

THE CREEK BETWEEN MOUNTAINS LESSING IRON ROD PUPPET ART

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伐木丁丁 Chop, chop goes the woodman' s blow
鸟鸣嘤嘤 Chirp, chirp goes the bird' s solo
出自幽谷 The bird flies from the deep vales
迁于乔木 Atop a lofty tree it hails
嘤其鸣矣 Chirp, chirp goes the bird' s solo
求其友声 Expecting its mate to echo

The pictures on the front and back cover are of the untitled works by Peng Li
The above picture is another art of Li: "Das königliche Opernhaus"
Painting and Collage Works © Peng Li 2021

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《嚶鸣戏剧》主编的话

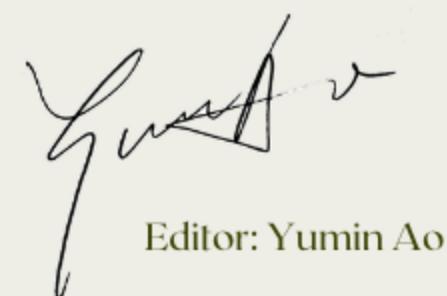
2021年1月，我邀请到导演王翀和傀儡艺术家李鋆天参加了“当代剧场艺术”讲座活动，对谈“艺术的合作与越界”。《嚶鸣戏剧》第14期和15期分上、下两篇发表了王婷婷整理的录音稿。第16期刊出了由我撰写的新闻稿“吕贝克傀儡博物馆里的‘老梅春香’——李鋆天潮汕铁枝傀儡艺术调研”。第17期将刊登由李鋆天整理的资料“传统傀儡艺术溯源和现况”。

《嚶鸣戏剧》首次连续推介一位国内艺术家。我很高兴看到我们的尝试带来了一定的影响力。德国KOLK17傀儡艺术博物馆通过我联系到了鋆天，邀请她参加了展览项目“Who's Talking? ”，还资助她前往潮汕地区完成了纪录片《老梅春香》的拍摄。今年鋆天又入选了瑞士文化基金会驻地艺术家项目。由衷地祝贺鋆天，也期待我们早日在欧洲会面！

《嚶鸣戏剧》编辑同人和我将继续致力于向欧洲的同行、读者和观众推介更多优秀的中国剧场艺术家。第17期将介绍剧作家和导演顾雷，同期刊载《水流下来》的英文版（上）。顾雷的这部新作在期刊的支持下由李小溪翻译完成。它讲述了一个父子故事，表现亲代与子代之间指导和反抗、控制和反控制的关系。

第17期收录了宋佳的剧评“话剧《倾城之恋》：一场距离化的内观”，作者认为此版改编通过邀请观众游走于舞台幻觉与反幻觉的协商之间创造了极富挑战性的剧场形式，为中国戏剧剧场的革新提供了一种新的可能性。李佳玥将继续探索莎士比亚戏剧的接受和改编。留学生陈鸿业会用日志的形式记录在英国的两年里他如何找到属于自己的表演训练方法。2022年1月20日至2月6日，汉堡“莱辛国际戏剧节”回归塔利亚剧院现场，我将介绍本届戏剧节的主题演讲人和主要剧目的信息。期刊还用封面和插页的形式，选登了视觉艺术家于霏霏（第16期）和画家李鹏（第17期）的作品，并向读者介绍了两位艺术家的创作和参展近况。

《嚶鸣戏剧》刊行至第17期，我们期待这棵小树苗茁壮成长。《嚶鸣戏剧》也是参与编辑和设计的同人们的平台，在这里大家有机会发展所长，积累经验和丰富履历。在此，感谢参与本期栏目主持、撰稿和排版的同人们。也感谢来自众多老师和亲朋好友的支持。特别感谢在调研、访问、撰稿过程中给予了我们大力帮助的各界人士，他们包括：粤东闽南的傀儡戏国家传承人和民间艺人们、剧作家顾雷老师、哥廷根大学英语系的教授和同学、英国埃克塞特大学戏剧系的老师，以及其他戏剧同行们。



Editor: Yumin Ao

PAINTING AND COLLAGE WORKS

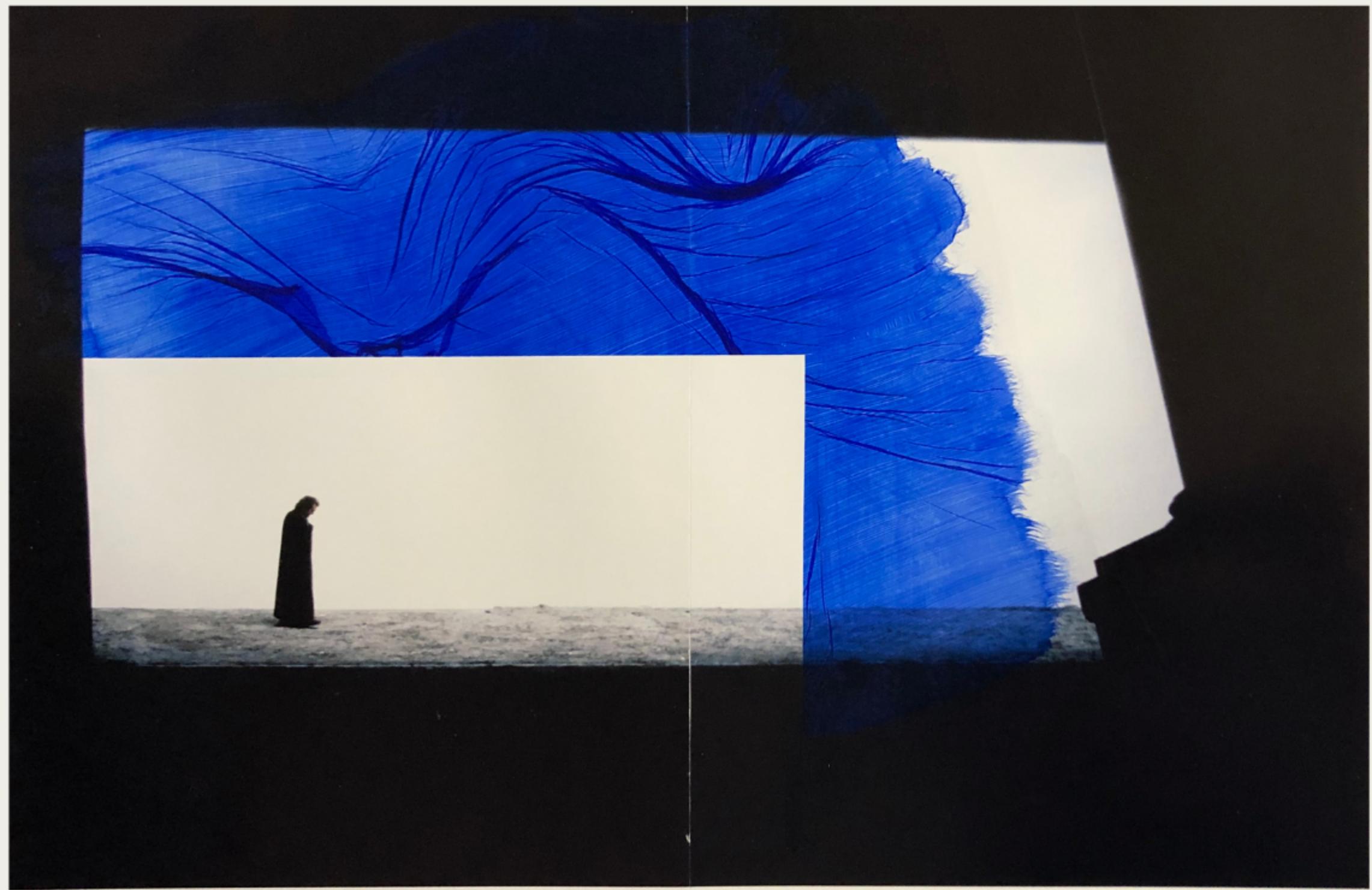
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ACRYLFARBE, MAGAZINE
43 X 29 CM

SHADOW OF THE SKY © PENG LI 2021



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ACRYL FARBE, MAGAZINE
30 X 21.6 CM



e Periode: Tätigkeit in Berlin (1740–1745) · Das Königliche Opernhaus

THE CREEK BETWEEN MOUNTAINS



Father-child contradiction
Intergenerational relationship

// Original Work by Gu Lei
Translated by Li Xiaoxi

Fang Haochang, 37 years old with a backpack, appears from the edge of the stage. He seems hesitated and a bit anxious.

Fang Haochang: May is the season when winter wheat thrives. As the high-speed train passing through plains, all I can see is that the crop flourishes and takes over the field. Spring passes by quickly in northern China, all lives have no choice but to grasp the best time of the year to grow. They can't wait to enjoy the delight of rebirth and renewal as well as to look forward to the harvest in summer. However, they will, and they must decay when winter comes, just like some incurable disease.

Following Fang Haochang's gaze, the stage setting of a ward appears.

In the ward, Fang Tongguang, Fang Haochang's 70-year-old father, stands at the window looking out. Several bouquets of flowers are randomly left on the floor in front of the bed.

Fang Haochang: The police called and asked me to come back as soon as possible. He went to the hospital by himself and caused quite a scene.

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Stage Photo of *The Creek Between Mountains*
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Lights on in the ward.

Fang Tongguang returns to his bed. He holds his hands on one side of the bed and starts kicking legs. He can't stop wheezing just doing small kicks. Exercise is obviously not his daily routine.

Fang Haochang enters the ward while sending voice messages.

Fang Haochang: (sending a voice message) Give them 70%, 75% whatever. I have more than 20,000 toothbrushes in stock and how many did he sell? 20! In a MONTH! I don't care. The next thing I want to hear is "SOLD OUT"! Use your brain!

Fang Tongguang didn't expect to see Fang Haochang. He stops abruptly and holds his hands on the bed as he gets stomach cramps. He might have sprained his waist.

Fang Haochang goes to sit in the foldable chair straight away thus he didn't see Fang Tongguang spraining his waist. When he finally raises his head, he could only see him adjusting his breath.

Fang Tongguang tries to talk to his son. However, Fang Haochang keeps sending voice messages as if he's avoiding his father deliberately.

Fang Haochang: (sending a voice message) Uh-huh... You haven't sent me the ads Manager Huang wrote for Mother's Day.

Fang Haochang peeps at Fang Tongguang. Fang Tongguang tries to say something but Fang Haochang didn't give him the chance to talk and gets back to sending voice messages.

Fang Haochang: (sending a voice message) Yeah, Huang is busy with hospital stuff. Just send me the files, alright? (he's finally done with the voice messages and seems ready to talk to his father) What were you saying?

After interrupted twice by his son, Fang Tongguang didn't respond. He takes a deep breath and walks back to his bed with his over-stretched legs.

Fang Haochang: What's going on with your legs?

Fang Tongguang sits down and puts on a serious face trying to remind Fang Haochang to show some respect in front of his father.

Fang Tongguang: They're numb.

Fang Haochang: You look good though.

Fang Tongguang: You think so, huh?



Fang Haochang ignored Fang Tongguang's upset and stops talking. They both know that Fang Tongguang is expecting him to say something else.

Fang Tongguang: That's it?

Fang Haochang: What?

Fang Tongguang: That's all you want to say? You didn't even care to ask why I'm in hospital?

Fang Haochang: I did.

Fang Tongguang: How?

Fang Haochang: *(in a dramatic manner)* OMG! What's wrong with your legs? You look...nice!

Fang Tongguang: So what is it?

Fang Haochang: Your doc's not here.

Fang Tongguang: And you can't find anyone else?

Fang Haochang: Well... you can still exercise.

Fang Tongguang: Tell them I'm dying! If they don't send a doctor ASAP, I'm gonna die! Right here! Right now! You call this bloody shit a hospital?

Fang Haochang has no interest in arguing with him. He takes out a sandwich while checking on his business on the phone.

Fang Tongguang: Did you see the police?

Fang Haochang: They called.

Fang Tongguang: What did they say?

Fang Haochang: They said, "your old man is in hospital and...*(Fang Haochang looks at the flowers on the floor)* had an argument with his thoracic surgeon. You need to come."

Fang Haochang stands up to pick up the bouquets on the floor.

Fang Tongguang: That's it?

Fang Haochang: That's it.

Fang Tongguang: *(still mad at Fang Haochang, being sarcastic deliberately)* I thought you're better than this. Look who's back now.

Fang Haochang: I don't want to argue with you.

Fang Tongguang: I knew they'd make you come back! If you dare to say no, no matter where you are, they'll find you and stuff you in the back of a police car and bring you to me!

Fang Haochang: Yes, Sir!

Fang Tongguang: Chinese people obey Chinese law! Father gets sick, son comes back quick, understand?

Fang Haochang: You really wanna know what they said? The police said, "Your dad is a troublemaker! Can you believe it? He punched a doctor in the hospital!"



Fang Haochang swings the flowers back and forth as he talks. He couldn't find a vase for the flowers so he leaves them on the table. Fang Tongguang is embarrassed by what Fang Haochang said. He gets mad and started to be unreasonable.

Fang Tongguang: Yeah, yeah, I punched a doctor, so what?

Fang Haochang: Can you stop embarrassing me?

Fang Tongguang: You want me dead, don't you?

Fang Haochang: No, I didn't.

Fang Tongguang: That's exactly what you want!

Fang Haochang: ...What on earth do you want to say? Just say it.

Fang Tongguang: I have nothing to say to you!

Fang Haochang: Well, shut up then!

Fang Tongguang: No, why should I! (raises his voice and shouting non-sense)

Fang Tongguang: If you need anything, just say it and I'll make sure you have it. Other than that, let's just be quiet alright? I don't want to have a fight with you now. It's not good for your health, you get that?

Fang Tongguang is about to snap but Fang Haochang suddenly loses his temper when he sees the message.

Fang Tongguang: What the fuck...

Fang Haochang: Shhh! (Fang Haochang tells his father to zip it and reads out the message)

Fang Haochang gets anxious and he keeps eating his sandwich.

Fang Tongguang: Don't talk with your mouth full.

Fang Haochang makes louder noise deliberately.

Fang Haochang: *(sending a voice message)* What is 6 inches long, hard, goes into your mother's mouth back and forth.....
(trying to hold his temper, sending a voice message) Is this the ads approved by Manager Huang?! What kind of kid would give his mother a present that is "6 inches long, hard, goes into her mouth back and forth?!" Have a guess, do you think our clients would know that you're talking about a bloody toothbrush?!

Fang Tongguang: Don't talk with your mouth full!

Fang Haochang: *(sending a voice message)* I don't care what Manager Huang said, from now on, you do as what I say! Please write something serious to advertise on Children's Day, Dragon bloody Boat Festival and Father's Day alright? *(sending voice messages)* Send me all the ads that passed by Huang! I'll repeat this one more time, after the three big days I just told you, 20,000 Himalaya toothbrushes, not one, not two, I mean every single one of these goddamn toothbrushes must be gone! We have to get the rest of the money back or we're screwed!

Fang Tongguang: You'll get chocked...

Fang Haochang ditchies the unfinished sandwich in the bin and gets back to the seat. He gets chocked and can't stop coughing. He checks on Fang Tongguang and gets over to the table to add more water to the mug and then passes it to him.

Fang Haochang: Drink!

Fang Tongguang hesitates for a second and knocks over the mug.

Fang Haochang takes one step back and puts down the mug. He packs his stuff and is ready to leave.

Fang Tongguang: Where you going?

Fang Haochang: Where else can I go? I'm going to check on the doctor you hurt...ask how bad the injury is...is the police already on the way... stay in hospital? You wish! You really should start to think about how many years you're gonna stay in jail!

Fang Haochang leaves.

Fang Tongguang is about to snap but suddenly he starts to cough violently. Fang Haochang is about to leave but he could hardly walk away just hearing the nasty cough.

Fang Haochang returns to the ward and squints at Fang Tongguang with his persistent wheezy cough.

Fang Tongguang finally hawks up phlegm. He looks around trying to find a container and then he points at the plastic bags on the chair. Fang Haochang gets him immediately and brings a red plastic bag to him.

Fang Tongguang spits into the red plastic bag and "accidently" leaves his drool on Fang Haochang's sleeve after he wipes his mouth with finger.

Fang Haochang is pissed but doesn't know what to say. He turns around to get rid of the dirty plastic bag.

Fang Tongguang: Any blood in it?

Fang Haochang didn't catch what she said.

Fang Tongguang: Check the bag, any blood in it?

Fang Haochang takes out the plastic bag from the bin and pretends as if he's checking whether there's blood in the red plastic bag.

Fang Haochang: Don't know.

Fang Tongguang sits down. Fang Haochang goes to get tissue from his backpack to wipe off Fang Tongguang's mucus.

Fang Tongguang: Who did I hurt? Who got hurt?

Fang Haochang: Your resident doctor.

Fang Tongguang: The young doctor?

Fang Haochang: Who?

Fang Tongguang: That doctor in charge.

Fang Haochang: Yes.

Fang Tongguang: Where did she get hurt?

Fang Haochang: On her face.

Fang Tongguang: What?! No way!

Fang Haochang: Go ask the police then.

Fang Tongguang: That young doctor...got a pretty face.

Fang Tongguang wanders around for a while and then walks towards the door.

Fang Haochang: Where are you going?

Fang Tongguang: Go check on her. She's in the office.

Fang Haochang: Save it! She's in cosmetic surgery hospital.

Fang Tongguang: Why did she go to a cosmetic surgery hospital?

Fang Haochang: You ruined her face.

Fang Tongguang: RUINED! Really?!

Fang Haochang: Of course! Regular hospitals are not good at cosmetic sutures especially when it comes to a woman's face. She needs to find a cosmetic clinic.

Fang Tongguang thought what Fang Haochang just said and she doesn't know what to do.

Fang Haochang: As a deputy chief physician, I had to ask for a leave because my father hurt a doctor. It's ridiculous!

Fang Tongguang: Go blame them! I can't breathe. They told me nothing but running back and forth with a stupid file.

Fang Haochang: So you hit her.

Fang Tongguang: I didn't!

Fang Haochang: Of course! Violence is not your thing.

Fang Tongguang: I didn't say that! So it's my problem just because I want to know what's wrong with me?

Fang Haochang: You did the right thing, lot better than last time when you beat me up. At least you know to call the right person. Well done! Bravo! I should give you a prize for that.

Fang Tongguang: Bullshit! I called the police because you never come back, because the doctors don't tell me what's wrong with me. I just called the police to ask for me but the police said they can do nothing about it. Damn it! What can they do?! I was so pissed so I smashed a vase at the glass on the door (*still couldn't figure it out*). I didn't see that young doctor!

Fang Haochang: She was right behind the door and was about to come in.

Fang Tongguang: (*sits down*) No wonder the police arrived so quickly.

Fang Haochang: They came for the troublemaker.

Fang Tongguang: Hell no! All of them panicked and kept stepping backwards when the police arrived.

Fang Haochang: Course they did. God knows who's next.

Fang Tongguang: The police asked, who made the phone call? I said, I did. I'm sick. They don't tell me the truth. Now you have to find my son and ask him to take care of me! Whatever they can't tell me, they can tell my son. Am I being wrong?

Intergenerational Talk



Fang Haochang receives a new message while Fang Tongguang talks. He checks his phone and reads out the ads he received.

Fang Haochang: For Children's Day: We care about your baby's teeth as much as we care about family happiness.
For Dragon Boat Festival: Zongzi tastes yummy but be careful, they stick on your teeth too!
For Father's Day: Himalaya electric toothbrush, the best present to show love to every father. (*unsatisfied*) What the hell are these!
Fang Tongguang: I like 'em.

Fang Haochang looks at Fang Tongguang.

Fang Tongguang: Sounds good to me. Children, family, father... better than the "six-inch thing".
Fang Haochang: (*sending voice messages*) These are just some fancy words...
Fang Tongguang: Not really. Sounds quite considerate.

Stage Photo of *The Creek Between Mountains*
© Photo from Sohu News online

Fang Haochang stands up angrily. They stares at each other.

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Fang Tongguang: What's wrong with me? What on earth is wrong with me?

Fang Haochang: What tests did you do?

Fang Tongguang: They asked me to stand, to lie down, they put a tube down my throat... made me sick, and here's the picture.

Fang Tongguang takes out the X-ray and passes it to Fang Haochang.

Fang Haochang gets a bit nervous. He takes the X-ray and checks it against the light. Fang Tongguang is looking at his X-ray with him.

Fang Tongguang: What's the white bit?

Fang Haochang: Your lungs.

Fang Tongguang: Not heart?

Fang Haochang: No.

Fang Tongguang: What is the problem?

Fang Haochang: ...Not sure yet. (*Fang Haochang realises how severely ill Fang Tongguang could be. He starts trembling*) I'll send this to my colleague. Take it and hold it like this.

Fang Tongguang holds the X-ray and raises it up as if he's raising a white flag. Meanwhile, Fang Haochang shoots a photo of him with his phone as if he's aiming for the bull's eye.

Fang Tongguang: What kind of deputy chief physician can't even read an X-ray?

Fang Haochang: I'm a cardiologist.

Fang Tongguang: Heart is right next to the lungs. The lungs, the lungs are like the women live next door.

How can you miss them? Oh, right, I forgot you don't look at women. Huh...huh...huh...

Fang Haochang: What's your problem?!

Fang Tongguang: I'm asking you!

Fang Haochang: Any other parts of your body feel unwell?

Fang Tongguang: ...I feel this half of my throat is blocked. I don't know how to describe it. It hurts like hell when I swallow.

Fang Haochang: ...sit.

Fang Haochang asks Fang Tongguang to sit in the foldable chair and feels his neck lymph with his hand.

Fang Haochang: When did it start?

Fang Tongguang: Around last Spring Festival...the smell of cooking made me sick, lost my appetite ever since.

Fang Haochang: Have you lost any weight?

Fang Tongguang: About 15 kilos.

Stage Photo of *The Creek Between Mountains*

© Photo from Sohu News online

水流下來
The Creek between Mountains
顾雷导演作品



Fang Haochang is stunned. Fang Tongguang taps the handle of the foldable chair.

Fang Tongguang: You sleep in this bed tonight.

Fang Tongguang stands up and gets back to bed. Fang Haochang starts to panic while looking at Fang Tongguang from his behind.

Fang Haochang: Once you're sorted, I'm gonna visit mom.....

Fang Tongguang: I didn't approve that. If you leave, I'll call the police again. I hit them once. I can hit them twice. You mess with me, I'll rip all their faces off!

Chen Yuse, the resident doctor rushes in and she accidentally heard the last half of the sentence Fang Tongguang just said. Chen Yuse is approximately 30 years old. She holds a file in her arms. The bondage on her forehead covers half of her left eye, which forces her to tilt her neck and raises her head up when she looks at people, as if it's helping her focusing but it's quite funny to look at. She is a pretty woman but somehow, maybe it's the job, or her personality, she acts like a college boy.

Fang Tongguang turns around and sees Chen Yuse. He immediately changes his attitude.

Fang Tongguang: Hey, young doctor! How's your face?

Chen Yuse: It's fine. Just a small cut.

Fang Haochang: How do you do, Doctor Yang?

Chen Yuse: You're his son?

Fang Haochang: Yes, I am.

Chen Yuse: Come with me.

Fang Haochang: Okay.

