外，寻找强国之策，随之开始了新一轮外来文化和文学的译介高潮。在此西学东渐的过程中，享有世界声誉的莎士比亚戏剧不断在中国被改编和上演。从清末民初的反复辟，到后来的抗战，莎剧被中国文坛加以利用，作为宣传工具。由于要为现实服务，莎剧的译介手法呈现一个明显的特点，即改编（改译）。译者及演出者根据国情的需要，对原剧的内容进行添加和变形，借以影响舆论和国情。这一译介倾向在抗战时期间达到高潮，甚至出现了《王德明》这样的中外混合故事。通过对莎剧改编的历史背景和社会环境的分析，可以见出当时对待外来文学译介的实用态度，即为我所用，这一现象贯穿整个现代中国。

**关键词:** 莎剧改译；中国社会；译介与宣传

## The Translation and Performance of Shakespeare's Plays in 20<sup>th</sup> Century and its Influence on the Evolution of the Modern China

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**Key words:** adaptaion of Shakespeare's plays; Chinese society; transference

## 基于语料库的莎士比亚十四行诗译本缺陷性探究

王灵焱 河南财经政法大学成功学院外语系

**摘要:** 莎士比亚研究在中国已历经 170 年，期间中国学者坚持不懈地从多视角对其进行相关研究，推动了中国莎士比亚研究的蓬勃发展，并逐步形成了中国的莎学研究特色。其中，莎士比亚十四行诗的主题是国内学者研究的一个焦点和热点，但是关于主题的划分有不少争议。本文旨在通过对时间和美的主题分析诗人的宇宙观，并借助目前中国莎学研究目前两大数据库(即知网与万方数据库)有关查询结果，探索在注释本研究、译本研究上存在的不足，希望引起学者的关注。

**关键词:** 莎士比亚十四行诗；缺陷；注释本

## A Coprera- based Research on the Deficiencies in Versions of Shakespeare's Sonnets

Wang Lingyan

**Abstract:** Research on Shakespeare in China has been going on for nearly 170 years, during which Chinese scholars have devoted their own contribution from diversified perspectives to promoting the study of Shakespeare in China's booming causes, and gradually form specialty with somewhat Chinese style in this area. Among them, Shakespeare's sonnets have been a hot issue for the focus of domestic scholars while there do exist strong discordances and controversies. This very paper aims to analyze the poet's world view through the themes of time and beauty. Meanwhile, by checking the search results from China's databases of CNKI and Wanfang, this paper endeavors in exploring the deficiencies in versions of translation and notes for understanding with the hope to attract the attention of scholars.

**Key words:** Shakespeare Sonnet; deficiencies; translation and notes

## 解放的莎士比亚：豫剧《威尼斯商人》本土化和特点研究

王淑华 宜兰大学

**关键词：**莎士比亚；豫剧《威尼斯商人》；本土化

## Shakespeare Unbound: Locality and Identity in *Bond*

Wang Shuhua

Yilan University

In the last several decades, Chinese from both sides of the Taiwan Strait have been putting Shakespeare on their own stages. The 21st-century especially has seen tremendous impact of Shakespeare and other western drama on traditional Chinese productions. Local operas have been face-lifted and exported to the world via cross-cultural adaptation and revision. Chinese adaptation of Shakespeare has revived traditional Chinese opera, entertaining a younger generation of theatre goers as well as an intellectual and international audience. This paper attempts to investigate the 2009 Yu-opera adaptation of *Bond*, a Chinese translation/adaptation of *The Merchant of Venice*. Topics include culture and literature translation, cross-boundary drama, performance politics, and the intricate issues of race, gender, politics, law, and morals. How do traditional Chinese operas, with its legacy of pops and choreography, interpret and represent the intricate plots and character interactions of Western drama? Imagine the challenge of translating the Bard from English to Chinese and then to the Yu dialect and back into English for the world stage. *Bond* is the proud product of a triumvirate: Professor and translator of Shakespeare Ching-hsi Perng, Yu-opera specialist Fang Chen, and UK-educated Director Bo-shen Lu. *Bond* bonds modern-day Taiwan opera with Shakespeare across time and culture to offer the audience in the UK and in the Chinese-speaking world a new assessment of human nature. Yet the adaptation is not without its flaws. Sacrificing the Jessica-Lorenzo sub-plot de-emphasizes the Portia-versus-father relationship. Shylock in *Bond* undergoes practically little soul-searching, thus downgrading the tension of the drama and rendering his character less tragic and more a bright-costumed vindictive clown. This is a sharp contrast to the 2004 adaptation of the *Merchant of Venice* by Michael Radford featuring Al Pacino as the dark and calculating, perseverant and self-repressive Shylock. Once Shylock loses his tragic dimension, *Bond* becomes nothing more than a comic moral statement, preaching a secular retribution philosophy that pleases the audience. Gone are the disturbing and complicated issues of race, faith, law, and moral challenges in the original



