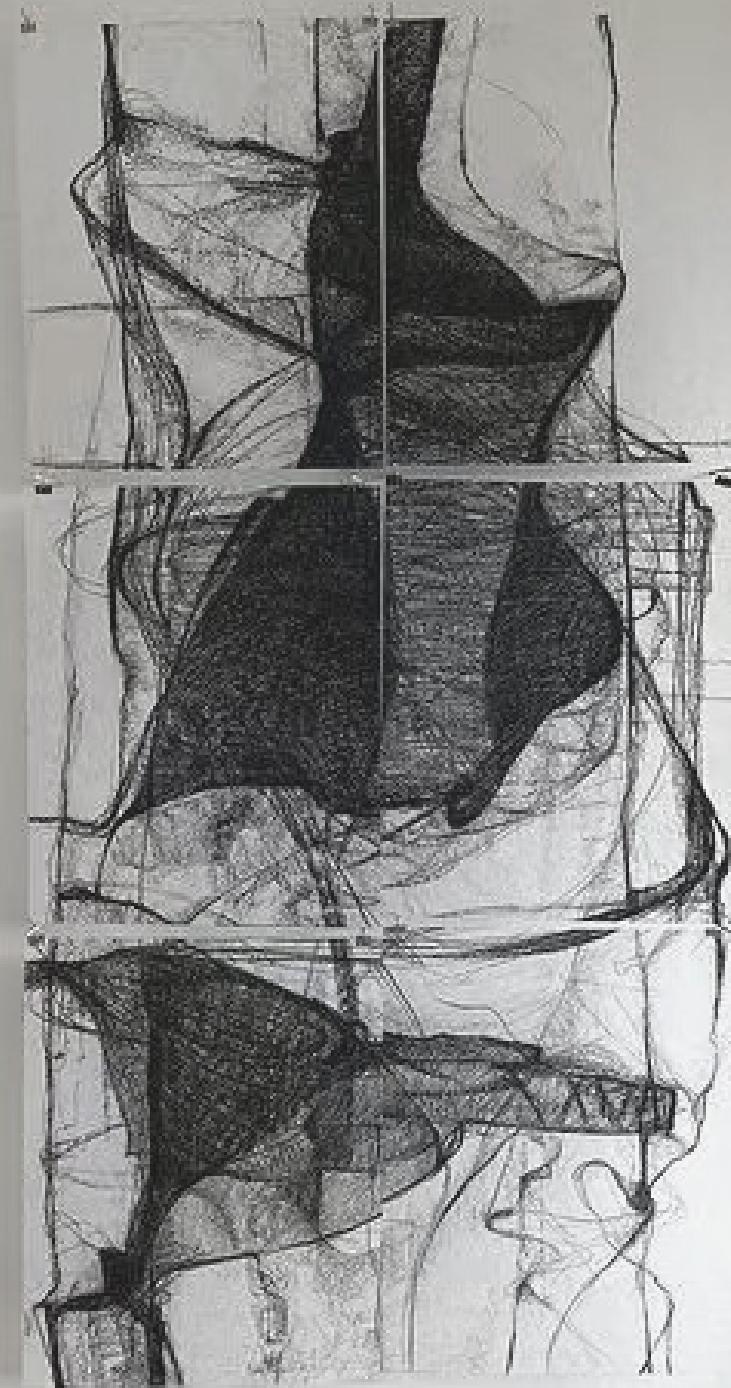
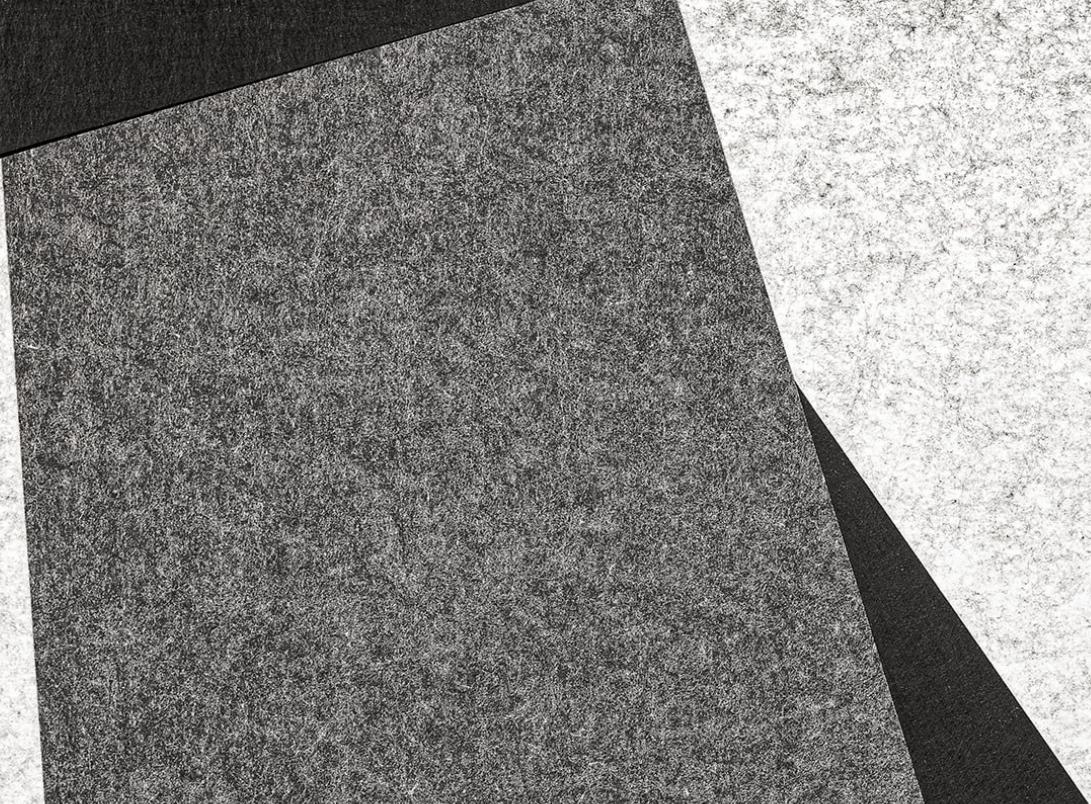


YINGMING THEATER | BIMONTHLY EDITION | VOLUME 18

YINGMING



Hanoch Levin
Poetry in Motion
Text · Design · Stage
The Creek between Mountains
Theater Education



嘤鸣戏剧月刊

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主编 敖玉敏 Editor // Yumin Ao
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本期栏目主持

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艺术家推介	孙墨青		

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 works of the "Wind" series by Hiroyuki Abe
Hiroyuki Abe Works © Hiroyuki Abe 2021

