



新世纪外国语文论丛

张 瑛◎著



银幕上的哈姆莱特

Hamlet on Screen




南京大学出版社

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总 序

进入新世纪,南京大学外国语学院师资队伍结构不断优化,拥有博士学位者已超过全院教师队伍人数的一半。新一代青年教师受过严格的专业训练,外语基本功扎实,在各自的专业领域学有所成,成为人才培养和科学研究的骨干力量,是学科可持续发展的生力军。

为了展示南京大学外国语学院青年教师的学术风采,加强学科建设与学术队伍的建设,经过充分的酝酿和准备,我们决定编辑出版《新世纪外国语文论丛》。编进论丛中的论著,大多为获得博士学位并在南京大学外国语学院任教的青年教师的博士论文,在内容上涵盖外国语言、文学与文化的研究,基本上反映了青年学者丰富而活跃的学术思想,代表了南京大学外国语学院青年教师的学术水平。

南京大学作为一所研究型大学,注重学术研究,有悠久传统。早在20世纪30年代,南京大学外国语学院的前辈学者范存忠先生和陈嘉先生分别于1931年和1934年获美国哈佛大学和耶鲁大学博士学位,他们对南京大学外国语言文学研究特色的形成起到重要作用。百年南大培育了“严谨、求实、勤奋、创新”的学风和浓厚的学术氛围。无论是写博士论文,还是写一般的论文或专著,我们都追求学术的质量和水平,要求研究工作能经得起时间考验,真正能为现有知识体系做出新的贡献,真正能创造知识,真正能促进学术的发展。这三个“真正”也是对入选《新世纪外国语文论丛》论著的原则和标准。

2006年南京大学获得外国语言文学一级学科博士学位授

予权,这标志着南京大学外国语言文学的学科建设进入了一个新阶段,工作思路要向内涵发展转变。一流的学科要由一流学者来建设,要靠一流学术成果来支撑。编辑出版《新世纪外国语文论丛》,有助于促进新生学术力量的成长,培养青年学术骨干,推动学科建设,是内涵发展的一项重要举措。我衷心希望论丛越办越好,不断扩大其学术影响,努力提升我国的外国语言文学研究的学术水平。

王守仁

2009年5月28日

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Z. Y.

中文提要

自默片时代迄今,莎士比亚剧作一直是银幕经久不衰的题材。根据莎翁戏剧改编的电影作品已被归类为一种特殊的电影类型——莎剧电影。其中,《哈姆莱特》(以下简称《哈》)的电影改编无论在数量,还是质量上皆独占鳌头。然而《哈》剧电影改编史上仅有五部英美制作、英语对白的电影改编,它们分别为劳伦斯·奥立佛于1948年,托尼·理查森于1968年,弗朗哥·泽佛莱里于1990年,肯尼斯·布莱纳于1996年,以及迈克尔·阿莫瑞达于2000年导演的电影《哈姆莱特》。评论界对《哈》剧电影改编的批评热潮方兴未艾,流派研究、心理分析研究、教育研究等各种研究手法层出不穷,但对英美两国五部《哈》剧电影的整体研究略显匮乏。本书在前人研究的基础上,糅合电影批评、文化批评与文学批评,以上述五部电影为研究对象,分析《哈》剧在20世纪以及21世纪初在英美两国的电影改编历程,各时期导演对原剧的阐释和再加工,指出导演、历史与文化在将剧本搬上银幕过程中的作用和影响,阐明经典剧作与大众文化的互动和关联。本书主体部分分为三章,阐述《哈》剧电影改编历经的三个重要阶段:重构阶段、流行化阶段以及逾越阶段。

重构阶段为《哈》剧电影改编的初级阶段,以由奥立佛导演并担当主角的《哈》剧电影为代表。电影导演早年的戏剧经历,自身的怀旧情绪以及二战后的历史文化需要使得奥立佛的电影作为第一部进入有声影院的《哈》剧改编凸现了其特殊性:《哈》剧电影改编在此阶段虽然力图完成从剧院到影院的转变,从导演风格上和电影技法上符合电影作品的特质,但却未能摆脱强大的舞台演出传统以及经典戏剧权威对其的影响。电影性与戏剧性、电影表演与舞台演出的并列存在表明,在此阶段,