Shakespeare. This good-man-wins approach lacks the depth and irony that could have been savored and appreciated in the Shylock versus Portia/Antonio drama. Nevertheless, clear-cut poetic justice has been the norm in traditional Chinese operas.

**Key words:** Shakespeare; *Bond*; locality and identity

## 三个王子，两位绅士，一段恋情：中国荧屏上的莎士比亚

吴辉 中国传媒大学

**关键词:** 哈姆雷特改编；哈姆雷特电影；历史背景；改编的成就

### **Three Hamlets, Two Gentlemen and One Time to Love: Shakespeare on the Chinese Screen**

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Communication University of China

**Abstract:** While Shakespeare was introduced to China more than hundred years ago, it took him surprisingly long to conquer Chinese screens. For the general public, this happened only in 2006 when two highly interesting Hamlet adaptations were released almost simultaneously: *The Banquet* by Feng Xiao-gang, followed by Hu Xue-hua's *Prince of the Himalayas*, a Tibetan version of the drama. However, there have been a few earlier examples. Such as the silent film *A Woman Lawyer* from 1927, and *A Spray of Plum Blossoms* from 1931. Over time, there were a few more films loosely connected to Shakespearean material. While all these attempts reflect the conditions of their times, a comparison of the two Hamlet films is particularly rewarding. They tell us a lot about contemporary China, and also about the art of adaptation. Not only do they transfer their model story from stage to screen and from Western Europe to East Asia, but also from the Elisabethan era into the competitive International film market of the 21st century.

**Key words:** Hamlet adaptations; Hamlet films; historical context; achievements of adaptation

## 戴枷起舞——论机趣在中国戏曲改编莎剧中的得与失

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**摘要:**清代李渔所总结的“机趣”是中国戏曲鉴赏的要旨。本文批评了近年来莎士比亚戏剧在中国戏曲舞台上机趣的得失，指出盲目地忠于原著以及迁就于理智是失去机趣的主要原因。

**关键词:** 机趣；中国戏曲；莎剧改编

### **On the Gains and Losses of Stage Wit and Fun for the Metamorphosis of Shakespeare in Chinese Operas**

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**Abstract:** To entertain, traditional Chinese operas boast of stage wit and fun, a convention defined by Li Yu (1611—1680). Based on the operatic adaptations of Shakespeare in China recently, this paper aims at critically analyzing the gains and losses of such a convention and tracing the main cause to the rigid

adherence to the bard and didactic reasoning on the stage.

**Key words:** Wit and Fun; Metamorphosis of Shakespeare; Chinese Operas

## B-SLIM 理论构架下的莎翁戏剧教学模式

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**摘要:** 英美文学课是高校英语专业一门重要的传统课程。本文以莎士比亚戏剧的讲授为例,对基于 B-SLIM 理念的英美文学教学模式的架构与实施进行了探讨,并通过运用二元对立模式和六种行动元理论展现戏剧人物之间的具体关系, 企求深化学生对剧中的情节的把握, 提高学生语言自主学习能力和为其创设研究性的学习环境, 帮助学生建立对理性、秩序和新的社会理想的呼唤。在教学任务中, 教师需要根据课程总体目标结合教学内容设计贴近学生实际的教学活动, 吸引学生积极参与; 学生则通过反复操练、讨论、交流、开发思维和合作等方式, 运用所学的知识在不断地递进中完成教学活动所设立的目标。

**关键词:** B-SLIM 理论; 莎翁戏剧; 教学

## B-SLIM- based Teaching Methodology of Shakespeare's Drama

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**Abstract:** British and American literature course is a college traditional English major curriculum. This very paper, taking the teaching of Shakespeare's plays as an example, endeavors in both exploring the channel of framework setting and course design implementing by using B-SLIM based concept and showing the specific relationship between dramatic characters through the use of dualistic mode of action and six meta-theory with the underlying aims: to deepen students' grasp of the plot of the play; to improve their language performance and automatic learning ability; to help students establish a rational sense of values. For the teaching activity, how to propel teachers to develop overall objectives of the curriculum close to students so as to attract students in participation is under study. Meanwhile, for the students, through repeated drills, discussion, exchange and cooperation, how to complete the set goals by applying the knowledge mastered is of concern.