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ARTWORK OVERVIEW

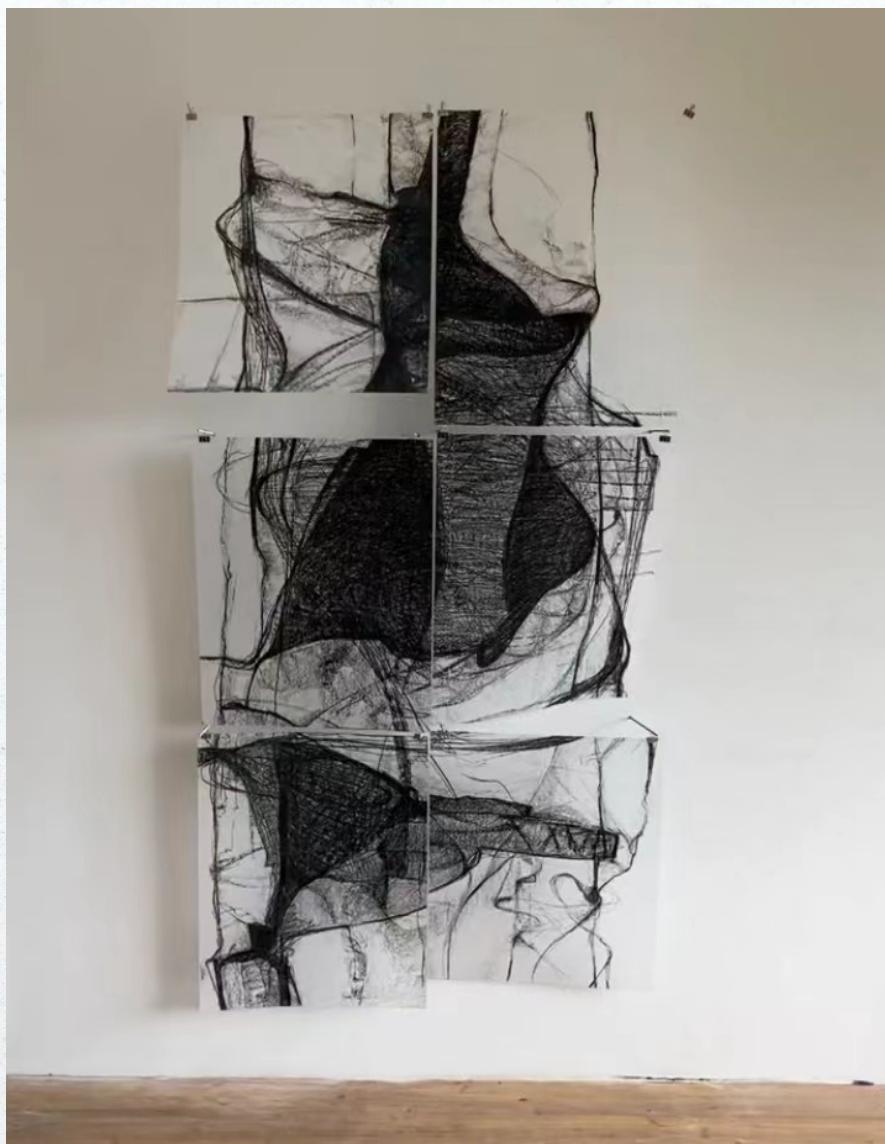
HIROYUKI ABE

1985 born in Tokyo, Japan

Hiroyuki's work is not clear whether it is a picture, an installation, or a sculpture. It is also unknown whether the title is a sentence, a symbol, or a word. Art is not necessary in a fixed format. Art is very vague compared to other communication tools (like words). But he feels that it is just the attractiveness and potential of art. The words are convenient but sometimes it can be also very inconvenient. Because words are so objective that they create stereotypes. For example, when we hear "painting" "title", then we have the impression "painting = A, title = B", etc.

And he doubts that the impression is the so-called objective. It is very clear and easy to understand that you decide words, meanings and plans at first, and make things in line with the plans. However, in that case, the direction seems to be one way. Hiroyuki Abe feels that direction is not the only one.

ABOUT HIROYUKI ABE



Fine Art Studies:

2009-2013 Painting, Musashino Art University, Kodaira, Japan/
2016-2019 Painting and graphic art, class of Jorinde Voigt, Akademie der Bildenden
Künste München/
Since 2019 Painting and graphic art class of Pola Sieverding/
Since 2020 Painting and graphic art class of Johanna Reich/

Selected Exhibitions:

2010 Taifun, Salon International de Paris/2013 Out Line///, Drawing and Performance,
Tokyo/
2019 Exhibition, Space Nouvelle, Innsbruck/
2019 Drawing is like a dance, Biennial Art Future Program, Riga/
2020 Boxen Stop, Staatliche Graphische Sammlung, Munich/
2021 Seidenstraße, Gärtner Fundation, Munich/
2022 Diplom2022, Akademie der Bildenden Künste Munich

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WN2

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Hanoch Levin: Affront and Boundary

// Yumin Ao

Hanoch Levin: Chayim SheKeDugmatam Lo Raeinu MeOlam © 2017 IMDB



汉诺赫·列文：冒犯与边界

// 敖玉敏



Inspired by Hanoch Levin © 2002, Israeli School, 20th Century

编者按：

舞台与观众之间存在安全距离吗？是否应该有边界呢？看汉诺赫·列文的戏，观众会感到被严重冒犯：优越感一点一点地抬升，积蓄在高昂处，然后瞬间将它砸下，击碎一地，人人瞠目结舌。这时候，让人无法不想起窦唯的那首《高级动物》。

Editor's Note:

Is there a safe distance between the stage and the audience? Should there be boundaries between the two? Spectators are likely to be seriously offended while watching a play by Hanoch Levin. He allows your sense of superiority complex to develop little by little and when it peaks, he would instantly smash what you just built up in your mind down to the ground into a thousand pieces and leave all the audience astonished. This is the moment when one can't help but associate Levin's drama with Dou Wei's The Higher Being.