Fang Tongguang: What about me?

Chen Yuse: You stay here! Stay here! Sit down! That's right. Slowly. Better not to move. Good. (talks to Fang Haochang) Come.

Fang Tongguang follows Chen Yuse's instruction like a well-bred kid. He finally sits down and dares not to move.

Fang Haochang walks out with Chen Yuse.

Fang Tongguang: (shouts at Fang Haochang) Listen carefully to what young doctor says!

Fang Haochang stops, wants to say something but he didn't. He steps down in anger.

Fang Tongguang: If forehead counts as part of the face then I hurt my face too!

Neon lights on out of the window. It falls on Fang Tongguang. A weak sound of music from the Karaoke outside can be heard. The phone that Fang Haochang left starts to vibrate. Fang Tongguang notices. He stands up slowly to get the phone. He checks on it, hesitates for a second, picks it up.

Fang Tongguang (puts on a younger voice): ...Hello...I'm in Shijiazhuang.

Fang Tongguang listens to whoever it is on the other side of the phone and his face changes from a dazed look of bewilderment to a face contorted with rage. He completely forgets what the doctor just said.

Fang Tongguang: ...he doesn't need your dirty money!...I'm his father! I got cancer because of what he did! Go away if you don't want to be the death of me!

Fang Tongguang is shaking because of the extreme anger. He doesn't know what to do. He starts to cough violently again after he ditched the phone meanwhile he looks around to find a plastic bag.

Fang Haochang follows Chen Yuse rushing into her office.

Fang Haochang: I'm really sorry, Dr Yang.

Chen Yuse: It's Chen.

Fang Haochang: Aw, sorry, Dr Chen. I sincerely apologise to you on behalf of my father. I'm truly sorry.

Chen Yuse: *(speaks at the same time)* His diagnosis...we're still trying to find the best way to tell him.

Fang Haochang: That's alright...You can tell me. I'm also a doctor.

Chen Yuse looks up. She lifts her eyelid with finger and looks at Fang Haochang to make sure her eyesight is okay.

Fang Haochang: Are you alright?

Chen Yuse: Yes. *(she looks him up and down)* You're the "Dr Fang from Cardiology", aren't you?

Fang Haochang: ...Yes, yeah, that's me.

Chen Yuse: That's right. I followed you!

Fang Haochang: Thanks. Thank you...

Chen Yuse: I read the cases you posted quite often last year. I even reposted it.

Fang Haochang: What about this year?

Chen Yuse: You sent too many toothbrush ads, so I.....

Fang Haochang: Yeah, A friend and I...well, I'm starting my own business.

Chen Yuse: *(nods and makes a judgement)* You two broke up.

Fang Haochang: What?!

Chen Yuse: Em, Himalaya right?

Fang Haochang: Yes, Himalaya electric toothbrush.

Chen Yuse: I have a picture in my mind now! Himalaya, just like a row of teeth, white but crooked, with plenty of tartar underneath. How did you come up with it?

Fang Haochang: Well...I didn't actually relate it to that!

Chen Yuse: 20,000 sold in a month. That's a lot!

Fang Haochang: Aw...just alright.

Chen Yuse: Since you're a doctor, I'll be straightforward.

Fang Haochang: What?

Chen Yuse: *The Notice of Critical Illness.*

Chen Yuse pushes the Notice of Critical Illness towards Fang Haochang. Fang Haochang gets stuck.

Chen Yuse takes out the examination results one after another. She puts the CT film on a light box and then points at the statistics to Fang Haochang.

Chen Yuse: Your old man's health condition is rather critical. He came on the 5th, and then did (*points at the contents on the exam report*)... these, tumour markers...

Chen Yuse points at the statistics on the report but she still can't see them clearly.

Fang Haochang: I'll read it by myself.

Chen Yuse: Okay. CT, it's in the centre, check the size, and distance from heart. Look, they're on both sides. The left bronchus is basically fully blocked, soon will be the right side, the path is already very narrow. Besides, cancerous cells have metastasised to liver and lymph. He said there was blood in phlegm. I didn't see it but I've asked him to keep the phlegm next time. What I'm worried most about now is his paroxysmal cough that might cause a tear in the aorta.....

The longer Fang Haochang stares at the statistics, the more anxious he becomes. He looks calm on the outside but on the inside, he's messed up.

Fang Haochang: I see. What about the pathology?

Chen Yuse: The report should come out pretty soon. There's a very large chance that it is Small-Cell Lung Carcinoma.

Fang Haochang: SCLC?!

Chen Yuse: Yes.Sign here, here, and here.

Chen Yuse points to the wrong side but Fang Haochang still signs.

Chen Yuse: And...how would you like us to tell your father? Usually we would say it's Post-Obstructive Pneumonia.....

Fang Haochang: I know... but he has the right to be informed.

Fang Haochang panics as hell but he's still trying to put himself together. Chen Yuse is surprised with his response. Silence.

Stage Photo of *The Creek Between Mountains*
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Post-Obstructive Pneumonia

Fang Haochang: He's now.....

Chen Yuse: Extensive stage, under palliative treatment, after that, he's got approximately two months left, but if there's a aorta rupture, you should be prepared for the worst. He's going to lose his mobility within a month.....as for life expectancy.....

Fang Haochang: How did you come to the conclusion of "two months "?Without pathology, how do you know there's no, no, no, there is no, sorry, no possibility of chemotherapy or targeted therapy? What's the opinion of the second-line doctor? What did the Chief Physician say?

Chen Yuse:The second-line doctor is Liu, Doctor Liu. She would suggest Chinese traditional medicine. The Chief Physician is Zhang. He's here tomorrow afternoon.

Fang Haochang: Sorry, sorry, sorry, sorry, Dr Young.

Chen Yuse: Chen.

Fang Haochang: Sorry, Dr Chen, sorry. (*trying to say something*).....I'll leave the decision to him. Maybe he's got something to do.

Chen Yuse: I'll leave it to you then.

Fang Haochang: Okay.

Chen Yuse: (*teasing*) Nice slogan for your toothbrush.

Chen Yuse collects the files and exits.



Stage Photo of *The Creek Between Mountains*
© Screenshot from Bilibili video

3

Fang Haochang returns to the ward trying to look the same as when he left, even more relaxed, but he didn't notice that Fang Tongguang is holding his temper. He looks a bit weird as he has millions of questions to ask.

Fang Haochang sits down and rubs his hands against each other. Fang Tongguang didn't ask anything. So he stands up to unpack the foldable chair.

Fang Tongguang: What is it?

Fang Haochang: Uh?

Fang Tongguang: What is it?

Fang Haochang: ...Post-Obstructive Pneumonia.

Fang Tongguang: Post-Obstructive Pneumonia?

Fang Haochang: Yes.

Fang Tongguang stares at Fang Haochang.

Fang Tongguang: You blink every time when you lie.

Fang Haochang keeps his eyes wide open to stop blinking. However, the fluorescent light starts to blink. They look at the light at the same time.

Fang Haochang: Mine workers are more likely to get this in the past. The dust you breathe in can't get out through metabolism. Instead, it gets stuck in the lungs and becomes a blockage.

Fang Tongguang: How to deal with it?

Fang Haochang: Reduce the inflammation.

Mind Your Own Business

Fang Tongguang stares at Fang Haochang to listen to further explanation on the treatment. Fang Haochang takes out an electric toothbrush to freshen up as if it's no big deal, but actually he's trying to hide his emotion.

Fang Haochang: Dirty stuff causes inflammation in your lungs and then your windpipe gets swollen and blocked. Get rid of the inflammation, the swelling goes down and your windpipe is open again.

Fang Tongguang:No wonder I'm short of breathe. I wouldn't have asked you to come back if I know it's just inflammation. I even hurt the young doctor. Ugh, her pretty face.

The phone makes a noise as messages come through. Fang Haochang finds his phone and sits down.

Fang Tongguang seems to be a lot more relieved after figuring out what was wrong with him. As Fang Haochang doesn't seem to be leaving soon, he drinks a sip of water and waits to find out about another question, a question that he doesn't need to ask.

Fang Haochang: You answered my phone?!

Fang Tongguang: It was buzzing.

Fang Haochang: You can't just answer my phone!

Fang Tongguang: Just answered this one. Manager Huang, you mentioned him.are you not calling back?

Fang Haochang:

Fang Tongguang: Manager Huang is...

Fang Haochang: My colleague.

The light blinks.

Fang Tongguang: Why don't you call him Doctor Huang then?

Fang Haochang: We sell toothbrushes together.

Fang Tongguang: Oh, Huang, means yellow, Manager "Yellow Toothbrush" then. Which department is he in?

Fang Haochang: What does that have to do with you!

Fang Tongguang: People are getting lazy, don't even want to brush their teeth manually.

Fang Haochang: It vibrates at 30,000 strokes per minute. Can you do that?

Fang Haochang demonstrates the electric toothbrush to Fang Tongguang. The toothbrush just vibrates in the air. Fang Tongguang doesn't know what to say. Fang Haochang lies down.

Fang Tongguang: The imbalance of Yin and Yang can easily get you that disease, that HIV.

Fang Haochang bounces up from the chair.

Fang Haochang: Mind your own business!

The light blinks again.

Fang Haochang turns off the light violently and lies down. Fang Tongguang lies down as well.

The red neon light outside the window reflects on the curtain.

Fang Tongguang: What do you think of young doctor?

Fang Haochang: Her last name is Chen.

Fang Tongguang: What do you think of her?

Fang Haochang: She's sick.

Fang Tongguang: She got hurt?!

Fang Haochang: She's crazy.

Fang Tongguang: Well, women are all crazy, not a big deal. I'm asking how do you feel about her?

Fang Haochang: How do I feel about a pirate? You tell me!

Fang Tongguang: I think you're sick! You're attached to that phone. Who are you talking to, Manager Huang, that "Yellow Toothbrush"?

Fang Haochang: I'm checking whether it's possible to transfer you to a different hospital.

Fang Tongguang: To a different hospital?!

Fang Haochang: This one doesn't look like a proper hospital.

Fang Tongguang: Huh?

Fang Haochang: I think they're bluffing.

Fang Tongguang: You think everyone else is bluffing. I think you're bluffing, can't believe a single word from your mouth. I had my appendectomy here.

Fang Haochang: That was ages ago.



Fang Tongguang: I came on the 15th, had the operation in the evening, got discharged on the next day. Unlike you, spent three months in hospital for an appendectomy. Your hospital is not bluffing.

Fang Haochang: I had a perforated appendix. When I got in the hospital, I had a fever of 40 degrees.

Fang Tongguang: Huh, doesn't make any difference. You had one open cut, I had one open cut; You had stitches and I did too; They cleaned a whole mop of filthy stuff out of your belly and they did the same with me. Just like an appendix buffet!

Fang Haochang: As if you were supervising in the theatre.

Fang Tongguang: I saw a group of students walking in chit-chatting. "I" was the buffet on the house. It turns out that appendicitis can run in the families.

Fang Haochang: It can't.

Fang Tongguang: Can't it? I got it. You got it. I had the operation when I was 15 and you had it at the same age too.

Fang Haochang: I was 16.

Fang Tongguang: Not sure about my grandparents.

Fang Haochang: No, it's sporadic.

Fang Tongguang: Genetic.

Fang Haochang: If it's genetic, there must have been a mutation in your genetic sequence.

Fang Tongguang: Genetic what?

Fang Haochang: The genomes in your body suddenly changed. You had a genetic mutation.

Fang Tongguang: Maybe it had skipped generations.

Fang Haochang: Appendicitis occurred at around 15, 16. Without the surgery, people die, not to mention to pass it to their offspring.

Fang Tongguang: How do you know that they didn't have children when they were 15, 16?

Fang Haochang: Do you believe it?

Fang Tongguang: It's better to have children while you're still young.

Fang Haochang: ...

Fang Tongguang: After you have your own kid, do pay attention once he gets a tummy ache and fever when he's 15 or 16.

Fang Haochang stands up out of a sudden.

Fang Haochang: Can you stop going on and on about it? You've been beating around the bush all the time. If you don't shut up about it, I'm gonna leave now!

Fang Tongguang: I can't even bring it up now!

Fang Haochang: Of course you can't! I get to decide whether to get married or to have children. That's my choice. I am an independent individual.

Fang Tongguang: Independent what...independent! You wouldn't exist if I die of appendicitis.

Fang Haochang: Well, lucky you.

Fang Tongguang: What did you say?

Fang Haochang: Thank god that you didn't die at age 15. (*still feels weird*).... You're not gonna die now! Please respect my choice!

Fang Tongguang: Have you fucking respected me? Your choice...what is your choice? The "Yellow Toothbrush"?

Fang Haochang: I will choose whoever I want to be with and it's not your business.

Fang Tongguang: Huh-huh, let me remind you, you've made quite a few different choices over the years.

Fang Haochang: Huh-huh, no, I haven't.

Fang Tongguang: Haven't you? Huh-huh.

Fang Haochang: Huh-huh.

Fang Tongguang: Huh-huh, huh-huh.

Fang Haochang: Huh-huh.



The father and son act in an identical way when they talk.

Fang Tongguang: You swore to marry your nan when you were little.....

Fang Haochang:

Fang Tongguang: Your choices haven't changed? Two years later, you wanted to marry a movie star; You had crush on the girl sat next to you in school; Then you wrote letters to your Chinese teacher.

Fang Haochang:

Fang Tongguang: What? You thought nobody knows about your letters?

Fang Haochang: What's wrong with you?!

Fang Tongguang: Post-Obstructive Pneumonia. So what?

Fang Haochang: You're sick!

Fang Tongguang: Yeah, I had a generic mutation. After you wrote letters to your Chinese teacher, you fucking left for college, you were gone for good. Do you know that I worried sick about you? Your Chinese teacher divorced after you graduated!

Fang Haochang: You investigated her?

Fang Tongguang: I surely did! I was afraid that you only went to college to fool me and got back together with her!

Fang Haochang: You're disgusting!

Fang Tongguang: I'm disgusting? You forgot how many letters you wrote to her, and what was in it.....?

Fang Haochang: Stop it!

Fang Tongguang: Huh-huh, you haven't changed? Your history says something different. She was your teacher! What were you thinking? Where's my crazy son? Where's my crazy son who had a crush on every single woman he met even his teacher? Puff, all in a sudden, you think you can be like the Monkey King ①, you're the master of your mind, you can turn your back on your own father!

① The Monkey King has no parents. He came out from a rock!

Fang Haochang is so pissed that she stands on the foldable chair wanting to scream, but there's nothing to say.

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Fang Tongguang: Are you going to bite me? You can try! Never argue with your old man, huh-huh.

Fang Haochang: You have no idea how I lived my life, working extra hours, the night shifts, endless operations, 24 hours on call.....

Fang Tongguang: I do know that you're spending a lot of time on that toothbrush.

Fang Haochang: What's wrong with starting my own business?

Fang Tongguang: Who knows what the heck you were doing together, 6-inch long, 30,000 strokes per minute, why don't you bloody make it 300,000 strokes per minute?!

Fang Haochang: Huh-huh, stop being bitter of other people's success just because you never achieved anything.

Fang Tongguang:I achieved nothing? I brought you up. You called that nothing!

Fang Haochang: I'm not.....

Fang Haochang: I accomplished nothing yet here I am. Somebody or nobody, at this age, I am and going to be smoking, reading and fishing anyway.

Fang Haochang: I'm not saying that your life is unsuccessful.

Fang Tongguang: I achieved nothing, you think you're young, you had a doctor degree, you became the chief in your department, you can say some jargons that I don't understand..... all of these are achieve to your own credit? Bollocks! It's because you were lucky. I worked my ass off one year after another to make this happen. Whatever you have now is because I did nothing but one thing for my entire life, raising you! Huh, forget it. I'm used to your uncaring words.

Fang Haochang: I never said anything uncaring.

Fang Tongguang: I've lost count of how many times you did.

Fang Haochang: When did I say that?

Fang Tongguang: Seven. Other kids became rebellious at eleven or twelve. You, you started when you were seven.

Fang Haochang: I was going through puberty.

Fang Tongguang: I know. Yours started at eleven.

Fang Haochang: Huh, you know everything.

Fang Tongguang: I was the one who washed your duvet cover all these years, of course I bloody knows when you went through puberty. You, you, you think that I didn't notice the yogurt stain in the middle of your duvet all the time?

Stage Photo of *The Creek Between Mountains*
© Beijing Tianqiao Performing Arts Center





Fang Haochang is so annoyed and he doesn't know what to do. He wanders around in the room. He stands on the bed and gets off soon. He then sits down and stands up again. He ends up sitting in the chair.

Fang Tongguang: I knew why you slept in that room in the east so often. You were supposed to be afraid of sleeping alone but you couldn't resist the temptation, that calendar hung in the wardrobe. Whenever you were sleeping in that room, you went through it over and over again, and you, you... ah, were dating Mrs. Palm and her five lovely daughters. That's no secret. Your mom was about to use that calendar to dry pickles. I told her to leave it for you and your mom thought you became some sort of horny, bad kid. I said all boys are like that. Now you are a mature man, you are allowed to have some adults-only entertainment. Why did you quit your favourite teenage habit? Is this because you didn't end up well with one of the girls you dated or what? Why? Why are you down this path now? Tell me!

Fang Haochang, however, calms down.

Fang Haochang: I didn't have any bad break-up, nor good ones. Everybody has his own path. Most people just follow the crowd and that's the easiest way to make one go blind and can't see his real needs.

Fang Tongguang doesn't seem to understand what he's saying.

Fang Tongguang: What is your needs?

Fang Haochang: Whatever my needs are, they aren't going to change because what other people say.

Fang Tongguang acts like something suddenly pops up in his mind.

Fang Tongguang: Tell me, are you that?

Fang Haochang: What?

Fang Tongguang: Are you the same as.....Shorty?

Fang Haochang: Who's Shorty?

Fang Tongguang: You might not have seen him.

Fang Haochang: No. How would I know if we're the same? What about him?

Fang Tongguang: There's something wrong with him.....

Fang Haochang: What is it?

Fang Tongguang: He's got sunken cheeks. Shorty... his cheeks were hollow because of that. He couldn't bear the pain so he finally went to hospital and the doctor said he's only got one ball. The other one was hidden inside and it was septic.

Fang Haochang: Cryptorchidism.

Fang Tongguang: This ain't right, isn't it?

Fang Haochang: No. What are you trying to say?

Fang Tongguang: When you were young, sometimes I could feel them both, but sometimes I could only feel one. The other one was not so obvious when it gets cold.

Fang Haochang:You felt my... a lot?

Fang Tongguang: You...your... were playing hide-and-seek with me.

Fang Haochang:

Fang Tongguang: I heard a lot about Shorty from your Uncle Liu. Every time I bathed you, I would look for them and see if they are where they should be.

Fang Haochang: I don't have that disease.

Fang Tongguang: You loved it when I bathed your bum back then. As long as I said "Let's wash your bum", you would take your trousers off, squat over a potty and ask for daddy. You couldn't stop gurgling. I acted as if you stink while I was bathing you and watching me bathing your smelly butt gave you so much fun . You were laughing the whole time. You were really cute back then.

Fang Haochang: I'm not your toy.

Fang Tongguang: I wasn't teasing you. You enjoyed it so much.

Fang Haochang: That's a revenge. A revenge to the repressed patriarchy.

Fang Tongguang: You forgot how to speak human language after a few years abroad. You didn't just grow up without me. I should never have bathed you. I thought about it when I was washing your bum, it's just a butt, you can't wash your bottom every day. If you do, then you might be interested in exploring your bottom, just like Shorty.

Fang Haochang: I'm not. I'm normal. It's perfectly normal that one is hidden during childhood. I got two.

Fang Tongguang:Then why on earth?!

Fang Haochang: I choose to be this way.

Fang Tongguang: Fuck your choice! That's not your choice. That's you being an asshole! God didn't give you that thing to play with poop.

As Fang Tongguang talks, she goes near Fang Haochang and slaps his private part with the back of his hand. Fang Haochang was stunned.

Fang Haochang: Don't touch me!

Fang Tongguang: Well, I just did! What turns you into this?! What turns you into this?!

Fang Tongguang keeps touching his son's private part while she interrogates him. Fang Haochang had no choice but to keep stepping backwards.

Fang Tongguang: What are you gonna do huh?

Fang Haochang: Don't fucking touch me!

Fang Tongguang slaps Fang Haochang in the face. Fang Haochang pushes away Fang Tongguang spontaneously. Fang Tongguang takes a few steps back and fall next to the bed.

Fang Tongguang: You pushed your old man!

Fang Haochang: You're a savage.

Fang Tongguang: You're a civilised man. If everyone is like you, human goes extinct!

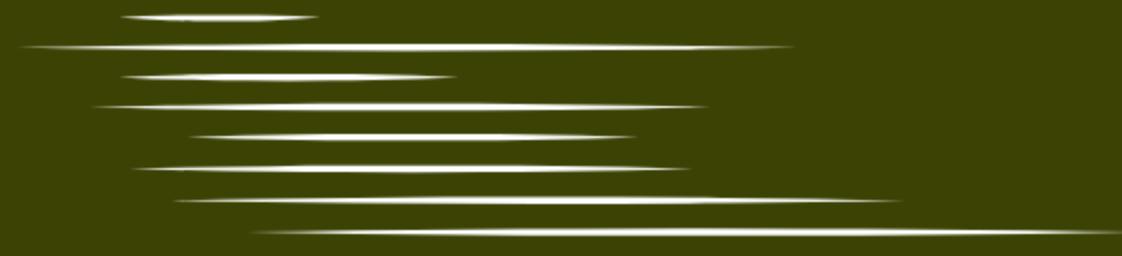
Fang Haochang packs his stuff and is about to leave.

Fang Haochang: I don't give a shit about human!

Fang Tongguang: Go, you leave now, I'll call the police.

Fang Haochang walks out. He seems to have received a phone call or a message.

Fang Tongguang: What do you know? You know nothing about life. A man lives to my age witnessed how the world has changed. Today they ask you to believe in this and tomorrow they ask you to believe in that. None of them lasts more than a few years. No matter how they've changed, getting married and having children are always the right thing to do. You only got a few years of golden age. Whatever you believe in is fooling you. If you don't do nothing, your golden age is over!



Fang Haochang comes back in anger.

Fang Haochang: What did you say in the phone?

Fang Tongguang: If people are all like you, human will go extinct.

Fang Haochang: What did you say in the phone?

Fang Tongguang: ..."Yellow Toothbrush" wanted to bribe you. I told him to fuck off and don't pass you any bloody diseases that normal people don't have!

