

2016 Shanghai International Shakespeare Forum



Donghua University, Shanghai

10-12 September, 2016

论坛主题：莎士比亚与文化变革

Forum Theme: Shakespeare and Cultural Change

上海国际莎士比亚论坛主办单位

Host Institution

东华大学外语学院

Foreign Languages College

东华大学莎士比亚研究所

Shakespeare Institute

Donghua University

支持单位

Supporting Institutions

上海戏剧学院

Shanghai Theater Academy

中国外国文学学会莎士比亚分会

Shakespeare Association of China

上海市创意产业协会

Shanghai Creative Industry Association

论坛组织机构

Organizing Committee

论坛主席：杨林贵

Chair: Lingui Yang

主办单位负责人：林嵘书记

Head of Host Institution: Rong Lin

组委会秘书长：乔雪瑛

Secretary: Xueying Qiao

组委成员：何妮燕、沈炜艳、黄培希、张淑琴、张民德

Niyan He, Weiyan Shen, Peixi Huang, Shuqin Zhang, Minde Zhang

协调负责人：于童

Coordinator: Tong Yu

其他工作人员：李明丽、张兰芳

Supporting Staff: Mingli Li, Lanfang Zhang

支援人员：东华大学外语学院研究生

Volunteers: Graduate Students

目录

Contents

上海国际莎士比亚论坛日程.....	1
Conference Program.....	2
大会发言题目及摘要.....	13
Plenary Abstracts.....	13
小组分组及论文题目.....	18
Seminars and Paper Titles.....	20
小组论文摘要目录.....	23
List of Seminar Abstracts.....	24
小组论文摘要.....	26
Seminar Abstracts.....	26



2016 上海国际莎士比亚论坛日程

☺☺ (需要打印版邀请函的代表, 11 日 19: 00 以前到会务组登记, 以便我们适量制作) ☺☺

日期	时 间	活动安排
9月10日	全天	报 到: 登记入住。 地 点: 喜天游大酒店大厅。
	19: 00—21: 00	会务组会议
9月11日	7: 00—8: 30	早 餐 地点: 代表所在酒店
	9: 00—9: 45	开幕式 致辞: 校领导 贺辞: 彼德·霍尔布鲁克、戴安娜·欧文、斯坦利·威尔斯、辜正坤 主持: 杨林贵 嘉宾: 宫宝荣、孙福良、张冲、李伟民、罗益民等 地点: 三教四楼会议厅
	9: 45—11:15	大会发言 主持: 杨林贵 (东华大学) 发言者: 汤姆·比绍普 (新西兰奥克兰大学) 题目: 莎士比亚与文化变革 发言者: 苏珊·贝内特 (加拿大卡尔加里大学) 题目: 莎士比亚 2016: 最著名的文化品牌?
	11: 30—11: 45	合影留念 (三教楼下)
	12: 00—13: 00	午 餐 地点: 东华食府 3 楼
	13: 30—14: 30	大会发言 主持: 张冲 (复旦大学) 发言者: 维拉瑞·韦恩 (美国夏威夷大学) 题目: 《奥赛罗》的肤色变换 发言者: 李贤佑 (韩国顺天乡大学) 题目: 韩国莎士比亚文艺复兴与《仲夏夜之梦》
	14: 30—14: 45	会间休息

Shanghai International Shakespeare Forum Program

Date	Time	Activities
10 September	Whole Day	Registration Place: Xitianyou Hotel
	19: 00—21: 00	Conference Committee Meeting
11 September	7: 00—8: 30	Breakfast at hotel
	9: 00—9: 30	Opening Ceremony Presiding: Lingui Yang Speaker: Vice President, Donghua University Congratulations: Peter Holbrook, Diana Owen/Stanley Wells, Zhengkun Gu Place: Lecture Building No.3
	9: 45—11:15	Plenary (I) Presiding: Lingui Yang (Donghua University) Speakers: 1. Tom Bishop (University of Auckland) Title: Shakespeare and Cultural Change 2. Susan Bennett (University of Calgary) Title: Shakespeare: In 2016, the World's Best-known Cultural Brand?
	11: 30—11: 45	Group Photo
	12: 00—13: 00	Luncheon Place: Donghua Café (3 rd Floor)
	13: 30—14: 30	Plenary (II) Presiding: Chong Zhang (Fudan University) Speakers: 1. Valerie Wayne (University of Hawaii) Title: The Changing Colors of <i>Othello</i> 2. Hyon-u Lee (Soon Chun Hyang University) Title: Korean Shakespeare Renaissance and <i>A Midsummer Night's Dream</i>
	14: 30—14: 45	Tea (Coffee) Break

日期	时间	活动安排
9月11日	14:45 — 15:45	<p style="text-align: center;">专家研讨：中国莎学与世界莎学</p> <p>主持：李伟民（四川外国语大学）</p> <p>发言嘉宾：宫宝荣 张冲 罗益民 李伟舫 史璠 等</p> <p>列席：韦恩、贝内特、库博等国际专家</p>
	15:45 — 17:15	<p style="text-align: center;">分组报告（1-3）</p> <p>第1组主题：莎士比亚，美学思想及文学批评的变迁</p> <p>地点：三教四楼报告厅</p> <p>发言者：</p> <ol style="list-style-type: none"> 1、李伟舫（主持，河南大学）：雨果莎评及其特色论——以《莎士比亚传》为中心 2、王化学（主持，山东师范大学）：莎士比亚戏剧中的政治哲学 3、张薇（上海大学）：鲁宾斯坦的莎学思想 4、王海清（河北工业大学）：莎士比亚戏剧——一颗荟萃了英国历史与文化的璀璨明珠 5、张秀仿（河北工程大学）：《哈姆莱特》中“契约之链”的审美特质 6、张金霞（陕西师范大学）：浅析莎翁戏剧美学原则的现实价值 7、白申昊（清华大学）：局外观：梵高对莎士比亚之批评新探 <p>第2组主题：莎士比亚作品的翻译、传播及文化影响</p> <p>地点：三教二楼第一会议室</p> <p>发言者：</p> <ol style="list-style-type: none"> 1、王改娣（主持，华东师范大学）：文化流动中的莎士比亚十四行诗 2、严晓江（主持，南通大学）：论梁实秋翻译《莎士比亚全集》的文化意义 3、解永健（上海书店出版社）：朱生豪译莎士比亚戏剧出版源流初探

Date	Time	Activities
11 September	14 : 45 — 15: 45	<p style="text-align: center;">Special Panel on Shakespeare and China</p> <p>Presiding: Weimin Li (Sichuan International Studies University)</p> <p>Speakers: Baorong Gong, Chong Zhang, Yimin Luo, Weifang Li, Fan Shi and others</p> <p>Optional Participation: Valerie Wayne, Farah Karim-Cooper, and others</p>
	15 : 45 — 17: 15	<p style="text-align: center;">Group Sessions (I-III)</p> <p>I. Shakespeare, Aesthetics, and the Changing Field of Criticism Place: Lecture Hall Presiding: Weifang Li, Huaxue Wang Speakers:</p> <ol style="list-style-type: none"> 1. Weifang Li On Victor Hugo's Review on Shakespeare and its Characteristic: A Case Study of <i>William Shakespeare</i> 2. Huaxue Wang Political Philosophy in Shakespeare Plays 3. Wei Zhang Rubinstein's Shakespearean Study 4. Haiqing Wang Shakespeare's Drama: A Bright Pearl of British History and Culture 5. Xuifang Zhang Aesthetic Qualities of the Chain of Contracts in <i>Hamlet</i> 6. Jinxia Zhang On the Realistic Value of Aesthetic Principle in Shakespeare's Plays 7. Shenhao Bai The Outside Commentator: Analysis of Van Gogh's Comments on Shakespeare <p>II. Dissemination of Shakespeare's Cultural Influence: Translation and Publication Place: Meeting Room 1 Presiding: Gaidi Wang, Xiaojiang Yan Speakers:</p> <ol style="list-style-type: none"> 1. Gaidi Wang Shakespeare Sonnets in Culture Flow 2. Xiaojiang Yan The Cultural Significance of Liang Shiqiu's Chinese Translation of <i>The Complete Works of Shakespeare</i> 3. Yongjian Xie Publication of Zhu Shenghao's Translation of Shakespeare's Plays: Its Source and Course

日期	时间	活动安排
9月11日	15:45 — 17:15	<p>4、颜帼英（东华大学）：莎士比亚十四行诗和中国古诗词中的“季节”意象</p> <p>5、史璠（广西北海）：莎士比亚与汤显祖戏剧辞赋在古代海上丝绸之路始发港的传播</p> <p>6、周婷（东华大学）：英若诚为舞台翻译莎剧的目的论分析</p> <p>第3组主题：莎士比亚的创作与时代文化</p> <p>地点：三教二楼第二会议室</p> <p>发言者：</p> <p>1、郝田虎（主持，浙江大学）：论历史剧《托马斯·莫尔爵士》的审查问题</p> <p>2、周云龙（主持，福建师大）：别处的世界：《考利欧雷诺斯》与近代欧洲的环球秩序想象</p> <p>3、曾绛（西南大学）：伪装：叙事、身份与人格的易变——以莎士比亚戏剧为例</p> <p>4、吴亚蓉（安徽大学）：《暴风雨》中的自然状态与政治秩序</p> <p>5、赵奇（兰州大学）：从《李尔王》探析莎士比亚对近代性的突破</p> <p>6、肖吉木斯（陕西师范大学）：他山之石可以攻玉：莎士比亚对文本的改写</p> <p>7、张文亭（陕西师范大学）：《哈姆雷特》中被禁音的女性形象</p>
	18:00 —19:30	<p style="text-align: center;">大会晚宴</p> <p style="text-align: center;">地点：东华食府3楼</p>

Date	Time	Activities
11 September	15 : 45 — 17: 15	<p>4. Guoying Yan Image of the Seasons in Shakespeare’s Sonnets and Ancient Chinese Poetry</p> <p>5. Fan Shi Dissemination of Tang Xianzu’s Verse and Prose in His Plays at Beihai</p> <p>6. Ting Zhou A Skopos Analysis of Ying Ruocheng’s Translation of Shakespeare for the Stage</p> <p>III. Shakespeare: His Contemporary Culture and Writing Place: Meeting Room 2 Presiding: Tianhu Hao, Yunlong Zhou Speakers:</p> <p>1. Tianhu Hao On the Censorship of <i>Sir Thomas More</i></p> <p>2. Yunlong Zhou Another World: <i>Coriolanus</i> and the Imagination of Global Order in Early Modern Europe</p> <p>3. Jiang Zeng Disguise: Variability of Narration, Identity and Personality —Shakespearean Dramas as Examples</p> <p>4. Yarong Wu The State of Nature and Political Order in <i>The Tempest</i></p> <p>5. Qi Zhao The Analysis of Shakespeare’s Breakthrough to Modernity From <i>King Lear</i></p> <p>6. Xiaojimusi Shakespeare’s Rewriting of the Texts</p> <p>7. Wenting Zhang The Dumb Women in <i>Hamlet</i></p>
	18 : 00 —19: 30	<p style="text-align: center;">Reception</p> <p style="text-align: center;">Place: Donghua Café (3rd Floor)</p>

日期	时间	活动安排
9月12日	7: 00— 8: 30	早餐 地点：代表所在酒店
	9: 00— 10: 00	专题发言：威尔的女人、来生及其环球剧院 主持：罗益民（西南大学） 1、 发言者：蒂娜·派克（美国莎士比亚剧团） 题目：威尔的女人们 2、 发言者：理查德·蒂罗逊（美国夏威夷作家） 题目：现代文学创作中的莎士比亚 3、 发言者：法拉·卡里姆-库珀（英国伦敦环球剧院） 题目：莎士比亚的环球剧场：重建过去
	10:00- 10:15	茶歇
	10: 15 —11: 45	分组报告 第4组主题：改编演出与文化阐释 地点：三教报告厅 发言者： 1、李伟民（ 主持 ，四川外国语大学）：取神略貌与中西审美的互文性抒情叙事——粤剧《天之骄女》对莎士比亚《威尼斯商人》的改写 2、戴丹妮（ 主持 ，武汉大学）：莎士比亚戏剧表演的民间性：反映出别人眼睛中的自己 3、杨凌小玲（香港）：莎士比亚与粤剧在当代香港相遇 4、朱树（江苏作家）：莎士比亚，我为你消得人憔悴 5、乔雪瑛（东华大学）：《喜马拉雅王子》与中国的《哈姆雷特》想 6、孙媛（郑州升达经贸管理学院）：从莎士比亚到莱德福：“隔都”——《威尼斯商人》中的异质空间 7、李巧丽（惠州学院）：权利重塑与社会变革——《仲夏夜之梦》中时空转换叙事的解读

Date	Time	Activities
12 September	7: 00— 8: 30	Breakfast at hotel
	9: 00— 10: 00	<p style="text-align: center;">Special Session: Women of Will, His Afterlives and the Globe</p> <p>Presiding: Yimin Luo (Southwest University)</p> <ol style="list-style-type: none"> 1. Speaker: Tina Packer Title: Women of Will 2. Speaker: Richard Tillotson Title: Shakespeare in Contemporary Writings 3. Speaker: Farah Karim-Cooper Title: Shakespeare’s Globe: Reconstructing the Past
	10:00- 10:15	Coffee Break
	10 : 15 —11: 45	<p style="text-align: center;">Group Sessions (IV-VI)</p> <p>IV. Performance, Adaptation, and Cultural Interpretation Place: Lecture Hall Presiding: Weimin Li, Danni Dai Speakers:</p> <ol style="list-style-type: none"> 1. Weimin Li Intertextual Lyric Narrative of Chinese and Western Aesthetics 2. Danni Dai Nationality of Shakespearean Theatre Performance in China: A Reflection of Self in Others’ Eyes 3. Lorreta Yeung Cantonese Opera Meets Shakespeare in Contemporary Hong Kong 4. Shu Zhu Shakespeare, For You am I Thus Wasting Away in Pain 5. Xueying Qiao <i>Prince of the Himalayas</i> and the Chinese Imagination of <i>Hamlet</i> 6. Yuan Sun From Shakespeare to Michael Radford: “Ghetto”—a Heterotopia in <i>The Merchant of Venice</i> 7. Qiaoli Li A Multiple Interpretation on Time-Space Transform in <i>A Midsummer Night’s Dream</i>

日期	时间	活动安排
9月12日	10:15 —11:45	<p>第5组主题：莎士比亚与中国：变革中的文化形象</p> <p>地点：三教第一会议室</p> <p>发言者：</p> <ol style="list-style-type: none"> 1、朱安博（主持，首都经贸大学） 莎士比亚戏剧汉译批评史 2、宁平（主持，辽宁师大）：新历史主义批评视阈下中国莎翁历史剧研究 3、张之燕（上海理工大学）：莎士比亚作品中的中国人形象 4、谢桂霞（中山大学）：莎士比亚在中国——布尔迪厄社会学视角的分析 5、李卓（杭州电子科技大学）：莎士比亚戏剧在近代中国的传播与影响 6、常晓丹（中原工学院）：论莎士比亚理想女性在中国的变异与中国女性文化的变革 <p>第6组主题：文化背景与作品阐释</p> <p>地点：三教第二会议室</p> <p>发言者：</p> <ol style="list-style-type: none"> 1、邱佳岑（主持，天津师范大学）：论莎士比亚戏剧中的基督教情怀 2、胡鹏（主持，四川外国语大学）：作为机器的身体：《哈姆莱特》中的早期现代性隐喻 3、陶久胜（南昌大学）：放血疗法与政体健康：体液理论中的《泰特斯·安特洛尼克斯》 4、杨秀波（广西外国语学院）：蠢驴爱情荒诞下的真实——解读《仲夏夜之梦》 5、张雪梅（重庆交通大学）：不受束缚的意志——浅析莎士比亚悲剧中的自由意志 6、安汝杰（东南大学）：悲剧英雄与永恒正义——哈姆雷特复仇问题的生命伦理审视 7、张济春（北京语言大学）：李尔王的身份流变：混沌理论解读《李尔王》