高级动物

// 窦唯

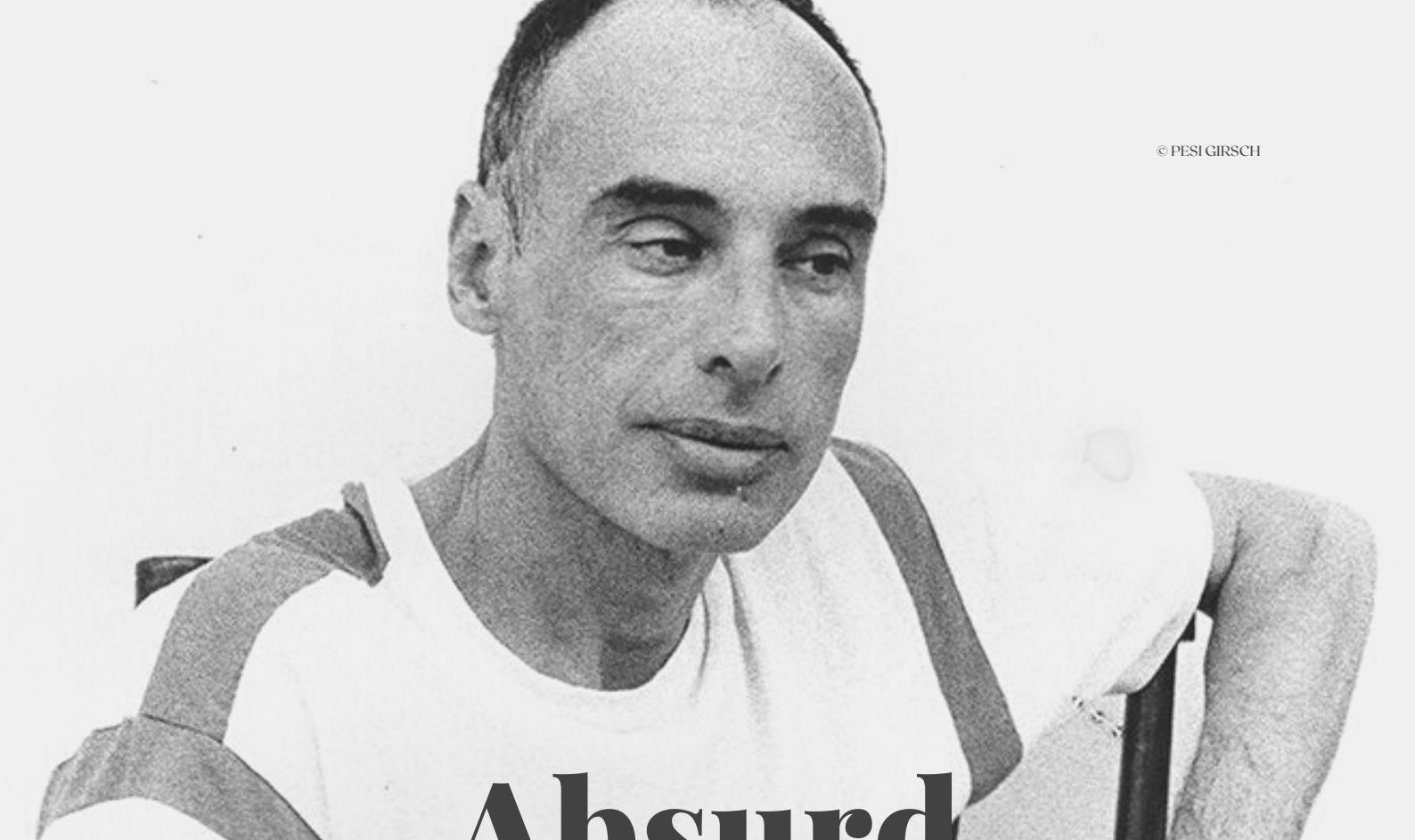
矛盾 虚伪 贪婪 欺骗
幻想 疑惑 简单 善变
好强 无奈 孤独 脆弱
忍让 气愤 复杂 讨厌
嫉妒 阴险 争夺 埋怨
自私 无聊 变态 冒险
好色 善良 博爱 诡辩
能说 空虚 真诚 金钱
噢 我的天 高级动物
地狱 天堂 皆在人间
伟大 渺小 中庸 可怜
欢乐 痛苦 战争 平安
辉煌 暗淡 得意 伤感
怀恨 报复 专横 责难
幸福在哪里
幸福在哪里

综合媒体装置 © 钟昊明

The Higher Being

// Don Wei

*Contradictive,
hypocritical, greedy, and
deceptive
Fantasied, doubtful,
naïve, and fickle
Aggressive, incapable,
lonely, and fragile
Forbearant, furious,
complicated, and
irritating
Envious, stealthy,
scrambling, and
complaining
Selfish, boring,
abnormal, and
adventurous
Lustful, kind, fraternal,
and sofisitic
Articulate, inane,
sincere, and moneyed
Oh Čoši, the higher
being
Hell and heaven are on
earth
Great, trivial, ordinary,
and pitiful
Joyful, bitter, hostile, and
harmonious
Brilliant, gloomy, proud,
and sad
Hateful, vindictive,
imperious, and
disgraceful
Where is happiness
Where is happiness*



Absurd

一、从压制到认可：未冕的桂冠诗人挽救了以色列人

汉诺赫·列文（Hanoch Levin, 1943-1999）是以色列著名编剧、导演、诗人和作家。荒诞是列文的创作取向，人们为此将他与同时期的英国剧作家哈罗德·品特（1930-2008）相提并论。在牛津英语辞典里收入了“品特式的”（Pinteresque）一词，意指与哈罗德·品特相关的或者具备其剧作特征的。2005年瑞典文学院授予了品特诺贝尔文学奖，获奖理由是“他的戏剧揭示了在日常絮谈掩盖下的惊心动魄之处，并强行闯入压抑者紧闭的房间”。（The Swedish Academy, 2005）列文与品特都是特立独行的书写者，他们个人立场鲜明，与主流价值观保持距离，对普遍人性展开批判。列文的创作年份较品特短近四分之一世纪，但却是一位高产的剧作家，共创作了63部戏剧，包括喜剧、悲剧、讽刺滑稽剧，并亲自导演了其中的22部。如果对列文借以表达的方式——包括作品题材、主题、风格等——加以分析的话，那么我们将有机会走近列文，去观察他对于复杂现实的感知与判断，并且去理解他是如何寄托自己的情怀与兴致的。列文在作品中展现了自觉的反思意识和自由的批判精神，这与他在成长中建构的身份认同以及所处时代对他的影响密切相关。西蒙·列维认为：“从他生长的文化氛围和社会环境这一角度，我们可以发现他处于多重世界的交汇点。”（Levy, 2017）列文出生在以色列的一个波兰移民家庭，先辈是接受过正统犹太教育的拉比。他在特拉维夫市南部的贫民区长大，接受犹太教传统教育，中学辍学打工补贴家用，之后参军入伍，在服完兵役后，他进入特拉维夫大学主修哲学和犹太文学，期间开始在校刊发表文章，大学毕业后从事戏剧创作。