**Key words:** B-SLIM; Shakespeare's Drama; Teaching

## 论梁实秋译莎的“崇真”思想

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**摘要:** 译坛大家梁实秋先生是莎剧在中国的传人之一,他花费 38 年心血独立翻译《莎士比亚全集》,该套译本 40 册首次以中英文对照的形式于 2001 年在中国大陆出版发行。梁实秋的译文渗透着“崇真”思想,主要体现在三方面:一是注重完整引入莎剧的风俗习惯、民族心理、典型意象等文化信息;二是尝试如实传达莎剧的冗长定语、条件状语从句以及十四行诗等语言形式;三是积极主张引进西方戏剧体裁以及学习西方戏剧意识。梁实秋译莎的“崇真”思想与他“中庸”的哲学倾向和翻译目的密切相关,彰显了“和而不同”的文化精神以及“刚健守正”的文学原则。

**关键词:** 梁实秋;《莎士比亚全集》;崇真;中庸

## On Liang Shiqiu's Thought of "Pursuing Sincerity" in Translating the Complete Works of Shakespeare

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**Abstract:** The great famous translator LIANG Shi-qiu is one of the heirs of Shakespeare's drama in China. He spent 38 years in translating the Complete Works of Shakespeare all by himself. His English-Chinese version was published in mainland China in 2001. The thought of "pursuing sincerity" is revealed in his translation which includes the following three aspects: First, LIANG Shi-qiu focuses on fully introducing cultural information such as customs and traditions, nation psychology and some typical images. Second, he tries his best sincerely translating some language form such as sonnets, long attributive and adverbial clause of condition. Third, he actively advocated introducing text type of drama and learning the Western drama consciousness. All these are closely connected with LIANG Shi-qiu's translation aim and philosophic tendency of "the doctrine of the mean", which reflects the cultural spirit of "harmony in difference" and literary principle of sincerity.

**Key words:** LIANG Shi-qiu; the Complete Works of Shakespeare; pursuing sincerity; the doctrine of the mean

## 避免误读，谨防陷阱

——中国普通读者对莎翁及其作品的常见误解及其原因

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**摘要:** 在专家眼中看似常识的东西，中国的普通读者却偏偏误入歧途、落入陷阱。我们常常会听到或看到这样的说法：莎士比亚的语言优美、典雅、华丽；莎士比亚创作了曲折离奇的戏剧故事；莎士比亚使用的是古英语；甚至还看到过一些学术性文章中大谈莎士比亚的创作观，莎士比亚说如何如何，更有甚者还有人编辑了莎士比亚名言录。

本文将基于文献事实，对以上的各种误解误读逐一剖析，探寻产生这些误读误解的原因（如翻译方面的、背景方面的、文化传统和思维习惯差异方面的、语言能力方面的等等），进而提出避免误读的一些建议，以期对我国的莎剧爱好者提供一点帮助，对我国的莎学研究贡献一点微薄之力。

**关键词:** 莎士比亚；误读

## Avoiding Misunderstanding of Shakespeare's Plays

—An Analysis of the Causes of the Usual Misunderstandings of  
Shakespeare's Plays in Ordinary Readers in China

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**Abstract:** Ordinary readers in China often misunderstand Shakespeare in the aspects that Shakespeare experts regard as common sense. Many readers in China hold that Shakespeare's language is beautiful, elegant and graceful; they believe that all the stories of the plays are Shakespeare's own creation; they think that Shakespeare wrote in old English; and they often neglect the multiplicity of the themes of Shakespeare's plays. Some people have even gone farther. They have compiled Shakespeare's maxims and equalled what characters in the plays have said to Shakespeare's own viewpoints. All the above-mentioned phenomena show that there is still a long way for ordinary readers in China to go in the appreciation of a true Shakespeare.

The complex causes of the above-mentioned situation are analysed in this article, based on the documentaries from the perspectives of translation, cultural background, and Chinese traditional way of thinking and language abilities. The article concludes that a better understanding of Shakespeare calls for a better translation of the plays, a stronger language ability in English and a change of the Chinese traditional way of thinking.