导演立足戏剧的舞台演出,对原剧进行银幕上的重构,在一定程度上受到了好莱坞电影业的影响。流行化阶段则为《哈》剧电影改编的全盛阶段。此阶段以电影改编深受好莱坞影响,对原剧进行极力流行化为主要特征,以泽佛莱里和布莱纳于 90 年代出品的两部电影为代表。影片与舞台表演尽可能脱离,导演对演员的选择更加迎合目标观众的趣味,电影特殊叙事手法被大量运用,商业化电影技术空前泛滥。诸种流行化手段的采用是为了填补伊丽莎白时代戏剧与当代观众之间的时空间隙,拉近《哈》剧与 20 世纪末普通观众之间的审美距离。在本阶段《哈》剧的精英文化地位已被大大地削弱,取而代之的是为更广大受众所欢迎的大众文化代表形象,这与 90 年代商业氛围以及大众电影文化有着密切的联系,虽然与经典戏剧权威有所背离,但却真实反映了当代人对经典的理解与再阐释。不受电影制作的时间顺序为限制,《哈》剧电影改编的逾越阶段游离于上述两个阶段之外。而理查森于 20 世纪中叶和阿莫瑞达于新世纪伊始出品的两部《哈》剧电影改编体现了导演对经典的逾越甚至颠覆。前者的电影对经典的逾越主要表现在内容和电影技术的层面上。影片中给予乱伦关系的强调以及非主流电影技术的运用以今人眼光来看虽然不足为奇,但在当时的文化背景下尤其是与前人的改编相比,显得相当激进。后者则在他的影片中全方位地颠覆了《哈》剧的经典权威,片中人物全当代的装束消弥了原剧的古旧气息,影片弥漫着商业时代的氛围,充斥着后现代的拼接,穿插着互文与碎片的相互交织,是对《哈》剧权威的全面背离与反叛。

《哈》剧电影改编作为莎士比亚戏剧电影改编的典型代表,是西方文化中最为经典的戏剧与 20 世纪以来最流行的大众媒介的结合体。在改编过程中,电影导演不可避免地要按照自身和文化历史的需求做出选择、取舍和增补,以便将《哈》剧的精髓传达给现当代的观众。重构、流行化和逾越是不同时期的导演采用的不同阐释手法,它们反映了《哈》剧电影改编与经典或紧或疏的关系、或近或远的距离。无论导演采用何样的手法和方式,对戏剧经典持有何样的态度,莎士比亚电影改编始终是导演理解与时代精神的结合力。活跃在银幕上的莎士比亚改编,如同对戏剧文本的其他解读一样,都是对莎剧的有效解读。电影改编在加深对戏剧理解的同时,也强调了莎剧的适普性,保持了莎翁戏剧的文化活力。

Abstract

In the particular film category of Shakespeare films, the greatest number of films has gone to those of *Hamlet*. The present study researches five English-language film versions of *Hamlet* produced either in the UK or in the US, so as to illustrate how the play is realized in the context of the cinema in the 20th century; how the play merges itself into last century's popular culture, and the interplay between *Hamlet* the classic play and cinema the popular medium. The five *Hamlet* films are: Laurence Olivier's 1948 version, Tony Richardson's 1968 version, Franco Zeffirelli's 1990 version, Kenneth Branagh's 1996 version and Michael Almereyda's 2000 version. The main critical approach of the present study is to interpret the film adaptations of *Hamlet* as a reflection of the time and culture that produced them.

This book discusses the three particular stages that the film adaptations of *Hamlet* can be subjected to. The reconstruction stage takes Olivier's adaptation of *Hamlet* as its representative. Olivier opted for a deliberate staginess that roots deeply in his filmic version, reconstructing the play's theatricality on screen, making his film a combination of lingering British theatricality and cinematic popularities. The *Hamlet* films in the 1990s—Franco Zeffirelli's and Kenneth Branagh's versions belong to the popularization stage. Zeffirelli and Branagh opted for a stronger cinematic popularization, familiarizing the play for

the contemporary spectators and distancing Shakespeare further from the Elizabethan world, opening the interpretative possibilities for *Hamlet* films with more appeal to a wider and non-academic audience. And the transgression stage witnessed the film world of Richardson's and Almereyda's *Hamlet*, which has shown not what should be done to a Shakespeare play but what can be done. Richardson and Almereyda opted for more radical approaches towards the play, making transgressive gestures, which are both in social-ideological and cinematic terms.

The convergence of the most renowned dramatic work in the world and the most popular entertainment form in the 20th century results in a thought-provoking situation where the high art status of a classical play clashes with the relatively low art status of a mass medium. During the process of translating *Hamlet* from page to screen, it is essential for directors to make their own stylistic decisions. The history of the English-language *Hamlet* films made in the UK or the US is manifested by the previously discussed characteristics of reconstruction, popularization and transgression. Yet the films' distance to the classic and the authority, as reshaped by the cultural moment in which the films were released, are different. No matter what approaches that the directors adopt towards the original play, no matter how near or how far that the films draw themselves from the classic, it is hard to deny their contribution to the *Hamlet* cinematic history.

With Shakespearean film adaptations, the vitality of our culture can still be measured by the position that Shakespeare has within it—not necessarily a higher position, but for certain a new position. Shakespeare's cultural afterlife can still be exploited in even more vivid and more creative ways. The filmmakers' efforts to reproduce, adapt or even contradict all his classic plays participate to a great extent in the maintenance of the Bard forever in our cultural conversation, for film

adaptations of the Shakespearean plays, like all the other critical interpretations, are among the valid readings of the Bard. They are the combination of a director's understanding of the particular play and this play's reflection of the particular time and culture. On the one hand, they further the critical thinking of a Shakespearean play, and on the other hand they feature its accessibility. The significance of the present study thus lies in the critique of these valid, new and increasingly important readings of Shakespeare's classic plays in an age that is dominantly visual.

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