列文可谓一夜成名，他创作了数部关于第三次中东战争的政治讽刺剧，演出在以色列引起轰动的同时也招致了极大争议。1968年《你、我和下一仗》（You, Me and the Next War）在一家小型俱乐部上演。这部戏谈论的是“阿以冲突、疯狂的民族主义、战争”等一系列国家面临的矛盾问题，作品揭示了当时的社会现实——“下一仗或未来战争如影相随，像身边人一样，正在成为人们日常生活的一部分”（Gavriely-Nuri, 2014）。对于以色列人在1967年“六日战争”中取胜而表现出的自大与傲慢，列文提出了强烈批评。他反对以色列实施扩张主义政策，警示战争将会造成惨痛的人员伤亡（Bald & Karolides, 2014）。列文的批评与警示被认为是在跟占据社会主流的“锡安主义”（Zionism）唱反调，而这一思想——也即“犹太复国主义”——强调为国牺牲的意识形态以及价值观。在列文看来，以色列是一个还很不成熟的社会，这个成立不过二十年的国家，正在不顾一切地向前冲，目中无人、野心勃勃、冷酷无情，导致整个国家陷入与邻邦冲突不断的灾难局面，而人民被狂热的政治激情所鼓动，投



入到接连不断的战争，在战乱中耗尽生命与资源。1969年列文在《蕃茄酱》（Ketchup）一剧中继续表现了反战思想。1970年《浴缸女皇》（The Queen of the Bathtub）上演，他将批判的矛头直接对准了当时的政府要员（Cohen, 1985）。1982年，以色列电影与戏剧审查委员会曾裁定，因为列文的《爱国者》（The Patriot）严重“冒犯了犹太教、以色列国家和人民的基本价值观”（Walsh, 1982），宣布禁止该剧继续上演。这一事件引发了大规模的抗议集会和示威游行，各派关于言论自由的大讨论最终推动国会投票表决，取消了艺术审查制度。

列文的政治讽刺剧奠定了他戏剧创作的总体基调和走向：在宗教、政治和文化上他表现出明显的反主流意识形态倾向；战争、死亡、折磨和屈辱成为了他创作世界中反复出现的主题；在后期，则超越了族群身份、国家、政府、宗教信仰等标签限制，从针对特定群体的批判逐渐上升到了对普遍人性的批判。

列文的写作题材主要来源于本土。除了政治类型的，他的创作也围绕家庭生活和一般议题展开，表现社会内部阶层分化日益加剧并因此导致人的区隔与不信任，描写底层人物在欲望与痛苦的泥潭中绝望地挣扎。此外，列文也向犹太经典和西方文学名著汲取灵感和素材，包括《圣经》、古希腊悲剧、西方神话、俄罗斯文学等，对共同人性进行全面反思。列文是希伯来语戏剧史上具有划时代意义的戏剧家。上世纪六十年代末，在列文为代表的反主流戏剧出现之前，希伯来语戏剧的题材来源主要有两个：一是《旧约圣经》；二是经犹太复国历程演变而来的民族历史。犹太教和锡安主义代表了古典及现代希伯来语戏剧价值取向的核心标准。而后，这一体系遭到了列文的挑战，在主流观众看来，他的叛逆是赤裸裸地挑衅。1981年列文创作了《约伯受难》（The Sorrow of Job），这部戏基于约伯的圣经故事，结合了基督受难的元素（Gates, 2006），演出引起了观众的极大愤怒。国会议员、时任教育部副部长米里亚姆·格雷泽·塔萨（Miriam Glazer-Ta'asa, 1929-）谴责卡梅尔剧院伤风败俗，岂能让一个赤身裸体的男演员吊在台上二十多分钟，让他的私处暴露在观众面前；她还指责列文的残忍和冒犯让人无以忍受，居然让约伯在遭遇打击时流露出胆怯，最终背弃信仰而死去，这背后实则隐喻了上帝对人显现出敌意而不是仁慈，是对信仰的质疑和对神明的亵渎。以色列教育部长的兴师问罪，让人联想到英国首相玛格丽特·撒切尔（Margaret Thatcher, 1925-2013）对一位画家的看法，她说道：“那一位画那些可怕的画的人（that man who paints those dreadful pictures）”。（Kimmelman, 1998）英国画家弗朗西斯·培根（Francis Bacon, 1909-1992）被撒切尔所代表的主流排斥，因为其作品表现暴力、噩梦、尖叫、痛苦。

Stage Photo of *Requiem*: Zaharira Harifai and Yosef Carmon
© Photography: Gadi Dagon, by courtesy of The Cameri Theatre Archive



作为剧作家和导演，列文具有深刻的心理洞察力和细腻的情绪感知力；而且，他倾向于使用诗化的语言，表达精准，充满意象；再者，他擅长调度演员，融合设计、作曲和编舞多种元素共同创造舞台形象，总之，列文形成了风格独特的戏剧语汇。所以，希伯来语里如果出现新造词“列文式的”，这不会令人感到意外。

列文生前曾在爱丁堡戏剧节获奖，他本应享有更广泛的国际声誉，之所以未能如此，原因主要来自两个方面：一、过世前很长时间，他在国内都饱受争议和压制，二、在有望成为“桂冠”诗人以前，他就因罹患癌症英年早世。尽管在六、七十年代引起了当局的强烈反感，但等到他1999年去世时，列文还是获得了主流社会的高度认可。前总理埃胡德·巴拉克（Ehud Barak）评介他“是以色列有史以来最伟大的剧作家之一”。（Bronner, 1999）教育部长约西·萨里德（Yossi Sarid）认为列文“向我们展示了当我们还在说‘当然，那不可能是我们’时我们真正的样子”。他补充说：“列文挽救了我们，因为，如果没有他，我们不会知道我们国家即将面临的社会震荡和政治溃败。”（Bronner, 1999）在对待反主流戏剧这一问题上，主流社会表现出了前后不一致性，这反倒说明，列文是一位领先于时代的审思者和批判者。

在剧作家去世后的第二年，“汉诺赫·列文以色列戏剧研究所”（Hanoch Levin Institute of Israeli Drama）成立，开始大力推动当代以色列戏剧文学的译介，其中又以列文作品为核心，通过与国际知名导演合作的方式，向海外输出本国的戏剧艺术。列文的作品已经被翻译成了二十余种文字。2017年，在中以两国建交二十五周年之际，商务印书馆出版了由张平等翻译的《安魂曲：汉诺赫·列文戏剧精选集》。近年，中国陆续引进了多部国外院团根据列文剧本创作的舞台剧。其中，列文在以色列卡梅尔剧院亲自导演的《安魂曲》（Requiem）被视为殿堂级的作品，曾经三度赴华巡演。2019年，倪大红领衔主演的中文版在北京保利剧院首演。列文的戏剧在法国和波兰有众多拥趸，但德语和英语国家的剧院较少演出他的作品。2021年，匈牙利导演凯内尔·穆德卢佐（Kornél Mundruczó）与汉堡塔利亚剧院合作，推出了德语版的《克鲁姆》（Krum）。