**Key Words:** Shakespeare; misunderstanding

## “后”麦克白之“新”坎坷命运 “后”麦克德夫之“完全”救赎

——论《简·爱》中多重经典“核磁共振”之文本语义新构建

于凤保 滁州学院外国语学院

**摘要:** 经典文学作品的书写需要大量传统经典文本的参与,其文本语义的构建也自然在这些经典文本文化的相互交融中得以成形。《简·爱》中有着大量西方经典中的文本元素,它们不仅为《简·爱》增添了许多文化意蕴,甚至是作者在与传统经典文本对话过程中构建自我神秘文本内涵的大门,也是我们寻觅该文本内涵的钥匙。本文试图通过比较研究《简·爱》、《麦克白》、《圣经》三个文本中的相关部分,挖掘其中隐而未见的秘密关联,重新构建《简·爱》的文本内涵。

**关键词:** 《简·爱》;《麦克白》;《圣经》;经典文本互释

### Post-Macbeth New Misfortunes and Post-Macduff Complete Salvation—

On the“Nuclear Magnetic Resonances” of Classics

in *Jane eyre* in Terms of New Construction of Textual Philology

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**Key words:** *Jane eyre*; *Macbeth*; *Bible*; Inter-interpretation of Classics

## 社会表演与心理素质

——麦克白的政变失败源于心理素质的缺失

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**摘要:** 麦克白将军为国王苏格兰国王邓肯平叛和抵御了入侵的敌人。在凯旋而归之时,路遇三个女巫。女巫对他说了些预言和隐语,说他将进爵为王,但他并无子嗣能继承王位,接替为王的将是同僚班柯将军的后代。麦克白于是在夫人的怂恿下谋杀邓肯,做了国王,实现了女巫的预言。为掩人耳目和防止他人夺位,邓肯的侍卫,同僚班柯,贵族麦克德夫的妻子和孩子相序死于他的屠刀。然而,无论是何人死去,无任走过哪一步,我们都可以看到麦克白具有很强的社会表演意识和社会表演行为,以及为实现他的目标而尽力使用的社会表演手段和方法。但是,社会表演仅有意识、行为以及手段和方法是不够的,有时更需要一种强劲的心理素质做支撑。麦克白的政变失败显然与他心理素质的缺失存在很大关联。其实,政变在世界历史长河中是常有的事,不足为怪。问题是政变的当事人怎样社会表演,以什么样的心理素质支撑这场浩大的社会表演。一个成功的政变者一定是个精于社会表演的表演者。麦克白显然不在此列。

**关键词:** 社会表演; 心理素质

### Social Performance and Psychological Quality:

The Failure of Macbeth's Coup D'etat is due to the Lack of Psychological Quality

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**Abstract:** General Macbeth has defeated the invading enemy for King Duncan. On his triumphant return, he met three witches, who predicted that he will be the King, but it's the posterity of Banque instead of his own son will take over the crown. Being incited by Lady Macbeth, Macbeth murdered Duncan, and became the king, which corresponds to the witches' prediction. In order to conceal his sin and hold his crown, he kills Duncan's housecarl, Banque, and the wife and child of Macduff. However, regardless of their death, we could realize that Macbeth has a strong consciousness of social performance and action, and the measures to achieve his destination. However, only the consciousness, action, measures are insufficient. A strong psychological quality support is needed. Obviously, the coup d'etat of Macbeth is connected to his lack of psychological quality. In fact, coup d'etat is common in world history and is not at all surprising to us. The point is how to do the social performance and how to show their social quality to support this great social performance. A successful person who stages coup d'etat must be good at social performance. Macbeth is obviously not within the rule.

**Key words:** social performance; psychological quality

## 从契约观看《威尼斯商人》中的政治权力

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**摘要:**《威尼斯商人》中的矛盾冲突分为两条线：夏洛克和安东尼奥之间的冲突围绕一纸财务契约展开，这一矛盾是显性的，居于主要地位；财务契约引发的纠纷折射出以夏洛克为代表的犹太人的契约观和以安东尼奥为代表的基督徒的契约观之间的异同。犹太教的契约观要求以身体作标记，夏洛克要求割“一磅肉”隐射了犹太教的“割礼”。安东尼奥对契约的实现模仿了基督教式的以“牺牲”立约，因此剧中人与人的契约所牵涉的经济和法律问题都是表象，对人与神的契约关系的不同理解才是双方矛盾冲突的本质之所在。同时，剧中三围主要女性角色和她们各自的爱人之间的矛盾围绕性契约展开，这是故事中隐性的矛盾。性契约表现为两性之间的控制与被控制的冲突，财务契约涉及的是公共领域，性契约则存在于私人领域，然而两者共同指向故事背后的政治权力。