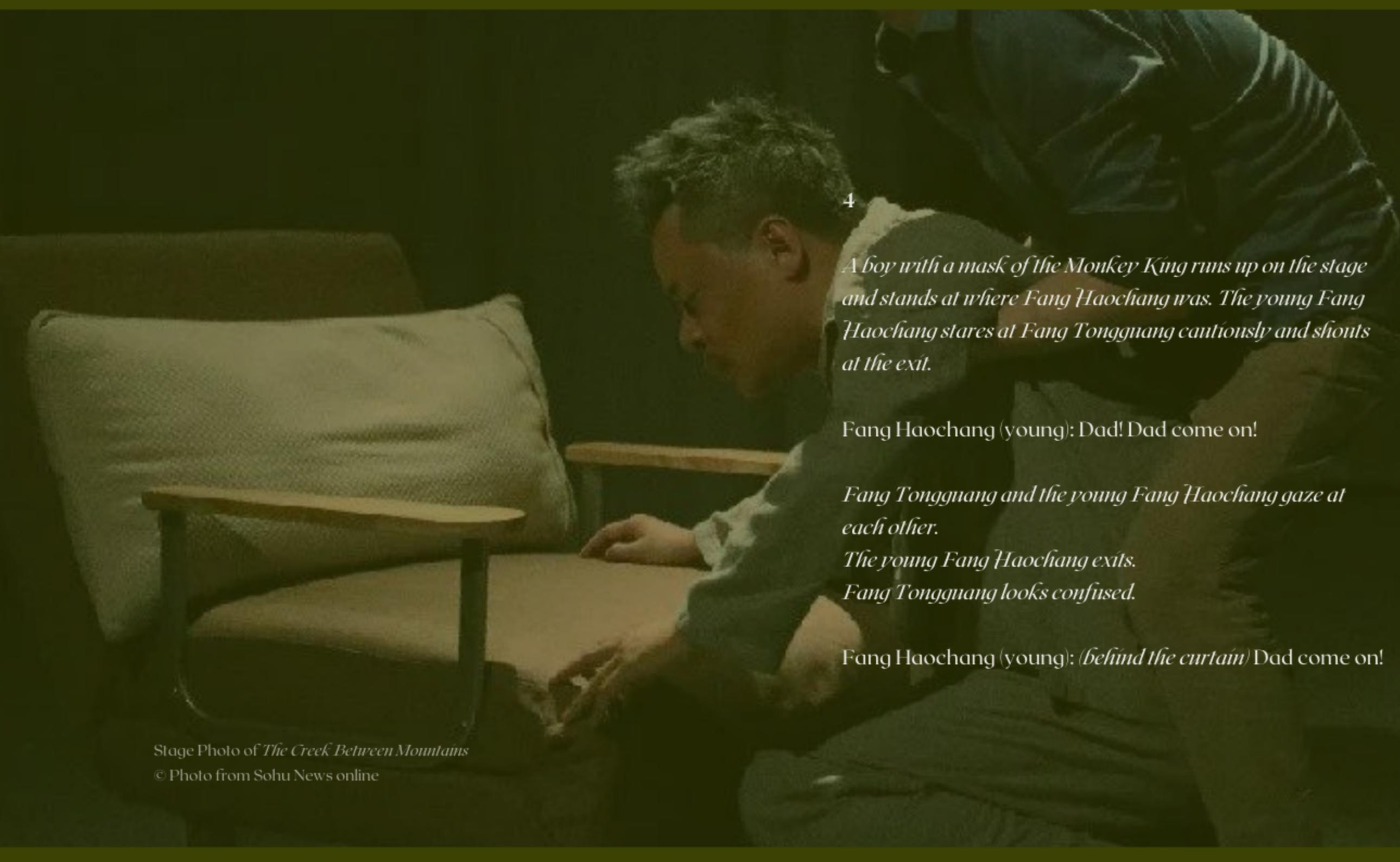
Fang Haochang: You're an asshole!

Fang Tongguang is stunned.

Fang Haochang: Listen! I am just like Shorty. You, you have cancer. Use the time you have left and do whatever you want to do.

Fang Haochang exits.

Fang Tongguang collapses in the chair.



Stage Photo of *The Creek Between Mountains*
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Fang Tongguang is still confused.

The young Fang Haochang enters with his gold-banded cudgel. He walks towards Fang Tongguang trying to identify him and finally he finds out this is his father. Meanwhile, Fang Tongguang recognises the young Fang Haochang.

Fang Haochang (young): Tai! I'll give you a taste of my cudgel!

The young Fang Haochang is playing hide-and-seek with Fang Tongguang around the bed in the ward. He runs behind Fang Tongguang and makes the gesture of taking off his clothes.

Fang Haochang (young): Let's do it!

Fang Tongguang realises that this is the clothes-off contest before bathing between them. He then makes the gesture of taking off his clothes as well.

Fang Tongguang: Ten, nine, eight, seven, six, five, four.....
Fang Haochang (young): Ah!

4

A boy with a mask of the Monkey King runs up on the stage and stands at where Fang Haochang was. The young Fang Haochang stares at Fang Tongguang cautiously and shouts at the exit.

Fang Haochang (young): Dad! Dad come on!

Fang Tongguang and the young Fang Haochang gaze at each other.

*The young Fang Haochang exits.
Fang Tongguang looks confused.*

Fang Haochang (young): (behind the curtain) Dad come on!

The young Fang Haochang is competing with his father excitedly. He throws his clothes everywhere on the floor and only keeps his panty on. The young Fang Haochang wins the contest. Fang Tongguang looks at the clothes on the floor.

Fang Tongguang: Those on the floor don't count! Three, two, one!

Fang Haochang: Ah!

The young Fang Haochang picks up the clothes on the floor immediately and holds them in his arms. Then he takes out his toothbrush, squeezes toothpaste onto the toothbrush and gives it to Fang Tongguang.

Fang Tongguang: You want me to brush your teeth?

Fang Haochang: And tell me a story!

Fang Tongguang: Tell a story and brush your teeth.....

Fang Haochang: Yeah, tell a story.

Fang Tongguang: Okay, I'll tell you a story.

Fang Tongguang is excited. He stumbles to the young Fang Haochang to pick up the toothbrush but they missed each other.

Fang Tongguang: You want me to tell a story?

Fang Haochang: And brush my teeth.

Fang Tongguang: Okay, tell a story and brush your teeth.

The middle-aged Fang Tongguang shows up behind the old Fang Tongguang holding a bowl of boiling water. He pours the water into a big bathtub. Steam comes out from the tub. The middle-aged Fang Tongguang takes the toothbrush and starts to brush teeth for the young Fang Haochang.

Fang Tongguang (middle-aged): (opens his mouth) Ah—

Fang Haochang (young): (opens his mouth) Ah—

Fang Tongguang (middle-aged): In Fang Haochang's mouth, there's two lines of snowy mountains. The Bacteria's family lives in between the mountains. They are just about to eat dinner. "Fang Haochang didn't brush his teeth after dinner and thanks to him, we can have dinner now!"

Fang Haochang (young): Who's in the family?

Fang Tongguang: Let me take a look, there is...the father, the mother, the grandparents and two young germs, Biggie and his younger brother.

Fang Haochang (young): What are they eating?

Fang Tongguang (middle-aged): They are having....stir-fried eggs, steamed buns, veg, huh, they even drink pops! These are exactly what you were eating!

This father-son scene which takes place thirty years ago is as graphic as ever yet Fang Tongguang can't touch it or feel anyone in the scene. This makes him anxious as hell.

Fang Tongguang (middle-aged): "Ah, my stir-fried eggs! Give me my eggs back!" "Ah, my steamed bun! I can't hold it anymore!"

"My veg, don't take my veg away! Without these vegetables, what's left for my children and their grandparents!"

Fang Haochang (young): Who's speaking?

Fang Tongguang: Father Bacteria. "My pops! I want to drink pops! Dad, I want my pops! Ah! Ah!"

Fang Haochang (young): Biggie or his younger brother?

Fang Tongguang: The young one. Alright, here we go, come on, give it a good rinse!

The young Fang Haochang rinses his mouth.

Fang Tongguang (middle-aged): Come on, flush away the Bacteria's family and their meal! One more rinse, spit!

The young Fang Haochang spits out the water in his mouth.

The middle-aged Fang Tongguang takes off his kid's underwear and checks on his private part.

Fang Tongguang (middle-aged): Let me check your wee wee. Ew, it stinks! It smells really bad! Let's wash it!

Fang Haochang (young): I wanna walk on the cloud ②!

Fang Tongguang (middle-aged): Okay, let's do cloud-walking first.

The young Fang Haochang plays with his gold-banded cudgel. The father and son start to act as if they are walking on the clouds. The whole scene is spinning. Fang Tongguang stands up trying to catch the spinning scene. He keeps getting dragged into the scene and then left out. When he finally gets to reach the young Fang Haochang, he feels that he's trapped in a different space. He bursts into tears.

(To be continued...)

② The signature move of the Monkey King from the novel *Journey to the West*.



顾雷

：

身心不合比比皆是，这个不合的裂隙，恰是戏剧栖身的空间

// 北京戏剧家协会

《人生不适当》剧照 © 图片来自于豆瓣



顾雷：编剧、导演、树新风剧团艺术总监、中国戏剧家协会理事、中国戏剧文学学会理事。戏剧作品有《告别无羁的长夜》《十个人的夜晚》《顾不上》《人生不适情》《进化》《水流下来》等。

顾雷的戏剧作品，冷暗的格调中，融汇了轻灵的黑色幽默，在写意的空间造型中，融入了中国传统美学的气质，兼具平民气息和知识分子思辨的韵味，并保持着一贯的高水准，注重观赏性和艺术美感的平衡。

Lei Gu is a contemporary Chinese playwright, stage director and artistic director of TREE NEW BEE TROUPE. He is a member of the councils of both the Chinese Dramatists Society and the Chinese Theatre Literature Association. *Farewell to the Uninhibited Long Night*, *A Night of Ten People*, *Can't Take Care of*, *To be Comfortable with Discomfort* and *The Creek Between Mountains* are among his many works.

His cool and dark style is blended with light and black humor. He integrates the spirit of traditional Chinese aesthetics—the aesthetic taste of freehand, into spatial experiences on the stage. His works show both civilian atmosphere and intellectual speculation. Gu maintains a consistently high standard, and he pays great attention to the balance between appreciation and aesthetics in the theater.

由顾雷担任编剧和导演的话剧《水流下来》刚从粤港澳大湾区青年戏剧邀请展演出归来，这也是《水流下来》第二次应邀去深圳演出。2020年9月底，《水流下来》首演于北京戏剧家协会主办的北京国际青年戏剧节，其后走过了杭州、深圳等多个城市，获得了广泛的好评。



从大戏节走来，一晃二十年过去了。

时间回溯至2001年，顾雷即将从北京理工大学本科毕业，他与北理工太阳剧社合作的《沃伊采克》参加了北京戏剧家协会牵头并主办的首届大学生戏剧展演（后称“大戏节”），获得了业界的一致认可。据中国艺术研究院话剧研究所所长宋宝珍文中记载，“大学生们的戏剧演出因为经费短缺，这使他们无法在舞台上利用实物去创造真实的幻景，客观上剧场只提供了一个‘空的舞台’，这是他们面临的现实条件，也是挑战他们的创作意识，拓展其想象空间的契机，在第一届大学生戏剧展演中，北京理工大学的《沃伊采克》就在‘空的空间’中发挥了创造的优势，展现了在意蕴和舞台形式上都丰满、生动的戏剧演出。”

本科毕业后，顾雷原本的工作安排是回到家乡石家庄一个制药企业做研发，受到鼓励的顾雷决定留在北京，第二年考了北京理工大学的研究生。读研期间，顾雷幸运地得到去林兆华导演工作室学习和工作的机会，跟着林兆华导演打杂、排戏，一直到研究生毕业，用顾雷的话说就是：“相当于在大导那里又读了个研究生。”这段经历使顾雷受益良多，也将他推上了戏剧这条道路。研究生毕业之后，同为戏剧编剧和导演的尹韬帮助顾雷确立了边工作边排戏的模式，生活和戏剧两不耽误。



一路走来，顾雷也结识一些志同道合的伙伴，2014年正式成立了树新风剧团，“我们的剧团叫‘树新风’，翻译成Tree New Bee，亦庄亦谐，是戏剧的方式。”树新风剧团以开放、合作、原创、优质为创作和组织理念，支持合作团员多样化的衍生与创作，由一半职业演员和一半非职业演员汇聚而成，至今创作演出剧目有《顾不上》《人生不适当》《水流下来》等。如今，树新风剧团已经走过“七年之痒”，“排戏”是聚集大家的纽带，“我们是松散联盟，有戏则来，无戏则散，甚至很少吃饭，都是多年的老朋友了，想散也散不了，这个组不见，那个组见。”

《人生不适当》剧照 © 图片来自于豆瓣



《人生不适当》剧照 © 图片来自于豆瓣

“你见过投石子打出漂亮水漂的样子，就不会往里面乱扔砖头”

顾雷是一个“作者化”的导演，大部分作品都是自己担任编剧，创作产量不算高，更注重质量，他有自己的创作节奏，“大概两年一个戏，已经很紧张了。心里总有个戏剧理想的样子，体验过好戏的味道，那个美感是最吸引你的，因此才喜欢它。人心是个湖，你见过投石子打出漂亮水漂的样子，就不会往里面乱扔砖头。所以自己做戏，就会努力把粗糙一点的石头慢慢磨起来，提醒自己，别忘了漂亮的涟漪，别忘了初心。”

无论是此前的《顾不上》《人生不适当》，还是现在的《水流下来》，因为扎根于日常生活，在写作过程中需要调用顾雷的人生积累，也许这不是职业写戏的方法，但这是他的创作风格和趣味，“我不是虚构能力很强的作者，需要积攒体验和素材。真实体验和素材更有机，肌理更舒服，也需要等一等、凑一凑。往往是电脑里养着几个戏，有合适的养料了给它加一点，哪个快开花结果了，再考虑采摘，这都需要时间。”

在以一名编剧和一名导演的身份进入戏剧行业的二十年，顾雷仍然不着急给自己下定义：“我是中医做戏，编剧、导演不是我的分法，定位也暂时定位不好，不器无形，可以叫十三不靠。”作为一名编剧，“写剧本只是把脑子里的影音描写下来，方便自己和演员排练而已。因此剧本像一张蓝图，缺少润色，这样的剧本评比就不太沾光，它需要在脑子里搭建，大家搭建的技术不同，关键部分就可能差别很大。”顾雷的作品几乎都是自编自导，所以作为一名导演，“我就要更努力用一个‘不怎么样’的剧本去排一个好点的戏出来，来说服别人。另外，很多戏的意味，实际上是在演出过程中产生的，一是演员需要演出很多遍才能咀嚼出其中的意味，二是观众会教我们哪些戏要怎样调整。这个我叫它发酵，需要适当的灯光、音乐、观众、气场，演员生活里积累来的悟性和每一次的投入，在一起酝酿，一段时间之后忽然有那么一刻就有了额外的味道，这个就可以保留下来。这正是戏美妙的地方，它活在剧场里，会生长。我做好观察者，体验者就行。”

“黑色幽默是偷懒的说法，戏不是简单的逻辑”

顾雷的作品通常取材尖锐严肃，充满黑色幽默。2015年的悲闹剧《顾不上》借闹剧之壳，还讽诫之魂，将彼时的社会热点事件一一道尽；2016年的《人生不适当》围绕“出生死亡”、“生命延续”、“爱情欲望”、“希望失望”这些主题展开；同时期，顾雷编剧作品《进化》是一个讲述年轻的北漂夫妻想要美漂的故事；2017年的《结伴关系》将视线投射到当下崇尚自由精神和追求个人价值语境里的两性关系探讨之上；2020年的《水流下来》则是一部讲述父子关系与代际冲突的作品，触碰的主题引人思考。

“我觉得黑色幽默是个偷懒的说法，但想了很多年，也没有想到合适的说法。我明确一点，戏不是个简单的逻辑。往往是因戏谑而严肃，因闹剧而悲剧，因肮脏而净化，因疼痛而舒适，这些是搅在一起的。这可能是生活的模式，戏剧又是对生活的模仿。所以戏剧的表象脏乱差，内核不一定不严肃，反之亦然。”顾雷非常擅长诗意化的表达方式，在他的作品中即可窥知。顾雷很认同里马斯·图米纳斯对“戏”的一段描述，“北方的冬天你提着灯走进牲口棚，牛羊猪鸡都看着你，它们的粪便就在脚下，有半尺厚，你抬头看，在天花板上是粪便里的水汽上升凝结的水滴，成千上万，晶莹剔透，这些水滴干净得可以直接饮用。戏剧舞台上演员的插科打诨、装疯卖傻、悲欢离合，观众的眼泪和笑闹，都像地上的粪便一样，而观众走出剧场，心灵上获得的应该是天花板上那些纯净的水滴。”

“我觉得很妙，这是戏剧发生作用的独特方式。作为创作者，你当然希望做这样的戏。作为观众，其实不必在粪便里分辨哪个是鸡粪，哪个是羊粪、牛粪，并因此分拨拉仇恨或沾沾自喜。看完戏走出剧场，走进舒适的夜里，心里感受到的那种言之不足、手舞足蹈皆不足以表达的意味深长，才是看戏最可贵的收获。所以，作为创作者最担心的不是严肃不严肃，幽默不幽默，而是观众看完戏出来，心里是不是有了点什么。”

自从2020年全球新冠疫情爆发以来，演出行业便开启了“歇业—恢复—歇业—恢复”的随时切换模式。本来，今晚观众是可以坐在北京天桥艺术中心剧场观看《水流下来》的，受前段时间北京疫情影响延期至明年。在北京理工大学学习生化工程专业七年的顾雷，对又的工作原本是医药研发，当然这一异于多数戏剧人的知识背景确实赋予了他的作品独特的视角，但在再三因疫情打乱演出节奏的当下，戏剧人的身份不免有些被动。如果不是2001年的《沃伊采克》扭转了顾雷的工作轨迹，如今他可能是一名从事医药研发的科学家。以一名戏剧编剧和导演的身份，面对“精神层面的艺术对人类社会更重要还是生存层面的健康医疗更重要”这一问题时，顾雷很谦逊：“我们的抗疫做得越来越好了，不差我这些术业不精的人，比较而言我觉得自己做戏更有助于抗疫。”这当然是顾雷的玩笑话。

关于“哪个层面更重要”，顾雷给出答案的同时也表明了自己的创作方向和态度：“身体这个物质存在是基础，精神是身体适应生存环境的一个派生物，但相对独立的精神会反过来影响身体和行为。我们经常会觉得身心不合，我粗浅的看法，一是因为人类在茹毛饮血的那个时代积累下来的心理惯性强大，可是外部环境已经大大的改变了；另一方面在生存不是大问题之后，执着的理念越来越觉得自己是绝对独立自由的，强化了身体和行为的偏差。生存不是大问题是这个时代的特征，历史的惯性将长期存在，所以身心不合必然比比皆是。这个不合的裂隙，正是当下文艺，包括戏剧栖身的空间。当下身心不合的种种冲突，恰是现在做戏需要关注的现实，我强调此时此地此身此心。戏剧不宜再撕裂这种身心不合，要多在其中做关照、理解和疏导的工作。自有艺术以来，它就是疗愈人类精神疾痛的一种手段，扎针放血之后要有疗效。”

《结伴关系》剧照 © 图片来自于豆瓣





Q：此刻，是否确定一名戏剧编剧/导演是终生的事业？

A：应该会的，但也不要下这样的重誓。

Q：曾经导演的作品中，有一些并没有真正面对市场，如果选择一部作品复排且演出，会选择哪一部？为什么？

A：《人生不适当》吧，符合上面说的，但是要调整。

Q：《水流下来》中的男主人公有自己的影子吗？

A：有我、朋友们、亲人们的影子，但也不是具体的谁。《水流下来》是个父子故事，我身边很多朋友都面临着和父母的关系问题，常有倾诉，亲代-子代之间的指导和反抗，控制和反控制，这是很当下很普遍的问题。我倾向于不把亲子两代的观念冲突描绘成此岸与彼岸的对立，更倾向于描绘成一条河的上游与下游，上游的水早晚要流到下游去，这是生命时序的问题。小孩子是人，青年人是人，老年人也是人，中青年人掌握话语权的时候，请不要急着把小孩和老人描写成怪物，可以观察，感受一下：生命的初始阶段是怎样一步步睁开眼，适应和认识世界的，老人是经历了什么，如何一步步成为现在这个样子的，老中青少幼之间的关系是什么，这是个理解生命的过程，静下心来体会，会有大感悟，对我们自己的生命是个丰富。

Q：《水流下来》里有很多隐喻和巧思，请分享一个还没被观众解读出来的隐喻或巧思？

A：前些天演出，福建剧协副主席蔡福军老师给《水流下来》做了个意象全解读，都说全了，还连了线结了网，很厉害。观众也说过各种很有想象力的解读。可能是因为被看透了，我现在想说，看戏不是灯谜大会。观众坐在座椅上，还是请放松心情，感受就好，别把注意力放在破解符号上，意象会自己潜入我们的意识去作战。推理挂一漏万，心会照单全收的。我只分享一点主题性的，剧中的父与子、逼婚、创业、癌等等，这些其实是一回事，父与子是生命传承，逼婚是生的欲望，创业是生存策略，癌是生的欲望失控。

Q：《水流下来》接下来还有什么巡演计划？

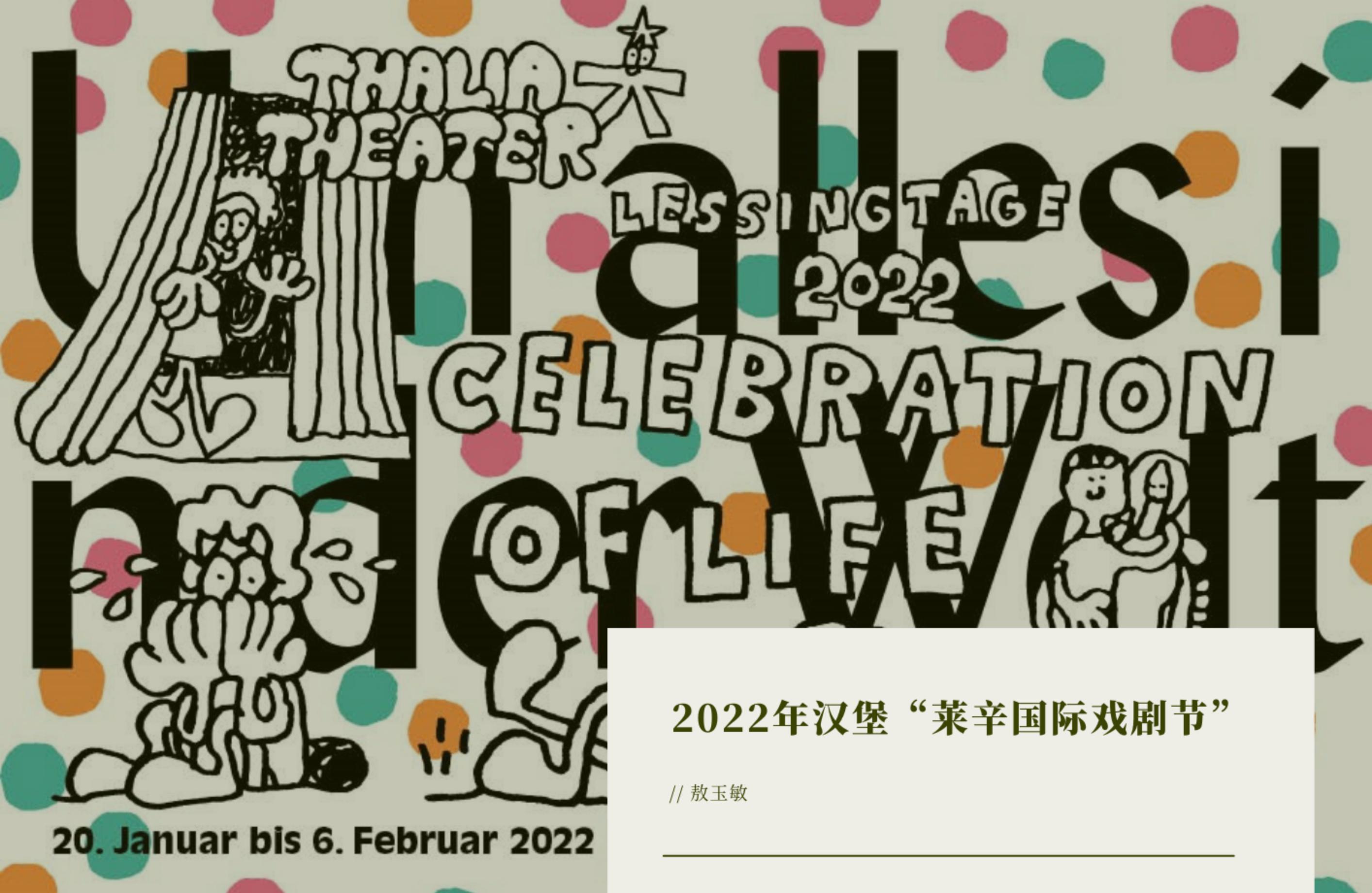
A：今年的演出口碑还好，所以明年广州、上海、成都、武汉、北京，洛阳都在谈，深圳有第三次邀约。确定之后，向大家汇报。