Date	Time	Activities
12 September	10 : 15 —11: 45	<p>V. Shakespeare and China: Changing Cultural Images Place: Meeting Room 1 Presiding: Anbo Zhu, Ping Ning Speakers:</p> <ol style="list-style-type: none"> 1. Anbo Zhu Criticism History of Chinese Translations of Shakespeare Plays 2. Ping Ning The Study on Shakespeare' English Histories in China Since 21th Century from the Perspective of New Historicism 3. Zhiyan Zhang The Image of the Chinese in Shakespeare's Works 4. Guixia Xie Shakespeare in China: A Bourdieu sociological approach 5. Zhuo Li The Spread and Influence of Shakespearean Plays in Modern China 6. Xiaodan Chang Variation of Shakespeare's Ideal Woman Characters in China and Changes of Chinese Female Culture <p>VI. Cultural Context and Interpretation Place: Meeting Room 2 Presiding: Jialing Qiu, Peng Hu Speakers:</p> <ol style="list-style-type: none"> 1. Jialing Qiu On the Christian Spirit in Shakespearean Drama 2. Peng Hu Body as Machine in <i>Hamlet</i> 3. Jiusheng Tao Bloodletting Therapy and Polity Health: <i>Titus Andronicus</i> in the Context of Humoral Theory 4. Xiubo Yang The truth behind the Absurdity of Donkey's Love: Interpreting <i>A Midsummer Night's Dream</i> 5. Xuemei Zhang The Will Not in Bondage: An Interpretation of Free Will in Shakespeare's Pure Tragedies 6. Rujie An Tragic Hero and Eternal Justice: Studies on Hamlet's Revenge under the Viewpoint of Ethics 7. Jichun Zhang The Change of King Lear 's Identity: An Interpretation of <i>King Lear</i> from the Perspective of Chaos Theory

日期	时间	活动安排
9月12日	12: 00 12: 30	<p style="text-align: center;">论坛小结及公告</p> <p>主持: 杨林贵 总结: 乔雪瑛 致辞: 林嵘书记</p> <p style="text-align: center;">地点: 三教四楼报告厅</p>
	12: 30- 13: 30	<p style="text-align: center;">会议午餐</p> <p>地点: 东华食府 3 楼</p> <p style="text-align: center;">(餐后自愿参加戏剧节活动)</p>

Date	Time	Activities
12 September	12: 00 12: 30	<p style="text-align: center;">Closing Speeches and Announcements</p> <p>Presiding: Lingui Yang</p> <p>Speakers: Rong Lin Xueying Qiao</p> <p>Place: Lecture Hall</p>
	12: 30- 13: 30	<p style="text-align: center;">Luncheon</p> <p>Place: Donghua Café (3rd floor)</p>

大会发言题目及摘要

Plenary Abstracts

Shakespeare and Cultural Change

Tom Bishop (University of Auckland, New Zealand)

Abstract: This paper considers cultural change as a topic of intrinsic interest to Shakespeare and, through this interest, one made available to subsequent playwrights adapting his work. It first shows how Shakespeare was drawn to dramatizing “cultural change” despite lacking a generalised concept of culture, discussing in particular his use of Roman history as an arena for the exploration of large-scale and lasting change in political and social organisation. His Plutarchan plays in particular choose crucial points of constitutional disruption in Roman history that articulate such changes alongside and through the exploration of biographical character in a novel and original way that goes beyond the Plutarchan sources. The paper goes on to hypothesise how Shakespeare’s propensity for locating action at points of ideological or cultural contradiction, a preference that can be seen widely across his dramaturgy, has in turn given particular impetus and occasion for later dramatists to take his work as providing models or scaffolding for their own staging of more recent cultural change. An extended example will be Kirk Torrance’s 2009 play “Flintlock Musket”, which adapts *Macbeth* to explore the violent transformation of Maori culture during the so-called “Musket Wars” of early nineteenth century Aotearoa/New Zealand. In Torrance’s play, the contradictions of masculine assertion and loyal subordination between which the action of Shakespeare’s tragedy plays out—although in the case of *Macbeth* these are not especially configured to describe cultural change in medieval Scotland—are reorganised to illuminate the particular crisis resulting from the impact of white settlement and gunpowder weaponry on Maori culture, with its codes of warrior honour and aristocratic *mana* authority. Torrance’s play thus shows how Shakespeare’s plot, both in its familiarity to contemporary audiences and, more importantly, in its structuring of theme and incident around active contradiction can illuminate more recent cultural change.

莎士比亚与文化变革

汤姆·比绍普（奥克兰大学，新西兰）

摘要：本论文认为文化变革这个话题是莎士比亚本身固有的一个令人关注的话题，通过这个话题，后来的剧作家们就可以改编他的作品。首先，尽管我们缺乏一个通行的对文化的定义，但是这个话题依然表明莎士比亚是如何被吸引来创作反映“文化变革”的戏剧的，这里将特别探讨他如何利用罗马历史作为舞台，来探索政治和社会组织中发生的大规模的长期变革。特别是在取材于普鲁塔克的戏剧中，莎士比亚选择罗马历史上宪法遭到破坏的关键时期，研究普鲁塔克作品中的传记人物，并基于普鲁塔克的史料进行创作，来反映这种变革。本论文接着提出假设，认为莎士比亚倾向于将情节置于意识形态冲突或文化冲突发生的时刻，这一倾向在他的戏剧创作手法中随处可见，这一点反过来给后来的剧作家提供了独特的促动和机会，使他们认为他的作品可以提供模本或支撑，让他

们能够把近代的文化变革搬上舞台。一个比较有影响的例子是科克·托伦斯 2009 年的戏剧《燧发火枪》，该剧改编自《麦克白》，探讨毛利文化在 19 世纪早期的阿奥特阿罗阿/新西兰的所谓“火枪战争”期间发生的剧烈变革。悲剧《麦克白》中流露出的充满男子气概的对自我主张的坚持，与忠顺的臣服两者之间的种种矛盾（虽然该剧并未特别表现这些矛盾以描述中世纪苏格兰的文化变革），在托伦斯的剧中被组织起来，来反映白人定居和火药兵器对以好战精神和高贵的玛那威力闻名的毛利文化带来的冲击及其导致的特有危机。因此，托伦斯的戏剧表明，莎剧的情节不仅为当代观众所熟知，更重要的是莎剧对主题和片段的构建是围绕有效矛盾展开的，这有助于揭示近代的文化变革。

Shakespeare: In 2016, the World's Best-known Cultural Brand?

Susan Bennett (University of Calgary, Canada)

Abstract: This presentation will consider the different kinds of celebrations staged for Shakespeare in his anniversary year. I will address the extraordinary number of performances, exhibitions and festivals happening worldwide, with a particular interest in those British theatre companies who have made Shakespeare their own: the Royal Shakespeare Company, Shakespeare's Globe in London. But I will also pay attention to other appearances of the Shakespeare brand, in tourism and city development.

The questions I plan to address include why Shakespeare is so well recognized, even 400 years after his death, and why so many places in the world have been so keen to celebrate the playwright's landmark year. I will explore what work Shakespeare accomplishes for those cultural institutions and their sponsors, as well, of course, for the audiences who attend the performances, exhibitions and festivals. The focus of the paper is to consider whether Shakespeare is, in fact, a properly global brand?

莎士比亚 2016：最著名的文化品牌？

苏珊·贝内特（卡尔加里大学，加拿大）

摘要：这次发言将关注为纪念莎士比亚逝世 400 周年举行的各种庆祝活动。我将谈谈世界范围内数量巨大的表演、展览和庆典，并特别关注将莎士比亚据为己有的那些英国剧场——皇家莎士比亚剧场和伦敦的莎士比亚环球剧场。不过，我还将关注在旅游产业和城市发展中出现的那些莎士比亚品牌。

我将提出的问题包括：为什么莎士比亚在逝世 400 年之后仍然得到如此认可？为什么全世界这么多的地方都如此热衷于庆祝这位剧作家的逝世周年？我将探讨莎士比亚为那些文化机构及赞助者——当然也为观看表演、展览和参加庆典的观众——做了些什么工作。本文的重点是考查莎士比亚是否确实是一个恰如其分的全球品牌。

The Changing Colors of *Othello*

Valerie Wayne (University of Hawaii, U. S. A.)

Abstract: This talk examines cultural changes in interpretations and productions of Shakespeare's *Othello* over the past twenty-five years in relation to the play's handling of race. In the 1980s and 1990s it was assumed that the handkerchief Othello gives to Desdemona was white, but a recent article by Ian Smith argues that it was black and claims that assumptions of its whiteness reveal the habits that for many years have informed our reading practices. Recent work on early modern race has similarly countered the erasure of race with criticism that foregrounds the importance of Othello's blackness and uncovers the histories of blacks in Shakespeare's London. Just as the casting choices of actors who play Othello and Iago have been altered, so productions that relate the play to contexts such as an American high school and an English Metropolitan police force have contemporized the play to relate it to current problems of race. The colors of this play are changing as those problems claim further attention.

《奥赛罗》的肤色变换

维拉瑞·韦恩（夏威夷大学，美国）

摘要：本发言探讨了过去的 25 年中在莎士比亚《奥赛罗》的阐释和制作过程中在有关种族问题的处理方面体现的文化变革。在 20 世纪八九十年代，人们认为奥赛罗送给苔丝狄蒙娜的手帕是白色的，但是近期伊恩·史密斯在一篇文章中认为手帕是黑色的，并且提出那种认为手帕是白色的看法体现了多年来我们的阅读习惯。近来，有关现代早期种族问题的文章也同样反对抹煞种族问题，这些文章的评论突出了奥赛罗的黑色皮肤的重要性，揭露了莎士比亚时期伦敦的黑人历史。对饰演奥赛罗和伊阿古的演员的选择发生了变化，与此类似，那些将本剧植入美国高中或英国都市警察局的情境中的作品将本剧当代化了，把该剧与当下的种族问题联系起来。随着这些问题引起更多的注意，该剧的颜色也在一直不断变换。

Korean Shakespeare Renaissance and *A Midsummer Night's Dream*

Hyon-u Lee (Soon Chun Hyang University, Korea)

Abstract: Since 1990, Korean society has been experiencing the boom of Shakespeare. Much more than 500 Korean Shakespeare productions have been staged in South Korea, many of them touring beyond the Korean peninsula from 1990 to the present. My own research shows that those Korean Shakespearean productions have four characteristics such as populism, feminism, Koreanization, and shamanism.

Yang Jung-ung's *A Midsummer Night's Dream* is an icon of the Korean Shakespeare boom. It has not only toured more than 20 countries, but also includes all of those four characteristics. Additionally, the other productions of *A Midsummer Night's Dream* are also showing most vividly the experimental qualities of Korean Shakespeare productions as drastic adaptations based on reinterpretations, deconstruction and Koreanization. This paper aims to introduce the Korean Shakespeare boom, centering on *A Midsummer Night's Dream* productions, especially Yang Jung-ung's.

题目：韩国莎士比亚文艺复兴与《仲夏夜之梦》

李贤佑（顺天乡大学，韩国）

摘要：自 1990 年以来，韩国社会经历了莎士比亚热潮。从那时至今，500 多部韩国制作的莎剧在韩国上演，其中许多还走出了朝鲜半岛。本人的研究表明，这些韩国莎士比亚剧作具有诸如民粹主义、

女性主义、韩国化、萨满教等四个特征。

梁正雄执导的《仲夏夜之梦》是韩国莎士比亚热中的代表作品。该剧不仅在 20 多个国家演出，而且包含着上面所有四个特点。此外，根据《仲夏夜之梦》排演的其他戏剧也生动展示了韩国莎士比亚剧作的实验性质，这些戏剧在重新阐释、解构和韩国化的基础上，对原著都做了很大的改动。本文以根据《仲夏夜之梦》改编的各种戏剧、特别是梁正雄执导的那部为中心，来介绍韩国的莎士比亚热潮。

Women of Will

Tina Packer (Shakespeare and Company)

Abstract: *Women of Will* follows Shakespeare's development as a human being, from youth to enlightened maturity, exploring the spiritual journey he undertook. Packer shows that Shakespeare's imagination, mirrored and revealed in his female characters, develops and deepens until finally the women, his creative knowledge, and a sense of a larger spiritual good come together in the late plays, making clear that when women and men are equal in status and sexual passion, they can—and do—change the world.

威尔的女人们

蒂娜·派克 (美国莎士比亚剧团)

摘要: 《威尔的女人》循着莎士比亚作为一个人从青春年少到成熟开悟的发展轨迹，探讨了他的精神之旅。派克表明，莎士比亚的想象力在他笔下的女性人物中得到映射和展示，并不断得以发展和深化，直到最终这些女性人物、他的创造力、及一种更为宏大的至善精神在他后期的剧作中汇集在一起，越发清晰地表明，当女性和男性在两性地位和激情中处于平等状态时，他们就可以——并且一定会——改变世界。

Shakespeare in Contemporary Writings

Richard Tillotson (writer, Hawaii, U. S. A.)

Abstract: Richard Tillotson's recent novel, *What You Will On Capitol Hill*, is set in Washington DC and begins with the panicky thoughts in an actor's head as the curtain rises on a performance of Shakespeare's *Twelfth Night* at which most of the novel's characters – senators, slam poets, billionaires, mercenaries, actors, peace lobbyists – are either performers in the play or members of the audience. As the story unfolds, these modern characters are discovered to bear surprising and often humorous parallels to the characters in the play. In his talk, Tillotson will read from his novel and describe how *Twelfth Night* influenced the structure of the book. He will also discuss his use of multiple points of view and descriptions of modern media as framing devices to provide contemporary perspectives on the timeless themes of love and war. Maxine Hong Kingston, author of *Woman Warrior*, called his book “a delightful story of love and politics” and “a playful field guide to lobbying the government and to wooing hearts.”

现代文学创作中的莎士比亚

理查德·蒂罗逊（作家，美国夏威夷）

摘要：理查德·蒂罗逊近期的小说《你在国会山上干什么》以华盛顿特区为背景，以一位男演员脑海中惊慌失措的各种想法作为开始。随着幕布升起，舞台上正在表演莎士比亚的《第十二夜》。小说中的大多数人物——议员、愤怒诗人、亿万富翁、雇佣兵、演员、和平说客——或者是剧中的表演者，或者是席上的观众。随着故事的展开，这些现代人物被发现都与剧中人物存在惊人的、好笑的相似性。在演讲中，蒂罗逊将阅读他的小说片段，并描述《第十二夜》如何影响了小说结构。他还将探讨他对多视角叙事的运用，并讲述现代媒体如何作为构思手段，为爱与战争的永恒主题提供当下的解读。《女斗士》的作者汤亭亭称此书为“关于爱与政治的令人愉快的一本书”，“一本好玩的野外工作指南，既可以用来游说政府，也可以用来求爱。”

Shakespeare's Globe: Reconstructing the Past

Farah Karim-Cooper (Head of Higher Education & Research, Shakespeare's Globe)

Abstract: This talk will focus on the reconstruction of the Globe Theatre in London (in 1997), its mission and identity in the theatrical and education landscape and its ambitions to be a research institute as well as a serious, performing arts organisation. It will discuss the building, its history, its global focus and the effects that the Globe architecture and the performance styles, such as Original Practices, have had on our understanding of Shakespearean performance.