**关键词:** 契约观；财务契约；性契约；政治权力

## Understanding Political Power in *The Merchant of Venice* from the Perspective of Contract Idea

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**Abstract:** The conflicts in the *The Merchant of Venice* can be divided into two layers. Being triggered by a financial contract, the conflict between Shylock and Antonio is conspicuous and primary. It reflects the similarities and differences of Jewish contract idea represented by Shylock and Christian contract idea represented by Antonio. According to the doctrine of Judaism, Jews sign contract with God by making marks on their bodies, thus Shylock's claiming a pound of flesh echoes to "circumcision", while Antonio pays the bond by sacrificing himself, which can be seen as an imitation of Christ's establishing new covenant with man. Therefore, the contract made by men is merely a superficial conflict, the core of the confliction rests in the different understanding of the contract made by God and man. Simultaneously, the conflicts between the three main female characters and their lovers centered on sexual contract are concealed and secondary in the play. Controlling and being controlled is the key of sexual contract. Financial contract occurs in the public domain, while sexual contract exists in private realm, but they both

reveal political power between the lines in the play.

**Key words:** contract idea; financial contract; sexual contract; political power

## 莎士比亚与中国语境

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**关键词:** 莎士比亚; 中国语境; 关联

### **Making Shakespeare Related and Relevant**

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**Abstract:** To Chinese students, Shakespeare has never been merely a “gem of the Western civilization”. In fact, Shakespearean plays have been regarded as a fine example of modern English language, hence a way to learning the language, mirrors to not only Elizabethan England but also human experience in general and mind in particular, and models of successful drama and stage and theatre. However, to make Shakespeare make sense, especially contemporary sense, to Chinese college students, Shakespeare needs to be made to reach out to a much wider horizon, including a wide range of issues of contemporary concern and interest from the political, economic, social, psychological and personal issues as the characters are seen undergoing, to the many perspectives from which Shakespeare has always been placed under close scrutiny, and the various, numerous and colorful adaptations, appropriations and spin-offs of Shakespeare that address contemporary concerns from within Shakespeare. It is through making Shakespeare related and relevant that Shakespeare lives and will live on, and finally this will indeed enable us to hold a mirror to the contemporary fate of some of our own “gems” in cultural and literary traditions.

**Key words:** Shakespeare; Chinese context; relevance

## 当代英美的马克思主义莎评

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**摘要:** 论文分析当代英美马克思主义莎评家对莎翁戏剧的评论, 涉及到的学者有英国的伊格尔顿(Terry Eagleton)、瑞安(Kiernan Ryan)、威尔逊(Richard Wilson), 美国的科恩(Walter Cohen)、霍华德(Jean E. Howard)、阿尔布纳斯(Denise Albanese)、舍肖(Scott Cutler Shershow)、巴特罗维基(Crystal Bartolovich)、博文(Barbara E. Bowen)、斯塔布拉斯(Peter Stallybrass)、卡拉汉(Dympna Collaghan)、哈尔本(Richard Halpern)、科达(Natasha Korda)等, 他们突破了传统马克思主义莎评, 呈现出多元化、多角度的研究方法, 他们的着眼点不再过多地关注唯物主义政治和经济, 而是关注文化, 在文化研究领域里有大刀阔斧的拓展, 并具有全球化的视野。

**关键词:** 马克思主义莎评; 文化转向

### **On Contemporary British and American Marxist Shakespeares**

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**Abstract:** The thesis analysis on contemporary British and American Marxist views on Shakespearean plays. Marxist Shakespeares involves the scholars such as British Terry Eagleton, Kiernan Ryan, Richard Wilson, as well as American authors such as Walter Cohen, Jean e. Howard, Denise Albanese, Scott Cutler Shershow, Crystal Bartolovich, Barbara E. Bowen, Peter Stallybrass, Dympna Collaghan, Richard Halpern, Natasha Korda and so on. These authors break through the traditional Marxist Shakespearean reviews using multiple perspectives and research methods. The focus no longer remains on overly analyzing political and economical materialism, but rather takes on a more cultural aspect. Fields of cultural study are expanded and take on a global view.