二、印象列文：冒犯是文本意义的一种打开模式

安托南·阿尔托 (Antonin Artaud, 1896-1948) 认为戏剧比现实生活更真实。严肃的戏剧说到底并不展现美好，而是直面社会的阴暗和人生的荒诞。列文谈及观演关系，他说自己从未想过要取悦观众。他把剧院当作搏击场，营造出一种舞台对抗观众席的效果。观众在列文眼里成为了对手，他用戏剧的拳头不断重击观众，促使大家看清楚真相——自己原来是那么糟糕甚至是非常邪恶的人。人们为此感到羞愧难当，更多人的反应是震惊错愕，而行使特权的官僚阶层以及社会关系矩阵中的建制派精英们则被他彻底激怒，一个个都变得气急败坏、首鼠两端、狼狈不堪。有人认为列文创作戏剧的目的只是为了挑衅观众，而他却说：“挑衅跟这有什么关系？” (Karni, Kuban, Landau, 2017) 有人反对并攻击他，他回答：“这影响不到我。” (ditto) 也有人问如果审查机构禁止他演出那会怎么样，列文并不抗辩，只说：“找地下的演出场所。” (ditto)

在纪录片《汉诺赫·列文：我们从未遇见过的生命》 (Hanoch Levin: A Life We've Never Seen before) 里，青年列文内敛沉潜，脸颊消瘦，表情自然松弛，说话语气平缓，没有因为承受打压而变得紧张激越，礼貌中略带羞涩，看似不善辞令，但简短谈吐却足以让人感受到他的坚毅与反叛。阅读列文的剧本，他的文字能产生一种震撼人心的力量，他通过剧场带给我们的冲击力更为强大而且直接。的确，在创作上列文更像攻城拔寨的急先锋，不断地突破言论的边限，他试图去重新定义什么是自由的言论。很多人不能理解列文的创作，认为损伤了他们的尊严和名誉，但他的本意并非出于冒犯。列文突破边界的用意在于，剥离掉人给生活套上的伪装，无限可能地接近真相，在“舞台”与“人生”相互鉴照的格局里，创作者与观看者能够共享真相、真实和真理。甚至包括那些可怜的、卑微的、神秘的、阴暗的真实心理，列文就像对待毒瘤一般，先用尖利的笔锋一刀一刀地剜出，再用充满讽喻和幽默的导演手法呈现出来。

从创作上来讲，冒犯是文本意义的一种打开模式。从观众接受的角度来看，列文频繁地突破边界，在观众中确实引起了智识和情感上的强烈反应。对创作者而言，这番努力何尝不是剧作家自我反省的一部分，列文没有置身度外去知人论世，或者用居高临下的眼光扫视周围，他也打量和暴露自己。当代中国作家阎连科与列文有相同的创作体验，他在接受腾讯文化采访时也谈到创作边界的问题，他认为自己现在的写作不再把握任何边界，只是任由思想和想象自由地飞翔。他说道：“别人不解放自己，自己首先要把自己解放出来，没有任何禁锢、没有边界地写作。这个写作既包括内容，也包括形式，更多的可能是在艺术上，一个作家不要去审查自己，因为会有很多人帮你审查。” (阎连科, 2022)

三、一曲安魂：死亡恐惧下的创作给虚无赋予了意义

列文创作《安魂曲》时灵感来自契诃夫，剧本情节整合了《洛希尔的提琴》、《苦恼》、《在峡谷里》这三部小说的故事框架。在《安魂曲》里，十七岁的母亲不明白婴儿为何被家人活活烫死，幼小的生命为什么来到这个世界，怎么又匆忙离去；马车夫强忍不下悲痛，几次三番想跟人谈谈刚去世的儿子，却没人想听，他只能跟马倾诉内心深处的苦楚；老棺材匠整天盘算着别人的死能给自己的棺材板生意带来多少利润，抠抠索索过了一辈子穷日子。戏一开场，就听见老棺材匠在抱怨，小镇上住着些个老人但却没几个要死的，他说：“这一切都像是在跟我作对，在这儿他们像杂草一样攥着小命不放。” (张平, 2017) 接到当地人身故消息的一刻，死亡对他而言并非虚无，反倒意味着一桩有利可图的实在买卖。但是，妻子积劳成疾，得伤寒死了，自己染病在身，也已时日无多，死神突然降临在身边，这让他感到极度恐惧，懊悔从未善待过辛苦劳作了五十二年的发妻，那一刻他幡然醒悟：“生命等于损失，而死亡等于利润，虽然这想法是正确的，但无论如何这还是很坏的，痛苦的。” (ditto)

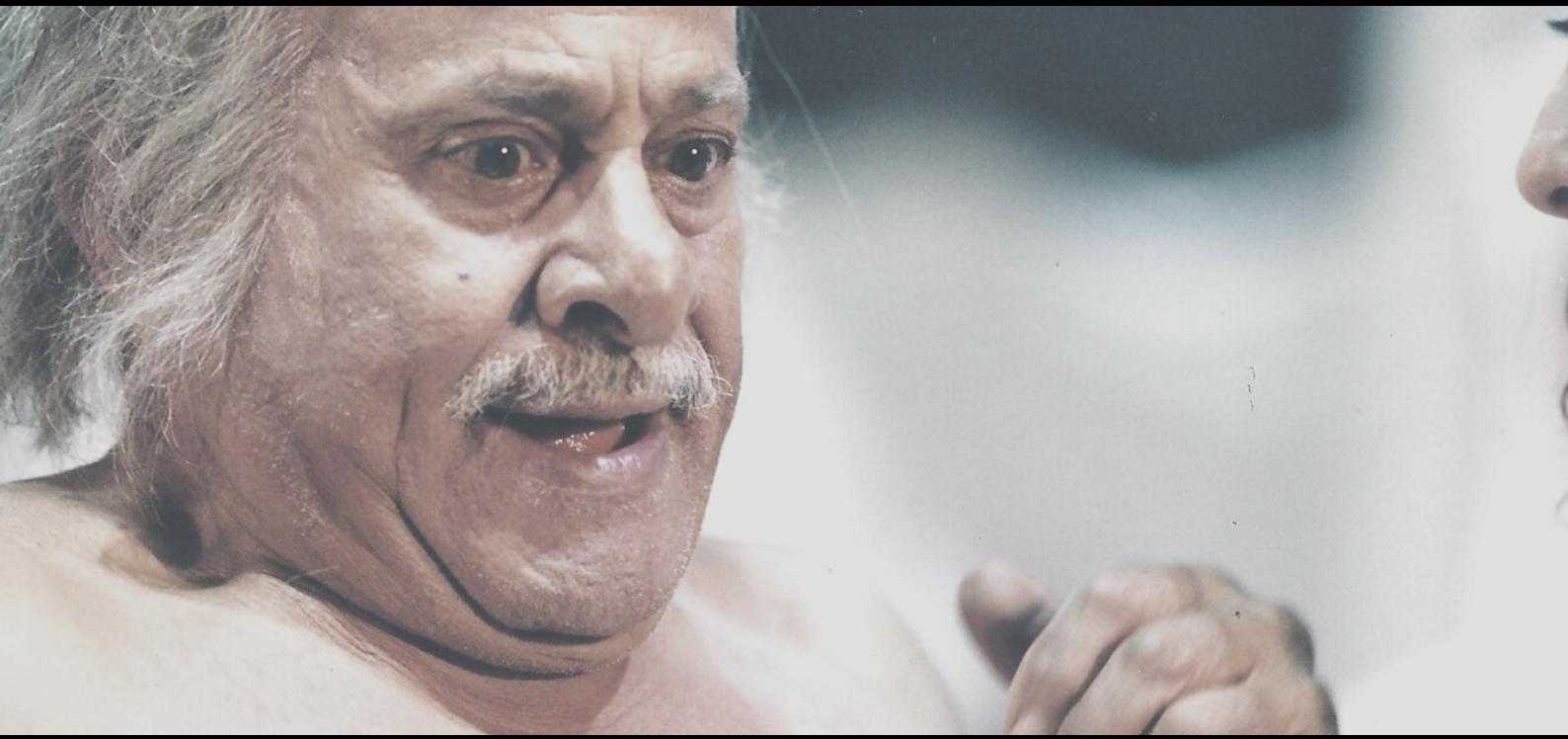
这种痛苦在心理学上被称为死亡恐惧。它是一种因为躯体的痛苦和被大量负性情绪占据的心理痛苦而导致的情绪体验，包括因丧失而带来的失控感，还有未知恐慌、被抛弃感、无价值感、空虚感、无力感等。是个体察觉到自己的生存状态和生存价值面临威胁时产生的“存在焦虑” (ontological anxiety)。人向死而生，多数人因死亡不期而至会产生恐惧感。古稀老人夫妇、警察局长、车夫尚未成年的儿子、还未断奶的孩子、出生仅一周女婴，六位死者年龄各异，说明死亡可能发生在人生的任何阶段。《安魂曲》没有表现人如何凭借顽强的生命意志力与死亡展开搏斗，而表现了随着死亡的痛苦和恐惧袭来，人如何从后悔莫及到最终不得不接纳它，如，老棺材匠、年轻母亲；该剧还表现了人如何将对死亡的接纳转化为寻求日常欲望得到满足，如，醉汉与妓女。所以，活着的时候，有人在过去的记忆片段里寻找慰藉，有人在对未来的想象里建构希望，但也有人试图只对眼前每个微小且真实的细节感到喜悦和兴奋。