Q：如果满分是100分，自己给《水流下来》打多少分？

A：79.9，马上要到良好了。是剧场里观众的反应，在帮助戏成长，我们一点点改善，把小石子磨得再精致些。

Q：作为一个新文艺群体（体制外）导演的代表、中国戏剧家协会理事，未来是否会把更多的中心放在戏剧创作上，2022年有什么新的创作计划？

A：肯定会的。中国剧协、北京剧协都给了我们很具体的支持，而且尊重我们按照自己的想法创作新戏，这非常好。新戏叫《长翅膀的杜若》，可以算《水流下来》的姊妹篇，写母亲的一生，计划明后年做出来。



Contemporary European Theatre

Poster of Lessing-Preis 2021 © Thalia Theater
Photo by Sabine Reinecke & Gunter Glücklich

2022年汉堡“莱辛国际戏剧节”

// 敖玉敏

编者按：

在经历了一年多的封锁与沉寂之后，人们从线上回归了现场，剧院和演出市场再度活跃起来。新的一年已经来到，危机也终将过去。此刻，人们融入节日的氛围里，让艺术点燃生命庆典的焰火，也准备用一种向好的心态去迎接生活的重启。2022年1月20日至2月6日，汉堡塔利亚剧院将主办新一届的“莱辛国际戏剧节”，“生命庆典”是本届戏剧节的主题。多位来自德国、俄罗斯、丹麦、比利时、意大利、日本的重量级导演和优秀院团将携作品汇聚汉堡。本届戏剧节历时18天，除了连台好戏，还有城市漫步、演讲、放映会、音乐会、线上公益展和多场露天的艺术活动。

Editor's Note:

After more than one year of lockdown and stillness, people are returning back to physical presence from online participation. The theater has become very active again in the market. The New Year is fast approaching and celebrations are flowing everywhere. The Coronavirus has changed the world permanently, but the current crisis will eventually pass. At this moment, people are participating in the festival atmosphere, using art to ignite the fireworks to celebrate life, and welcoming the restart of life in the post-pandemic era with a positive attitude. From Jan. 20 to Feb. 6, the Thalia Theater will host the new “Lessingtage 2022” in Hamburg, taking “the celebration of life” as the motto of the theater festival. The Thalia Theater will invite a number of distinguished directors and excellent ensembles from Germany, Russia, Denmark, Belgium, Italy, and Japan to present their productions on stage. The festival will last 18 days, in addition to performances, there will also be city tours, speeches, screenings, concerts, online public exhibitions, and many open-air art activities.



Celebration of Life

2022新年初始，汉堡塔利亚剧院（The Thalia Theater in Hamburg）迎来了每年一届的“莱辛国际戏剧节”。2020年早春以来，新冠疫情进入全球大流行，极大地改变了人的生活方式，在工作、学习、出行、社交、购物、娱乐等各个方面，变化随处可见，连2021年的戏剧节也做成了线上数字版。终于，在经历了一年多的封锁与沉寂之后，人们再次回归剧院现场。订票看戏，穿戴整齐地走人剧场，15分钟的中场休息时间，点一杯酒水，谈论一下观感，这全套的戏剧生活都还照旧。尽管在入口处，工作人员检查疫苗证比验票还更仔细，而且演出中观众都被要求全程戴口罩。生活在建构一种新常态，而人是有弹性的，感受到了被撕裂，平衡被打破，不舒服但也会去逐渐适应它。

在严格的防疫措施下，城市实行封锁与隔离，很多人必须居家工作，公共空间内的活动也受到限制，在等待生活重启的过程里，焦虑与不确定感一阵阵袭来，人们从未如此渴望生活秩序能尽快恢复正常。然而，这一刻还有什么事情比珍惜当下、享受生活来得更加紧迫的呢？此时对于生命本身展开思考，将其作为一个节日主题是最合适不过的了。但这么做又似乎显得不可为而为之，难道人不是每一天都在经历着生命吗？每时每刻，所做、所想、所感的事物构成了生命日常，还需要怎么样特别庆祝呢？

2022年汉堡“莱辛国际戏剧节”主办方塔利亚剧院确立了将“生命庆典”（Celebration of Life）作为本届主题，从1月20日到2月6日，剧院将推出一系列跟主题相关的活动。“生命庆典”原指在葬礼的追思会上，生者缅怀逝者，回忆故人一生给亲友带来的影响、帮助和欢乐。在悼念活动中，有泪水和告别，也有致敬与拥抱，但看不见苦主捶胸顿足悲恸地哭泣。悼词里提及的细节，令生者回想起与逝者生前交往的时光，有时甚至让出席葬礼的宾客发出阵阵笑声。本届戏剧节选定这一主题，用意可能在于，人们要关注生命中的脆弱、苦涩、纠葛、甚至生离死别，但危机之下，庆祝生命赋予人的丰沛和力量，实在更加必要。

NINO HARATISCHWILI



Nino Haratischwili © Das Deutsche Theater
Photo by Danny Merz/Sollsuehstelle

1月30日，格鲁吉亚裔德籍小说家、剧作家、导演尼诺·哈提施威利（Nino Haratischwili）将发表主题演讲——“最后一个节日”。塔利亚剧院同时也在演讲现场安排了一场小型音乐会，两位来自格鲁吉亚的杰出音乐家凯蒂·克利米亚施威利（Keti Klimiaschwili）和尼诺·兹科提施威利（Nino Tsikitischwili）将担任伴奏。哈提施威利出生于第比利斯，她频繁往来于东欧和西欧两边，在故乡与他乡之间穿梭，她是一个真正的跨界者。她的作品呈现了鲜明的当代性，给考察世界文学绘制了一幅全新的认知地图，打开了地理意义上未知的空间；同时也体现了一种错时的当代性，从时间意义上讲，她的作品揭示了在历史文化概念下一个似曾相识的现在。

像很多非德裔移民作家一样，哈提施威利的创作涉及了广泛的题材，并不局限于源自或者关于自己祖国的题材，然而，当她的作品谈及其他国家与文化时，却被认为缺乏“权威性”——批评家惯用的术语，他们狭隘地认为移民作家只配书写自己的国家，对移居国和他国没有发言权。几乎每一次采访都会问及她的文化母国，人们视她为格鲁吉亚的文化使者，哈提施威利坦诚地讲到自己对此的感受——既有些许骄傲也有一丝无奈。她不认为仅凭一己之力就能够代表国家企图在国际舞台上扮演一个协调员的角色，她说道：“我不是一只格鲁吉亚的吉祥物。”她的小说创作似乎在不断复现一个母题，即，如何从不同角度去理解和描述一段历史。她认为，对历史事件进行阐释，人们做不到绝对和全面的客观，历史的客观性更可能存在于各种不同视角的关联处。

哈提施威利写了很多心理剧，在接受采访时她说道：“[……]经常有人指责我的戏剧过于感性，还说我的小说作品也是如此。但从另一个方面来看，还从未有一个观众或读者告诉过我，说我的故事不曾打动过他。[……]在我看来，一个纯粹知性的剧场排斥了很多观众，变得越来越精英化了，我认为这是有问题的。[……]无论如何，我不会为批评家和知识精英创作。”哈提施威利——当代德语文学中最独特、最雄辩、最无畏的声音之一，期待她关于生命主题的演讲。

莱辛国际戏剧节的首场演出剧目是《黑修士》（Der schwarze Mönch），由俄罗斯导演基里尔·谢列布连尼科夫（Kirill Serebrennikov）担任导演。谢列布连尼科夫已于1月8日抵达了汉堡，10日开始带领演员进行最后的排演，22日该剧将在塔利亚剧院上演，可也就在首演当晚，他必须返回俄罗斯。塔利亚剧院的艺术总监约阿希姆·勒克斯（Joachim Lux）表示，在他认识的艺术家里面，像谢列布连尼科夫这样的不多，但令人由衷敬佩，为了追求艺术的自由表达，他能一以贯之，做到动机良善、坚守独立、绝不妥协。这是谢列布连尼科夫四年来首次出国演出。2017年，他因挪用国家补助津贴1.33亿卢布而遭拘捕，本人的护照也被注销。外界质疑这项指控其实是出于政治清算，他担任莫斯科果戈里中心剧院（The Gogol Center Theater in Moscow）的艺术总监，推出的作品时常涉及政治敏感题材，他多次抨击政府，声援LGBT社群，批评俄国东正教，某些人视他为眼中钉。在国际戏剧界，谢列布连尼科夫因在舞台上使用暴露的身体和亵渎不敬的语言以及对他对经典作品做出的大胆改编而闻名。《黑修士》改编自契诃夫的同名小说，表现人们对充满活力的生命无法抑制的渴望。

Stage Photo of *Der schwarze Mönch* © Thalia Theater
Photo by Ira Polyarmaya



Barocco

Stage Photo of *Barocco* © Thalia Theater
Photo: Ira Polyarnaya / Zeichnung: Stefan Marx



谢列布连尼科夫在另一台作品《巴洛可》（Barocco）中担任了导演、编剧、服装和舞台设计。这部戏剧的主创人员均来自果戈里中心剧院，巴洛克风格的音乐和强烈的政治反抗色彩，是这部剧的主要看点。此外，谢列布连尼科夫2018年导演的传记电影《夏》（Leto）也将在戏剧节期间放映。本片讲述了前苏联时代高丽人摇滚歌手维克多·崔（Viktor Tsoi）的故事，展现了1980年代圣彼得堡的地下摇滚圈文化。该片入选第71届戛纳影展正式竞赛单元，世界首映日，当时导演仍遭俄国政府软禁。



Stage Photo of *Das Leben des Vernon Subutex I* © Schaubühne
Photo by Thomas Aurin 2020

Thomas Ostermeier

柏林绍宾纳剧院导演托马斯·奥斯特迈尔 (Thomas Ostermeier) 带来了《韦尔农·舒必泰的生活》I (Das Leben des Vernon Subutex 1) , 该剧改编自法国当代女作家维吉妮·德庞特 (Virginie Despentes) 的小说。德庞特的作品特别关注边缘化的青年人群, 以大胆的色情和暴力描写著称。剧中韦尔农·舒必泰曾经是巴黎最著名的唱片店老板之一, 在线音乐下载和流量媒体的出现冲击了唱片店的生意, 他感到自己已经失去了存在的理由, 就像一只数字时代的恐龙, 多年来他躲在公寓里, 用一箱箱啤酒和一部部电视剧麻醉自己, 最终过起了流落街头的生活。约阿希姆·梅耶霍夫 (Joachim Meyerhoff) 精彩演绎了一个邋遢的花花公子遭遇生活和精神崩溃的过程, 反映了因为社会的分裂、不公和忽视所造成的一系列问题, 表现了普通人挣扎在一个濒临解体的社会里如何一步一步滑向深渊。

Madame Nielsen

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丹麦杰出艺术家——作家、演员、音乐家尼尔森夫人（Madame Nielsen）的生命旅程一直处于改变的状态。她（他）用极富挑衅性的作品撼动着人们曾经固守的信仰。面对全球气候暖化加剧，她提出：人类真要等到地球开始燃烧的那一刻，才会有做出改变的意愿吗？如果艺术不以拯救地球为最低目标，那它还能严肃地对待自己吗？在《世界的救世主》（Die Welterlöserin）里，尼尔森夫人将在一组弦乐四重奏的伴奏下，在舞台上掀起一场运动：请抛下一切华丽的虚伪，走出你的舒适圈，拯救人类是一件脏活儿！



《难道我们没有被拉进一个新时代》（Are we not drawn onward to new erA），就像标题所揭示的那样，这出舞台呈现看似一个回文：顺着读或者反过来念都一样通顺。如同行走在一条人为的“不归路”，最初有些不确定，然后一路上显现某种迷人的复杂性，直到意义发生令人惊讶地转变，达到了一个至关重要的折返点。这部作品虽然表演有趣且结构创新，但主题非常严肃。它反映了气候变化、环境污染和废物处理等各种问题。每当想到这些都不禁要问，人类是否已经无可救药？还是说我们在“第11个小时”赶到？“第11个小时”出自马太福音，意思是，一旦决定启程，即使到最后时刻出发，也还来得及。比利时佛兰芒的 Ontroerend Goed 剧团以其非凡的独创性永远给人留下深刻印象，这部屡获殊荣的作品揭示了一个巧妙的视觉隐喻：它追溯了人类接近毁灭等等救赎的过程，无论如何，我们仍然怀着希望看向一个乐观的未来。

比利时安特卫普的东尼浩斯剧院（Toneelhuis in Antwerpen）已是第二次参加莱辛戏剧节，今年创作团队带来的剧目是《绵羊之歌》（The Sheep Song）。一头羊想成为一个人。它是一个不再满足于自身现状的存在，认为自己拥有更多的可能，注定有别于其他同类。是狂妄自大吗？还是渴望进步和更大发展呢？它将付出最大努力，亲身探索人类的经验世界，但没有人盼望这一存在的到来，尽管它已做好了准备，要接受绝对而彻底的改变。寻求改变的愿望被证明是一场难以平息的风暴。如何在适应他人时不丢失自我？如何在人群中克服病态的孤独感？当我们迫切希望改变自己的生活，却发现没有任何支撑点而改变注定会失败，这时我们又会怎么考虑？这部现代寓言不借助文字，却使用丰富而令人激动的视觉语言，展现类似原始戏剧一般的音乐和舞蹈。



Stage Photo of *The Sheep Song* © Kurt Van der Elst

Back to Stage



冈田利规 (Toshiki Okada) 是日本当代最重要和最具国际影响力的导演之一。2021年他与慕尼黑室内剧院 (Munich Kammerspiele) 合作的《吸尘器》 (The Vacuum Cleaner) 入选了当年的柏林戏剧节“十部最值得关注剧目”。他首度作为驻团导演与塔利亚剧院的演员合作，制作了一部《甜甜圈》 (Doughnuts)。一群来参加会议的人下榻某酒店，故事就发生在酒店大堂。冈田利规把世界比做一个甜甜圈：周边都很饱满，中间露出一个空洞，当所有的确定性被不断侵蚀，这个洞也就变得越来越大。这恰恰正是现代社会的真实写照，生存空间遭某一物种入侵而引起一片混乱，比如，不断变异的病毒和缺乏内核的社交媒体。混乱达到极点后，结果便是：在一个高速发展的时代，人类已经速度重重地被甩开，失去了与它的关联，而当需要对价值做出重新定义时，已无法确认思考方式本身是否有效。

意大利导演达丽亚·德弗里安 (Daria Deflorian) 和编舞安东尼奥·塔格里亚里尼 (Antonio Tagliarini) 从2008年就开始了二人的深度合作。他们携《我们还有机会一起跳舞》 (Avremo ancora l' occasione di ballare insieme) 首次赴德国演出，作品灵感来自电影《舞国》 (Ginger and Fred)。这部费里尼拍摄于1986年的老电影表现了舞蹈家短暂的艺术生命，最后一个镜头里，女主角问男主角：“我们什么时候还可以一起跳舞？”何时重回舞台，也是艺术家们在过去一年半里问得最多的问题，有时只想扭动身体跳一支舞，不管身穿晚装还是睡衣。《我们还有机会一起跳舞》聚焦舞台本身，表现艺术家在危机时刻坚持创作，让艺术的生命力绵延不衰。

好戏连台，精彩不断。2022汉堡“莱辛国际戏剧节”期间多部重头戏上演，令观众们满心期待。本届戏剧节历时18天，人们将融入节日的氛围，用艺术点燃生命庆典。大家除了能欣赏到现场演出，还可以参与城市漫步、演讲、放映会、音乐会、线上公益展和多场露天的艺术活动。

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话剧《倾城之恋》：一场距离化的内观

// 宋佳

摘要：

在对张爱玲原作进行改编时，话剧《倾城之恋》创造并激发出了一种新颖的、更具挑战性的剧场形式：利用流动变化的视觉图景来整合舞蹈化场面与影像的叙事，迸发出一种在浓郁绮丽与消色冷淡间相互转化的戏剧张力。不论是舞厅的灯红酒绿，还是旗袍的光彩熠熠，都令我们沉醉于对特定年代的审美想象中；而当冷静疏离的黑白影像遮挡舞台后，又使我们被迫与眼前的美梦拉开一定距离。因而，笔者认为此版改编邀请观众游走于舞台幻觉与反幻觉的协商之间，为中国戏剧剧场的革新提供了一种新的可能性。

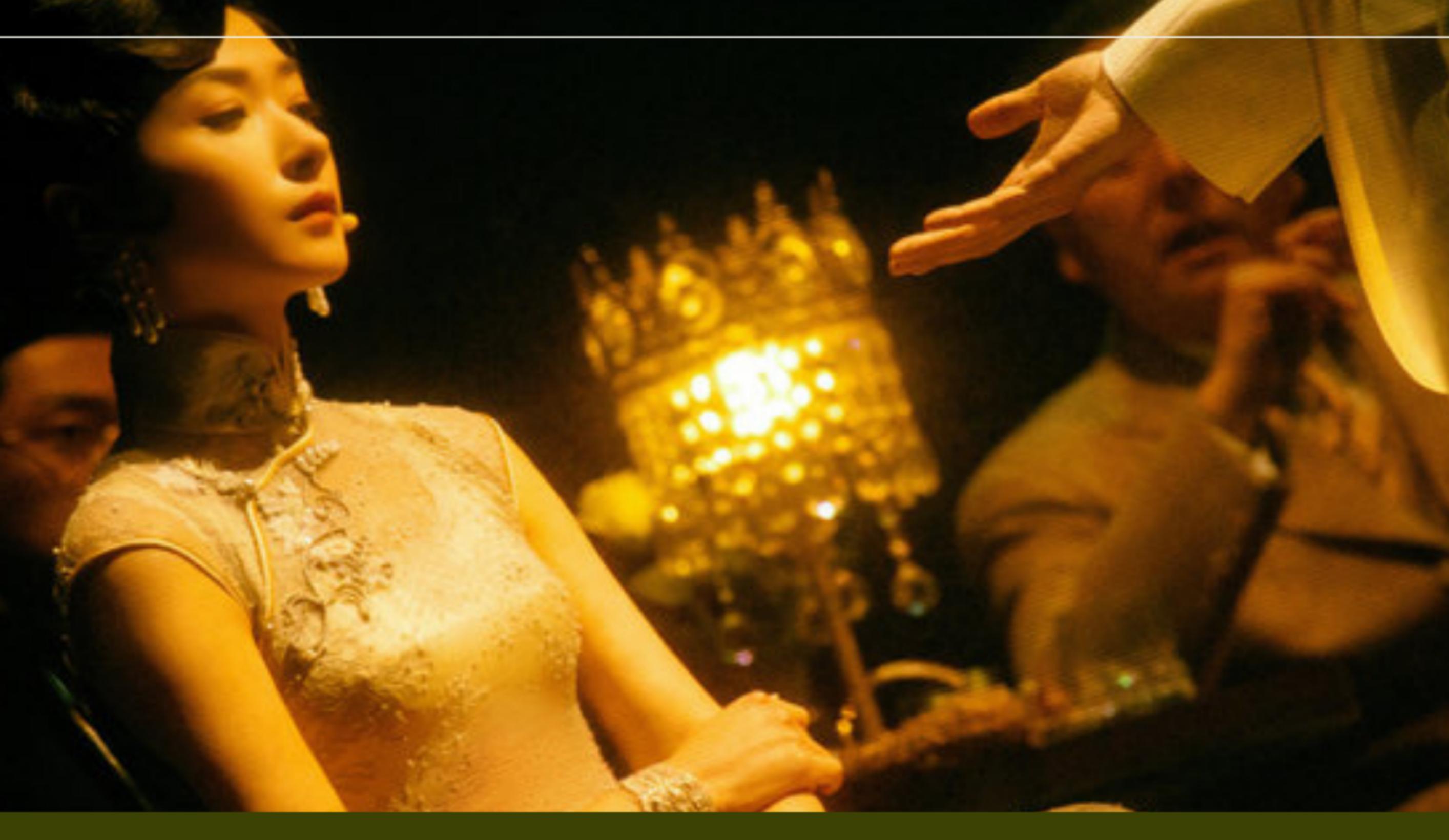
Abstract:

In the adaptation of Eileen Chang's original work, the show *Love in a Fallen City* created and inspired a new and more challenging theater form: using fluid and changing visual images to integrate the narrative of dance scenes and images, bursting out the dramatic tension that transforms between rich beauty and achromatic indifference. Whether it is the feasting of the ballroom or the brilliance of the cheongsam, we are indulged in the aesthetic imagination of a specific era; and when the calm and alienated black and white images block the stage, we are forced to distance ourselves from the beautiful dream in front of us. Therefore, the author believes that the adaptation of this edition invites the audience to wander between the negotiation of stage illusion and anti-illusion, and provides a new possibility for the innovation of Chinese dramatic-theater.