莎士比亚的环球剧场：重建过去

法拉·卡里姆-库珀（英国莎士比亚环球剧院高教及研究部主任）

摘要：本次发言将围绕伦敦环球剧场展开，包括 1997 年的重建、其在戏剧和教育领域的使命和身份，以及成为一个研究机构和严肃表演艺术机构的雄心。本发言将谈论这座建筑物本身，其历史和全球眼界，及其建筑模式和诸如创意实践的表演风格对我们理解莎士比亚表演的影响。

小组分组及论文题目

第一组主题：莎士比亚，美学思想及文学批评的变迁

主持人：李伟舫、王化学

- 1、**李伟舫**（河南大学）：雨果莎评及其特色论——以《莎士比亚传》为中心
- 2、**王化学**（山东师范大学）：莎士比亚戏剧中的政治哲学
- 3、**张薇**（上海大学）：鲁宾斯坦的莎学思想
- 4、**王海清**（河北工业大学）：莎士比亚戏剧——一颗荟萃了英国历史与文化的璀璨明珠
- 5、**张秀仿**（河北工程大学）：《哈姆莱特》中“契约之链”的审美特质
- 6、**张金霞**（陕西师范大学）：浅析莎翁戏剧美学原则的现实价值
- 7、**白申昊**（清华大学）：局外观：梵高对莎士比亚之批评新探

第二组主题：莎士比亚作品的翻译、传播及文化影响

主持人：王改娣、严晓江

- 1、**王改娣**（华东师范大学）：文化流动中的莎士比亚十四行诗
- 2、**严晓江**（南通大学）：论梁实秋翻译《莎士比亚全集》的文化意义
- 3、**解永健**（上海书店出版社）：朱生豪译莎士比亚戏剧出版源流初探
- 4、**颜帼英**（东华大学）：莎士比亚十四行诗和中国古诗词中的“季节”意象
- 5、**史璠**（广西北海）：莎士比亚与汤显祖戏剧辞赋在古代海上丝绸之路始发港的传播
- 6、**周婷**（东华大学）：英若诚为舞台翻译莎剧的目的论分析

第三组主题：莎士比亚的创作与时代文化

主持人：郝田虎、周云龙

- 1、**郝田虎**（浙江大学）：论历史剧《托马斯·莫尔爵士》的审查问题
- 2、**周云龙**（福建师大）：别处的世界：《考利欧雷诺斯》与近代欧洲的环球秩序想象
- 3、**曾绛**（西南大学）：伪装：叙事、身份与人格的易变——以莎士比亚戏剧为例
- 4、**吴亚蓉**（安徽大学）：《暴风雨》中的自然状态与政治秩序
- 5、**赵奇**（兰州大学）：从《李尔王》探析莎士比亚对近代性的突破
- 6、**肖吉木斯**（陕西师范大学）：他山之石可以攻玉：莎士比亚对文本的改写
- 7、**张文亭**（陕西师范大学）：《哈姆雷特》中被禁音的女性形象

第四组主题：改编演出与文化阐释

主持人：李伟民、戴丹妮

- 1、**李伟民**（四川外语大学）：取神略貌与中西审美的互文性抒情叙事——粤剧《天之骄女》对莎士比亚《威尼斯商人》的改写

- 2、戴丹妮（武汉大学）：莎士比亚戏剧表演的民间性：反映出别人眼睛中的自己
- 3、杨凌小玲（香港）：莎士比亚与粤剧在当代香港相遇
- 4、朱树（江苏作家）：莎士比亚，我为你消得人憔悴
- 5、乔雪瑛（东华大学）：《喜马拉雅王子》与中国的《哈姆雷特》想象
- 6、孙媛（郑州升达经贸管理学院）：从莎士比亚到莱德福：“隔都”——《威尼斯商人》中的异质空间
- 7、李巧丽（惠州学院）：权利重塑与社会变革——《仲夏夜之梦》中时空转换叙事的解读

第五组主题：莎士比亚与中国：变革中的文化形象

主持人：朱安博、宁平

- 1、朱安博（首都经贸大学）：莎士比亚戏剧汉译批评史
- 2、宁平（辽宁师大）：新历史主义批评视阈下中国莎翁历史剧研究
- 3、张之燕（上海理工大学）：莎士比亚作品中的中国人形象
- 4、谢桂霞（中山大学）：莎士比亚在中国——布尔迪厄社会学视角的分析
- 5、李卓（杭州电子科技大学）：莎士比亚戏剧在近代中国的传播与影响
- 6、常晓丹（中原工学院）：论莎士比亚理想女性在中国的变异与中国女性文化的变革

第六组主题：文化背景与作品阐释

主持人：邱佳岑、胡鹏

- 1、邱佳岑（天津师范大学）：论莎士比亚戏剧中的基督教情怀
- 2、胡鹏（四川外国语大学）：作为机器的身体：《哈姆莱特》中的早期现代性隐喻
- 3、陶久胜（南昌大学）：放血疗法与政体健康：体液理论中的《泰特斯·安特洛尼克斯》
- 4、杨秀波（广西外国语学院）：蠢驴爱情荒诞下的真实——解读《仲夏夜之梦》
- 5、张雪梅（重庆交通大学）：不受束缚的意志——浅析莎士比亚悲剧中的自由意志
- 6、安汝杰（东南大学）：悲剧英雄与永恒正义——哈姆雷特复仇问题的生命伦理审视
- 7、张济春（北京语言大学）：李尔王的身份流变：混沌理论解读《李尔王》

Seminars and Paper Titles

I. Shakespeare, Aesthetics, and the Changing Field of Criticism

Presiding: Weifang Li, Huaxue Wang

1. Weifang Li

On Victor Hugo's Review on Shakespeare and its Characteristic: A Case Study of *William Shakespeare*

2. Huaxue Wang

Political Philosophy in Shakespeare Plays

3. Wei Zhang

Rubinstein's Shakespearean Study

4. Haiqing Wang

Shakespeare's Drama: A Bright Pearl of British History and Culture

5. Xuifang Zhang

Aesthetic Qualities of the Chain of Contracts in *Hamlet*

6. Jinxia Zhang

On the Realistic Value of Aesthetic Principle in Shakespeare's Plays

7. Shenhao Bai

The Outside Commentator: Analysis of Van Gogh's Comments on Shakespeare

II. Dissemination of Shakespeare's Cultural Influence: Translation and Publication

Presiding: Gaidi Wang, Xiaojiang Yan

1. Gaidi Wang

Shakespeare Sonnets in Culture Flow

2. Xiaojiang Yan

The Cultural Significance of Liang Shiqiu's Chinese Translation of *The Complete Works of Shakespeare*

3. Yongjian Xie

Publication of Zhu Shenghao's Translation of Shakespeare's Plays: Its Source and Course

4. Guoying Yan

Image of the Seasons in Shakespeare's Sonnets and Ancient Chinese Poetry

5. Fan Shi

Dissemination of Tang Xianzu's Verse and Prose in His Plays at Beihai

6. Ting Zhou

A Skopos Analysis of Ying Ruocheng's Translation of Shakespeare for the Stage

III. Shakespeare: His Contemporary Culture and Writing

Presiding: Tianhu Hao, Yunlong Zhou

1. Tianhu Hao

On the Censorship of *Sir Thomas More*

2. Yunlong Zhou

Another World: *Coriolanus* and the Imagination of Global Order in Early Modern Europe

3. Jiang Zeng

Disguise: Variability of Narration, Identity and Personality —Shakespearean Dramas as Examples

4. Yarong Wu

The State of Nature and Political Order in *The Tempest*

5. Qi Zhao

The Analysis of Shakespeare's Breakthrough to Modernity From *King Lear*

6. Xiaojimusi

Shakespeare's Rewriting of the Texts

7. Wenting Zhang

The Dumb Women in *Hamlet*

IV. Performance, Adaptation, and Cultural Interpretation

Presiding: Weimin Li, Danni Dai

1. Weimin Li

Intertextual Lyric Narrative of Chinese and Western Aesthetics

2. Danni Dai

Nationality of Shakespearean Theatre Performance in China: A Reflection of Self in Others' Eyes

3. Lorreta Yeung

Cantonese Opera Meets Shakespeare in Contemporary Hong Kong

4. Shu Zhu

Shakespeare, For You am I Thus Wasting Away in Pain

5. Xueying Qiao

Prince of the Himalayas and the Chinese Imagination of *Hamlet*

6. Yuan Sun

From Shakespeare to Michael Radford: "Ghetto"—a Heterotopia in *The Merchant of Venice*

7. Qiaoli Li

A Multiple Interpretation on Time-Space Transform in *A Midsummer Night's Dream*

V. Shakespeare and China: Changing Cultural Images

Presiding: Anbo Zhu, Ping Ning

1. Anbo Zhu

Criticism History of Chinese Translations of Shakespeare Plays

2. Ping Ning

The Study on Shakespeare's English Histories in China Since 21th Century from the Perspective of New Historicism

3. Zhiyan Zhang

The Image of the Chinese in Shakespeare's Works

4. Guixia Xie

Shakespeare in China: A Bourdieu sociological approach

5. Zhuo Li

The Spread and Influence of Shakespearean Plays in Modern China

6. Xiaodan Chang

Variation of Shakespeare's Ideal Woman Characters in China and Changes of Chinese Female Culture

VI. Cultural Context and Interpretation

Presiding: Jialing Qiu, Peng Hu

1. Jialing Qiu
On the Christian Spirit in Shakespearean Drama
2. Peng Hu
Body as Machine in *Hamlet*
3. Jiusheng Tao
Bloodletting Therapy and Polity Health: *Titus Andronicus* in the Context of Humoral Theory
4. Xiubo Yang
The truth behind the Absurdity of Donkey's Love: Interpreting *A Midsummer Night's Dream*
5. Xuemei Zhang
The Will Not in Bondage: An Interpretation of Free Will in Shakespeare's Pure Tragedies
6. Rujie An
Tragic Hero and Eternal Justice: Studies on Hamlet's Revenge under the Viewpoint of Ethics
7. Jichun Zhang
The Change of King Lear 's Identity: An Interpretation of *King Lear* from the Perspective of Chaos Theory

小组论文摘要目录

作者姓名	论文题目	页码
安汝杰	悲剧英雄与永恒正义——哈姆雷特复仇问题的生命伦理审视	26
白申昊	局外观：梵高对莎士比亚之批评新探	26
常晓丹	论莎士比亚理想女性在中国的变异与中国女性文化的变革	27
戴丹妮	莎士比亚戏剧表演的民间性：反映出别人眼睛中的自己	27
郝田虎	论历史剧《托马斯·莫尔爵士》的审查问题	28
胡鹏	作为机器的身体：《哈姆莱特》中的早期现代性隐喻	28
李巧丽	《仲夏夜之梦》时空转换叙事的多重解读	29
李伟昉	雨果莎评及其特色论——以《莎士比亚传》为中心	30
李伟民	取神略貌与中西审美的互文性抒情叙事——粤剧《天之骄女》对莎士比亚《威尼斯商人》的改写	30
李卓	莎士比亚戏剧在近代中国的传播与影响	31
罗益民	四百年来的莎士比亚评论进展	32
宁平	新历史主义批评视阈下中国莎翁历史剧研究	32
乔雪琪	《喜马拉雅王子》与中国的《哈姆雷特》想象	33
邱佳岑	论莎士比亚戏剧中基督教情怀	33
史璠	汤显祖戏剧辞赋在古代海上丝绸之路始发港城市的传播	34
孙媛	从莎士比亚到莱德福：“隔都”——《威尼斯商人》中的异质空间	34
陶久胜	放血疗法与政体健康：体液理论中的《泰特斯·安特洛尼克斯》	35
王改娣	文化流动中的莎士比亚十四行诗	35
王海清	莎士比亚戏剧——一颗荟萃了英国历史与文化的璀璨明珠	36
王化学	莎士比亚戏剧中的政治哲学	37
吴亚蓉	《暴风雨》中的自然状态与政治秩序	38
肖吉木斯	他山之石可以攻玉：莎士比亚对文本的改写	38
谢桂霞	莎士比亚在中国的重译——布尔迪厄社会学视角的分析	39
解永健	朱生豪译莎士比亚戏剧出版源流初探	39
颜帼英	莎士比亚十四行诗和中国古诗词中的“季节”意象	40
严晓江	论梁实秋翻译《莎士比亚全集》的文化意义	40
杨秀波	爱情荒诞下的真实——解读《仲夏夜之梦》	41
杨凌小玲	粤剧与莎士比亚在当代香港相遇	42
曾绛	叙事、身份与人格的易变——以莎士比亚戏剧为例	42
张济春	李尔王的身份流变：混沌理论解读《李尔王》	43
张金霞	浅析莎翁戏剧美学原则的现实价值	44
张薇	鲁宾斯坦的莎学思想	44
张文亭	《哈姆雷特》中被禁音的女性形象	45
张秀仿	《哈姆雷特》中“契约之链”的审美特质	45
张雪梅	不受束缚的意志——浅析莎士比亚悲剧中的自由意志	46

张之燕	莎士比亚作品中的中国人形象	46
赵奇	从《李尔王》探析莎士比亚对近代性的突破	47
周婷	英若诚为舞台翻译莎剧的目的论分析	48
周云龙	别处的世界：《考利欧雷诺斯》与近代欧洲的环球秩序想象	48
朱安博	莎士比亚戏剧汉译批评史	49
朱树	莎士比亚，我为您消得人憔悴	49

List of Seminar Abstracts

Author	Title	Page
Rujie An	Tragic Hero and Eternal Justice: Studies on Hamlet's Revenge under the Viewpoint of Ethics	26
Shenhao Bai	The Outside Commentator: Analysis of Van Gogh's Comments on Shakespeare	26
Xiaodan Chang	Variation of Shakespeare's Ideal Woman Characters in China and Changes of Chinese Female Culture	27
Danni Dai	Nationality of Shakespearean Theatre Performance in China: A Reflection of Self in Others' Eyes	27
Tianhu Hao	On the Censorship of <i>Sir Thomas More</i>	28
Peng Hu	Body as Machine in <i>Hamlet</i>	28
Qiaoli Li	A Multiple Interpretation on Time-Space Transform in <i>A Midsummer Night's Dream</i>	29
Weifang Li	On Victor Hugo's Review on Shakespeare and its Characteristic: A Case Study of <i>William Shakespeare</i>	30
Weimin Li	Intertextual Lyric Narrative of Chinese and Western Aesthetics	30
Zhuo Li	The Spread and Influence of Shakespearean Plays in Modern China	31
Yimin Luo	Development of Shakespeare Criticism in 400 Years	32
Ping Ning	The Study on Shakespeare's English Histories in China Since 21th Century from the Perspective of New Historicism	32
Xueying Qiao	<i>Prince of the Himalayas</i> and the Chinese Imagination of <i>Hamlet</i>	33
Jialing Qiu	On the Christian Spirit in Shakespearean Drama	33
Fan Shi	Dissemination of Tang Xianzu's Verse and Prose in His Plays at Beihai	34
Yuan Sun	From Shakespeare to Michael Radford: "Ghetto"—a Heterotopia in <i>The Merchant of Venice</i>	34
Jiusheng Tao	Bloodletting Therapy and Polity Health: <i>Titus Andronicus</i> in the Context of Humoral Theory	35
Gaidi Wang	Shakespeare Sonnets in Culture Flow	35
Haiqing Wang	Shakespeare's Drama: A Bright Pearl of British History and Culture	36
Huaxue Wang	Political Philosophy in Shakespeare Plays	37
Yarong Wu	The State of Nature and Political Order in <i>The Tempest</i>	38