Inspired by Hanoch Levin © 2002, Israeli School, 20th Century





Stage Photo of *The Lamenters*:
Dov Navon, Gabi Amrani and Makram
Khoury
© Photography: Hanoch Grizitzky,
by courtesy of The Cameri Theatre Archive



Stage Photo of *The Lamenters*: Gobi Amrani
© Photography: Hanoch Grizitzky, by courtesy of The Cameri Theatre Archive

歌德反感一切表现死亡的事物。海德格尔则认为要对死保有一颗敬畏心，他在《存在与时间》里提出，死亡是对现实生活世界的否定，当人主动面对死亡，才会停止对世界的忧虑和担心，从陷落中鼓励自己，成为真正的存在，所以，人要接受生命，同时要正视死亡。（Heidegger, 2021）1999年列文不敌癌症病逝，享年仅55岁。《安魂曲》是他去世前亲自导演的最后一部戏剧。人生尽头他用创作来思考“生命虚无”的命题，本身给虚无赋予了意义，即，对生命存在的意义进行重新审视。

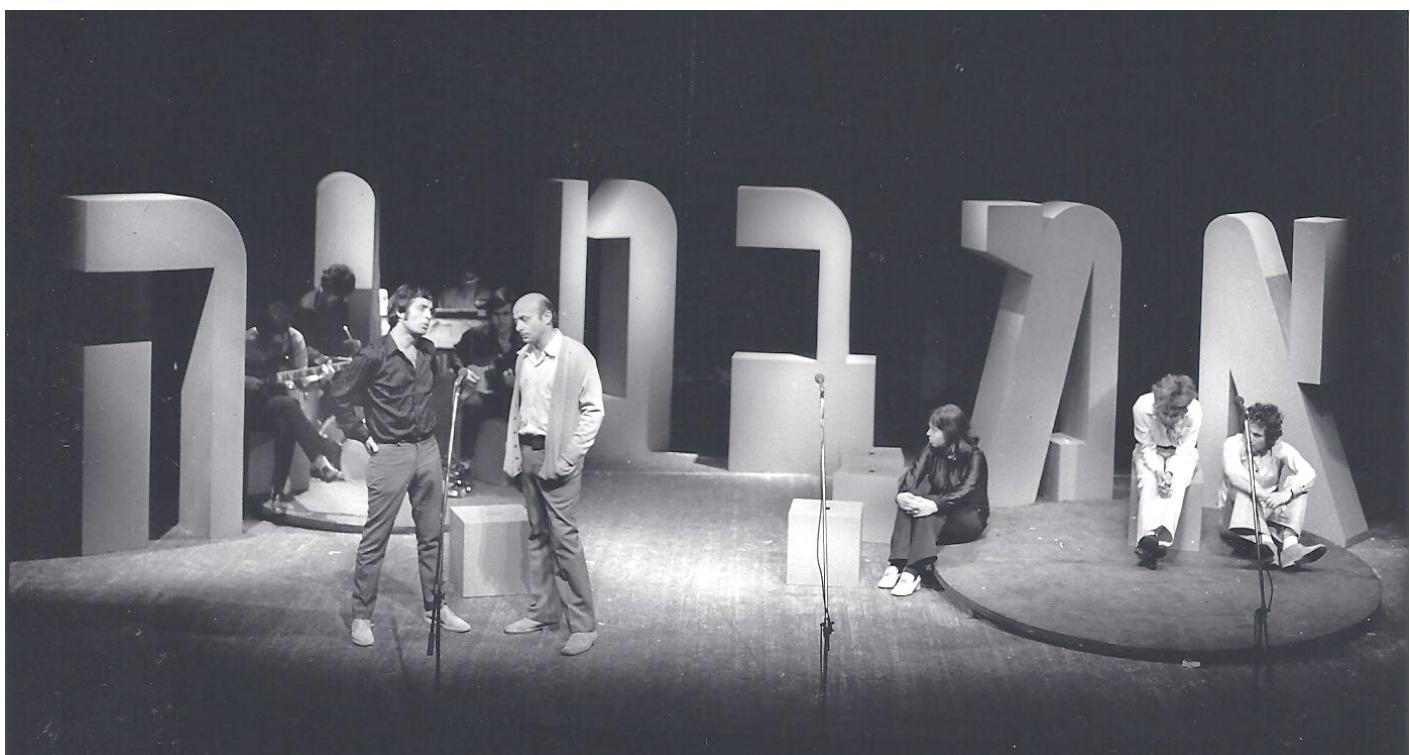
卡梅尔剧院的经理诺姆·塞梅尔（Noam Semel）一日去探访病中住院的列文。他问列文：“感觉如何？”列文回答：“好极了！”紧接着他又说道：“我就要死了。”然后两人为了谁来做《悲泣者》（The Lamenters）这部戏的灯光效果争论了很长时间。“第二天，他死了。”（Kra-oz, 2020）列文入院治疗期间仍希望继续与演员们排演这部戏，塞梅尔为他在医院找到了一个临时的排练场所。列文坐在轮椅上导戏，他将这部戏设置成了套层结构，即戏中戏的形式，他以一种超现实的呈现手法，讲述了三位绝症患者临终前接受治疗的经过。三位患者病痛难忍，生命存续无望，作为辅助性治疗方案，医护人员安排他们演出根据埃斯库罗斯的《阿伽门农》改编的片段，随着时间推移，一个病患“演员”死了，另一个接替他又继续演下去。《悲泣者》隐喻了“阿伽门农的痛苦与死亡”的情境会一直在人间持续上演，这是生命的常态。