张爱玲的作品是一袭华美的袍子，它耀眼夺目，却冷漠疏离。当许鞍华导演的《第一炉香》遭银幕“滑铁卢”，电影界掀开张式改编迷局，戏剧界随后也卷入其中。话剧舞台似乎是对难题的升级。由张敞编剧、叶锦添总导演的话剧《倾城之恋》（以下简称《恋》剧）日前正于国内巡演，10月底笔者有幸于上海大剧院观看了演出，观众纷纷发出质疑：我们是进剧场来看电影的吗？影像干预剧场，此作并非首创。然而，在对张爱玲原作进行改编时，该剧创造并激发出了新颖的、更具挑战性的剧场形式：利用流动变化的视觉图景来整合舞蹈化场面与影像的叙事，迸发出一种在浓郁绮丽与消色冷淡间相互转化的戏剧张力。不论是舞厅的灯红酒绿，还是旗袍的光彩熠熠，都令我们沉醉于对特定年代的审美想象中；而当冷静疏离的黑白影像遮挡舞台后，又使我们被迫与眼前的美梦拉开一定距离。因而，笔者认为此版改编邀请观众游走于舞台幻觉与反幻觉的协商之间，为中国戏剧剧场①的革新提供了一种新的可能性。



《倾城之恋》剧照 © 国家大剧院

一、旧时城市的“空气”

张爱玲小说中的“气息感”难以在改编中被把握：这是一种高度饱和的情感色彩经由时空消色后，以化为灰烬的悲凉底色，再次勾勒出的华美与虚无并存的气氛。许鞍华和梦继两位导演都曾挑战过影视化的改编，但在氛围感的营造上都略显心有余而力不足，遂不足以钩沉出潜藏在人际关系表层下的心理潜流。而这股道地的张式气息，在叶锦添导演的《恋》剧中被捕捉、放大并渲染为一种笼罩于城市景观上方的“空气”。费穆导演曾就电影抓住观众的重要条件谈到：创造剧中“空气”^②，使观众与剧中人的环境同化。此版话剧正是建构了一个以城市为能指中心的多元文化的场域，而置身剧场的观众身心都浸泡在一种旧时城市的“空气”里。

演出所展现的图景是一场“新东方主义”^③式的视觉狂欢盛宴。导演在自由地挪用、拼贴措置中搭建了灵动多变又和谐有机的舞台意象群。通过海上生明月、乌云遮月、月晕而风等自然景象，烘托人物的内心情绪。随着白流苏处境的转变，月亮的形状及其周边的氛围始终处于流动与变化之中。当舞台上的流苏陷入沉默和停顿时，背景里的月亮便化作一阵阵诗意的喘息。码头的轮渡、战火中的上海和香港等场景，也都有影像来参与渲染城市环境。此外，舞蹈演员群像既营造场景气氛，又多人饰演一角，喻意白流苏内心的外化。“物象、影象、人象”三者在剧中共同追求展现一种“古意新象”^④，于中国古典的神韵与流动的现代文化之间求取微妙的平衡。特别值得关注的是，白流苏与范柳原在香港市区约会一场戏。舞台前方是一众演员以舞蹈化的肢体动作在快速变换中展现香港街头涌动的人文景象，后方是以人物剪影、报纸图片、自然建筑风景等视像镶嵌拼出如连环画般的动态背景。前后照应，流动的景观散发着“都会的刺激”（Intoxicated metropolis）的芬芳气息，隐射着一种以东方为主体融合着异质元素的现代新世界图景。

值得一提的是，毛俊辉导演版《新倾城之恋》最大的特色是“在轻歌曼舞中呈现出一种更趋近世俗的乐观精神。”^⑤对比来看，此版改编明显延续了前辈艺术家所持有的多元包容的态度，赋予俗世之人以低调内敛又幽默诙谐的气质：圆润丰满的徐太太以狡黠的目光洞悉人情百态，大腹便便的商人徐先生又配以标志性的和事佬型憨笑。常常“带戏出场”的夫妻二人踏着干练市侩的步调，游刃有余地穿梭于旧上海与新舞厅，穿梭于白流苏与范柳原小心周旋的恋爱中，尽显小人物的诙谐与可爱。同时，也为剧场“空气”注入了几分喜剧性气流。一如海滩上惹人厌烦又出现得恰到好处的“沙蝇”，总是以滑稽的姿态刺破心怀爱意的人物伪装沉默的面具。无论范白曾被怎样精心的装扮包裹过，在感情面前，终究是褪去华服全身赤裸的普通人。

小说中人物命运及彼此关系中的“不确定性”是此版话剧改编的灵感突破口，导演以视觉为方法将其充分对象化，并释放于场景时空的建构之中。叶锦添希望“从外而内、从内而外的进入两个人的纠结之中，试图渗入于这个不确定性，进入这两个人的内观之中。”^⑥尤其在“马来的森林”一场戏，当站在二楼的范柳原透过玻璃杯驻足观望，幻想自己走进马来的森林时，一旁的白流苏着斑斓的条纹旗袍倚栏远眺，同时与右下方着同款服饰的三位婀娜的舞蹈演员遥相呼应（象征白流苏躁动的内心）。这里出现了三重时空套层，即三位舞蹈演员嵌套于白流苏的内心空间，二者又嵌套于范柳原的想象空间。观众沉浸入人物的“内观”境界之中，范柳原心底欲望的投射与白流苏意念的主动迎合是同时发生的，细腻的情绪流在双向互动中渗透。在人物心理空间与“上海-香港”双城空间的交相映射中，剧场“空气”弥漫萦绕在观演的互动之间。如果我们将视角升维，又会惊奇地发现，人物瞬间爆发的情绪火花即刻便在绵延的时空流动中凝固为永恒：舞台上坚固的物质景观。上海旧式的白家公馆与新式的香港酒店在舞台空间中合成一个共同体，传统与现代两个抽象的概念被具象为“一体两面”。当转台匀速转动切换场景完成两座城市的位移时，传统与现代的关系也在时空统一体中彰显出过渡性的特征。人物心理空间与舞台物理空间在交相映射中逐渐走向统一，最后归于张爱玲的小说叙述模式——“传奇”之中，正如剧末以一笔笔浓墨在纱幕上记录后，又一点点随风飘散的张式语录般“说不尽的苍凉故事——不问也罢！”最终，一切都化作了裹挟着城市气息的虚浮记忆。



二、小世界映现大世界

张爱玲小说中充斥着大大小小的物质细节。李欧梵认为“张爱玲借着她的细节逼迫我们把注意力放在那些物质‘能指’上，这些‘能指’不过是讲述着上海都会生活的另一种故事，也依着她个人的想象力‘重新塑造’了这个城市的空间——公共的和私人的，小的和大的。”^⑦显然，张爱玲将自身所处的大世界投射入笔下故事中的小世界里了。《恋》剧中，叶锦添将文本中的“城市空间”重塑为了舞台上的“上海-香港”双城空间，营造出一个“新”与“旧”无界限交融混合的立体化格局。舞台上所呈现的是范柳原与白流苏生活的“小世界”，更是将作者张爱玲与其所处时代容纳进去的“大世界”。我们在观看舞台，也在阅读张爱玲，更是在浏览脆弱的人类生命个体的剪影。

1. 物质化的“孤岛”

范白二人在香港的约会戏，被处理成一段精彩绝伦的“电影”般效果（舞台“蒙太奇”）：舞蹈演员以夸张戏谑的动作搭建出迥异的场景并快速进行切换更迭，以此表示二人应接不暇地穿梭于电影院、戏院、赌场、咖啡馆等地约会。情境的拼接把能量和激情渐渐推向了高潮，角色和情节都变得无关紧要，范柳原同舞蹈演员们仿佛约化为被这个城市“光、热、力”的旋风所俘虏的纸板人^⑧。置身于纷乱的现代大都市，难道我们每个人不都是一座“孤岛”吗？我们明显得感到在物质文明高度发达的社会系统中，原本鲜活的生命个体被异化，甚至被均质为某种流水线生产链条上的一个个孤立的商品。

另一处，日军飞机空袭时，隔着第一道纱幕，舞台利用逆光和烟雾，制造出战火硝烟中逃窜的百姓群像的剪影效果。此时舞台空间展现的正是香港巴丙顿道岛上的空房子，在动荡不安的局势里，真空隔绝的环境是一座地理意义上象征末日寄居地的“孤岛”。不论是独守空房的白流苏，还是流离失所的难民，在残酷的战争面前，脆弱渺小的他们实际上又被进一步贬抑成：一座在历史长河中浮沉的“孤岛”所虏获的浮影。

“孤岛”的两副面孔：传统与现代。互为他者的“上海”与“香港”两个空间，都存在一个金字塔形等级结构。上海空间里，封建权威的代表者白家老太太居于底层中央位置，楼上被新一代的腐朽势力三爷三奶奶一众占据。被排挤到右侧角落边缘的白流苏，也被剥夺了家族话语权。与其说流苏是住在白家公馆里，毋宁说她缱绻在一个具有典雅结构的洞穴里。光鲜荣耀的外表也难掩其内部的阴冷黑暗：人际秩序的失衡与混乱，遂充斥萦绕着“数不清的罗愁绮恨”。而香港空间，则以更为华美的造型掩饰了其权力与资本操纵的内核。这种病态和畸形反映在白流苏入港后，关于“白小姐”与“范太太”两种身份的模糊性上，在这件事上她仍然没有绝对的话语权。可悲的真相显露出来，无论从上海的白公馆出走到香港的浅水湾，还是未来得及奔赴的马来的森林，白流苏也不过是从一个旧的洞穴进入另一个新的洞穴罢了。

此外，贯穿于上述两个空间中的流动的舞厅空间，是一个“模糊不清或者易于变化的世界”^⑨。它彰显了一种传统与现代过渡之间的暧昧性，也暗示出社会现代化转型中秩序的混乱。混乱的秩序其实暗含着某种“不确定性”，每个人都渴望在不确定的秩序中寻求“确定性”，但是结果未必尽人意。

2. 文明人的“颓垣”

经过1941年的珍珠港战争，原先精致典雅的结构坍塌了。“颓垣”生动形象地隐喻了破碎的世界图景，它仿佛是被打散的拼图中的一片。张爱玲小说中有两处精细的描绘，第一处发生在故事中的战争前：

从潜水湾饭店过去一截子路，空中飞跨着一座桥梁，桥那边是山，桥这边是一堵灰砖砌成的墙壁，拦住了这边的山。^⑩

这堵墙神启般突然地闪现，一种生活中巨大的偶然性降临的瞬间，还蕴含有某种超出理性判断的神圣意味。于是，范柳原突然顿悟，先验般地感知到了即将出现的某种不确定性的可能，说出了一段富有哲思的话语。这段在舞台上的处理兼具写实与写意，绿色藤蔓随风轻轻浮动，对墙体的装饰隐约间流露出某种神秘的能量（目前处理可能略显保守，或许可以往超现实方向走一些）。此外，第二处是故事里的战争后：



Uncertainty

她仿佛做梦似的，又来到墙根下，迎面来了柳原，她终于见到了柳原。^⑪

对比上面第一处的描绘，显然这是一段白流苏想象中的情境。白流苏从濒临瓦解的旧时代出走（白氏封建大家庭），寻求个体的解放，在精神层面试图重新建构自我，强制性地寻找新的“确定性”（依靠范柳原）。然而，当突如其来的战争彻底瓦解旧有秩序时，先前白流苏拼尽全力争取到的个体自由又迎来了新的考验，未来仍就处于巨大的“不确定性”之中。

综合来看，“颓垣”从物质世界过渡到精神世界的历程中，一种流动的现代性特征投射于人类个体的进化轨迹：从“确定性”的丧失到“强制地探究确定性”的努力失败后，个人在生活战场中开始的寻找新的“确定性”的尝试。故事里的小世界映现着外部的大世界。“孤岛”象征着一种旧的秩序系统，它内部的混乱隐匿在其典雅的结构之下，而当秩序彻底瓦解后，人们从长久依存的稳定结构中被解放出来，物质的灰烬将被文明人精神的“颓垣”（隐喻着从羁绊中获取的不彻底的自由）所笼罩。与此同时，《恋》剧对形式的探索也体现出一种对旧有创作秩序的挑战与更新。

《倾城之恋》剧照 © 图片来源于网络



《倾城之恋》海报与剧照 © 图片来源于网络

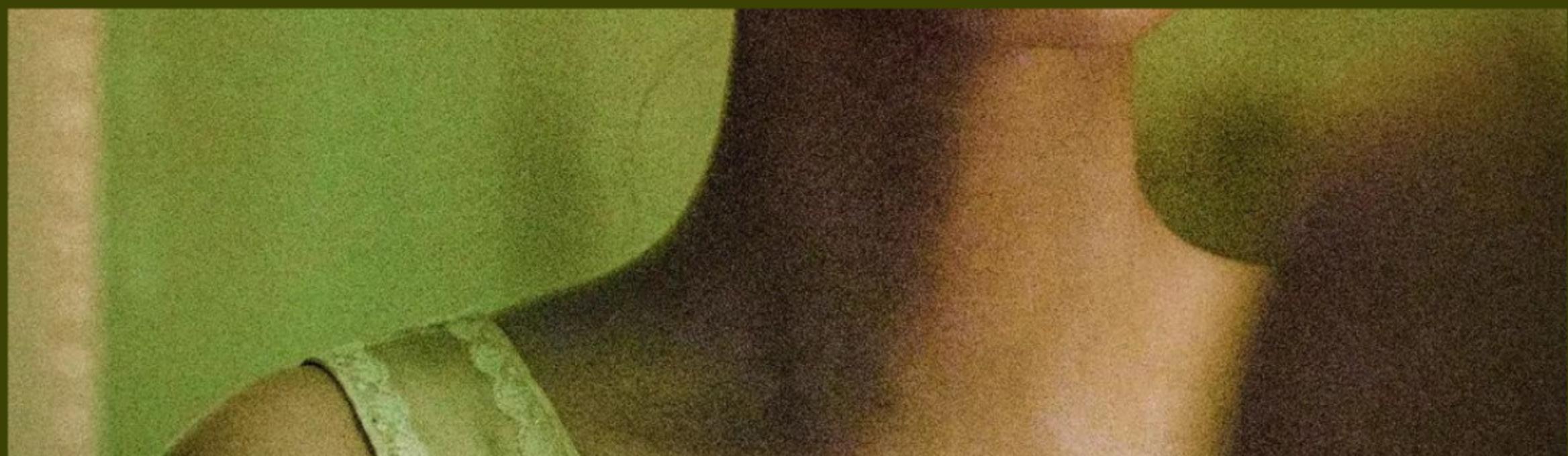
三、在舞蹈与影像的暧昧互动之间

纵览2021年中国剧坛，从胡宗琪导演的《尘埃落定》、克里斯蒂安·陆帕导演的《狂人日记》、李建军导演的《变形记》，到孟京辉导演的《红与黑》等等小说跨界戏剧的新作，风格迥异的中外导演，在进行剧场二度创作时存在一个共同的趋势：对经典的祛媚。由于不同的创作者进入的路径和采取的形式不尽相同，新出现的戏剧作品在原著文本与剧场形态的对峙中显现了不同的姿态：有的是“投降”，有的则是“协商”¹²。相较于前作，笔者认为叶锦添导演对此剧的形式创新并不完全体现在剧场中引入了影像元素，更多的是整体结构也生成一种不同媒介间的“协商机制”：在交相掩映的舞台格局中，比较均衡地处理了身体媒介与影像媒介，从而达成舞蹈化场面（身体的内在性）与影像的叙事（图像的超验性）之间的平衡。这两个完整闭合的系统既彼此独立，又相互呼应，存在一定的辩证与统一的关系。

演出中非常令人困惑的是：为什么不用即时投影呢？在技术之外，现场生成的影像与预录的影像的审美机制差异又是什么？比较明显得差异首先反映在观众接受层面，正如本文开篇笔者收到的反馈“在剧场看电影”。舞台上，舞蹈化场面与预录影像形成两个相对独立的叙事空间，观众短时间内难以领悟到两套系统之间的深层互动，存在一定的接受困难。但是，如果把目前预录的影像换成即时投影，同时同步地捕捉并特写人物动作，相当于把两套系统合二为一。这样看似更容易使观众接受，可遗憾得将是：不同形式之间相互作用时所产生的张力被减弱，甚至原来由张力所激发出的“不确定性”（含混、暧昧）之美也会被扼杀在确定的形式框架之中。

《恋》剧中，舞蹈化场面与影像叙事两种形式，彼此在相对独立又相互作用中创设出一种以人物塑造为导向的戏剧情境。仔细回想，克里斯蒂安·陆帕导演在中国完成的两部剧场作品，也都采用了预录的影像媒材：《酗酒者莫非》中最大的背景幕墙展现的是天津滨海爆炸后的废墟；《狂人日记》中突然出现一截飞驰而过的现代火车。陆帕剧场影像提供的是一种历史与当代对话的可能，反观叶锦添此次的处理，更偏向于情境内不同人物情绪的共鸣。譬如，当白流苏因为和范柳原暧昧遭至白家人鄙夷调侃时，白公馆大堂的匾额同时投影出范柳原在海外流亡时窘迫的样子，颇有“同是天涯沦落人”的悲怆之感。此外，陆帕和叶锦添对视听语言的处理都追求纪录式影像的真实质感。不同的是，前者偏向历史的真实，后者则偏向情境的真实。《恋》剧的影像媒材：童年的白流苏在人群中走散四处碰壁、流浪街头的少年范柳原与童年的白流苏在墙根下相遇、范柳原在“舞台上”（虚假的空间）引导疏散着逃亡的人群，明显是一种意象化的视觉表达，为的是营造更真实的戏剧情境。另外值得注意的是，“戏剧情境”的出现，一定程度模糊了《恋》剧的类型，我们很难做出清晰的定义，它似乎正处在一种戏剧剧场向后戏剧剧场过渡的“中间状态”，且更多得保留有戏剧剧场的基本特征。

如果说视觉意象是此版话剧重要的舞台语汇，那么叶锦添朝着“视觉剧场”（Bilder Theater）^⑬的方向将当代中国剧场向前推进了一步。此版话剧显然迥异于以文本为中心的传统剧场作品，比如同期上海剧场上演的英格玛·伯格曼编剧、过士行导演版话剧《婚姻情境》。这两部剧各有千秋：《婚》剧的优势在于通过对两性关系层层递进式地剖析，深度挖掘并诠释经典文本中的当代性；而《恋》剧的特色则在于以强烈的视觉意象图解文本内容，从而在形式与内容的互动中重塑经典。我们可以从剧目宣传册和主创团队的采访中获悉，导演提前加入了剧本的前期创作，一方面体现出当代剧场创作模式的变化，另一方面更反映出这其实是一部以视觉美学来整合文本的中国戏剧剧场革新作。编剧与导演之间、编导与张爱玲之间，在文本问题上始终处于一种比较健康的协商关系之中。正如在阿兰·巴迪欧看来，戏剧因为有文本的支撑，因而获得一种“不会被舞蹈或图像吸收的最终保障”^⑭。



宏观来看，舞蹈化场面与影像叙事之间的互动常常是错位的、不确定的：一来，在舞台上两种形式的冲突中，避免同时同步所带来得过分平庸的和谐；二来，在观众视点的游移中，产生一种审美接受上的暧昧感（“不确定性”）。舞蹈化的场面借助身体作为城市活动的“景观地貌”，唤起观演间流动的力比多能量；手持摄影完成的纪录影像投影在纱幕上，又将观众与舞台二分，拒绝着过度的情绪释放。整个过程中，观众的“观看”被小心翼翼地邀请、并安置在舞台幻觉与反幻觉的协商之间。观演之间相呼应：如果说现实中的观众和舞台也谈了一场精神恋爱的话，那么故事里范柳原与白流苏情感上的暧昧不明似乎在观演“拉锯战”（对抗力量）中获得一种相爱的合法化解释。

四、结语

张爱玲身处的是急速变化的时代，而她笔下的范柳原与白流苏也同样生活在破碎的世界中：战争肆虐，人生存的权利随时可能被剥夺。放眼当下，全球普遍性的新冠疫情大流行，迅速演变为一场看不见硝烟的持久战，而绝大多数的我们只能蜷缩在信息茧房里静观着与日俱增的感染率与死亡率。当社交距离（social distance）作为关键词被反复强调，在物理和心理两个维度催逼着我们从“明天会更好”的幻梦中走出并进行更加主体化的觉察与反思时，剧场，此时此刻对我们来说有什么意义呢？诚然，置身于这样一个变动不居的世界，生活中潜藏的不确定性远胜于戏剧舞台所能展现的，我们很难再从提供完整幻觉的传统剧场中获取审美的满足和精神的补给。观众主动地从对“幻觉”依恋的温床中出走了，我们站在了一个进一步对世界祛魅的新起点上。那么，剧场的“纵身一跃”将是一段需要极大勇气的冒险，但或许正是重新寻找意义并与观众建立新的关系的开始。反观话剧《倾城之恋》，叶锦添导演从视觉出发，既引导观众沉浸于舞台，又将观众拒之纱幕外。观众感官上的阻隔与不畅之感，仿佛是自我身体正在与演出同时进行着一场距离化的内观。与此同时，还需要审慎地思考：当我们沉浸在精致化、时尚化的感官体验时，是否是一种对自我的新的精神麻醉？



Endnotes

《倾城之恋》剧照 © 图片来源于网络

① 编剧张敞曾在个人社交媒体撰写了观剧的几点提示，以期引导观众“拥抱一切视觉和空间带来的‘后戏剧剧场’展现。”参见编剧张敞微博链接 https://share.api.weibo.cn/share/260344556.html?weibo_id=4694706078353151。笔者认为，“后戏剧剧场”的概念有其应用的特定语境，不大合适作为一切剧场创新面临风险时的“避风港”。虽然该剧与传统戏剧（drama）的气质相迥异，但此版《倾城之恋》与“后戏剧剧场”（post-dramatic theater）的关系还有待商榷。

② 参考自黄爱玲编：《略谈“空气”》，《诗人导演费穆》，复旦大学出版社，2015年，第7页。

③④ 卢铿：《新东方主义艺术观初探》，学林出版社，2006年。书中作者的观点“‘新东方主义’代表着钟情现代和怀思过去的双重审美情趣，代表着东方文化对西方冲击的积极回应，既有共性的内敛也有个性的张扬”，在共性与个性之间求平衡具体反映在《恋》剧舞台设计的美学特色，文章进一步将其概括为“古意新象”：从古典中汲取营养反哺现实的现代创作精神，在多元异域文化杂糅的当代语境激发出艺术作品新的源源不断的生命活力。

⑤ 林克欢：《一瞬永恒——香港话剧团<倾城之恋>赏析》，《中国戏剧》，2006年第6期。

⑥ 引自叶锦添“导演的话”：《倾城之恋》宣传册第3页。

⑦ 李欧梵：《上海摩登：一种都市文化在中国1930-1945》，北京大学出版社，2001年，第289页。

⑧ 参考同上，第239页。

⑨ [英]齐格蒙特·鲍曼：《流动的现代性》，欧阳景根译，中国人民大学出版社，2018年，第200页。

⑩ 张爱玲：《倾城之恋》，北京十月文艺出版社，2012年，第180页。

⑪ 同上，第199页。

⑫ [法]阿兰·巴迪欧：《戏剧颂》，蓝江译，广西师范大学出版社，2021年，第59页。书中作者将戏剧视作“一种杂合的秩序”，而文本是“一种象征秩序”，因为文本的存在，保证了一套有机运作的秩序，使得“戏剧与两种外在模式（舞蹈与图像）保持着关联”。笔者认为“协商”本质上象征一种存在着对抗性力量的动态关系，正如艺术家在改编经典时所经历的“中间状态”：既囿于“不确定性”渴望寻求突破，又寻找新的“确定性”苦而不得。德国哥廷根大学东亚研究中心敖玉敏老师认为，正因为这种“中间状态”的存在，才使得“人类创造不断萌发成为可能”。那么，与此相对的“投降”则象征着一种完全的“确定性”，代表多元（含混、暧昧）的“对抗性力量”的消失。

⑬ 参考刘杏林：《以瓦解的秩序作为一种新秩序——阿契·弗莱耶及其视觉剧场》，《戏剧》，2009年第2期。关于“视觉剧场”的概念，在《视觉剧场》一书中举例代表人物是阿契·弗莱耶，在《后戏剧剧场》一书中举例代表人物是罗伯森·威尔逊。

⑭ 同⑫。

纸影戏——中国传统铁枝傀儡艺术

// 李鋆天



李鋆天

傀儡师、导演、“傀儡师工作室”创办人

李鋆天毕业于上海戏剧学院；两次荣获全国傀儡艺术金狮奖金奖“最佳表演奖”；俄罗斯金小丑国际傀儡艺术节获个人大奖“最佳表演奖”；曾获美国洛克菲勒亚洲文化协会奖学金；瑞士文化基金会瑞士驻地艺术家；德国KOLK17傀儡艺术博物馆展览项目“Who's Talking?”艺术家之一。2015年1月以书法绘画方向参学于嵩山十方精舍至今；2019年4月1日创办傀儡师工作室，傀儡师工作室致力于传统傀儡艺术文化的研究与推广和当代傀儡艺术的探索与创作。

Puppeteer, Director, Founder of "Puppeteer Studio"

Shasha Li graduated from Shanghai Theatre Academy. She won the "best performance award" of the national puppet art Golden Lion Award. She received the "best performance award" at the Russian golden clown International Puppet Art Festival. She was granted the Rockefeller Asian Cultural Council Scholarship of the United States and Swiss cultural foundation resident artist in Switzerland. She was one of the artists of "who's talking?" exhibition project of KOLK 17 Puppet Art Museum in Germany. She has studied calligraphy and painting in Shifang jingshe, Songshan since January 2015. On April 1, 2019, her Puppeteer Studio was founded which is committed to the research and promotion of traditional puppet art and culture, the exploration and creation of contemporary puppet art.