Xiaojimusi	Shakespeare's Rewriting of the Texts	38
Guixia Xie	Shakespeare in China: A Bourdieu sociological approach	39
Yongjian Xie	Publication of Zhu Shenghao's Translation of Shakespeare's Plays: Its Source and Course	39
Guoying Yan	Image of the Seasons in Shakespeare's Sonnets and Ancient Chinese Poetry	40
Xiaojiang Yan	The Cultural Significance of Liang Shiqiu's Chinese Translation of <i>The Complete Works of Shakespeare</i>	40
Xiubo Yang	The truth behind the Absurdity of Donkey's Love: Interpreting <i>A Midsummer Night's Dream</i>	41
Lorreta Yeung	Cantonese Opera Meets Shakespeare in Contemporary Hong Kong: Further Reflections on <i>A Dream in Fantasia</i>	42
Jiang Zeng	Disguise: Variability of Narration, Identity and Personality —Shakespearean Dramas as Examples	42
Jichun Zhang	The Change of King Lear's Identity: An Interpretation of <i>King Lear</i> from the Perspective of Chaos Theory	43
Jinxia Zhang	On the Realistic Value of Aesthetic Principle in Shakespeare's Plays	44
Wei Zhang	Rubinstein's Shakespearean Study	44
Wenting Zhang	The Dumb Women in <i>Hamlet</i>	45
Xiufang Zhang	Aesthetic Qualities of the Chain of Contracts in <i>Hamlet</i>	45
Xuemei Zhang	The Will Not in Bondage: An Interpretation of Free Will in Shakespeare's Pure Tragedies	46
Zhiyan Zhang	The Image of the Chinese in Shakespeare's Works	46
Qi Zhao	The Analysis of Shakespeare's Breakthrough to Modernity From <i>King Lear</i>	47
Ting Zhou	A Skopos Analysis of Ying Ruocheng's Translation of Shakespeare for the Stage	48
Yunlong Zhou	Another World: <i>Coriolanus</i> and the Imagination of Global Order in Early Modern Europe	48
Anbo Zhu	Criticism History of Chinese Translations of Shakespeare Plays	49
Shu Zhu	Shakespeare, For You am I Thus Wasting Away in Pain	49

小组论文摘要 (按姓名拼音顺序)

Seminar Abstracts (in alphabetic order)

悲剧英雄与永恒正义

——哈姆雷特复仇问题的生命伦理审视

安汝杰 (东南大学 哲学与科学系, 江苏 南京 211189)

摘要: 作为悲剧英雄的哈姆雷特是人类向命运献上的牺牲, 这是一种原始的目的论生命哲学, 并且构成了此悲剧的精神内核与生命伦理支点。哈姆雷特对自身选择的合理性与正义性并非坚定不移, 命运留给他的只有痛苦的自觉和自觉的痛苦。由此, 生命意志在命运的冲击下依然持存, 它不仅扩大了哈姆雷特个体生命的物理空间, 同时也使其个体生命自身成为目的。哈姆雷特的肉体生命虽已不再, 但他的精神生命在由自觉小我之痛苦到悲悯人类之痛苦的命运审思中得以永生, 他的伦理正义也于此得以表论。

关键词: 哈姆雷特; 悲剧英雄; 永恒正义; 复仇; 生命伦理

Title: Tragic Hero and Eternal Justice: Studies on Hamlet's Revenge under the Viewpoint of Ethics

Author: Rujie An (Philosophy and Science Department, Southeast University, Nanjing 211189, China)

Abstract: Hamlet was a sacrifice to the fate of human beings as a tragic hero, which was a primitive teleological philosophy of life as well as constituted the spirit core and bioethics pivot of the Hamlet tragedy. Hamlet was not firm in the reasonableness and justness of his choice; what was fate left to him were the consciousness of pain and the pain of consciousness. Therefore, the will of to be was still standing on its own feet firmly, which had not only expanded the physical space of Hamlet's individual life but made the self of his individual life as purpose. Though Hamlet's mortal body had died, his spirit life would be eternal via his deep meditations from the awareness about pain of the individuals to pity of the human beings as a whole, whereupon his thoughts about ethical justice had showed its appearance.

局外观：梵高对莎士比亚之批评新探

白申昊 (清华大学)

摘要: 19世纪荷兰画家梵高在绘画生涯中表达了对莎士比亚的独特关注。本文不仅研究了莎士比亚对梵高的人文理想和艺术创造的影响, 而且分析了梵高在解读莎士比亚时独特的跨学科方式。本论文研究了现存的与莎士比亚相关的梵高书信, 以期将梵高引入莎士比亚批评领域。

关键词: 梵高; 莎士比亚; 莎士比亚批评

Title: The Outside Commentator: Analysis of Van Gogh's Comments on Shakespeare

Author: Shenhao Bai (Tsinghua University, Beijing)

Abstract: During the life of the 19th-century Dutch painter Van Gogh, he expressed particular interest in William Shakespeare. This research not only studies the influence of Shakespeare on Van Gogh's humanistic ideal and artistic creation, but also analyzes Van Gogh's distinctive interdisciplinary methods of reading Shakespeare. Aimed to introduce Van Gogh into the realm of Shakespearean criticism, this research explores Van Gogh's existent letter records concerning William Shakespeare.

Key Words: Van Gogh; William Shakespeare; Criticism of Shakespeare

论莎士比亚理想女性在中国的变异与中国女性文化的变革

常晓丹（中原工学院信息商务学院 河南 郑州 450007）

摘要: 世界级文豪莎士比亚创作的 37 部戏剧作品，在中国的翻译、演出和评论工作已经有一百多年的历史；莎剧丰富的人物形象也在中国文化的语境下不断的在改变、刷新。以 1949 年至 2015 年间发表的与莎士比亚女性形象相关的中国学术期刊论文为研究对象，通过共词性分析工具对现当代中国评论家读者视域下的莎士比亚女性形象进行量化分析，总结莎士比亚创造的人文主义理想女性形象在现当代中国的接受与流变，揭示中国女性文化对莎剧女性形象的改造功能，透视中国女性文化变革的过程。论文分为四大部分，主要论述莎士比亚创造的人文主义“真”女性、“智者”、“至诚之子”、“至美之神”在中国的道德化演进过程；每部分都包含三大内容：一，运用共词性分析工具 Citespace 绘制莎剧理想女性形象在中国评论家读者视域下所产生的变异图谱；二，从中国传统女性文化出发，分析具有中国传统女性特质，如“贞”、“顺”、“孝”、“忠”等对莎士比亚理想女性形象的建构作用；三，从现当代中国新女性文化视域出发，分析上述莎士比亚理想女性形象的变异。论文通过对中国女性文化视域下莎剧理想形象的变异研究，阐释中国女性文化变革的趋势。

关键词: 莎士比亚；理想女性；中国文化；形象变迁

Title: Variation of Shakespeare's Ideal Woman Characters in China and Changes of Chinese Female Culture

Author: Xiaodan Chang (College of Information & Business, Zhongyuan University of Technology, Zhengzhou, Henan)

Abstract: World famous playwright Shakespeare had created 37 plays during his life. In China, the translation, performance, and comments of his plays has already exist for more than 100 years; and the characters of these plays has changed a lot according to Chinese culture. Choosing the commentary essays published in CNKI from 1949 to 2015 as its major context, this paper aims to use Citespace to analyze the receptions and changes of Shakespeare's women characters in China, so as to prove the reformation functions of Chinese culture and the changes of Chinese female culture. This paper mainly talks about how Shakespeare's humanistic ideal female characters like Juliet, Portia, Cordelia, and Cleopatra were changed and reformed according to Chinese female culture, and what kind of new trend can be shown through this research.

Key Words: Shakespeare; Ideal Women; Chinese Culture; Image

莎士比亚戏剧表演的民间性：反映出别人眼睛中的自己

戴丹妮（武汉大学）

摘要：莎士比亚戏剧来自民间，根植于民间艺术的长期熏陶，在其戏剧的每一场景演出中都能找到当时社会生活、民俗喜好的影像，而节庆文化的绚丽多姿及节庆文化表演的情感诉达则是直接造就莎士比亚戏剧的现实世界和现实世界之外的理想世界的源泉。莎剧创作的起源及其雏形和舞台表现形式具有大量节庆和民众参与的因素；莎剧演出面对复杂的观众群、多层次的观众复合体，不断调整表现方法；莎士比亚戏剧的民间性使剧情娱乐观众、感动观众、深思观众。总之，莎士比亚戏剧表演的民间性极大丰富了戏剧界和表演界对莎士比亚的理解。

关键词：莎士比亚；戏剧；表演；民间性

Title: Nationality of Shakespearean Theatre Performance in China: A Reflection of Self in Others' Eyes

Author: Danni Dai (Wuhan University)

Abstract: With long-term edification, Shakespearean plays are plucked from the mundane world and rooted in folk art. In every scene of the bard's plays, one can easily find out images of social life and folk interests of his time, while colorful festive culture and its appeal and expression in the performance are the direct source of real world and ideal world of Shakespearean drama. The birth and rudiment together with the stage presentation of Shakespearean plays are full of elements of festive and public participation. In Shakespearean stage performance, one has to adjust constantly ways of presentation in the face of complicated audience and multi-leveled crowd. Nationality of Shakespearean Theatre entertains audience, touches audience and enables them to ponder on the stories. In a word, nationality of Shakespearean theatre performance greatly enriches understanding of Shakespeare in both the drama and the performance circles. In this paper, the writer is about to develop on this topic with China as an example.

Key Words: Shakespeare; drama; performance; nationality

论历史剧《托马斯·莫尔爵士》的审查问题

郝田虎（浙江大学外语学院教授）

摘要：历史剧《托马斯·莫尔爵士》的手稿因为包含莎士比亚的手迹而名闻天下，本文讨论埃德蒙·蒂尔尼对该剧的审查。作者从历史的可表演性这一角度切入，通过历史文本和戏剧文本的比较研究，探讨伊丽莎白时期审查官的角色定位以及戏剧审查与国家意识形态之间的微妙关系。论文认为，《托马斯·莫尔爵士》的审查表明伊丽莎白时期的审查官既是国家机器的一部分，又是剧院的方便工具。

关键词：《托马斯·莫尔爵士》；戏剧审查；埃德蒙·蒂尔尼

Title: On the Censorship of *Sir Thomas More*

Author: Tianhu Hao (Professor, School of International Studies, Zhejiang University)

Abstract: The manuscript of *Sir Thomas More* is famous for Shakespeare's involvement and handwriting in it. This essay discusses Edmund Tilney's censorship of the history play from the perspective of the performability of history. Through a comparative study of the historical text and the dramatic text, the article concludes that the Master of the Revels in the Elizabethan period was a convenient tool of the theater as well as a necessary instrument of the state.

Key Words: *Sir Thomas More*; censorship; Edmund Tilney

作为机器的身体：《哈姆莱特》中的早期现代性隐喻

胡鹏（四川外国语大学）

摘要：“哈姆莱特的问题”也已经不仅是关于作家和文本的争论，而是不同语境从中延伸的理解和意义。本文拟以《哈姆莱特》为个案，从身体隐喻在早期现代历史中的转型出发，重新对这一问题进行解读，指出莎士比亚对早期现代性的理解与先见，即身体-小宇宙传统隐喻的崩塌和身体-机器现代隐喻的兴起。

关键词：机器；身体；隐喻；《哈姆莱特》

Title: Body as Machine in *Hamlet*

Author: Peng Hu (Sichuan International Studies University)

Abstract: In the history of Western literary criticism, especially Shakespearean criticism, Hamlet have stimulated so many critics to offer different interpretations with their own imagination that nothing seems to be right or false but “thinking makes it so”. In this sense, “problems of Hamlet” are not only the argument about the author and his writing, but the construction of meaning and self-understanding in various contexts. This paper tries to focus the body in Hamlet by the concept of body metaphor shift from body-microcosm to body-machine during the early modern and its aftermath in order to make a new interpretation, and point out Shakespeare’s foresight and understanding of early modernity.

Key Words: Machine; Body; Metaphor; *Hamlet*

《仲夏夜之梦》时空转换叙事的多重解读

李巧丽（惠州学院外语系）

摘要：《仲夏夜之梦》的时间和空间转换叙事颇值得玩味。从文化政治的角度来解读，这部戏剧发生的场景转换——从宫廷到森林再回到宫廷，不仅使有情人终成眷属，也帮助忒休斯实现了从父权专制到民主政治的转换。结合莎士比亚所处的文艺复兴时期的思想观念，“变化”是《仲夏夜之梦》的主题，不仅是时空的转换，还有人物的变形（如织工巴顿在《皮拉摩斯和西斯比》中扮演角色的改变，在精灵的魔法下，逃入森林的两对年轻人的情感变化），观察者与参与者的融合，老旧人物的边缘化等等构成了这部戏剧的主要结构。《仲夏夜之梦》的时空转换，让读者看到“戏中戏”《皮拉摩斯和西斯比》的排练和演出的情节，与雅典宫廷中的人物情节形成平行和投射的关系。森林之王奥伯朗利用魔法既无中生有，又化解困局，既革新了文体，又丰富了读者的认知想象。

关键词：《仲夏夜之梦》；时空转换；政治权力；变化；戏中戏

Title: A Multiple Interpretation on Time-Space Transform in *A Midsummer Night’s Dream*

Author: Qiaoli Li (Department of Foreign Language, Huizhou University, Huizhou Guangdong, 516007)

Abstract: This article focuses on the time-space transform in *A Midsummer Night’s Dream*. From the viewpoint of cultural politics, the change of time and space in this play helps Theseus the Duke of Athens achieve his political ideal, i.e. the change from patriarchy system to democracy politics, as well as the happy marriage of the lovers. Under the influence of the renaissance, change is the theme of this play. Metamorphosis of the characters, the blending of the spectators and participants and the marginalization of the old women and stabled system, altogether constitute the structure of the play. The writing technique of play-within-a-play and the rehearsal of *Pyramus and Thisbe* parallel and project into the plots in the palace of Athens. Oberon (the king of the forest) manipulates the love plots among aristocratic and transforms

handicraftsman by his magic, creating something out of nothing while solving the predicament, innovating the stylistics as well as enriching the readers' cognitive imagination.

Key Words: *A Midsummer Night's Dream*; Time-Space Transform; politics; change; play-within-a-play

雨果莎评及其特色论——以《莎士比亚传》为中心

李伟昉（河南大学文学院）

摘要: 法国著名作家雨果的研究专著《莎士比亚传》在西方莎评史上别具一格，意义非凡。他不孤立封闭地研究莎士比亚，而是立足于比较意识与整体思维，有意识地把莎士比亚置于宏阔的文学史上已有的大家系列中加以相互观照，观照中既强调共性，又突出差异，使其以极其鲜明的特色和罕见的丰富性呈现出来，进而彰显其在文学史上无与伦比的价值和地位。他的莎评已经使用了后来被称为比较文学学科的研究方法，理应是比较文学研究的先驱之一。雨果认为莎士比亚是集诗人、历史学家和哲学家于一身的杰出天才，在戏剧创作中把对照原则发挥到了惟妙惟肖的极致。他非常看重《哈姆雷特》《麦克白》《奥瑟罗》《李尔王》等四大悲剧，并从人性与道德的角度对四部悲剧的主人公作了颇具个性的阐发。他把浪漫派对莎士比亚伟大之处的感悟和体验酣畅淋漓地表达了出来，是对莎士比亚艺术成就最真诚、最激情、最具震撼力的辩护，其研究方法对我们当下从事学术研究也颇具启迪与借鉴价值。

关键词: 雨果莎评；莎士比亚传；比较意识；整体思维；研究方法

Title: On Victor Hugo's Review on Shakespeare and its Characteristic: A Case Study of *William Shakespeare*

Author: Weifang Li (College of Liberal Arts, Henan University)

Abstract: As a distinguished French writer, Victor-Marie Hugo had been devoting himself to the analysis of William Shakespeare, and his research monograph, *William Shakespeare*, remains inimitable and extraordinary in Western reviews on Shakespeare. Without isolating Shakespeare, Hugo based on comparative consciousness and holistic thinking, consciously comparing Shakespeare with other great literary masters in the long history of literature. Not only can the comparisons show us similarities being emphasized but the differences being highlighted, and then the distinct characteristics and rare abundance can present and manifest its unparalleled value and position in the history of literature. While analyzing William Shakespeare, Hugo adopted some research methods, which later were known as the methods in comparative literature academia. Therefore Hugo certainly should be one of the pioneers of comparative literature study. Hugo regarded Shakespeare as a great talent, poet, historian, and philosopher, who exerted comparative principles in drama to the picturesque fullest. He thought highly of the four tragedies, *Hamlet*, *Macbeth*, *Othello*, and *King Lear*, and gave his own comment on the tragic protagonists in human and moral angles. His sufficient expression of the reflection of Romanticism towards the greatness of Shakespeare is the most sincere, passionate, and powerful defense for Shakespeare's artistic achievements. The research methods of Hugo will certainly help us with great inspiration and reference value in academic analysis.