被称为“摇滚变色龙”的英国传奇音乐人大卫·鲍伊（David Bowie, 1947-2016），在生命旅程的最后阶段，为自己写了一首歌《拉撒路》（Lazarus）。鲍伊在病中亲自拍摄音乐视频，去世前三天，这支单曲以在线下载的形式发布。据《圣经·约翰福音》中记载，门徒拉撒路病危时没等到耶稣的救治就死了，但耶稣一口断定他将复活，果然四天后拉撒路从山洞里走了出来。鲍伊没有像拉撒路一样复活，依照遗嘱他的骨灰撒在了巴厘岛。叔本华在《论死亡》中提出并阐述了人类的出生和死亡都有其内在的原因，而一切事物的变化都只在于表象之间。出生只是从前一状态转变而来的，所以不是一种无的状态。同样，死亡也不是归于无，而只是以另外一种状态存在于表象世界中。（Schopenhauer, 1999）伟大的艺术家，会让世人产生一种他们永远不曾逝去的美好感觉，就如弗兰茨·卡夫卡（Franz Kafka, 1883-1924），马克·罗斯科（Marks Rothko, 1903-1970），皮娜·鲍什（Pina Bausch, 1940-2009），莎拉·凯恩（Sarah Kane, 1971-1999）……

卡夫卡在《判决》《变形记》《在流放地》《饥饿艺术家》等多部小说中对死亡问题进行了本体论思考。列文的《安魂曲》《悲泣者》与鲍伊的《拉撒路》都以死亡为主题。需要强调的一点是，尽管创作与个人经验紧密相关，但并未被死亡恐惧吞没，创作者发展了这个主题，引导观众从超越艺术家个人的视角去关注和思考生命存在的终极意义。以色列演员多尔·克伦（Dror Keren, 1964-）在《安魂曲》中扮演幸福天使， he说道：“我不需要用任何形式来悼念汉诺赫，他就流淌在我的血管里。我从未停止过表演他、阅读他、思考他。”（Kra-oz, 2020）列文的戏剧作品连同他这个人，都已经幻化成了当代以色列艺术的巍峨丰碑。如今，列文被他终其一生都在反抗的主流观众所接受，这令列文的支持者感到欣慰，但并非剧作家生前所期盼和在意的结果。相信，如果列文健在，那么他定然还会闯入那些被现行价值体系统辖的禁区，故伎重演地去冒犯观众。

QUEEN OF BATHHTUB

Stage Photo of *Queen of Bathhtub*
© Photography: Israel Haramati,
by courtesy of The Cameri Theatre Archive



四、生命本质：荒诞才是人存在的真实境遇

在《安魂曲》里，有一句经典台词写道：“在我们这个世界上，笑的意思是还没哭。”（张平，2017）列文的戏剧幽默风趣而富有诗意，轻巧柔和却不失犀利，有似绵里藏针。起先我们觉得舞台上的人物可笑至极；然后，会如坐针毡、如芒刺背、如鲠在喉，脸上的笑容越来越僵硬；最后，意识到我们和自己鄙视嘲笑的人原来是同类。列文用他独特的方式让观众照见自己，其实我们并不比舞台上为非作歹、作恶多端、虚情假意的人更善良、更真诚、更正义。那些觉得自己有资格谈论和建设美好的人，那些正在努力追求安全感的人，其实多数时间都不过是在徒劳地自欺欺人罢了。列文一贯低调，鲜少接受采访。1972年《浴缸女皇》被迫停演，他发表了一篇极具讽刺意味的道歉声明，之后便不再接受任何形式的采访，他宣布所有想表达的个人观点都已经通过戏剧的形式加以了阐发。创作状态下的列文好像在咬人，死死地咬住不放，直到被咬的人真切地感觉到刺痛并亲眼看到伤口在滴血，直到人们去反思生命为何曾经如此不堪地存在过，他，方才罢休。

在1972风波之前，列文接受过一次简短采访， he说道：“在最后几场排演中，我其实觉得它还不够狠。”（Karni, Kuban, Landau, 2017）列文大胆犀利的文字带来巨大杀伤力，扯下了众人最后的一小片遮羞布，此前从没有人这样写过，甚至他的后继者中敢写的人也不多见。人越清醒也就越痛苦，还要接受无可逃避的现实局面，所以多数时候人选择默认世俗的价值观，接受边界的裁定。常言，何必非去叫醒装睡的人呢？窦唯则说，人活在梦里。显然，汉诺赫·列文不在此列，他非去不可，也非他不可。

2021/2022 的演出季，汉堡塔利亚剧院上演了易卜生的五幕悲喜剧《野鸭》（The Wild Duck）。如果将易卜生在剧中设置的其中主要人物的行事动机与列文的创作动因做一番比较，也许可以间接领悟到两位剧作家的不同创作观。工商资本家威利的儿子格瑞格斯自认是“真理的使徒”（apostle of truth），认为照相馆老板雅尔玛和妻子基纳过着虚假的“平静生活”。格瑞格斯坚持“真理赋予你自由”（Truth shall set you free）的信念。为了拯救好友雅尔玛以获得自由，他执意告诉对方一个掩盖了多年的秘密——雅尔玛的女儿海特维格其实是威利与基纳的私生女。雅尔玛得知真相后无法面对海特维格，选择愤然离家。海特维格为自己的身世感到十分羞愧。格瑞格斯开导她，暗示她看在父亲的份上把自己最心爱的东西奉献出来，海特维格在阁楼里打野鸭时果真就开枪自杀了。海特维格交出了生命，死亡给雅尔玛和基纳带来了某种“和解”的契机，结局是二人决定未来要继续过那种“平静生活”。最后，雅尔玛问基纳：“往后的日子你还过得下去吗？”基纳回答：“咱们俩一定得帮着活下去。”（Ibsen, 1999）也许他们还将活在另一个谎言里（live a lie）。新的谎言是什么倒也不那么重要，但它能让人活得有点劲儿，就像瑞凌医生开给病人的药方。瑞凌医生在指出格瑞格斯犯了“正直病”的同时，其实也揭穿了后者的自以为是——永远必须在自己本身之外寻找一件可以崇拜的东西，标榜自己是“真理的使徒”以及将拯救他人作为理想，这不过是麻痹自我的一剂叫做“生命谎言”（life-lie）的良药而已。易卜生探讨是否该在谎言与真理之间达成某种默契，人能够调整行动以适应现有价值谱系。