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在中国有一种傀儡戏俗称“纸影戏”，属于八大傀儡艺术之一，与皮影戏不同，但很可能存在衍生关系。主要流行于粤东和闽南地区，服务于民俗活动，婚丧嫁娶、酬神祭祖等。《五福连》是纸影戏的开场剧目，共五折，寓意吉祥。该艺术已收入中国非物质文化遗产名录。纪录片《老梅春香》在德国吕贝克市傀儡艺术博物馆KOLK 17的支持中完成制作，记录的是活跃在潮汕地区的铁枝傀儡艺术，闽南地区通过电话等方式调研。访问民间艺人二十位有余，探索铁枝傀儡艺术的起源，现况，剧目，记录制作工艺，操纵技法，舞台结构以及民俗信仰和纸影戏在社会中的功能与地位。在聆听民间艺人讲述的故事的同时感受传统文化受到现代社会发展的冲击。2022年中国传统铁枝傀儡艺术会在《嘤鸣戏剧》连续发表六期，除了分享以上内容外，还会有民间艺人的约稿以及傀儡艺术家与人类学家、民俗、信仰等领域研究者的笔稿探讨。

本期内容：中国传统铁枝傀儡戏溯源及现况。



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不得不承认，就其历史渊源还待考证。但在现有推论的基础上和调研中获取的信息，我有一些疑虑和思考。首先去除省界的概念，先不论是从漳州传至潮州，还是从潮州传至漳州，正如文始提到的两地接壤，联系紧密且文化交融。那么首先罗列出两个现有的观点，逐一思考。

其一，资料来源《辞海》、《中国木偶艺术》刘霁、姜尚礼主编，中国世界语出版社，1993，ISBN 7505201026。

在铁枝傀儡之前，潮州的手艺人还是沿袭了老一辈人的做法，用马粪纸或者牛皮纸一类的硬纸片雕镂出形形色色的人和物，然后再夜间点上一盏油灯或者一根蜡烛，于白纸窗后面开演。光绪年间澄海人李勋《说快》记载到：“潮人最尚影戏，其以牛皮纸刻作人形，加以藻绘，作戏者于纸窗内热火一盏，以箸运之，乃能旋转如意，舞蹈应节。”清朝时潮州影戏极盛，《潮州府志·卷十二风俗卷》载：“价廉工省，而人乐从，通宵聚观，至晓方散。”清代以后，为满足观众视觉欣赏需要，艺人们逐渐把舞台蒙上的白纸去掉，把偶像从平面改为圆身，于是“捆草为身、扎纸为手、削木为足、塑泥为头”，在当时称为“圆身纸影”。这种由影现到形现的演变，使其成为木偶，艺人参照当时的戏剧舞台，去掉玻璃窗，改用竹帘或绣幕，摆上小桌椅、道具等在台前表演，称为“阳窗纸影”。

其二，资料来源《中国傀儡戏史》叶明生著，中国戏剧出版社，2017.6，ISBN 978-7-104-04437-6，563-565页。

早在宋代，这种“以土偶饰为杂剧”的艺术已经形成，明《永乐大典残卷》，所引《通鉴》逸文记载：“快活三郎江左人以泥捏塑人物，有机关以动手足，货于市中，谓之快活三郎。本谓唐明皇耳。”这种艺术后人称之为“彩塑”。据黄殿祺《中国戏曲脸谱》载云：潮州彩塑产于浮洋镇大吴村，……潮州彩塑相传始于南宋末年。族谱资料表明，这一“福建彩塑艺人吴静山”，原籍为福建漳州漳浦县西林都头村（今闽南漳州市云霄县西林村）人。据潮阳大吴村《吴氏族谱》载：吴静山，原名吴定，号静山，系入闽吴氏始祖吴际第十三代孙。于南宋嘉熙元年（1237），由漳浦县西林都头村迁入广东海阳县凤书陇。……吴静山生子吴见。吴见生三子，长子吴祥，留居大吴，传承泥塑技艺。其中所述海阳县凤书陇，即今潮安县大吴村。这种泥塑艺术，正是由于宋代杭州流行的“以泥捏塑人物，有机关以动手足”的“快活三郎”的沿袭，闽南漳浦与诏安相邻，此艺在诏安的流传应早于潮汕地区。同时，这种泥塑一开始就用于民间戏乐，它有“粗货”“细货”之分，而“粗货”类为“傀儡戏头”，即用于当地之“铁线戏”（铁枝戏、纸影戏），其偶头规模“小到三或四厘米，大到六点六厘米，生、旦、净、丑各行当俱全”。可见这种泥塑的戏曲行当偶头，是有深厚的戏剧历史传统，不是至清代才产生的，而且与铁枝戏的前身-纸影戏的关系密不可分。

上述第一段证实清朝时期潮州影戏极盛，说明影戏尚未开始发展成铁枝傀儡戏。现在的潮汕地区已经完全不见皮影戏的踪迹，可见铁枝傀儡戏被当地人认可的程度，是完全替代性的。上述第二段叶明生先生的资料脉络清晰，直至现在铁枝傀儡戏头都出自大吴村，不可否认铁枝傀儡戏与“彩塑”艺术的紧密关系。铁枝傀儡的表演操纵与皮影戏相似，口口相传的民间称呼“纸影戏”也证明着铁枝傀儡与皮影的相互关系。这是在资料一和二中都已有的观点。通过对铁枝傀儡操纵技法的学习和表演师傅操纵铁枝傀儡表演时透过剧帘的整体舞台结构观察，以及呈现表演的视觉高度判断其发展与皮影的衍生关系，表示赞同。问题是，吴静山于南宋嘉熙元年由如今的闽南漳州市云霄县西林村迁入潮安县大吴村，定居时间约1237年，而光绪年间澄海人李勋《说快》记载到：“潮人最尚影戏，其以牛皮纸刻作人形……”说明至1875年还未出现铁枝傀儡戏。六百多年大吴村的泥塑手艺依旧保持着“彩塑”的状态。那么，相对完善的纸影戏出现，在潮州地区民间流传的“第一代，许利清（1882-1942）”就有可能是真的，或者说从此开始扩散性的发展。总之，我相信这是一个重要的人物和节点，也是目前在粤东和闽南所有地区中，可证实资料里最早的纸影戏班和人物“1905年左右许利清创班‘老三正顺’”，非常值得文化各界学者关注研究。另外调研信息汕头市澄海区“老玉春香班”许端杰的祖父一九二零年卖做童伶在纸影戏班“中玉顺”其中的“中玉顺”，因为是民间团体，记录资料未曾查到，所以无法确认1920年的纸影戏班“中玉顺”的发展情况，导致无法进一步推断。但是，这依然是一条重要的线索，值得进一步关注研究。关于童伶制，在建国前的潮剧戏班，实行严格的封建等级制和奴隶式的童伶制。潮剧童伶制大约出现于清朝乾隆年间，至1951年结束。“童伶制”从潮剧班延续至纸影戏班也属正常，而且除了表演的载体和舞台大小结构不同以外，乐器的组合与戏本唱段基本一致（早年间所有戏班都是现场演奏和演唱，现在多数使用录音带，唯潮汕地区揭阳善乐器演奏者多，多数戏班还保留现场演奏和演唱。），在可证实的资料中常有发生纸影戏同潮剧表演同一戏班的情况。但现已不多见了。

目前看来，“纸影戏”是由当地的影戏发展衍变而来，深受潮剧的影响，甚至是复刻，所以当地对其也有微型潮剧的称呼，同时受当地“彩塑”的启发，用以结合影戏的操纵方式，得以形成。

现况

铁枝傀儡戏班多以家族传承为主，潮汕地区大概在一百家左右，每年演出八十场到一百多场的戏班不到三十家，其余多数每年演出四十场至八十场之间，还有一些每年演出一二十场。近两年受疫情影响演出场次都有降低，更甚者没有演出。多数戏班是家中长辈早期从事此行业，戏班陆续缩减重要原因之一是家中老人生病或者去世，年轻一代没有传承这门手艺或者靠纸影戏无法支撑生活开支从而变卖戏班家当，改行换业。当地纸影戏主要服务于民俗活动，在酬神祭祖等场合基本没有观众，演出有时候也只是走走过场，形式化的表演。傀儡戏班演出价格低导致成员减少，演出质量严重下滑。即使从事傀儡戏演出的艺人，也多属半工半艺、半商半艺。只有极少数艺人专职从事铁枝傀儡戏的表演。2006年以来国家开设非物质文化遗产名录，大力支持和发扬传统文化。闽南地区东山县及诏安有传承中心及传承人，传承中心由传承人所在戏班掌管，各县现存戏班不足十班，这两年受疫情影响演出数量急低。接下来，基于从2021年6月至12月的时间中，我将以地理区域城县分组介绍深度调研的部分现存戏班和艺人的情况。



粤东-潮州市

老三正顺

创办人：许利清（曾祖父1882-1942）享年六十岁，“老三正顺”班由许利清二十多岁时创办（二十世纪初，清朝末年）。戏班取名字的时候，是有几个选择的，然后去佛祖面前类似于抓阄选出来的“老三正顺”戏班名。

第二代：许巧合（祖父1915-1984）享年六十九岁。

第三代：许喜金（父1943-1989）享年四十六岁。

“老三正顺”首张剧帘-潮州老字号“宝成”绣庄李宝成制 © 摄影/武文超

第四代：许绍群（子b.1971）现为“老三正顺”班主，一年中正月、三月、七月最忙碌，在疫情之前每年演出一百多场，受疫情影响，近两年每年演出几十夜。同时经营一家古玩店，属半商半艺。

在纪录片《老梅春香》调研和拍摄过程中，金石湖美木偶剧团团长许培溪骄傲地称赞“老三正顺”是他们家乡的戏班，老宅子就在不远处，在当地名望很高。潮安金石铁枝木偶艺术传承中心的陈培森先生也在采访中提到“老三正顺”的名声，父亲陈旭庭早年间在“老三正顺”学艺。



听许绍群先生和他的母亲讲述，以前金石镇很多童伶在“老三正顺”学人唱“纸影戏”从民国初期一直到九几年。民国时期，大概有三四十个童伶，在这里学习的大多都会一些基础，像是拉二胡、锣鼓、唱戏等。一般有些基础的童伶卖给潮剧戏班，戏班给的钱会高些，有演出潮剧退休后回来演纸影戏的老艺人说到。那些被卖的孩子一般是他们的家人让学纸影戏，发现没有什么钱赚，学了一段时间有点基础之后，再被卖给潮剧戏班，这些孩子的年龄大多是在8岁到11岁之间，也不识字。民国初期中期很少有人建立纸影戏班，后期才渐渐多起来，特别到了九几年建立的戏班就非常多了。等到2000年，纸影戏开始萧条。这些建立戏班的大部分人是从“老三正顺”学习后出身的，但是后来一部分人并不承认是从这里学习出去的，说是自学成才，许绍群先生前段时间才跟别人辩论这个问题。还有一些童伶想来学习，因家庭条件富裕或者没有这方面天赋的都被拒收了。部分来学习的家庭条件不好或者父母早逝，能进戏班的得有声音，能唱。以前的纸影戏不比现在放几个音响就行，会唱戏、会演纸影戏，才能算得上是师傅。以前去一个地方演出都是走路过去，而且演出是要到天亮的。在民国时期，教戏都是一个一个字教认，教唱，然后不能唱走调。以前一些老艺人来到许绍群先生的父亲这里都会展示他们会的那些二胡、锣鼓、唱戏或者讲一些事情给他听，父亲也是喜欢跟他们交流这些。一些老艺人讲述着他们的一生，有些这一辈子都只会唱戏、做戏，最后也是流落得很凄惨。日军侵华时期，很多戏班都倒闭了，一些老艺人就出逃到福建云霄，有的给人卖唱或者从事一些其他工作，在福建待了很久。现在许绍群先生每天都会睡个午觉，生活习惯规律，一大早去各处收一收老物件，时常有几位老艺人会来做客，说说这些古老却不太遥远的故事，还是因为他的父亲或是祖父的缘故。老艺人们正在逐步的离开，讲故事的人越来越少了。许绍群先生只讲潮州话，我们不得不常常叨扰许梓旭（许绍群的长子）。“纸影戏，不行了。”这话说的利落，转身却津津乐道的讲这些故事给后辈们听。其实，许绍群先生很在意纸影戏，大儿子没学，就想着小儿子可以学。他不善言辞，也不善于整理资料，更不擅长申请非遗名录等这些事情，甚至跟同行的交流都有着自己强烈的个性。我们采访他，就像是遇见了一个久封的旧旧的老屋子，里面曾经富丽堂皇，人来人往。戏台搭好，道具备齐，七月下旬的潮州，长袖袖口的扣子扣的紧紧的。

“长袖袖口的扣子扣的紧紧的”是纸影戏师傅的本分。我从别处听得，无论在任何天气或季节演戏的师傅都得穿长袖并且扣子扣紧，以免表演时手臂穿过剧帘被观众看见。湿热的夏天，拍摄许绍群先生的时候我特别留意了这件事，他轻轻松松的恪守着自己的本分。网络上他的资料很少，落地调研才不停地听到“老三正顺”这个名字，经许培溪先生（金石湖美木偶剧团团长）帮忙联系才得见。跟许绍群先生的交流并不那么顺畅，主要是他用潮州话更能表达自己，需要随时带着翻译。但除了语言，我们还可以通过很多方式获取信息。他有明确的喜好和态度，像是积雪封霜的老艺人，仿佛时间经过他的身体并留在了那里。因为去潮州市区拍摄潮绣回程堵车，结果比我们约定的拍摄时间晚了近一个小时，许老师没什么耐心，但见到我们时只说了句：你们也辛苦，抓紧拍吧，一会太阳下山了。许老师带着“老三正顺”的第一块剧帘在他家第二老的宅子里搭了戏台还等了我们将近两个小时。不讲戏的时候，他话不多，有一次正准备请大家吃工作餐凑到我跟前小声问：（大概意思）你们有经费请客吗？我赶忙回答，有，专门吃饭的钱，放心。他又坐回去原来的位子。那顿饭不贵，街边的老门面，但很好吃。我一直认为懂艺术的人，也懂吃。许老师的表演很耐看，我曾跟一位德国的傀儡师说过，好的表演不分国界，你一定看的懂。

传承谱系
(潮安金石铁枝木偶艺术传承中心)

代别	姓名	性别	出生年月	文化程度	传承	学艺时间	地址
第一代	许利清	男	不详	不详	师传	不详	金石
第二代	陈智祥	男	1901	不详	师传	不详	金石石门村
	林如烈	男	1906	不详	师传	12岁	金石古楼村
	林戬成	男	不详	不详	师传	不详	庵埠
第三代	吴越光	男	不详	不详	师传	不详	汕头
	林丁河	男	不详	不详	师传	不详	龙湖村
	阿顺	男	不详	不详	师传	不详	泰国
第四代	陈旭庭	男	1933.11	高小	师传	11岁	金石龙下村
第五代	陈培森	男	1968.8	高中	家传	14岁	金石龙下村
	蔡惠松	男	1949.2	高中	师传	11岁	沙溪沟下村
	陈泽兰	女	1967.1	初中	家传	20岁	金石龙下村
	陈佩珊	女	1971.5	初中	家传	14岁	金石龙下村
	林燕君	女	1978.4	初中	师传	15岁	金石远光村
	许秋梅	女	1975.9	初中	师传	16岁	金石湖美村
	陈培銮	女	1964.8	初中	师传	15岁	金石龙下村
	陈图林	男	1972.10	小学	师传	16岁	金石龙下村
第六代	陈玲儿	女	1989.11	高中	家传	10岁	金石龙下村
	陈斌	男	1981.2	高中	师传	15岁	金石龙下村
	陈镇楷	男	1992.5	职中	家传	15岁	金石龙下村
	陈龙楷	男	1991.2	大专	家传	16岁	金石龙下村
	陈楷塾	男	1996.1	中专	家传	17岁	金石龙下村
	陈勇林	男	1987.1	高中	师传	16岁	金石龙下村

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潮安金石铁枝木偶艺术传承中心（曾称，潮州市金石龙阁木偶团）

创办人：陈旭庭（祖父）11岁开始拜师学艺，曾在当地戏班“老三正顺”工作。1984年创办金石龙阁木偶团。

第二代：陈培森（父b.1968）自幼在父亲的工作影响下沉恋于具有地方特色的民族文化。初中毕业后开始从事木偶团的工作。2006年第一批潮州铁枝木偶戏国家级传承人。现潮安金石铁枝木偶艺术传承中心负责人。

第三代：陈玲儿（女b.1989）陈镇楷（子b.1992）2020年潮州铁枝木偶戏市级传承人。

金石龙阁木偶团成立后，多次参加国内与国际艺术文化活动。该团是我国第一个出国演出的农民艺术团体，荣获奥地利政府颁发证书、南斯拉夫的“传统木偶艺术大奖”、白俄罗斯的“最佳木偶剧团奖”、国家文化部颁发“首届全国民营艺术院团优秀剧目展演奖”、广东省稀有剧种“优秀剧目奖”、潮汕历史文化研究中心颁发的“潮学奖传播优秀奖”等等。

陈培森先生性格爽朗且非常勤劳，在《老梅春香》采访期间，但凡间隙他都点起一根烟，然后手上零零碎碎的活忙碌着。这个行业不景气，他能坚守，是因为父亲去世前的嘱托和国家级传承人身份的担子，他是我们调研民间艺人中最明白传承人身份意义的人。陈培森先生经常参与非物质文化遗产交谈会，关注同行的发展，向同行业专业人士学习，以吸收己用发展铁枝傀儡。参加省文化博览会“潮汕民俗文化活动周”的展演活动等，自然坐拥“最佳传承奖”。十年间，在上级领导的支持下，他开展“送戏下乡”的艺术展演以及《优秀传统文化进校园暨“禁毒”专题》的宣传活动。我们记录拍摄了陈先生在潮州市的文化讲座和龙阁学校兴趣班的学习课堂，陈先生还带学生参加送戏下乡活动和“世界木偶日”主题创作展示等活动。2017年创新国语版《西游记之收蜈蚣精》、现代新剧目《常回家看看》、微电影《在途中》。纪录片《老梅春香》保留了大段对陈培森先生的采访，关于《西游记之收蜈蚣精》的创作过程也是十分艰难，由于潮安金石铁枝木偶艺术传承中心依旧属民间剧团，团员不足十人，基本都是亲戚，剧团没有编制，不发工资，根据演出项目分配收入，中心负责人生活也属半商半艺。导致陈先生在剧本创作阶段就处处受阻，他讲述着自己写了大半年的剧本，可还是觉得不行，便找了潮州市潮剧团编剧许镇焕先生，才得以完成文本。创排的过程也是不断思考且需处处请教。其实，这是一个很大的问题，一件作品的诞生，需要各专业人士的付出，首先必须对铁枝傀儡的艺术表现有深刻的理解，同时有创作能力。在中国的一、二线城市中，创作者是不少的，但是大多对传统傀儡艺术的了解却是缺失的，作品往往缺少思考，不具备不可替代性，也没有更丰满且深刻的体现傀儡艺术的特性。

陈培森先生修建了潮安金石铁枝木偶艺术传承中心展览馆，展览作品大部分是由父亲陈旭庭收藏留下来的，包括古戏箱，老剧本，木偶人物等。分别出自著名艺人潮州老字号“宝成”绣庄、李锡桐、汕头陈奇盛以及陈俊龙等师傅所制作，头冠由汕头陈奇盛师傅、其儿子陈映庭以及徒儿揭阳耀清姨制作，脸谱（木偶头）来自大吴村吴汉松先生。铁枝傀儡头的制作基本出自大吴村，纪录片也采访了传承人吴汉松老先生，记录了傀儡头的制作工艺。

新源香木偶剧团（曾称，源香纸影班）

创办人：丁得娇（母）1985年创办新源香木偶剧团。

第二代：丁清波（子b.1963）师从源香纸影班艺人蔡来发先生，2006年第一批潮州铁枝木偶戏国家级传承人，现新源香木偶剧团团长。

丁清波及母亲丁得娇都曾在源香纸影班学习纸影戏，丁清波的师父蔡来发先生也是目前仅存的源香纸影班傀儡师。源香纸影班由杨应泉之父于抗日战争前与他人合股创办。1954年，潮安源香纸影班首次赴京参加全国十三个省的木偶戏调演，演出剧目为《唐僧收三徒》。

丁清波先生是另一位铁枝傀儡戏国家级传承人，目前铁枝傀儡领域只有两位国家级传承人。虽然我对中国非遗项目过度单一的评选制度不太赞同，但是选出来的传承人也必定是为这门艺术和国家做了不少事情的，被选定国家级传承人，势必应被国家重视。可是丁先生的情况不太一样，网络上他的资料很少，各地电台的宣传也不及另一位国家级传承人陈培森先生（潮安金石铁枝木偶艺术传承中心）十分之一。联系上丁先生还是通过潮州市文化研究中心的林炜璇女士，在和丁先生沟通的过程中也并没有获取到我预想的那么多资料。不确定是因为不够积极导致还是有什么其他原因。

新天香木偶班

创办人：赖孝秋，1978年创办。

传承人：蔡名仁，2020年潮州铁枝木偶戏市级传承人，曾带领“新天香木偶班”多次到凤城参加文艺演出，如潮州市第三届凤城花会木偶调演、元宵文艺联谊演出等。

蔡名仁先生在我调研过程中自始至终没有听说过，是后期进一步整理资料时通过工作小组细致搜索得知。经过国家评选的传承人，不论国家级还是市级或是区级都可以在文化馆的网页搜索到，但是并不完全准确。这样说是因为，揭阳市在立项国家级传承人时，调研小组调查评选人根本不会操纵铁枝傀儡时撤销了称号，但文化馆的页面还能查到。然后又一次通过潮州市文化研究中心的林炜璇女士拿到蔡名仁先生的电话，几次通话不成功，前几次无人接听，后两次通了，但由于蔡名仁先生不讲普通话，我们无法沟通。我尝试加他的微信，没有搜索到，发了短信说明来意，没有回复。