Key Words: Victor Hugo's review on Shakespeare; *William Shakespeare*; comparative consciousness; holistic thinking; research methods

取神略貌与中西审美的互文性抒情叙事

——粤剧《天之骄女》对莎士比亚《威尼斯商人》的改写

李伟民（四川外国语大学 莎士比亚研究所 重庆 400031）

摘要：粤剧《天之骄女》为众多中国地方戏改编莎剧影响较大的粤剧莎剧。这部粤剧莎剧在力求反映原作精神实质的基础上，以浓郁的岭南文化、广东文化的表现方式，运用粤剧舞台艺术表现手法，将原作的背景、人物中国化、地方化，在突出原作人文主义精神的前提下塑造人物形象，实现了原作诗化语言与粤语，话剧与粤剧的互文性抒情与叙事。

关键词：莎士比亚；粤剧；《天之骄女》；《威尼斯商人》

Title: Intertextual Lyric Narrative of Chinese and Western Aesthetics

Author: Weimin Li (Institute of Shakespeare Studies, Sichuan International Studies University, Chongqing)

Abstract: Cantonese Opera *The Prize Woman* is an influential one among the local opera adaptations of Shakespeare in China. The opera strives to reflect the spiritual essence of Shakespeare's work. In addition, it localizes the background and characters of the original work with rich Cantonese cultures and the unique artistic forms of Cantonese Opera, not only highlighting the humanism of Shakespeare's work, but also realizing the intertextual narrative between Shakespeare's poetic language and Cantonese, between stage play and Cantonese Opera.

Key Words: Shakespeare; Cantonese Opera; *The Prize Woman*; *The Merchant of Venice*

莎士比亚戏剧在近代中国的传播与影响

李卓（杭州电子科技大学）

摘要：莎士比亚是举世公认、享有盛誉的西方经典作家。自莎剧诞生以来，受到了其广泛的关注。尤其是在近代中国，随着莎剧在十九世纪后期被当时的传教士带到中国以来，它就逐渐开始被中国社会所接纳，从而在中国社会的各个阶层得到了更为广泛的传播。它不仅仅是当时中国与外国进行思想文化交流的一个重要载体，在一定程度上还成为了中国社会了解外国思想、文化、政治、社会民俗等各方面的重要窗口。本文主要探讨莎剧在近代中国的传播情况及其影响，有助于我们了解中国特定历史时期的文化价值取向，这不仅可让我们在今后的跨文化交流和接受中多一份理性自觉，而且对于文学批评价值的坚守、问题意识和责任感的提升，都具有重要的借鉴和启示意义。

关键词：莎士比亚戏剧；传播；影响；近代中国

Title: The Spread and Influence of Shakespearean Plays in Modern China

Author: Zhuo Li (Hangzhou Dianzi University)

Abstract: Shakespeare is a widely recognized and well-renowned western classical writer. People have paid more attention to Shakespearean plays since they are born. Especially in modern China, Shakespearean plays begin to be accepted by Chinese society since they were brought to China through missionaries in the late 19th century. Shakespearean plays are not only a vital carrier of ideological and cultural communications between China and the foreign countries, but also an important window for our Chinese society to understand the foreign thought, culture, politics, social customs and so on. This paper aims to explore the spread of Shakespearean plays in modern China and their influence, which will help us to understand the cultural value orientation in Chinese particular historical period, and give us more

rational self-awareness in trans-cultural dissemination and reception, but will also provide us with important lessons, reference material and stimulus for affirming the values, problem consciousness and sense of responsibility of literary criticism.

Key Words: Shakespearean Plays; spread; influence; modern China

四百年来的莎士比亚评论进展

罗益民（西南大学莎士比亚研究中心 重庆 400715）

摘要: 本文梳理四百年以来莎士比亚评论的进展，文章发现：这四百年来的莎士比亚评论从纵向的时间参照与横向的类别维度展开。如果从共时态的角度看，有拥莎派和倒莎派，历时态的有：新古典主义、浪漫主义、多元时代和后现代的文化追踪。而这两者有总是交叉应和，此起彼伏的，很像一首呕哑嘲哳的交响乐，和谐与噪音共存。就艺术形式而言，有舞台派和文本派；其次，莎士比亚有特别有读的价值，诵之品之判之点之论之注之校之堪之疏之等等都是言有尽而意无穷的。就影响的分野而言，有文学本体派和文化本体派。前者汲汲领略文字的美，文字的德操，文字的感人心魄的地方，后者忙于历史大军与文化大军交战于文学地盘的考证和戏说。

关键词: 莎士比亚；评论；进展

Title: Development of Shakespeare Criticism in 400 Years

Author: Yimin Luo (Center of Shakespeare Studies, Southwest University, Chongqing)

Abstract: The paper studies the development of Shakespeare criticism in the past 400 years from synchronic and diachronic perspectives. Synchronically speaking, Shakespeare criticism consists of those that speak high of him and those that debase him. Diachronically, it experiences Neoclassicism, Romanticism, multicultural time, and post-modern cultural tracing. The two sorts of criticism weave into a symphony, with melody and noise rising and falling. As far as the artistic form is concerned, it can be classified into stage criticism and text criticism. With infinite value, Shakespeare cannot be exhausted by reading, appreciating, criticizing, exploring, etc.. When it comes to Shakespeare's influence, some belong to literary ontology, which emphasizes the beauty of letters, and others cultural ontology, which devote to textual criticism or playful narrative in the field of history and culture.

Key Words: Shakespeare; criticism; development

新历史主义批评视阈下中国莎翁历史剧研究

宁平（辽宁师范大学外国语学院）

摘要: 新历史主义批评视域下的中国莎士比亚英国历史剧研究成为新世纪我国莎学的显著特征之一。这主要体现在该研究不断地吸纳和运用新历史主义批评的理论和策略，同时，又将本土的批评实践不断地渗透到新历史主义批评的理论发展领域，两者在借鉴和验证上互相渗透和交互作用，呈现出该研究的新维度。本文撷取了新世纪以来该研究中颇具代表性的研究《亨利八世》、《理查三世》、《亨利四世》及《亨利五世》的最新成果，阐释新历史主义批评中的历史与文本的互文性关系及其对我国该研究的重要渗透和影响。从而展示我国该研究的最新动态、特征及趋势以及由此引发的思考，以为深化我国的该研究提供一定的借鉴。

关键词: 莎士比亚；英国历史剧；新历史主义批评；21世纪；研究

Title: The Study on Shakespeare' English Histories in China Since 21th Century from the Perspective of New Historicism

Author: Ping Ning (School of Foreign Languages, Liaoning Normal University)

Abstract: Since 21th century, the study on Shakespeare' English Histories in China from the perspective of New Historicism has been one of the most obvious characteristics. It is mainly embodied with the critical theories and strategies of New Historicism increasingly absorbed and applied into our studies, meanwhile, our domestic critical practices increasingly diffused into the theories' evolution; both of them were frequently interacted, which bring forward a new dimension into Shakespeare's histories studies. This paper tries to briefly review the latest representative studies on *Henry VIII*, *Richard III*, *Henry IV*, and *Henry V* in China and to interpret the intertextual relationship of the history and the text as well as its significant influences on the studies, by which the latest dynamics, trends and characteristics are displayed. Thus, it is hopefully provided with some references for further researches on Shakespeare' English histories.

Key Words: Shakespeare; English histories; New Historicism; 21th century; study

《喜马拉雅王子》与中国的《哈姆雷特》想象

乔雪瑛 (东华大学外国语学院 201620)

摘要:《喜马拉雅王子》作为《哈姆雷特》的电影改编,讲述了一个爱与宽恕的故事,而非原著的恨与复仇的故事。本文探讨了西方悲剧是如何被改编成一出东方悲剧,及哪些文化因素影响了中国人对《哈姆雷特》的想象。本文认为,此部影片的改编体现了典型的从中国文化角度来理解西方悲剧的方式。正是中国文化中对因果关系的强调,特别是对造成个体悲剧的外因的强调,带来了这么一部不同的中国《哈姆雷特》电影。

关键词: 莎士比亚; 电影改编; 《哈姆雷特》; 《喜马拉雅王子》

Title: *Prince of the Himalayas* and the Chinese Imagination of *Hamlet*

Author: Xueying Qiao (College of Foreign Languages, Donghua University, Shanghai)

Abstract: As a Chinese movie adaptation of *Hamlet*, *Prince of the Himalayas* tells a tale of love and forgiveness instead of the original story of hatred and revenge. This paper explores in what way the western tragedy is adapted into a Chinese tragic movie, and what cultural factors influence Chinese imagination of *Hamlet*. The conclusion is that the Chinese adaptation demonstrates the typical Chinese way of viewing a western tragedy from a Chinese cultural angle. It is the emphasis on causation, especially the external causes of individual tragedy in Chinese culture, that leads to such a different Chinese *Hamlet*.

Key Words: Shakespeare; movie adaptation; *Hamlet*; *Prince of the Himalayas*

论莎士比亚戏剧中基督教情怀

邱佳岑 (天津师范大学)

摘要:对于莎士比亚戏剧与基督教的渊源,已经有很多中外论者从不同角度的论述。笔者试图从另一个视角对这个不算新的旧问题再讨论。笔者认为莎士比亚的戏剧创作充满基督教情怀。就莎士比

亚戏剧中人存在的意义这个问题，笔者认为莎士比亚与基督教精神暗合。本文将从散布在剧中的基督意象以及基督教义的世俗阐释两个方面来阐释。

关键词：基督教精神；莎士比亚戏剧；爱

Title: On the Christian Spirit in Shakespearean Drama

Author: Jialing Qiu (Tianjin Normal University)

Abstract: As for the relationship of Shakespearean drama and Christianity, there have been already a lot discussions. The writer of the paper tries to discuss about it again from another point to illustrate that the Shakespearean drama is full of the spirit of Christianity. Shakespeare has the same understanding of the significance of being with that of the Christian. The paper would tries to develop the thesis from the Christian images and the earthly narration of the Christian principles in Shakespearean drama.

Key Words: Christian spirit; Shakespearean drama; love

汤显祖戏剧辞赋在古代海上丝绸之路始发港城市的传播

史璠（广西北海）

摘要：西汉以后中国北海合浦作为古代海上丝绸之路始发港吸引了许多商人和文人墨客，明朝万历年间戏剧家汤显祖被贬为徐闻典史后途经北海涠洲岛，写下了大量诗词格律。汤显祖广泛接触民众谈诗议文，他的戏剧和辞赋及文名在当时的北海产生极大影响，这种影响直接体现到当地负有盛名的地方戏曲中。汤显祖在中国南海，在古代海上丝绸之路始发港城市北海是一个人人皆知的名字。他作为东方的文化巨人和莎士比亚及其戏剧一样是时代的境界，文明的灵长，纪念他具非同寻常的当代意义。他的戏剧，他的名字永镌古代乃至当代“一带一路”史册上。

Title: Dissemination of Tang Xianzu's Verse and Prose in His Plays at Beihai

Author: Fan Shi (Beihai, Guangxi)

Abstract: Hepu in Beihai, as the port of departure of ancient Maritime Silk Road, attracted a great deal of businessmen and men of letters. In his exile, Tang stayed at Weizhou Island in Beihai for a short time, when he wrote a lot of verse and prose. His plays and verse and prose had cast great influence in Beihai, which has a direct demonstration in some well-known local operas, making him a well-known playwright in Beihai, the city of departure port of ancient Maritime Silk Road. As an important man of letters in China, he was an icon of his time, much like Shakespeare. To commemorate him bears great contemporary significance. His plays as well as his name have been inscribed on the history of the Belt and Road.

从莎士比亚到莱德福：“隔都”——《威尼斯商人》中的异质空间

孙媛（郑州升达经贸管理学院，河南，郑州，451191）

摘要：《威尼斯商人》向来被看作是莎士比亚经典喜剧之一，但由迈克尔·莱德福执导的影片《威尼斯商人》却消解了原剧中的喜剧成分，并转变成为一部悲剧。本文借助空间叙事理论，从夏洛克所居住的隔都入手，对犹太历史中的隔都进行历史探源，通过对隔都的空间叙事分析比对了影片中隔都内外两个空间不平等的生命权力关系和法则秩序，分析了夏洛克和女儿杰西卡走出隔都的不同方式，指出隔都是该剧悲剧化过程中的的关键因素。影片中，犹太人被异化、被隔离、被圈禁在隔都，

犹太人的身体脱离了权利和社会语境，隐入了异质空间。文章进一步揭示了隔都现象对当代社会文化的启示意义。

关键词：隔都；《威尼斯商人》；莎士比亚；迈克尔·莱德福

Title: From Shakespeare to Michael Radford: “Ghetto”—a Heterotopia in *The Merchant of Venice*

Author: Yuan Sun (Public English Department, Zhengzhou Shengda Trade & Economics Management College, Zhengzhou 451191, Henan, China)

Abstract: Shakespeare’s play *The Merchant of Venice* is conventionally accepted as a classical comedy, but the adapted same name directed by Michael Radford has transformed into a thorough tragedy, dissolving all the former comedic elements in the play. Starting from the exploration of the historical origin of “ghetto” where Shylock and other Jews live in, the paper analyzes the contrast between the unequal relations and laws of life power in the two spaces in and out of ghetto from the perspective of space narrative theory and compares the different ways that Shylock and his daughter leave ghetto, pointing out that ghetto is an essential factor facilitating the transformation of the play from a comedy into a tragedy. In the film, Jews are alienated, isolated and trapped in ghetto, their bodies are stripped off rights and social context, vanishing into a heterotopia. The sense of ghetto phenomenon to the contemporary society is also revealed.

Key Words: ghetto; *The Merchant of Venice*; Shakespeare; Michael Redford

放血疗法与政体健康：体液理论中的《泰特斯·安特洛尼克斯》

陶久胜（南昌大学）

摘要：一直以来，学界研究莎剧《泰特斯·安特洛尼克斯》中的复仇动机和社会效果，忽视剧中频繁使用的体液修辞。从古典医学的体液理论出发，发现罗马将军泰特斯女儿拉维妮亚遭土耳其哥特国女王塔莫拉两儿子强暴意味着她纯净的血液被敌人的败血所玷污。考虑到人体与政体的对应和托勒密宇宙观、新柏拉图范式强调大小宇宙的类比，源于塔莫拉家族的坏血污染泰特斯家族时，必定感染到整个罗马帝国，泰特斯必须向哥特国女王家族复仇“放血”，从而让罗马恢复健康。剧中罗马患病暗含莎士比亚对英国道德现状的批评，罗马康复表达伊丽莎白国民克服社会问题以重建大英帝国的信心。

关键词：罗马；放血；体液理论；政体；《泰特斯·安特洛尼克斯》

Title: Bloodletting Therapy and Polity Health: *Titus Andronicus* in the Context of Humoral Theory

Author: Jiusheng Tao (Nanchang University)

Abstract: The academic field has been studying the revenge motives and social effects in Shakespeare’s *Titus Andronicus*, ignoring humor rhetoric frequently used. In light of contemporary humoral theory, Lavinia being raped by two sons of Tamora, the queen of Goths, means her pure blood is polluted by the sepsis of the enemy. Considering the correspondence between human body and body politic and analogy between macrocosm and microcosm proposed by Ptolemy cosmology and by neo-Platonism, while the sepsis coming from the Tamoras pollutes the Titus, it must infect the whole Roman Empire, so Titus has to take revenge upon the Tamoras so as to release the sepsis, so that Roman Empire can get recovered. The diseased Rome suggests Shakespeare’s criticism of England society in terms of its moral situations, and Rome’s rehabilitation expresses Elizabethans’ confidence in overcoming social problems and re-establish Great Britain Empire.