**Key words:** Marxist Shakespeares; cultural perspective

## 莎士比亚的《科里奥兰纳斯》与艾略特的《科里奥兰》

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**摘要:** 莎士比亚的《科里奥兰纳斯》的价值在 20 世纪之前经常被忽略。20 世纪的诗人批评家艾略特对该剧评价极高，并且影响了一代莎士比亚评论家的观点。本文旨在对比研究《科里奥兰纳斯》与艾略特的《科里奥兰》，通过分析两部作品中对人物塑造，对普通百姓的态度，对民主制度的态度和母亲的影响等方面，管窥莎士比亚对艾略特的巨大影响以及艾略特对 20 世纪莎士比亚批评的重大作用。

**关键词:** 《科里奥兰纳斯》；《科里奥兰》；艾略特；莎士比亚研究

### *Coriolanus by Williams Shakespeare and Coriolan by Eliot*

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**Abstract:** The value of *Coriolanus* by Williams Shakespeare was often underestimated before the 20th century. A famous poet-critic in the 20th century, Thomas Sterns Eliot, spoke highly of the value of this play, and accordingly influenced a whole generation of Shakespearean critics. The thesis is intended to contrast *Coriolanus* by Shakespeare and “*Coriolan*” by Eliot, by means of characterization, attitudes towards common folks, opinions of liberalism and influence of mother, in order to, on the one hand, analyze the influence of Shakespeare on Eliot and on the other hand, display the contribution of Eliot to the 20th century Shakespearean criticism.

**Key words:** *Coriolanus*, “*Coriolan*”; Eliot; Shakespearean criticism

## 英国文艺复兴女性观视角下的《驯悍记》

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**摘要:** 近年来很多学者对英国文艺复兴时期女性有了深入的研究和新的发现，在这一基础上，本论文着重分析了莎士比亚早期喜剧《驯悍记》和近年 BBC 对它的改编，指出莎翁作品所透露的人文主义观念在当时的先进性以及与当下某些人文理念的差异，得出这些差异是更好理解莎翁作品的关键。

**关键词:** 《驯悍记》；女性观；文艺复兴

### *A Review of The Taming of the Shrew from the British Renaissance Notion of Women*

Zhu Manhua

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**Abstract:** This paper made a research on the basis of new discovery with regard to women's position during English Renaissances by the comparison between *The Taming of the Shrew* and its new adaptation by BBC. It is concluded that humanism reflected by Shakespeare's works is far beyond the average idea then and the differences between humanism then and the modern understanding can prompt the comprehension of Shakespeare's works.

**Key words:** *The Taming of the Shrew*; British Renaissance notion of women; Renaissance

## 新发现的朱生豪文学作品

朱尚刚 朱生豪故居

**摘要:** 我国数字图书馆的建设使许多佚失的珍贵文化资料得以重新被发掘出来。最近在国家数字图书馆中发现了 10 篇朱生豪的佚文，发表在 1938-1939 年间上海世界书局出版的《青年周报》上。佚文之一是《傻子在莎士比亚中的地位》。由于朱生豪留存下来关于莎士比亚作品及其翻译的评论分析文章极少，此文虽短也不怎么深入，但也可能会受到我国莎士比亚和莎士比亚翻译研究者的关注。其他的佚文中包括 1 篇短篇小说，5 篇散文随笔（多数是文化方面的题材），3 篇翻译小说（多数为反战题材）。这些新发现的佚文可帮助我们认识朱生豪当时的工作和生活状况及其所处的社会环境，以及朱生豪的文艺思想。

**关键词:** 朱生豪；佚失资料；翻译评论

## Newly-found Zhu Shenghao's Articles

Zhu Shanggang

Zhu Shenghao Birthplace

**Abstract:** The establishment of digital libraries in our country made it possible to explore and find many precious missing cultural materials. Recently, ten articles by Zhu Shenghao were found through China National Digital Library, which were carried in the magazine "Youth Weekly" published in 1938-1939 in Shanghai by World Publishing House. One of the ten articles is an informal essay "The Status of Fools in Shakespeare's Plays". As Zhu Shenghao has left very few essays of comments and analysis for Shakespeare's works and on Shakespeare translation, this essay, though quite short and without deep analysis, may draw the interest of China's researchers of Shakespeare and Shakespeare translation. Other newly discovered articles include a short story, five informal essays (most of them are of cultural topics) and three translated short stories (most of them are of anti-war topics). The newly discovered articles help to cognize the working and living conditions and the social background of Zhu Shenghao, as well as Zhu's thinking on literature and art at that time.

**Key words:** Zhu Shenghao; missing articles; comments and analysis of Shakespeare translation



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