金石湖美木偶剧团

创办人：许培溪b.1969，15岁开始在当地戏班“老三正顺”学艺。22岁出班，1991年创办金石湖美木偶团。2017年潮州铁枝木偶戏潮安区区级传承人。

潮安区金石湖美木偶剧团2016年6月参加由潮州市潮安区文化广电新闻出版局主办的“潮安区铁枝木偶节”，被评为潮州市潮安区优秀木偶团。许培溪先生创作的《铁枝木偶灯屏》作品荣获“2011中国·潮州花灯节·潮州民间花灯创意大赛”工艺传承奖一等奖。许先生及其夫人都属潮剧票友，能唱能扮，调研纪录片《老梅春香》收录两人现场演唱及表演傀儡戏《京城会》整段。也因此，许先生对铁枝傀儡的开脸有不同建树，眉眼线条略浓，接近潮剧演员扮相，而且擅长制作帽饰和发饰。收藏陈列十件有余汕头著名制作师傅陈其盛（已过世）和陈俊龙先生（揭阳铁枝傀儡制作省级传承人）的铁枝傀儡。铁枝傀儡戏有一个传统乐器“号头”在民间酬神庙会等场合开场使用，如果是农历七月半的节日就不能使用“号头”，但由于戏种的没落，现在已经很少人会吹奏，也不再作为纸影戏开场的标志。还好纪录片《老梅春香》收录了许培溪先生吹奏的“号头”和相关的故事。

许培溪先生吹奏
号头
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艺香木偶剧团

林芝鹏b.1976，潮州市潮安区东凤镇天宁村人，自幼在叔父林春桂的影响下对艺术产生了兴趣，叔父传授，勤学钻研，得以铁枝木偶制作工艺和展演于一身。1991年创办艺香木偶剧团，2017年潮州铁枝木偶戏潮安区区级传承人，艺香木偶剧团团长。剧团每年演出一百场有余，近两年受疫情影响几乎没有演出。林芝鹏先生只讲潮汕话，不会普通话。

新正顺

已解散多年，现因老人病卧，无子女继承，所剩乐器、道具、铁枝傀儡被陈培森先生（潮安金石铁枝木偶艺术传承中心）收藏。

粤东-揭阳市：

金艺术偶

创办人：洪金标（父b.1949）李瑞音（母），洪金标父亲洪庚生（曾用名：许庚生）小时候是童伶卖身木偶戏班，后来转期满进入了“老元正潮剧团”，并把木偶制作技艺和潮乐演奏艺术传给儿子。1978年洪金标与合伙人一起创办“老一枝香”戏班，后期戏班人员变动。1987年洪金标自己创办“正天香”木偶剧团。

第二代：洪锡秋（子）洪岳芳（子妻）洪雪芳（女）

“正天香”木偶剧团停止演出后，更名“金艺术偶”，由洪锡秋与妻子洪岳芳经营，以铁枝傀儡的制作为主业，当地多数纸影戏班都在这里订购铁枝傀儡。《老梅春香》记录了洪岳芳潮绣技艺、洪锡秋的帽饰手艺、洪金标老先生削木制身的过程，“金艺术偶”是典型的家庭作坊工艺模式。洪金标老先生曾在木偶剧团是乐器演奏的高手，早年间带团演出，回来的拖拉机上挂着邀请方送的锦旗，无限风光。那时候的纸影戏班很受欢迎，经常有斗戏的场合，几个戏班同时上演，观众多的一处自然是优胜者，来年的活动还会被邀请。而现在，根本就没有观众。洪老先生平时除了做木偶以外，时不时的参加一些团体的演出，我想他看见的景象和我们是不一样的。

新一枝香

刘炳荣，1996年创办“新一枝香”。曾经是“老一枝香”合伙人，也在“正天香”木偶剧团工作过。刘炳荣先生在《老梅春香》中演奏了乐器“梆胡”。

老赛宝铁枝木偶班

创办人：孙立勤，创办老赛宝铁枝木偶班，创办年代不详。

第二代：孙岳贵，孙岳贵同创办人孙立勤之间属师承关系。

第三代：孙卓华（祖父b.1943）孙卓华同第二代孙岳贵之间也属师承关系。

第四代：孙树忠（父b.1966），少年时曾入戏校进修，后随父亲进入老赛宝铁枝木偶班，在黄洋汉等多位前辈言传身教下，学习各行当唱腔和司鼓、领奏，以及木偶操纵等表演技艺。2011年揭阳铁枝木偶戏广东省省级传承人。

第五代：孙伟翔（子b.1990）曾在当地戏校学习拉弦，在父亲的带领下，精通各样乐器和潮剧的演唱，铁枝木偶操纵略懂一二，在这个行业摸爬滚打十多年，早已独当一面。剧团一共九个人，不使用录音带，全部现场演奏和演唱。疫情之前，每年演出在七八十场左右。

刚联系上孙树忠先生的时候，他在外面做工，要到农历29才回家过春节。受疫情的影响，这两年剧团的演出都停了。孙先生是省级传承人，每年可以向国家领两万块传承人的费用，但这不足以支撑生活。整理“老赛宝铁枝木偶班”的资料，是我问孙伟翔回答的方式整理，常备资料几乎没有。

粤东-汕头市：



老玉春香班

创办人：许登春（祖父1913-1990）8岁作为童伶在“中玉顺”班学艺，精通铁枝木偶各行当表演艺术及制作技艺，在潮汕地区享有盛誉。1938年受聘进入“醉香园”传授技艺。解放初期组织民间锣鼓队，亲授锣鼓演奏技艺，1960年进入地方文工团。1966年文化大革命开始，全民停止文艺事业在家务农。改革开放初期，1981年召集儿女及吸收一些亲戚重新创办老玉春香木偶剧团，扎根于潮汕各城乡民俗活动的演出。1988年分家成“玉春香”和“老玉春香”两家。

第二代：许汉松（父b.1952）在继承传统的技艺同时重点开拓演出市场，以演出养活艺术，达到专职于铁枝木偶戏的演出。

第三代：许端杰（子b.1981）现老玉春香班团长，也是少有的全职艺人。2018年铁枝木偶表演及制作技艺汕头市澄海区区级传承人。



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许端杰的祖父当年卖身到一个戏班，戏班带“玉”字，后来唯存其祖父的技艺高，也是得以传承下来，取“玉”字为不忘根本，“老”则是指他的技艺高超。“春香”一词，一是其祖父名字中带“春”字，二为希望名声随着春天之来而香传千里。旧时潮汕戏班都有班名末带“香”字，寓意声名香。

澄海老玉春香木偶剧团是一个集木偶表演、木偶制作、台面制作为一体的民间文艺团体。剧团目前活跃于潮阳、达濠、潮州等地，从事拜神祈福、文旅博览等节俗表演，亦注重铁枝木偶文化的传承与校园推广。每年都有“老爷生”（潮汕神祇的诞辰）、入祠庆典、迎神送神等民间节庆。戏班表演的剧目主要是吉祥戏，以讨个好彩头，如开台必演的《五福连》，亦称《八仙祝寿》。许端杰回忆道：“以前老一辈人讲究，纸影是真真正正的老爷戏，纸影过后才能做人戏（真人表演的潮剧）。建新宫、建新祠堂都要请纸影班来演出，俗称‘压地灵’（即镇压新宅的邪气晦气）。”改革开放初期，正是木偶戏的鼎盛时期，那时百姓要提前很多个月才能预定到剧团。剧团从晚上七点一直表演到凌晨一点多，观众的热度依旧不减，戏台下黑压压一片都是人头。现在人们的选择多了，可以选择票友唱潮剧或是哑戏等。“木偶戏成了一个可有可无的存在。演出时间也缩短了，大多为一两个钟头，台前常常没有观众。连老人家都不再稀罕了！家里电视什么剧都有，又不用在这里风吹日晒的。”许端杰补充道，“有些镇甚至用大荧幕播放潮剧来替代演出，让人哭笑不得。”这项民俗技艺正面临着后继无人的传承困境。剧团创立至今，成员仍以许家的亲戚为主，主要是中老年人，缺乏年轻人来继承。在上世纪八十年代，常常有人想向木偶班班主拜师学艺，现在却“完全是反过来的”，别人培训是学生给老师交学费，而许端杰是给学生发补工费，保障他们的生活。即使这样，他还是无奈地表示剧团吸引不到年轻人，就算他们参加了培训，大多也都是学了一段时间就放弃了，一方面是因为难学，另一方面是不固定的演出频率让他们感到前途渺茫。这两年由于艺人的缺失，剧团减小了演出规模。前两年正月的表演有近百场，今年已经减少到七十多场。在经营方面，剧团主要是以演出费来支付人员的工资和剧团的投入，如购买原料制作道具等。剧团演出有限，导致资金短缺，没法给成员们提供更好的待遇。

在《老梅春香》剪辑阶段，我反复看着一个镜头，包包头，门牙不全，六岁，因为太小，爷爷给她一个小板凳坐在铁枝傀儡戏的戏台上，透过她略带戏曲身段质感的身体，跟着节奏唱词挥舞手上的小木偶，这在我的个人经验里是第一次，她已然是个老戏骨了。不知道许钦淳小朋友是否可以传承父亲许端杰的事业，让更多他乡人认识铁枝傀儡呢。许端杰先生是我们调研潮汕铁枝傀儡艺术中最年轻的班主，沟通起来自然顺畅，书架上全是傀儡艺术相关的书籍，他喜欢翻阅一些历史资料，写公众号介绍铁枝傀儡的文章。民间艺术的调研是艰难的，经常遇到无处考证的内容，也多亏许班主的帮助，让我们在整理资料的路上多了一个有力的帮手。在我总结资料阶段，重要的推断也会同他分享，进行辩论，我们都看中的是依据。可能是因为他从事铁枝傀儡艺术，不好大胆推断或者发表自己的观点，但是，我想既然没有一本完全正确的书，那么，每个人就都可以表述自己的观点。他满腔热血，奔波在家传手艺的道路上，却也遇到不敢创作作品的问题，他怕做不好，反而缩短了传统铁枝傀儡戏的艺术寿命，可是不做，又得不到社会和大家的关注，十分矛盾。

另外，老玉春香班班主许端杰先生，是这次调研中唯一靠戏班收入支撑生活的专职艺人，这可能跟他同时兼顾铁枝傀儡的制作有一些关系。2021年十月申请并参加北京国际偶戏节，在北京通州展演与各团体交流。许端杰先生擅长使用网络，积极参与社会活动，在不忘查阅历史的同时多方面发现铁枝傀儡的可能性，这更加凸显传统文化需要年轻一辈的传承。

IRON ROD PUPPET PLAY



闽南-漳州市-东山县：

新艺铁枝木偶潮剧团（曾称，陈家班）

创办人：陈加申（父1936-2015）上世纪五十年代，陈加申先生迷上了铁枝木偶戏，拜师东山铁枝木偶第二代传人林阿三学艺，传承谱系第一代是九甲先。1965年组建陈家戏班，1985年正式成立新艺术偶潮剧团，因为陈先生的痴迷使剧团成为目前福建铁枝木偶表演的翘楚。

第二代：陈银发（子b.1970）新艺铁枝木偶戏传承中心总导演，2009年诏安铁枝戏福建省传承人。

第二代：陈银龙（子b.1975）1992年正式加入父亲的剧团，现新艺术偶潮剧团负责人，在政府的关注下成立漳州市东山县新艺铁枝木偶戏传承中心，并担任主任。2021年铁枝木偶戏(东山县)省级传承人，中国民间文艺家协会会员、福建省民间文艺家协会会员、漳州市民间文艺家协会（木偶艺委会）副主任、漳州市东山县政协委员等社会身份。陈银龙擅铁枝木偶特技表演和创新，代表作品《说唱脸谱》铁枝木偶特技表演喷火、变脸。陈银龙先生还有另外一个身份，漳州市东山县尚沃幼儿园创办人，为着父亲的嘱托，东山铁枝木偶艺术的传承，陈先生也是过着半商半艺的生活。

开始陈银龙的父亲不支持学习铁枝木偶戏，要求他们用功读书，读了大学才能改变命运，所以剧团排练或演出他们都是偷偷去看，当剧团演出备受欢迎时，他们都会默默的有一种自豪感。九十年代，剧团演出受到冲击，演出场次过少，发不出工资，当时剧团铁枝戏表演师傅三十多位，纷纷离开。整个剧团面临解散的危机，陈加申先生着急了，自己心爱的铁枝木偶戏就要没了。这次陈先生把目光落到了自家的五个孩子身上，随着时代的发展儿时偷偷看的戏已经不再热爱，听的全是流行歌曲，陈银龙和哥哥姐姐们都不愿意学。可看着老父亲日渐消沉，一次团圆饭，再次开口，陈家的孩子们于心不忍，也深受父亲执着的触动，便纷纷开始了传承之路。

陈银发擅长传统剧目的编排，担任传承中心总导演。陈银龙擅创新，不断尝鲜，与时俱进。陈银龙接手父亲的剧团以后，不断创新合作，仅2019年“木偶普法”达150多场次，接受教育的中小学生和各界人士四万多人次。他还配合政府部门录制了《“铁枝龙”说〈社区矫正法〉》。曾上《玲听两岸》“八闽非遗”特别节目，中央四套国际频道《中国风》栏目，中央七套《非遗走军营》栏目、《乡土》栏目、福建省一套《闽海观剧》栏目、《纪事》栏目、《大话百姓》栏目、参加福建综艺频道《综艺先锋》娱乐节目、漳州一套《闽南风》栏目、厦门卫视、潮州电视台等多家电视台也进行过专题片拍摄报道、2007年4月福建海峡卫视台特邀坐客《张帝两岸行》栏目、2016年受邀参加世界联合国科教文组织亚太地区非遗保护研讨会、参加了厦门卫视闽南走透透大型综艺巡演，两岸妈祖文化交流感恩联欢会、世界华人大学生夏令营联欢晚会、福建省非遗馆开馆仪式表演等大型活动、受邀坐客2017厦门卫视《玲听两岸》栏目专访、《铁枝木偶打架子鼓》受邀参加厦门卫视元宵戏曲晚会现场表演、荣获福建省《全省文化协管员技能大赛》一等奖、2016年荣获省、市第三届民间文艺“德艺双馨艺术家”称号、2017年福建省民间木偶戏展演大赛荣获铜奖、2018年被评为第三届漳州市民间文艺十大名家、为两岸文化交流做出贡献。曾获《福建省文化协管员技能大赛》一等奖、《福建省民间木偶展演大赛》铜奖，《福建乡土表演高级人才研修班》结业，《铁枝木偶戏成果展览照片》入围福建省民间文艺家协会，作品参加漳州市民间文艺家协会第15届“光长杯”民间文艺作品展览。

闽南-漳州市-诏安县：

诏安铁枝戏福建省级传承人两位

一位是刚刚介绍的东山县新艺术偶潮剧团（曾称，陈家班）第二代的陈银发（新艺铁枝木偶戏传承中心总导演）；另一位是接下来要介绍的“怡梨香”的吴崇耀先生。

怡梨香

创办情况不详，电话调研过程中，诏安县文化馆无联系方式，询问东山县及诏安铁枝戏福建省级传承人陈银发先生也没有联系方式。所以，以下内容通过网络获得。

吴怡孙（祖父）

吴崇耀（父）2006年诏安铁枝戏福建省级传承人，现怡梨香剧团团长。

吴朝聪（子）2018年吴朝聪、许少德、杨锡钦、沈松波、吴广成、吴勇华、吴丽芬、吴桂坤、吴容妹8位为诏安铁枝戏县级传承人。

吴崇耀先生坦言，现在请戏的越来越少，戏金也不如从前。不过现在手艺已经不是谋生手段，对他而言更是传承的责任，所以有请便要去演，让孩子们多练练，技艺不生疏。怡梨香剧团铁枝木偶表演的保留项目是转盘花、开合扇、提瓶等绝活儿。转盘花就是给偶“右手”绑上铁枝，枝上放铁盘，通过转动偶手来完成铁盘转动动作。而提瓶也是一绝，表演者只给偶的手分别绑上稻草就能够把装满水的小花瓶轻松提起，并且能够前后晃动，水不滴，瓶不掉，稳稳当当。和许多古老的戏剧一样，随着时代的发展，铁枝木偶正逐渐淡出观众的视线。但在诏安，遇到红白喜事、酬神祭祖等特殊日子，还是会有农家依照旧俗，请来一个铁枝木偶戏班在庭院中演上几出木偶戏。作为传承人，吴朝聪先生与父亲吴崇耀已经不一样，他不再将铁枝戏表演作为生计，而是开了一家汽车维修店，这店才是他现在主业，不过父亲要他一同去表演，他就关门歇业。

奇香铁枝木偶潮剧团

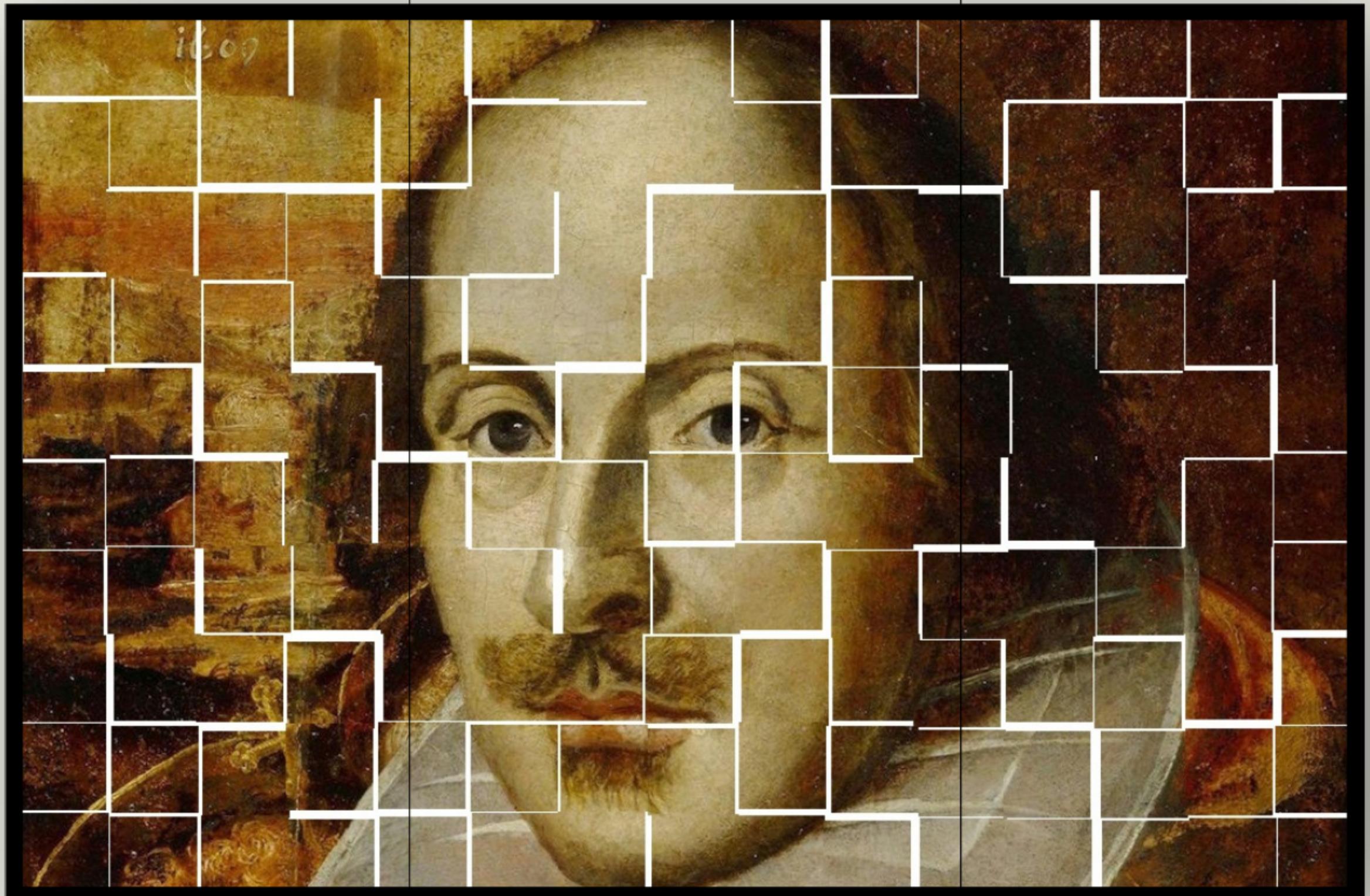
创办人：沈瑞山b.1967，1995年左右创办奇香铁枝木偶潮剧团，疫情前每年演出大约五十场，这两年几乎没有演出。沈瑞山先生在农村主要靠种田和种水果为生。年轻一代不想从事这一行，没有传承。沈瑞山先生说，目前诏安仅存七、八个班，他们之间很少交流，不太清楚其他戏班的情况。因为之前有媒体采访才得知诏安县文化馆有传承中心及传承人。

结语

在今天，中国国家院团的传承与创作相对顺利，民间团体溃不成军者居多，特别是我们传统的傀儡艺术。虽然自2006年开始进入非遗传承名录，但是扶持的路径和选择却过于单一。一个好的出发点，却没能匹配更加完善的扶持服务，或者说是引导。乡镇中的传统艺术特别需要这种引导式的服务扶持，他们多数学历较低，视野不大，导致判断能力不足，年轻一代传承环境差，没有沃土给以培养。传统铁枝傀儡艺术在民间的走向非常令人堪忧，那些最具艺术魅力的传统表演技艺可能很快就消失了，而费尽心力创作的部分如果最终成了传统文化，那是远远无法吸引我们的后辈的。其中更为重要的是，“纸影戏”在民间的民俗地位和功能正在逐步的丧失，如果老百姓在民俗活动中也慢慢抛弃了“纸影戏”，那他的根就没了。在未来，唯博物馆和一些现代艺术场域有一丝存留。所以，除了“纸影戏”艺人的传承创作环境需要扶持引导以外，民间审美与民俗活动的引导也非常的重要。

WHY WE STILL READ SHAKESPEARE AFTER 400 YEARS (2)

— INTERVIEW: REWRITINGS OF SHAKESPEARE



// Jiayue Li

ZONE EDITORS

Shakespeare in Modern Art
© Image from website

In the last survey, the editor discussed the reception of Shakespeare's plays in contemporary China, in which I also mentioned the rewritings and adaptations of Shakespearean plays. To further study the rewriting aspect, as a consequence, the editor contacted Dr. Asma Hussein, who instructs the Postcolonial Rewritings of Shakespeare seminar at Georg-August-Universität Göttingen's Department of English Philology. She shared some basic information, new perspectives, and research approaches on the postcolonial rewritings of Shakespeare's plays. In addition, as a participant in this course, I have obtained a better grasp of the "culture shock" between British culture symbolized by Shakespearean theater and Indian culture by the burgeoning Bollywood film industry through watching the 1965 film *Shakespeare Wallah*. Thus, even after 400 years, reading Shakespeare's work and related rewritten works is not simply a single literary activity but also prompts multicultural readers to reflect on their attitudes toward intercultural communication and encounters with various cultures.