Key Words: Rome; bloodletting; humoral theory; *Titus Andronicus*

文化流动中的莎士比亚十四行诗

王改娣 (华东师范大学外语学院)

摘要: 十四行诗源自意大利, 十四世纪在彼得拉克手中发展到高峰, 十六世纪上半叶由怀亚特爵士引入英国诗歌。十六世纪九十年代, 经过改良的十四行诗在莎士比亚笔下成为英国文学经典的一部分。二十世纪初, 莎士比亚十四行诗来到中国。译者通过各种翻译手段使之中国化, 诗人则模仿莎士比亚十四行诗来创作。从意大利到英国再到中国, 莎士比亚十四行诗在文化流动中发生了怎样的变化? 为何会发生这样的变化? 本文尝试从文化环境与文学之间的相互作用来考察莎士比亚十四行诗在文化流动中的变化。

关键词: 莎士比亚十四行诗, 文化流动; 翻译; 创作

Title: Shakespeare Sonnets in Culture Flow

Author: Gaidi Wang (School of Foreign Languages, East China Normal University)

Abstract: Originated in Italy in the 14th century, sonnets were modified and developed by Shakespeare and became literary classics in Britain in the 1590s. With Shakespeare sonnets spread to China at the turn of the 20th century, Chinese translators try to Chinize them in a variety of ways, and Chinese poets imitate them in their poetic creation. What changes have taken place on Shakespeare sonnets in the culture flow from Italy to Britain to China? Why have the changes taken place? This paper intends to examine these changes on Shakespeare sonnets in culture flow from the perspective of the mutual function of cultural environment and literature.

Key Words: Shakespeare sonnets; culture flow; translation; creation

莎士比亚戏剧——一颗荟萃了英国历史与文化的璀璨明珠

王海清 (河北工业大学文法学院)

摘要: 莎士比亚是英国世界性的文化符号。莎士比亚的戏剧作品以其高度的思想性和艺术性为世界各国人民熟悉和喜爱。他的作品对英语语言和英国文化的发展都有着巨大影响。与此同时, 莎士比亚讲述有关家庭伦理、历史变迁的故事, 对于古今中外的读者和戏剧爱好者有着巨大的吸引力, 因此其影响跨越古今, 风靡世界, 历经时代的淘洗, 历久弥新。他的作品中有着普遍的人性, 因此, 其作品具有时间上的普适性, 几百年来不断适应着新的时代背景, 并激发着新环境中的新思考。

本论文在莎士比亚诞辰四百年之际, 从跨文化的视角, 通过对莎翁有代表性的戏剧作品的文本文化阐述, 分析其中蕴含的英国历史文化因子, 并从其戏剧透露出的英国历史文化遗产传播角度, 总结其作品英国历史文化的传承和传播作用。对于很好的理解和感受英国历史和传统文化有一定的帮助。同时, 目前莎士比亚的作品和影响力已经成为一项全球化的产业, 包括演出、影视、出版、公益等。在本论文的后一部分, 针对于目前国内的莎士比亚相关的文化产业包括动漫产品在内的各种文化创意产品有建设性的思考。

Title: Shakespeare's Drama: A Bright Pearl of British History and Culture

Author: Haiqing Wang (School of Humanities and Laws, Hebei University of Technology)

Abstract: Shakespeare is the worldwide cultural symbol. Shakespeare's plays in a highly ideological content and artistic quality is familiar with and love for the people of the world. His work on the

development of English language and culture has a huge impact. At the same time, Shakespeare tells a story about family ethics, historical change, for the ancient and modern, Chinese and foreign readers and drama lovers have great attraction, thus its influence across the ancient and modern, popular in the world, after the elutriation of The Times, is your new. His works the common humanity, therefore, his works have the universality of the time, for hundreds of years continuously adapt to the new time background, and inspire new thinking in the new environment.

In Shakespeare's birth of four hundred, this paper from the perspective of cross-cultural through drama of Shakespeare's representative works, the text of the cultural factor analysis which contains the British history and culture, and from the drama revealed British drama show history cultural heritage the spread Angle, summarized the works of British history and culture inheritance and spread. For good understanding and experience the history and traditional culture has certain help. At the same time, the current of Shakespeare's works and influence has become a global industry, including production, film and television, publishing, public welfare, etc. In the later part of this thesis, based on the current domestic Shakespeare related cultural industry, including animation products, all kinds of culture creative products have constructive thinking.

莎士比亚戏剧中的政治哲学

王化学（山东师范大学）

摘要：尽管这个题目并不新鲜，中外学者就此做过大量深入细致的研究，也发表过很多卓有见地的成果，但既然莎士比亚是说不尽的，那么关于该话题的言说便同样具有无限的可能性。实际上，从政治的角度解读莎剧是件兴味盎然的事情，因为虽然它们提供了雅俗共赏的包括纯粹娱乐功能在内的非常丰富的各种信息，但政治、伦理、宗教等内容仍然占有主导地位，不仅如此，最令人赞叹的是剧作家总是站在历史的高度反观现实，以洞穿本质的目光透视剧料，通过匠心独运的剧情安排、人物塑造、精彩戏文等手段，将其观察与思考概括、揭示出来；换言之，以哲学的思辨逻辑把文艺复兴这个社会转型时期复杂纷纭的社会现象与价值趋向注入笔端，化为艺术方式得以形象呈现。由此可见，莎士比亚不仅是艺术家，而且是思想家，惟此点，把莎剧与一般的娱乐作品区别开来，兹亦乃其长演不衰、永葆青春的根本原因。

莎剧所包含或呈示的政治哲学十分丰富，就最一般的角度说，尤其突出的是关注国家、民族乃至全人类的命运，探讨统治与被统治，或各阶级、阶层、不同教派与信仰者之间的关系，是否存在良好的关系以及构建良好关系的可能性等。所广泛涉及的自然律、法理论、道德观与价值观牵涉全部社会意识形态，类如政治生活的百科全书。其人文主义的思想特征是基本的，包括马基雅维利主义的强烈时代感，和来自柏拉图“哲学家王”体系的悠远传统之贤明政治理想——包含君主立宪政体萌芽观念——的忧思与预期。这方面尤值得研究的作品，如史剧《理查二世》《理查三世》《亨利四世》《亨利五世》、悲剧《裘力斯·凯撒》《哈姆雷特》《李尔王》《麦克白》、传奇剧《暴风雨》等，均可谓理解与探究莎翁政治哲学思想的宝典。

关键词：莎剧；政治哲学；马基雅维利主义；哲学家王

Title: Political Philosophy in Shakespeare Plays

Author: Huaxue Wang (Shandong Normal University)

Abstract: Shakespeare's plays embody rich political philosophies. They pay close attention to the fate of the nation and even all the human beings, and explore the relations between the governor and the governed, between classes, between religions, asking whether there is the possibility of constructing good relations.

They touch extensively on social ideology, including laws of nature, legal theory, ethics, values. The humanism in the plays involves Machiavellianism and philosopher-king. Plays like *Richard II*, *Richard III*, *Henry IV*, *Henry V*, *Julius Caesar*, *Hamlet*, *King Lear*, *Macbeth*, *The Tempest* prove to be very good works to understand and explore Shakespeare's political philosophies.

Key Words: Shakespeare plays; political philosophy; Machiavellianism; philosopher-king

《暴风雨》中的自然状态与政治秩序

吴亚蓉（安徽大学）

摘要: 霍布斯描述的“自然状态”可分为两种：个人的自然状态与主权国间的自然状态。《暴风雨》通过描绘斯蒂番诺等人的滑稽举动，表现了在没有政治权威威慑的情况下，人可能会堕入的自然状态，普洛斯彼罗作为岛上隐身的政治权威可以对这种自然状态予以惩戒，使得他们从人人敌的状态中摆脱出来，走入政治秩序中；而安东尼奥和塞巴斯蒂安的政治阴谋揭示了主权者、国家之间一直存在的自然状态，对于这种更为持久、强劲的自然状态，普洛斯彼罗的政治计划也无能为力。退回到贡札罗描绘的“黄金时代”绝无可能，只要有政治存在，自然状态就是人类无法逃避的政治宿命。可以说，在自然状态一词尚未出现之时，莎士比亚用戏剧性的手法在剧中对这一问题进行探讨，成为了霍布斯及后来自然法哲学家的文学先导。

关键词: 人性；自然状态；政治秩序；霍布斯

Title: The State of Nature and Political Order in *The Tempest*

Author: Yarong Wu (Anhui University)

Abstract: Hobbes's "the state of nature" can be divided into two kinds: the state of nature of individual and the state of nature of sovereignty. The comical depictions of Stephano and Trinculo illustrate the behaviors of people in their state of nature when lacks of political authority, nevertheless, Prospero as an invisible political authority can punish them, and drag them out of the state of nature to the state of political order. On the other hand, Antonio and Sebastian illustrate the state of nature between sovereignties, which is much longer lasting and more powerful. Prospero's political order and scheme seems feeble to this kind of situation. It can only be a dream to go back to the "Golden Age" depicted by Gonzalo. As politics exists on day, the state of nature is an inevitable predestination. We can say that, before the term "the state of nature" is coined, Shakespeare has probed into this issue in dramatic way, then has become the precursor of Hobbes and later philosophers of natural law.

Key Words: human nature; state of nature; political order; Hobbes

他山之石可以攻玉：莎士比亚对文本的改写

肖吉木斯（陕西师范大学外国语学院 710062）

摘要: 莎士比亚作为英国，乃至全世界最伟大的戏剧大师，诗人之一，他在文学和语言方面的成就是不容置疑的。尤其他的戏剧作品广为流传，妇孺皆知。他的戏剧风格多样，语言流畅，内容丰富，故事性极强。可以说，莎士比亚的成功很大程度上应该归功于他“讲故事”的能力。而这些故事并非由他原创，他把本来存在的历史文本和民间文本加工后变成了伟大的作品。本文将通过分析莎士比亚的 39 部剧作的来源，探讨他对既有文本的改写手法。

关键词：莎士比亚；戏剧；历史文本；民间文本

Title: Shakespeare's Rewriting of the Texts

Author: Xiaojimusi (School of Foreign Languages, Shaanxi Normal University)

Abstract: Shakespeare, whose legacy in literature and English language we still honor today, was one of the greatest playwrights and poets the world has ever seen. It is safe to say that he is one of the most widely read writers around the world. The popularity of his plays attributes to their diverse styles, eloquent language, rich contents and fascinating stories. Shakespeare was known as a great "story teller", but he did not invent them. What he did was to take the quintessence from the historical and folk texts and make them better. Here, this essay will study the origin of Shakespeare's plays and analyze his rewriting techniques.

Key Words: Shakespeare; play; historical text; folk texts

莎士比亚在中国的重译

——布尔迪厄社会学视角的分析

谢桂霞（中山大学）

摘要：莎士比亚的作品自二十世纪初陆续被翻译到中文中来，并被多次重译。莎作的译者群中有翻译家、诗人和学者，这批莎剧译者和莎作对近代中国的语言和社会产生了深刻的影响。本论文将借助布尔迪厄的社会学视角，通过对译作的副文本和文本的分析，研究莎士比亚汉译的场域与其他不同领域之间的关联和互动；同时，通过对个别译者的个案研究，分析莎剧译者惯习对翻译作品的影响，以及翻译莎剧这一行为对译者自身的影响。文章发现，莎作汉译的场域与权利场域、中国诗歌场域、莎学研究场域，甚至中国戏剧场域等有密切的关系。参与不同场域的译者，将他们在其他场域中的习得运用到莎作翻译场域中来，同时，莎作翻译这一行为，又影响着他们在其他场域的位置，有的案例中，莎作翻译甚至成为该译者在其他场域中的象征资本。

关键词：莎剧汉译，场域，惯习

Title: Shakespeare in China: A Bourdieu sociological approach

Author: Guixia Xie (Sun Yat-sen University)

Abstract: Shakespeare's work was firstly translated into Chinese in early 20th Century, and it has been retranslated for many times ever since. Its translators includes famous scholars, poets, and professional translators. This group of people, together with Shakespeare's translations, impose great impact to modern Chinese language and society. This article adopts Bourdieu's sociological perspective, and, by looking into the paratexts and texts of the translations, analyze the field of Shakespeare Chinese translation and its relationship and interaction with other relevant fields. The article also conducts a case study of some famous Shakespeare translators by analyzing their *habitus*, analyzing how translators' *habitus* affect their translation as well as how the Shakespeare translation action affects their later creation. The article finds that the field of Shakespeare's translation is closely related and interacted with the field of power, the field of Chinese poetry, the field of Shakespeare studies and the field of Chinese drama. The translators, with their different identities in different fields they are involved, would bring their *habitus* acquired in that field into the field of Shakespeare translation. On the other hand, their *habitus* are also shaped by the action of the translation, some of them even gain their symbolic capital because of the action in other fields.

Key Words: Chinese translation of Shakespeare; field; *habitus*

朱生豪译莎士比亚戏剧出版源流初探

解永健（上海书店出版社）

摘要：1947年4月，上海的世界书局编辑出版了青年翻译家朱生豪译《莎士比亚戏剧全集》三辑，是为朱译莎士比亚戏剧出版之始。新中国成立后，朱译莎剧的出版经历了不同的历史阶段；及至改革开放，尤其自20世纪八九十年代以来，与这一时期蔚为大观的名著出版相应，朱译莎剧大量而不断地涌现，其版本形式因多样化的策划和编辑方式而显得丰富多彩。作为出版文化现象之一，朱译莎剧的出版历程具有当前名著出版的典型意义。本文试以对朱译莎剧的出版轨迹、版本流传等进行初步探讨，以期进一步揭示名著名译所蕴涵的文化价值，为朱译在莎剧传播史上的地位、影响及其现代启示提供一些实证性的资料。

关键词：朱生豪；莎士比亚戏剧；朱译莎剧出版源流

Title: Publication of Zhu Shenghao's Translation of Shakespeare's Plays: Its Source and Course

Author: Yongjian Xie (Shanghai Bookstore Publishing House)

Abstract: Yong translator Zhu Shenghao's translations of *The Complete Shakespeare Plays* (3 volumes) were published by World Books in April, 1947, which was the beginning of the publication of Zhu's translation of Shakespeare. After the founding of new China, the publication of Zhu's translation experienced different phases. After the reform and opening, especially since the 1980s, publication of Zhu's translation of Shakespeare emerged massively, echoing the publication of a great deal of world literary classics, the editions of which were rich and colorful owing to the various publishing proposals and plans. Therefore, the publication of Zhu's translation has typical significance among the publication of world classics in contemporary time. The paper explores the publication trail of Zhu's translation and the spread of different editions, so as to examine the cultural values of well-known translations of literary classics, providing empirical materials for the study of the status, influence and inspiration of Zhu's translation in communication history.

Key Words: Zhu Shenghao; Shakespeare plays, source and course

莎士比亚十四行诗和中国古诗词中的“季节”意象

颜帼英（东华大学外语学院）

摘要：文章从诗歌的意象表达来探讨莎士比亚十四行诗和中国古诗词中“季节”意象的表现形式、艺术感染力和文化内涵，并从情感、友谊、宇宙、时间、风格、修辞等角度分析了“季节”意象在中英文化中的异同点，充分肯定了意象在诗歌表达、理解和欣赏中的重要性。

关键词：意象；季节；十四行诗；莎士比亚；古诗词

Title: Image of the Seasons in Shakespeare's Sonnets and Ancient Chinese Poetry

Author: Guoying Yan (College of Foreign Languages, Donghua University)

Abstract: The paper illustrates the images conveyed by "seasons" in Shakespeare's sonnets and ancient Chinese poetry. By comparing the way of expression, the aesthetic effect and the cultural connotation of the season images in the two poetic canons, the paper analyses their differences and similarities through the following perspectives: emotion, friendship, outlook on the universe, time, style and rhetoric, etc. It highlights the importance of image in expressing, understanding and appreciation poetry.