REWRITING



One

L: May I know what's the purpose of offering this course?

H: In succinct terms, the course's title tells it all. The aim is to discuss "Postcolonial Rewritings of Shakespeare."

L: What are the primary forms of rewritings?

H: 'Primary' aside, various forms are subsumed under 'rewriting' ranging from translation, intertextuality, and allusion to the revisionist works as prequels and sequels, and many in-between forms. What all these have in common is the transplantation (or displacement) of a text from one cultural milieu into another with major (as in revisions) or minor (as in translation) permutations and/or transmutations.

L: What's the difference between rewriting and adaptation?

H: Both could be understood as hypertexts grafted upon precedent hypertexts. In literary rewriting, however, both texts are often written literary texts. In adaptations, a change in medium is involved. In the latter, the literary work is transferred to the stage or the screen. Some critics, indeed, argue that adaptation is eventually a form of rewriting.

L: Why did authors in the postcolonial period rewrite Shakespeare's dramas?

H: The 1960s-70s witnessed a nexus of crises that compelled reconfiguring entities as 'race,' 'gender,' 'identity,' 'home,' etc. They were propelled by these multidimensional crises, attendant configurations, and the concomitant decolonization movements, postcolonial literati, and readership engaged in revisionist rewritings and retroactive readings of Eurocentric classics. One of the heavily rewritten oeuvres is the Bard of Avon's. Shakespeare's dramatic personae got rehabilitated across diverse postcolonial geographies (African, Caribbean, Latin America, etc.) and his translocated theatics underwent cross-genres, language, and media retroactive rewritings and re-readings.

L: Why do you focus on *Othello* and *The Tempest* in this course?

H: *Othello* and *The Tempest* are amongst the most rewritten plays of the Bard. Additionally, their relevance to the course "Postcolonial Rewritings" is to do with their complex imbrications with postcolonialism, post-feminism, and postmodernism. Both foreground the questions of race and gender. Besides, *The Tempest* is an expression of the colonization discourse.

L: Some rewriting authors come from ex-colonies such as India, Africa, etc. So, considering different cultural backgrounds, how did they generally localize Shakespeare's works, and what's the significance of these works in intercultural communication?

H: In much the same manner, the discourses of empire, hegemony, and supremacy that are propagated in Shakespeare's plays shaped the lives of colonials and lingered on 'post-colonially'...so did the postcolonial rewritings reshaped Shakespearean plays via reversing or revising the subsumed binaries in these discourses. In a few words, Shakespeare's plays were transferred and transformed.

L: What's your favorite rewritten work? Why?

H: I have a list of favorites, and selecting one is not easy. I can name *Water with Berries* by George Lamming and *Pantomime* by Derek Walcott as exemplary. The latter is not a rewriting of Shakespeare, to be sure. As to 'why,' these two and other titles on my list usually secure their place there because of the questions they compel me as a reader to ask and reconsider the artistry of the narrative.

L: What's the impact of your cultural background when you analyze a rewritten work?

H: Coming from the hotspot of the middle east where violence and inequality are rampant plays to my privilege, ironically. The currency of such controversies as race, gender, identity, and the concomitant cultural and political crises that fuel the rife violence facilitates relating to the issues that propel postcolonial writers to engage and undertake the rewriting venture. These are the kind of questions I meant in the previous question.

L: Do you think the "Hogarth Shakespeare Project" is marketing-oriented?

H: The project is a win-win situation. On the one hand, those in charge of the project commissioned bestselling authors to increase the chances of fat profit. But, on the other hand, their project served us (readers, critics, scholars, etc.) food for the mind.

L: Except rewritings, what are your other research interests?

H: My academic research interests are oriented towards Postcolonialism, Modernism, and Postmodernism. My specialized interest is in Anglophone Caribbean Literature.



Photo by Michael Ochs Archives
© 2013 Getty Images - Image courtesy gettyimages.com

Two

From Dr. Hussein's interview, rewriting Shakespeare's plays in the postcolonial age is a means to re-read and reflect on traditional literary masterpieces to identify and reconstruct indigenous racial, cultural, and even gender identities in colonial society. In many adaptations, we may find struggle and assimilation between different civilizations. So to talk about this topic in detail, an Indian classmate Divyansh Dixit and I decoded and discussed the film *Shakespeare Wallah* as a case study, which depicted the conflict between British and Indian cultures through a confrontation between Shakespearean theater and Bollywood film, as well as the characters' identity dilemma of being "British" or "Indian."

L: I think the theme of this whole movie is the cultural rivalry that's hidden behind a love triangle: the status and wealth gap between poor but professional theater actress Lizzie Buckingham and the rich, famous Bollywood actress Manjula reflect the Anti-British sentiment in India at that time, meanwhile, with the local people's enthusiasm for Indian movies, film industry development is the embodiment of the local people's cultural awareness and recovery. What do you think is the theme of the film?

D: Indeed, according to Richard Schechner, "That's a Residue of residue; The native can 'step up,' but the Western developed person ought not to 'step down.'" The film features a lot of nostalgia from British individuals living in postcolonial India for the "golden times" of the British empire. Shakespeare theater used to be a popular art form in pre-independent India, but now it has been losing its attraction to the native citizens. Nevertheless, they didn't want to relinquish their power and priority lightly, which is why Mr. Buckingham, the leader of the Theater group, couldn't comprehend and accept the fact that his work had been rejected.

L: How do you think of the Buckinghams' attitude and reaction to their identity as British immigrants in India?

D: (I think) The central element of the diasporic state of being is nostalgia for the homeland, desire for cultural momentous (often food, clothing, Familiar art or music), and a desire to return home. And the lack of demand for Shakespearean theater makes them realize that they left their homeland and their culture, not the Indians. And to the image of sadness and frustration of the Buckingham Family and the showy Bollywood cinema are pushing them to think that the loss of Shakespeare is natural and necessary in liberal India.

L: Yeah, I agree with you. The film shows the conflict between the colonial culture represented by Shakespeare and the native culture of the liberated areas from the perspective of "colonialists." But, of course, after freedom, the colonies no longer hoped to connect with the colonial culture, so they adopted a variety of new cultural ways to show their national cultural characteristics and tried to erase the traces of the colonial empire, which is certainly a common feature of much postcolonial literature.

L: So, from your perspective as an Indian, do you think that Indian people have no longer accepted Shakespearean theater?

D: Actually, not exactly; the love and respect for Shakespeare and his art are still present in the free India, which is quite obvious if we look at the number of plays and movies made and constantly being made and celebrated in India. In reality, Geoffrey Kendal was given awards by the Indian government for their achievements in theater in India. So Shakespeare is not a subject of colonialism and postcolonialism, in my opinion, but an artist who should stay alive.

To return to the topic of this article, "Why do we still read Shakespeare after 400 years," which does not mean reading only Shakespeare's original works, but also a significant number of rewritings and adaptations. "Shakespeare" has built numerous bridges of artistic creation and cultural communication as a cultural symbol or cultural mark, allowing writers, playwrights, readers, and audiences from various periods and cultural backgrounds to pay attention to the inheritance and development of culture, as well as the growth and development of self-identity and self-consciousness. Additionally, such works may elicit thought and contemplation on various societal issues or inconsistencies in the works. Shakespearean rewritten works reflect modern and contemporary art creators of the natural and social environment and the new definition and characterization of human identity, providing a more extensive and in-depth path for intercultural communication. Many rewritten works address the limitations of race, region, and gender, reflecting the modern and contemporary art creators' innovative thinking and expectation towards literary creation or theater stage and performance forms, providing more extensive and in-depth cultural exchange.

PS:

1. The Hogarth-Shakespeare Project book lists:

Jeanette Winterson - The Winter's Tale
Howard Jacobson - The Merchant of Venice
Anne Tyler - The Taming of the Shrew
Margaret Atwood - The Tempest
Jo Nesbo - Macbeth
Tracey Chevalier - Othello
Edward St. Aubyn - King Lear
Gillian Flynn - Hamlet

2. Shakespeare Wallah

Produced by	Ismail Merchant
Starring	Shashi Kapoor Felicity Kendal Madhur Jaffrey Geoffrey Kendal Partap Sharma
Cinematography	Subrata Mitra
Edited by	Amit Bose
Music by	Satyajit Ray
Release date	1965
Running time	120 minutes
Country	United States
Language	English

Plot:

A group of nomadic British performers who traveled across cities and villages of post-colonial India and performed Shakespearean plays. Through their travels, audiences can see the changes of India, e.g: the old was replaced by the new; the Maharaja became a hotel owner; sports took precedence over culture; and the theater was supplanted by Bombay films.

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戏剧日志 | 表演流派的探索（一）

// 陈鸿业

摘要：

我是一名在英国学习不同戏剧知识的中国留学生，在学习不同表演流派及训练时，我自己总是游离其中，因此我用了两年的时间去找到属于自己的表演训练方法。日志主要分为两部分，前半部分为我遇到学习瓶颈期时与导师之间的交流和反思，后半部分为我自己在实践中探索并构建自己的表演体系。

I am a Chinese student who is trying to explore different theatre knowledge in the UK. However, I found that I could not enjoy learning new acting genres and training, so I spent about two years trying to find my own approach to acting training. This diary is divided into two parts, the first half is a conversation and reflection with my supervisor when I hit a bottleneck in my studies, and the second half is about my own exploration and construction of my own acting system in practice.

作为一个表演爱好者，一直以来，我都希望能够有机会来到拥有浓厚戏剧文化的英国学习戏剧。经过几番周折，在两年半前，我的埃克塞特大学求学之路开始了。开学的时候我发现自己是系里唯一的本科中国学生，从那时起我就相信这三年一定会是具有挑战性的。

正当我在大一努力地去适应语言所带来的沟通问题时，我意识到我更大的问题是对于表演形式理解的固化，同时也对表演知识缺乏整体把握。在我原本的认知中，世界上的表演流派主要就应该是以斯坦尼斯拉夫斯基为首的体验派，以及我仅知道理论但没有实践过的方法派和体验派。对我而言，许多“新流派”或（Practitioners）戏剧从业者，一般指拥有相对完整表演创作和训练的戏剧人，都打破了我对戏剧创作、表演方法的理解。然而，我逐渐地发现并不是所有的表演体系我都能产生‘共情’，无论是站在演员、导演或者是观众的角度，我暂时都是不能理解的，例如来自印度常用于宗教祭祀、梵剧表演的Kuttiyatam等非现实主义的流派。

虽说这世界上有很多优秀的戏剧从业者及其表演流派，但是作为一个初学者，在学习的过程中，我认为雨露均沾是比较困难的，不同的体系有不同的关注点，体系之间也存在观点的冲突。无奈之下，我又回到了原点，我如何能够从入门到精通新的表演流派呢？这成为了我大学最重要的目标之一。

然而到了大二我依旧没有寻找到答案，觉得很多表演流派对我而言是荒诞的，于是我便将我的疑惑告诉了表演课的导师布莱恩。以下是我们俩之间的对话。

BA Drama in the University of Exeter

Course: Interpretative Acting 2

Performance Type: The assessment of "Found space"

Photo source: Screenshot of *People, Places & Things written by Duncan Macmillan* (2015).

Produced in the West End by the National Theatre, Headlong and National Angels (2016).



布莱恩：“你认为表演的训练是应该为演员服务？还是应该反过来？”

我：“我觉得应该是为演员服务吧，因为所有的行动都是最终通过演员的身体才能传递给观众。”

布莱恩：“你回答到了一个很重要的点，那就是‘演员的身体’，每个演员的身体是不同的，因为在表演当中你的身体是和意识联通的，只有身体与意识联通，身体才成为了你真正的身体。”

我：“说实话，在学习一些表演流派的时候，我刚开始热身，我身体里的意识就很明确地告诉自己，这样的训练方法和表演模式有问题，我不相信它们是成立的，所以很多时候我只是假装自己在表演，但是实际上我的意识和身体是割裂的。”

布莱恩：“身体永远是最诚实的，如果你勉强地去融入一门你自己都不相信的训练中，那么无论你多么努力都会出现你说的身心割裂的结果。所以回到最开始说到的演员和表演训练之间的关系，这两者谁比较重要？还有就是你觉得自己接受这些训练的目的是什么？”

我：“当然是演员重要，所有训练都只是一个过程，最终的目的就是想通过这些不同形式的训练提升演员的表演能力或者学习到新的表演形式。”

布莱恩：“既然如此，那你就更要尊重自己的身体，它到底偏向哪些类型的表演方式？”

PSYCHOLOGICAL GESTURE IMAGINARY CENTRE

我：“因为斯坦尼斯拉夫斯基的表演体系在中国是占主导地位的，他强调的最大程度接近生活的表演逻辑我非常认可，我虽然说不上有很深入地研究或者完全掌握，但是我来到英国就是想再学习一些新的表演方式而不是学习原有的东西。”

布莱恩：“还是一样的道理，演员应该尊重自己的身体的感受，只有在身心连接在一起的时候演员才能够在舞台上自如的表演。还有就是你一直谈到的表演流派的选择问题，这其实也是源于你自己身体的选择，每个演员都是独特的，一千个人心中有一千个哈姆雷特，表演训练也是一样，你需要学会调整和选择你觉得需要的部分去学习。”

我：“是的，我实际上很清楚自己喜欢自然流派的表演形式，斯坦尼斯拉夫斯基有一位优秀的学生迈克尔·契诃夫，甚至契诃夫被认其表演训练方法是唐吉坷德式——演员的创造力是无限的（Chamberlain, 2003）。我对他的一些训练方法特别是感兴趣特别是他的“心理姿势”（Psychological Gesture）和“想象力的中心”（Imaginary Centre）这两个训练，因为很好地弥补了我对于角色塑造时想象力不足的问题，但是他其它的一些像“能量原则”等比较抽象的观念我暂时不能理解，所以也导致我不能完全理解他的表演训练逻辑。”

布莱恩：“不需要完全理解，你的身体在训练的时候是自由的，你不应该被自己以外的东西给束缚住，一定要尊重自己身体的感受。”

我：“如果按照你的逻辑，那么我应该只选择我认为对自己有用的训练方法进行训练？而不需要认同其他的一些理念吗？我只学部分的情况下，不会影响最终呈现的结果吗？而且这对契诃夫的劳动成果有些不太尊重吧？”

布莱恩：“我很开心你能自己总结出这个结论，是的，任何体系的表演方式都是可以被替换或者修改的，并且最终你要创造出属于自己的表演体系。呈现的效果也是根据你对于自己的表演体系的熟练程度而决定的，同时你如果能够将这些戏剧大师的一些训练和理念发挥到最大化，那么就是最好的尊重。”

我：“我明白了，谢谢老师。我应该跳出众多即有表演体系的圈子，根据自身的需求不断尝试和调整，最终形成属于自己的表演方法和体系。”

一年后，我的表演体系已经有了比较清晰的框架，但是由于过去一年疫情的原因，导致我并没有太多机会去实践。然而，一封电子邮件给了我这样的机会，主要内容就是我被安排到了一个三十分钟的戏剧片段里。然而我没有感到特别兴奋，因为这个剧本并不在我的选择列表里，但是由于导演对演员数量需求是不同的，所以增加了许多随机性。这个让我感到无从下手的剧本名为people, places & things，主要描述的是一群瘾君子在康复中心互相鼓励、寻求救治的故事，而我则需要分别扮演医生、瘾君子（同时也是一名虔诚的基督教徒）、另一位瘾君子幻化出来的自我意识。这次的演出对我而言主要有三个挑战，首先是排练的时间较短而且其间还有其他科目的考试。其次是我不太熟悉这部戏的许多背景和元素，例如戒毒所内的日常生活、宗教信仰等。最后就是如何准确且清晰地表演三个角色，这考验演员多角色扮演时的转换能力。

在排练的时候我尝试用之前提到的契诃夫两个训练方法，并且按照自己的想法做出了调整。首先是心理姿势的训练，契诃夫把一般用作描述心情的形容词外化成动作或姿势，然后加以延伸并融入规定情境进行表演，例如，社恐的人在街上遇到了半生不熟的朋友所产生的尴尬和恐惧可以外化成肩部和颈部的收缩（Michael Chekhov Acting Studio NYC, 2018）。然而，我发现自己并不能在心理外化后同时代入角色和记住台词，因为作为非母语者我对于台词的处理还是不够熟练，容易在情绪外化的时候出现卡顿，我就将台词其调整为对环境的描述以及和对手演员的日常交流，这样既熟悉了规定情境又了解人物关系，而且大大减少了我为了台词准确度而造成的杂念。这种训练方式最大的好处就是，演员能够通过心理活动的具象化后快速进入相同类型的角色，然后逐渐细化，逐渐成为准确的角色。于此同时，角色的建立稳定之后，台词方面的问题就变得迎刃而解了。

接下来的则通过“想象力的中心训练”寻找这些角色不同的外在形象。契诃夫认为人在行动的时候想象力不是从大脑中发出的而是身体里，想象力的中心应该是肚脐及胯骨之间的位置，因为这是人类做出行动时候的发力点，然后将形象力逐渐外化成行动方式（Petit, 2010）。在排练的时候我发现这并不能帮自己找到对应的角色形象，这或许和我对角色的原型不够了解有关，所以我便尝试反过来从外在的行动找到对于想象力的发出过程，于是我就一边看戒毒所相关的纪录片和影像资料，通过模仿他们的行动逐渐掌握了想象力中心发散并形成的过程。在反复尝试训练后发散的过程成为肌肉记忆，这个方法很好地帮助了我在转化角色时高效地塑造角色的外在形象。

最终这场演出也十分地顺利，而且结果也拿到了远超预期的分数，更值得开心的其实是对于训练方法的调整取得了不错的成果。然而表演体系的构建是没有尽头的，不单只是演员会面临很多不同角色的挑战，而且戏剧的表达形式和流派也层出不穷，但不变的则是演员与表演训练之间的关系，我需要时刻记住有演员才有好的训练方式。



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ABOUT PENG LI

- ARTIST OF COVER WORKS-

BORN IN HUNAN, CHINA
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EDUCATION

09.2004-07.2008
South China University of Technology
Bachelor of Fine Arts, Painting

09.2008-07.2011
South China University of Technology
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Akademie der Bildenden Künste München
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EXHIBITIONS

2022
Change The Point Of View, Generalagentur Darius
Kampa
Munich, Germany

2021
Steine auf der Landebahn, Einsteinstr. 26
Munich, Germany

Emergenz, Gemeindehaus der Evangelischen Kirche
Eichenau, Germany

Das kleine Format, Kunstverein Aichach
Aichach, Germany

2020
End of year exhibition 2020—Klasse Gregor
Hildebrandt, MUCCA
Munich, Germany

2019
End of year exhibition 2019—Klasse Gregor
Hildebrandt, AdbK München
Munich, Germany

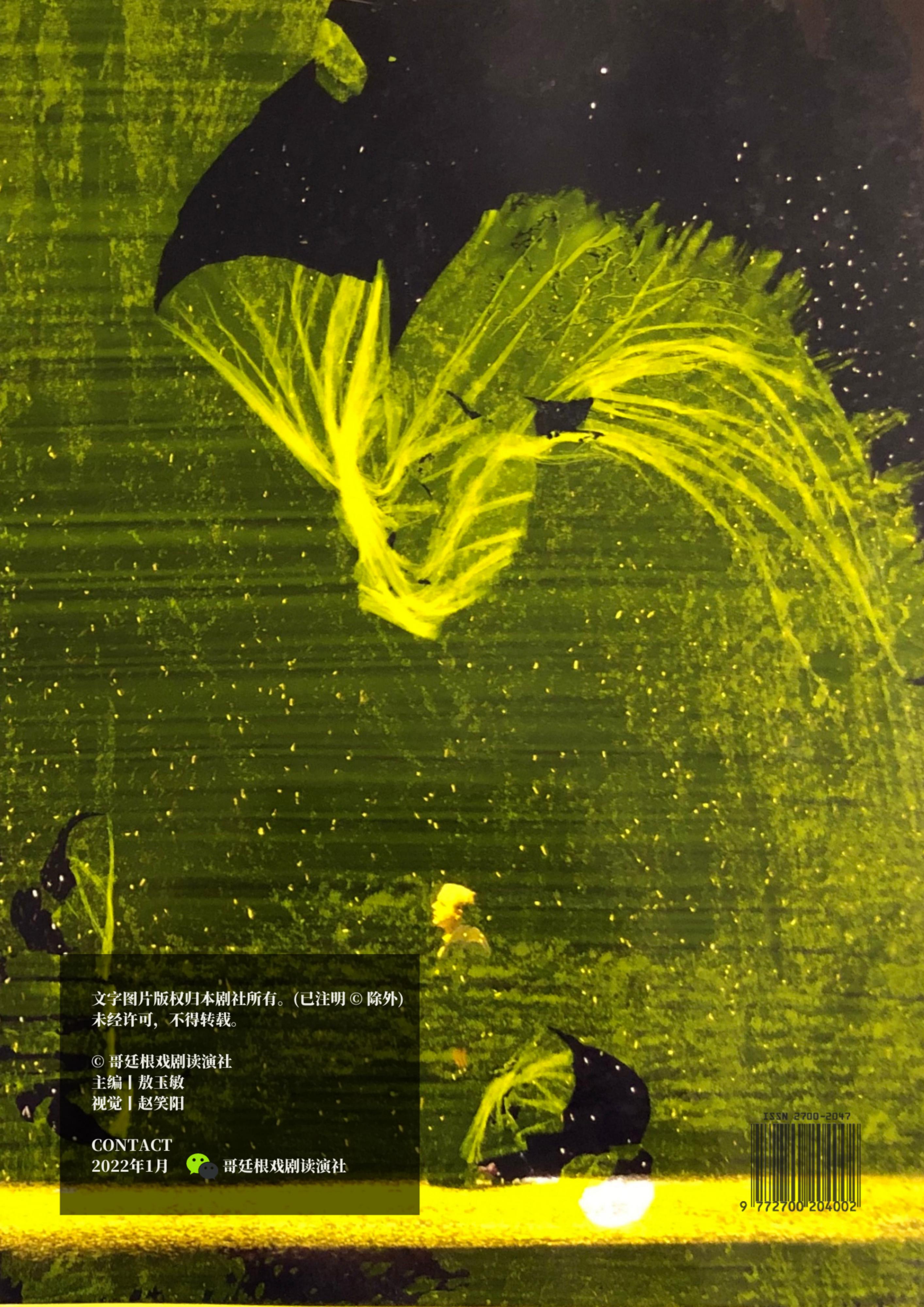
2018
Resonanz-Junge chinesische Künstler in Deutschland,
Kunstraum Villa Friede
Bonn, Germany

Wir schwimmen alle im gleichen Wasser—Klasse
Gregor Hildebrandt, Pasinger Fabrik
Munich, Germany

“

在我的创作过程中，绘制不是重点，更重要的是做“选择”。

我跟随 Bruce Nauman 的脚步，制作和观看艺术作品都是一种“做一些你不是明确想做的事情，使自己陷入不熟悉的境地，跟随那种阻力并找出你为什么会抗拒的原因。”



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