Key Words: image; season; sonnet; Shakespeare; ancient poetry

论梁实秋翻译《莎士比亚全集》的文化意义

严晓江（南通大学外国语学院）

摘要: 我国著名的文学翻译家梁实秋先生是《莎士比亚全集》在中国的传人之一，他以异化为主、归化为辅进行翻译，将客观性阐释与主观性阐释相融合。梁实秋注重诗学取向，同时又发挥译者的主观能动性，其译文具有学院派风格，对促进中西文化交流具有重要意义：构建了20世纪中国文学话语的多元模式；其“述中之作”的翻译原则发展了孔子“述而不作”的诗学理论；在一定程度上丰富了现代汉语，拓宽了中国文学创作的思路；提升了中国现代戏剧思想内容的高尚性。

关键词: 梁实秋；汉译《莎士比亚全集》；中西文化交流

Title: The Cultural Significance of Liang Shiqiu's Chinese Translation of *The Complete Works of Shakespeare*

Author: Xiaojiang Yan (School of Foreign Studies, Nantong University)

Abstract: The famous literary translator Liang Shiqiu is one of the great translators of *The Complete Works of Shakespeare* in China. He took foreignization as the main focus and domestication as the supplement, which combines objective and subjective interpretation. He pays more attention to poetic orientation and also exerts the subjectivity of the translator. Liang Shiqiu's translation shows the academic style and plays an important role on promoting cultural exchange between China and the Western world. His translation builds multiple literature discourse in China in the 20th Century. The principle of "creation on the basis of faithfulness" develops Confucius' poetic theory of "presentation of the scholars' wisdom without adding one's own attitudes". His translation enriches modern Chinese to some extent and broadens the idea of creating Chinese literature. It also enhances nobility of the ideological content of Chinese modern drama.

Key Words: Liang Shiqiu; translation of *The Complete Works of Shakespeare*; cultural exchange between China and the Western world

蠢驴爱情荒诞下的真实

——解读《仲夏夜之梦》

杨秀波（广西外国语学院）

摘要: 《仲夏夜之梦》笔致轻灵、缥缈，写仙界人间交汇处爱情花汁作用下的爱情闹剧。喜剧虽然以嬉闹、戏谑见长，但在喧闹的狂欢背后却是严肃的真实。梦中的闹剧是生活真实的演绎，仙界传奇是人间情事的搬演。梦里春秋应和着生活的波澜。游戏表象也许正揭示了真实。

关键词: 英国文学；莎士比亚；《仲夏夜之梦》；爱情

Title: The truth behind the Absurdity of Donkey's Love: Interpreting *A Midsummer Night's Dream*

Author: Xiubo Yang (Guangxi University of Foreign Languages)

Abstract: *A Midsummer Night's Dream* is romantic, ethereal and playful. It is a love play manipulated by a god king. There is truth behind the absurd love game and the magic of love juice of flowers. The dream is

the variation of life while the fairy land is the reflection of the world. The ups and downs respond with the reality. In fact, people will make mistakes when they are awake just as they do in dreams. Love does not always go with reason.

Key Words: English literature; Shakespeare; *A Midsummer Night's Dream*; love

粤剧与莎士比亚在当代香港相遇

杨凌小玲（香港）

摘要： 本论文来源于我为一本莎士比亚杂志撰写粤剧《一梦南柯》评论时所遇到的一系列问题 [<http://borrowers.uga.edu/1380/show>]。这部新粤剧于 2012 年 11 月首演。该剧保留了莎士比亚《仲夏夜之梦》的基本情节和大多数人物，同时，该剧忠实地沿袭了粤剧的表演传统，对抱有传统思想的观众来说显然也很好看。因此，《一梦南柯》为我们提供了一个很有趣的分析案例，来考查莎士比亚如何协调文化创新与文化保留之间的关系。

在我的发言中，我将在该剧的评论文章中讨论的那些问题之上，结合香港的当代文化状况来探讨这部粤剧，包括粤剧的一些有别于京剧的历史特征，以及“莎士比亚”在香港的独特历史地位（当然与莎翁在大陆的文化地位不同）。最后，该剧的脚本作者 Keith Lai 给该剧带来了他自己作为当代香港青年创意艺术家的视角，我作为在美国学习过声乐的香港居民，将从我的角度评价他采用的创新手法。

Title: Cantonese Opera Meets Shakespeare in Contemporary Hong Kong: Further Reflections on *A Dream in Fantasia*

Author: Lorreta Yeung (Hong Kong)

Abstract: This paper grows out of a constellation of questions that I encountered in reviewing the Cantonese opera *A Dream in Fantasia* for *Borrowers and Lenders: The Journal of Shakespeare and Appropriation* [<http://borrowers.uga.edu/1380/show>]. This new Cantonese opera, which premiered in December 2012, retains the basic plot structure and most of the characters of Shakespeare's *Midsummer Night's Dream*. At the same time, it faithfully follows the performance conventions of Cantonese opera, and it proved to be transparently entertaining to its tradition-minded audience. *A Dream in Fantasia* thus provides an interesting example of how Shakespeare can mediate between cultural innovation on the one hand and cultural preservation on the other.

In my presentation for the Shanghai Festival and Forums, I will discuss the opera with specific reference to the contemporary cultural situation in Hong Kong, in ways that go beyond the questions that I was able to address in my review. These include some of the historical features of Cantonese opera that distinguish it from Beijing Opera, as well as the unique historical status of "Shakespeare" in Hong Kong, which of course also differs from the Bard's cultural status on the mainland. Finally, from my perspective (as a resident of Hong Kong who has also studied voice and ethnomusicology in the US), I will assess the innovative approach taken by script writer Keith Lai, who brings to this work his own perspective as a young creative artist in contemporary Hong Kong.

伪装：叙事、身份与人格的易变

——以莎士比亚戏剧为例

曾绛

(西南大学 外国语学院 重庆 400715 / 湖南工业大学 外国语学院 湖南 株洲 411105)

摘要: 伪装是西方文学创作的传统手法,是文学阅读的审美发生机制。莎士比亚继承、拓展了这一手法,运用伪装铺陈故事情节,演绎悲喜人生,刻画历史人物,建构角色的人格特征,宣传人文精神,实行道德教育等。本文依据国外莎剧伪装研究的成果,总结了伪装及戏剧伪装的概念并归纳了类型和功能,进而揭示了莎剧伪装叙事的意义。再按物理伪装和心理伪装对所取莎剧伪装情节予以了分析,认为:莎剧常用装扮引导情节的走向,增强戏剧效果;安排剧中人物以伪装掩饰“自我”而实施“他者”的行为。

关键词: 伪装的义与类;莎剧伪装情节;身份与人格易变

Title: Disguise: Variability of Narration, Identity and Personality —Shakespearean Dramas as Examples

Author: Jiang Zeng (College of International Studies, Southwest University; Foreign Language College, Hunan University of Technology)

Abstract: Disguise is not only the traditional device of western literature, but also the aesthetic mechanism of literature appreciation. William Shakespeare not only inherits but also develops this device by operating disguise in the organization of dramatic plots, the presentation of tragic or comic lives, the portrayal of historical figures, the construction of characters' personalities, the propaganda of humanistic spirit and the education of morality. Based on the research achievements on Shakespeare and disguise aboard, this article summarizes the concepts, types and functions given by the scholars and reveals the significance of the disguise narration in Shakespeare's plays. Moreover, this article intends to prove that Shakespeare uses disguise to guide the plot's direction, enhance the dramatic effects, arrange the characters to conceal "self" and carry out "others"'s behavior by analyzing the physical and psychological disguise summarized by the author.

Key Words: definitions and types of disguise; Shakespeare's disguise plots; variability of identity and personality

李尔王的身分流变:混沌理论解读《李尔王》

张济春(北京语言大学)

摘要: 混沌理论作为21世纪文学批评的新视角,打破了自然科学与人文学科的界限,势必与文学碰撞出新的火花。混沌理论强调有序化为无序,无序形成新的有序。临界点比比皆是,小小的变化也会放大。在文学作品中体现为命运人物的跌宕起伏,和在危急时刻面前的无力。李尔王从自以为是、好大喜功的国王,变为崩溃疯癫的老人,到最后重新成为慈爱的父亲,一系列身份流变,完成了有序和无序的转变。身份的流变看似是命运的安排和外部势力的作用,并发生于临界点的危急时刻,实则是人物内在伦理和人性品质的爆发。

关键词: 身份;流变;混沌;有序;无序;伦理

Title: The Change of King Lear's Identity: An Interpretation of *King Lear* from the Perspective of Chaos Theory

Author: Jichun Zhang (Beijing Language and Culture University)

Abstract: As a new perspective of literary criticism in the twenty-first Century, Chaos Theory breaks the boundary between natural sciences and literal arts, which is bound to give inspiration to the literary

criticisms. Chaos Theory emphasizes that the order disguises as the disorder, and the disorder forms a new order. The critical moment can be found everywhere, and small changes are amplified, which can be reflected in ups and downs of characters' fates and the impotence in characters' encounter with crisis in literary works. The changing process of King Lear's identity from the proud and ambitious king, to a mad and mental-collapsed old man, and finally to a loving father, completes the mutual transformation of the order and the disorder. The change of King Lear's identity seems to be decided by the fate's arrangement and the external forces at the critical moment. In fact, it is the eruption of King Lear's internal ethics and human qualities that determine his changing identity.

Key Words: identity; change; chaos; ethics

浅析莎翁戏剧美学原则的现实价值

张金霞 (陕西师范大学外国语学院 710062)

摘要: 作为世界顶级戏剧大师的莎士比亚, 常被华人社会尊称为莎翁, 他立足现实生活, 坚持现实主义的戏剧创作原则, 努力刻画具有卓越个性的真实而生动的人物形象, 实现了文艺创作思想性和艺术性的完美融合, 形式与内容的和谐一致。莎翁戏剧创作中所坚持的美学原则对世界上很多国家的戏剧创作产生深刻的影响, 其戏剧作品更是具有经久不衰的现实意义。本文拟从剖析莎翁作品入手, 透视其戏剧创作的现实主义美学原则, 并通过梳理包括中国戏剧在内的近现代戏剧对莎剧的吸收与接纳情况, 解释莎翁戏剧美学原则的现实价值以及永恒的艺术魅力。

关键词: 莎士比亚; 现实主义; 美学原则; 现实价值

Title: On the Realistic Value of Aesthetic Principle in Shakespeare's Plays

Author: Jinxia Zhang (School of Foreign Languages, Shaanxi Normal University)

Abstract: William Shakespeare, the topnotch dramatist in the world, often is praised as "Shakespeare"(Sha Weng) in China. Based on the real life, Shakespeare adheres to the realistic writing principle of drama, tries to depict real and vivid characters with outstanding personalities in order to achieve the perfect fusion of ideological content and artistic quality, and the harmonious unification of form and content in literary and artistic creation. The aesthetic principles in Shakespeare's drama have a profound influence on dramatic works of many countries in the world, and his plays have more enduring realistic significance. This paper is expected to reveal the aesthetic principle of realism in Shakespeare's plays by analyzing the plays of Shakespeare, what's more, this paper also hopes to proclaim the realistic value of aesthetic principle and the eternal artistic charm in Shakespeare's plays.

Key Words: William Shakespeare; realism; aesthetic principle; realistic value

鲁宾斯坦的莎学思想

张薇 (上海大学文学院 200444)

摘要: 鲁宾斯坦的莎学思想是以马克思主义唯物史观为总领的, 这跟她一生所从事的政治活动有紧密关系。她认为莎士比亚能洞察未来, 以现实主义创作反映时代的政治冲突, 因此我们有必要对其作品进行历史-政治批评, 探讨莎士比亚对王权、种族、殖民以及妇女地位等问题的态度。鲁宾斯坦

的唯物史观的莎学思想与苏联阿尼克斯特的莎学思想既同又异，显示了美国和苏联两种不同社会制度下的研究者侧重点的区别。

关键词：鲁宾斯坦；莎士比亚；唯物史观

Title: Rubinstein's Shakespearean Study

Author: Wei Zhang (College of Liberal Arts, Shanghai University)

Abstract: Annette T. Rubinstein studies Shakespeare in terms of the Marxist historical materialism, which is closely related to her political activities throughout her life. She claims that Shakespeare is so farsighted as to look into the future and that his realistic works can reflect the times and the then political conflicts. It follows that we should study Shakespeare's plays from a historical-political perspective and further explores his attitude to kingship, race, colonization and women. Meanwhile, we should also pay attention to the fact that Rubinstein's historical materialist opinion of Shakespeare basically resembles and differs from the Soviet critic, Anixter's opinion of Shakespeare, which is suggestive of the differences in emphasis between Soviet and American researchers under different social systems.

Key Words: Rubinstein, Shakespeare, Historical materialism

《哈姆雷特》中被禁音的女性形象

张文亭（陕西师范大学 外国语学院，陕西西安 710062）

摘要：威廉姆·莎士比亚是世界公认最伟大的戏剧家，是世界戏剧史上“前无古人，后无来者”的一位剧作家，是英国文艺复兴时期“人文主义”的先锋与代表。他的戏剧多涉及人文主义精神和对人的崇高赞美。然而，他的悲剧《哈姆雷特》中刻画的女性形象——奥利菲亚和葛楚德，不论她们身为女儿，妻子，还是母亲角色，都明显受到权利和政治话语的禁锢，使她们无法真正实现自己作为一个女性的角色，无法为自己言说。本文将从福柯的权力话语理论来解读《哈姆雷特》中被禁音的女性形象，以进一步挖掘当时女性生存的失语现状。

关键词：莎士比亚；《哈姆雷特》；权利话语；女性失语

Title: The Dumb Women in *Hamlet*

Author: Wenting Zhang (School of Foreign Languages, Shaanxi Normal University)

Abstract: William Shakespeare is regarded as the greatest dramatist in the world. Not one like Shakespeare's intelligence in drama can be found in ten thousand, and also he is the representative of the humanism in English Renaissance. Many of his dramas concerns about the humanism and highly praise of human. In *Hamlet*, however, the women characters shaped by Shakespeare are obviously oppressed by power and political discourse, no matter they are shaped as daughter, wife or mother, they cannot express themselves and possess the discourse power to speak as a true woman individuality. The paper tries to interpret the dumb women characters in *Hamlet* in light of Foucault's power-discourse theory, to further explore women's aphasia status at that time.

Key Words: Shakespeare; *Hamlet*; power-discourse; women aphasia

《哈姆雷特》中“契约之链”的审美特质

张秀仿（河北工程大学）

摘要：文学作为审美产物，无论从审美主体还是从审美对象来看，都离不开个性。《哈姆雷特》蕴含的契约意识具有独特的审美特质。契约的破与立是故事情节发展的内动力，契约的守与背是哈姆雷特复仇的原动力，契约的意志与道德责任是这位伟大的作家对人性和社会的哲学思考。

关键词：《哈姆雷特》；契约之链；道德责任

Title: Aesthetic Qualities of the Chain of Contracts in *Hamlet*

Author: Xiufang Zhang (Hebei University of Engineering)

Abstract: Literary works have their specific characteristics, whether taken as the subject or object of appreciation. The contract consciousness embodied in *Hamlet* has its unique aesthetic quality. The making and breaking of contracts are the drive of plot development. To observe or to violate contracts are the original drive of Hamlet's revenge. The will and moral obligation of contracts show the Bard's philosophical thinking over human nature and the society.

Key Words: *Hamlet*; chain of contract; moral obligation

不受束缚的意志——浅析莎士比亚悲剧中的自由意志

张雪梅（西南大学外语学院 / 重庆交通大学外语学院）

摘要：基督教宿命论与自由意志之间的矛盾是莎士比亚悲剧常见的主题。悲剧通常最能够体现剧作者的终极关注，而自由意志是上帝的恩赐，存在于个人的努力和判断之中，正因如此，本文从自由意志的角度出发，重新审视莎士比亚悲剧的英雄命运和主题，认为莎士比亚在英国国教的影响下生活、写作，很大程度上表现出反加尔文主义的自由意志，详细地说，就是人类意志可以与上帝意志调和，通往永生和救赎的道路既不简单也不清晰，人类并不能通过努力工作得到拯救，而是要通过对上帝的虔诚信仰而得到上帝恩典进而得到拯救。然而，他对造物主缺乏坚定的信念，这一点常常使他在对基督教信仰的忠诚上表现出矛盾心态。

关键词：莎士比亚；悲剧；自由意志；约翰·加尔文；宿命论；英国国教

Title: The Will Not in Bondage: An Interpretation of Free Will in Shakespeare's Pure Tragedies

Author: Xuemei Zhang (School of Foreign Languages, Southwest University; School of Foreign Languages, Chongqing Jiaotong University)

Abstract: The tension between Christian Predestination and Free Will is the theme Shakespearean tragedy frequently deals with. As it is the tragedy that often masterly generalizes the playwright's ultimate concerns, the paper, based on a re-examination of the fates of the heroes and themes revealed in Shakespeare's pure tragedies from the perspectives of Free Will as the gift of grace and that in man's exertion and judgments, suggests that Shakespeare, though living and writing under Anglican circumstances, shows in great measure an anti-Calvinistic view of Free Will, to be elaborated clearly, that man's will can be reconciled with God's will, that the path toward eternity and redemption is neither simple nor clear, and that man is not saved by good works, but by grace through faith that works well. However, his lack of strong confidence in the infinite has constantly aroused controversies on the adherence of his Christian faith.

Key Words: Shakespeare; tragedies; Free Will; John Calvin; Predestination; the Church of England

莎士比亚作品中的中国人形象

张之燕（华东理工大学）

摘要：本文探讨了莎士比亚作品中的中国人形象，并对其被乔治·史蒂文斯等学者负面解读进行了分析，指出部分西方学者将莎士比亚作品中的中国人形象与“小偷”和“骗子”等联系起来是荒谬的不符合史实的，进而结合文本和历史语境，指出《第十二夜》中的中国人形象是与集美德、美貌和富有于一身的奥丽维雅的形象一致的，是正面美好的，并对《温莎的风流娘儿们》等剧作中的中国人形象的虚幻不可信性进行了勘探，指出西方学者的断章取义和偏见性。

关键词：莎士比亚；中国人；小偷；骗子

Title: The Image of the Chinese in Shakespeare's Works

Author: Zhiyan Zhang (East China University of Science and Technology)

Abstract: Regarding George Steevens among others associating the Chinese in Shakespeare's works with negative images such as "thief" and "liar", this article contends that this kind of prejudicial and ethnocentric assumption of the Chinese is ahistorical and misleading. Shakespeare's texts and historical context prove that the image of the Chinese (or Cataian) in *Twelfth Night* is a reflection of Olivia who is beautiful, virtuous and rich, full of positive and bright elements, while that in *The Merry Wives of Winsor* is untrustworthy due to page's prejudice rather than Nym's deceiving quality.

Key Words: Shakespeare; Chinese; Cataian; thief; liar

从《李尔王》探析莎士比亚对近代性的突破

赵奇（兰州大学哲学社会学院）

摘要：从时间维度上看，莎士比亚属于近代的文学家，然而他却对近代性有所突破。西方的近代性是指从文艺复兴以来的思想，在哲学上体现的是主体认识论，在文学上体现的是作品中人物的理性思维的高贵。这种发扬主体性的认识思维固然确立了人的地位，但却把人的地位无限拔高。近代性认为人的理性可以认识一切。这就导致了对人的地位与作用的错误评价。

而莎士比亚在《李尔王》中却突破了人的狂妄自大的近代性。这种突破集中体现在李尔王在疯前与疯后的鲜明对比。李尔王在疯前是近代性的理性思维，认为人的力量可以作用一切，改变一切。他不断力图呼唤大自然甚至是神的力量来报复两个女儿。“毒风吹着你，恶雾罩着你！”、“造化的女神……取消她生殖的能力！”。这就预示了李尔王的失败是必然的。

在李尔王疯后其实是变得更加“清醒”了，在疯之后他再没有妄图命令自然与神灵的力量为自己服务。相反，他认识到了人自身并不是自己和万物的尺度，人度量自己的尺度应该是神（海德格尔语）。这种以神为人的尺度才真正回到了西方思想的本源，古希腊就在神语的呼唤中来度量自己。如海德格尔所说：“不可知的神是人借以度量自身的尺度。”这样就突破了近代人的理性的狂妄自大，认识到自己的有限性。在李尔王疯后，再也不“呼风唤雨”，而是倾听自然与神灵的声音，代他们来言说。“如上半身是女人，下半身是妖怪”。所以在疯后李尔王反而是变得“清醒”了。

所以，通过李尔王在疯前与疯后的鲜明对比，我们可以看出莎士比亚对近代性的超越。

Title: The Analysis of Shakespeare's Breakthrough to Modernity From *King Lear*

Author: Qi Zhao (Philosophy and Sociology School, Lanzhou University)

Abstract: We know that Shakespeare is a great dramatist of modern times from the dimension of time. But he makes a breakthrough to modernity. Modernity refers to the thought from The Renaissance, represent as epistemology in the field of Philosophy and dignity of human rationality in the field of literature, which though establish status of human, but overstate human too much. Modernity maintains that rationality can know all things in the world, which cause wrong evaluate to human's status and effect.

However, In *King Lear*, Shakespeare breaks Modernity which represent as the eminent contrast between rational and crazy of King Lear. Before crazy, Lear has rational thought, He thinks that he can change all over the world by himself. He constantly orders the power of natural and gods to revenge his two daughters, which indicate that the failure is inevitable.

But he becomes more “rational” when he becomes crazy. He do not want to order the power of nature and gods to serve himself. In contrast, Lear realizes his limitness face to nature and gods. Human is not the dimension of the world, human’s dimension should be the gods, which come back to the source of Western thought. In Ancient Greece, people measure themselves by gods. Just like Heidegger says, *The unknown gods is the dimension of human measure themselves*. Which break human’s pretentious and knows his limit. When he becomes crazy, he listens the voice of nature and gods, replace them to $\lambda\epsilon\gamma\epsilon\iota\nu$.

Consequently, we can know Shakespeare’s surmount to modernity by contrast rational and crazy of King Lear.

英若诚为舞台翻译莎剧的目的论分析

周婷（东华大学）

摘要：戏剧的二重性，即供人阅读和供舞台演出，决定了戏剧翻译要兼顾其文学性和舞台特性。本文结合费米尔的目的论，从翻译目的、翻译策略以及翻译目的实现的具体实现情况，来分析英若诚《请君入瓮》的译本。英若诚为舞台演出而翻译莎剧，注重台词翻译的上口性，使用了灵活的翻译策略，充分实现了其翻译目的。通过对于译本词汇和句子层面翻译处理的分析，我们发现英若诚的翻译有效地呈现了莎剧台词的艺术魅力，兼具文学性和舞台性，不仅为当代翻译理论提供了生动的案例和补充，而且为戏剧翻译实践树立了可供学习的样板。

Title: A Skopos Analysis of Ying Ruocheng’s Translation of Shakespeare for the Stage

Author: Ting Zhou (Donghua University)

Abstract: The dual functions of drama as a work of art for reading and acting determines that its translation must heed its features pertaining to performing as wells as its literariness. Applying the skopos theory, this study identifies the objectives and strategies of Ying Ruocheng’s translation of Shakespeare’s *Measure for Measure* and analyzes how Ying handles challenges in reaching his goal of translating Shakespeare’s drama for the stage. His translation stresses the oral features of Shakespeare’s speeches and develops its own skopos by adopting flexible techniques on various levels. Examinations of his treatment in terms of vocabulary and syntax, for example, show that his translation effectively represents the artistic charms of Shakespeare’s play by balancing literariness and orality of his speeches. As a result, Ying’s translation is able to at once supplement the otherwise abstract contemporary translation theory and provide a model for the practice of drama translation.

别处的世界：《考利欧雷诺斯》与近代欧洲的环球秩序想象

周云龙（福建师范大学文学院）

摘要：莎士比亚《考利欧雷诺斯》改编自普鲁塔克笔下一段罗马共和政体形成初期的历史故事。主人公马尔舍斯对语言和意义“确定性”的追寻，使其遭遇自我放逐的命运。马尔舍斯的困境，注解

了欧洲迈进现代门槛时极端的断裂经验。正是马尔舍斯孜孜以求的个体“确定性”，把作为罗马共同体一员的自己反弹到“另一世界”，并使其没有可能在自己“内部”生存。马尔舍斯的旅行轨迹暗隐着近代欧洲“知识型”的转换印迹。地理大发现为欧洲资产阶级登上“环球剧场”并确立“表象秩序”提供了历史动力。全球化进程的开启，使世界变得多元而流动，“环球剧场”中的马尔舍斯却执迷于意义的起源神话。莎士比亚以反讽的方式质疑了他所处时代的知识体系。

关键词：莎士比亚；旅行书写；近代欧洲；全球化

Title: Another World: *Coriolanus* and the Imagination of Global Order in Early Modern Europe

Author: Yunlong Zhou (College of Chinese Language and Literature, Fujian Normal University)

Abstract: Shakespeare's *Coriolanus* is an adaptation of Plutarchan historical story during the formation stage of the Republic of Rome. Marcius suffers from self-exile for his seeking for "certainty" of language and meaning. His predicament explains the extreme fracture experience of Europe when it stepped into the door of modern time. It is the individual certainty that Marcius pursues that casts him to "another world", making it impossible for him to survive in this world. The great Geographical Discovery serves as the historical drive for European bourgeoisie to ascend the "Global Theater" and establish "surface order". The beginning of globalization makes a multiple and flowing world, yet, being in the "Global Theater", Marcius is obsessed with the origin myth of meaning. Shakespeare doubts the knowledge system of his time in such an ironic way.

Key Words: Shakespeare; travel writing; early modern Europe; globalization

莎士比亚戏剧汉译批评史

朱安博（首都经贸大学）

摘要：一部中国近现代翻译史，正是中国文化转型的历史，而翻译批评是文化转型的缩影。所以，不站在文化史的高度就不足以评价近代以来莎剧在中国翻译史上的历史地位。莎士比亚不属于一个时代，而是属于所有世纪。因此，从探寻近现代翻译批评史的走向及莎剧汉译批评的视野为切入点，是把握中国文化转型进程的思想史和文化史的评价的重要途径。本文按照从莎剧翻译批评历史演变的顺序，大致分为三个方面：莎剧汉译批评的萌芽和产生、莎剧汉译批评的发展和成熟以及莎剧汉译批评的深化和拓展。研究、总结 20 世纪中国莎剧汉译批评的历史，不仅是对莎剧翻译批评史学术研究百年成就的审视，也是对中国翻译批评学科地位的深化，彰显中国莎士比亚批评的特色。

关键词：莎士比亚戏剧；汉译批评史；翻译研究

Title: Criticism History of Chinese Translations of Shakespeare Plays

Author: Anbo Zhu (Capital University of Economics and Business)

Abstract: Modern and contemporary Chinese translation history is the history of the Chinese cultural change, and translation criticism is the epitome of cultural change. Therefore, only from the perspective of cultural history can we evaluate the history status of Shakespeare's plays in modern and contemporary Chinese translation history. Shakespeare was "not of an age but for all time". The criticism history of Shakespeare play translation is divided into three stages in this paper according to the historical development of Shakespeare plays translation: the embryonic stage, the development and maturity stage, and the deepened and broadened stage. To examine and sum up the criticism history of Chinese Shakespeare play translation in the 20th century is not only to examine the hundred-year achievement of academic research on the criticism history, but also to demonstrate the characteristics of Chinese Shakespeare criticism.

Key Words: Shakespeare plays; criticism history of Chinese translations; translation study

莎士比亚，我为您消得人憔悴

朱树（江苏作家）

摘要：我为什么要创作莎士比亚话剧？并坚持不懈地将莎士比亚请上舞台？

许多人，包括亲友，甚至学者、艺术家朋友对此也大惑不解，发问道：“你朱树为什么这样辛苦地创作莎士比亚话剧？又为什么这样痴心不死地上演莎士比亚话剧？世界上没有谁像你这样钟情莎士比亚。”

那么，我就通过和莎士比亚心灵的交流，告诉你们这是什么缘故吧。

一 莎士比亚，您是我的精神支柱。我在那场不堪回首的浩劫中九死一生，活了下来，全靠了您和那些文艺巨人的心灵召唤，成为我的精神支柱。

二 莎士比亚，你我的心灵是相通的。400年来，我没有见过哪一位剧作家写过真正的莎士比亚。真的无人碰莎翁、写莎剧？我偏要闯一闯雄关险道、走一走禁区雷场！

三 莎士比亚，这是为什么？一面是莎士比亚这位文艺巨人屹立在人类的心灵上，莎剧成为精神宝库。另一面一股践踏莎士比亚、否定其著作权的逆流始终像幽灵般地徘徊。

四， 莎士比亚，您完全能写出“莎剧”！我还想以自己的创作经验来演绎您完全能写出“莎士比亚戏剧”。

莎士比亚，我向您宣誓：我决心在有生之年，把您的真实、光辉的形象，请上中国舞台，乃至环球舞台、国际影坛！让您来现身说法：“‘莎士比亚戏剧’是我威廉·莎士比亚写的！是我莎士比亚写的！是我写的！”

Title: Shakespeare, For You am I Thus Wasting Away in Pain

Author: Shu Zhu (Writer, Jiangsu, China)

Abstract: My friends, many of whom scholars or artists, keep on asking me why I consistently write about Shakespeare, why I'm in so deep love with Shakespeare. Let me tell you the reasons. Shakespeare is my spiritual support, who helped me to survive in the Cultural Revolution when so many artists were tortured to death. I always have mentality communication with him, which calls on me to create a play about Shakespeare. Shakespeare as the treasure of human history is frequently demeaned, his copyright denied. With my creation experience, I believe he can absolutely create all his plays. I swear that I will create a true Shakespeare and have my Shakespeare play performed on the stage in the rest of my life.

特别致谢
Special Thanks to

上海戏剧学院：
宫宝荣教授（副院长）、俞建村教授（《戏剧艺术》）、邹昊平（莎士比亚戏剧节组委会办公室）

**Shanghai Theater Academy: Prof. Baorong Gong,
Prof. Jiancun Yu, Dr. Haoping Zou**

上海市创意产业协会：
孙福良教授（常务副会长）、刘俊赫（会长秘书）

**Shanghai Creative Industry Association:
Prof. Fuliang Sun, Mr. Junhe Liu**

中国外国文学学会莎士比亚分会：
辜正坤教授（会长）、张冲教授（副会长）、李伟民教授（副会长）、
罗益民教授（副会长）

**Shakespeare Association of China:
Prof. Zhengkun Gu, Chong Zhang, Weimin Li, Yimin Luo**

国际莎士比亚学会：
彼得·霍尔布鲁克教授（执委会主席）

**International Shakespeare Association:
Prof. Peter Holbook (Chair, Executive Committee)**

莎士比亚生地托管会：
戴安娜·欧文博士（主任）、斯坦利·威尔斯教授（爵士）

**Shakespeare Birthplace Trust:
Dr. Diana Owen, Prof. Stanley Wells**

主办单位: 东华大学外语学院

地址: 上海市松江区人民北路 2999 号 1 号学院楼

邮编: 201620

电话: 0086-21-67792446

网站: <http://www3.dhu.edu.cn/english/sfl/index.aspx>

Sponsors: College of Foreign Languages

Shakespeare Institute, Donghua University

Address: College Building 1, 2999 North Renmin Rd

Songjiang District, Shanghai, 201620, China

Tel: 086-21-67792446

Website: <http://www3.dhu.edu.cn/english/sfl/index.aspx>