列文的创作动因不在于他要做“真理的使徒”，他也不像瑞凌医生那样给病人开药方，他的作品更强调，生命的本质是消亡，正如人无法选择生命的起点，人也无法预知生命的长短，人的一生充满了偶然与未知，荒诞才是人存在的真实境遇。他的作品进而揭示，人在一生中竭尽所能地创造和享受幸福，但其实所做的一切都由某个不切实际且无效的价值体系所主宰，只能在体系所划定的边界之内接受评判和做出各种预设，如果把设定和达成目标直接等同于生命存在的意义，那么根本是可笑的。列文的创作让我们看到，只有挑战边界的局外人，才去怀疑这背后的价值体系，看清世俗之见企图在形而上层面遮蔽对存在的意义进行追问的可能，然而“遮蔽”对他们无效，结果却适得其反，那些敢于直面荒诞的人，恰恰因为这样一种“遮蔽”的企图，而看到了探寻人生终极意义的方向。

焰火在天空绽放，一瞬间的流光溢彩，美丽却短暂，像极了偶然的生命个体必然走向死亡，这是具有悲剧性的，而列文用一种荒诞的表现形式，将生命的悲剧性呈现在了作品里。正如他在《克鲁姆》中，借医生之口说出的话：“对，还有一线希望。你要盼望[生命]衰竭。唯一能治愈你的就是衰竭。”（Levin, n.d.）窦唯的《高级动物》同样表达了生命的荒诞，现实是一场梦，人在自己的梦里寻找幸福，不承认有病，还抗拒死亡。

英国概念艺术家达米恩·赫斯特（Damien Hirst, 1965-）于1991年创作了一件大型装置艺术——《生者对死者无动于衷》（The Physical Impossibility of Death in the Mind of Someone Living）。想象一下我们会怎样观看这件展品。投注几分钟的凝视，然后收起目光，再移步下一件展品，如此而已，一切都在我们想要相信的事情当中。列文写道：“看见死人了，他沉默不语，做了及时止损，然后便走开了。”（Levin, n.d.）此刻，不知不觉地我们似乎又进入到了列文的视野，变身为卡梅尔剧院里的观众，也变作他笔下的人物，对列文而言观众与人物不同的身份内涵在剧场消解了。目睹他人遭遇劫难而表现出无情冷漠的人，观众看见那分明就是某一刻的自己，因而深感被刺痛和冒犯。他们从未停止过恐吓自己人，但这是绝不会承认的，他们大举世俗的价值观和伦理标准愤怒地驳斥列文，攻击他是一个毫无底线的贼臣逆子，甚至逼迫他写悔过书公开致歉。但其实列文对他创造的人物在苦难中堕落充满了莫大同情和批判，正如鲁迅所言：“哀其不幸，怒其不争”。列文没有心慈手软地替他们开罪或者去粉饰太平，相反，他有鲜明的立场，如果自己保持沉默，那么沉默将是一种罪过。在他细腻但冷静的勾画里，渗透着列文饱含热情的人文主义精神。人类不断蒙昧，因此也需要启蒙。我们从列文的戏剧读到和看到了这份使命感将如何接续下去。

Stage Photo of *Krump*
© Photography: Yaakov Agor, The Israeli Center for the Documentation of the Performing Arts





五、结语：真实的生命存在必然与世俗价值形成悖反

什么是真实的生命存在，抑或生命的终极意义在哪里，这是一个超越时空维度的命题。以色列导演伊兰·罗南（Ilan Ronen）曾评价说：“汉诺赫·列文已经成为了一位经典作家，拿出任何一部写于30年前的作品，你会发现它跟当下的关联性，比跟任何时候都更密切。”（Karni, Kuban, Landau, 2017）如今，走出剧场，神情紧张的观众可能会做什么？去通过行动做出某种改变吗？能改变吗？列文用戏剧探讨生命的真实存在与世俗的价值体系之间如何互不相容，当人们大谈正面与反面、内在与外在以及表层与深层的意义的时候，列文正在抹去它们之间的界限。列文的戏剧挑战了明晰的边界和准则，当既有的价值体系面临崩塌，难怪乎观众在这一刻感到心跳加速、呼吸急促，因为那是世人一切生命意义存在的起点。

在戏剧里，列文不仅用人物塑造和人物关系反映最真实的社会境遇，而且让观演关系形成激烈对撞。他把尖锐的问题抛给观众，但不提供答案，没有现成的任何解题方案可提供，连建议都不给到。他的尖锐，甚至某些时候的刻薄促使观众转向内省，从自己灵魂深处汲取所需的东西，去怀疑和反抗自身的局限。在现实中，列文近似加缪笔下的局外人默尔索，否定世俗的价值建构与设定，游走在一个价值的真空地带，正如学生时代列文放弃了犹太人的宗教信仰，年轻时先追随后质疑过共产主义，他属于反建制派人士，反对一个封闭的社会团体，反对特定机构中根深蒂固的精英阶层。

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Stage Photo of *Requiem*: Zaharira Harifai and Yosef Carmon
© Photography: Gadi Dagon, by courtesy of The Cameri Theatre Archive

缓行中的漫舞

：

无垢舞蹈剧场的身体与剧场美学



// 王婷婷

林丽珍《观》剧照 © XINGO ZT



POETRY IN MOTION: THE BODY AND THEATRICAL AESTHETICS OF LEGEND LIN DANCE THEATER

Editor's Notes:

The works of Legend Lin Dance Theater perform as the sacred ceremony held on the theater stage, which contain the deepest concerns for the human beings and the world. Its aesthetics infiltrates from the daily body training to the ceremonial performance. In this article, I hope to discuss the body sculpting and the ritual theater of Legend Lin Dance Theater as an attempt to approach the unique aesthetics established by its founder, Lee-chen Lin. They seem difficult to discuss. In this article, I attempt to approach the physical and theatrical aesthetics of Legend Lin Dance Theater through the perspective of its body training and ritual theater.

// Tingting Wang

编者按：

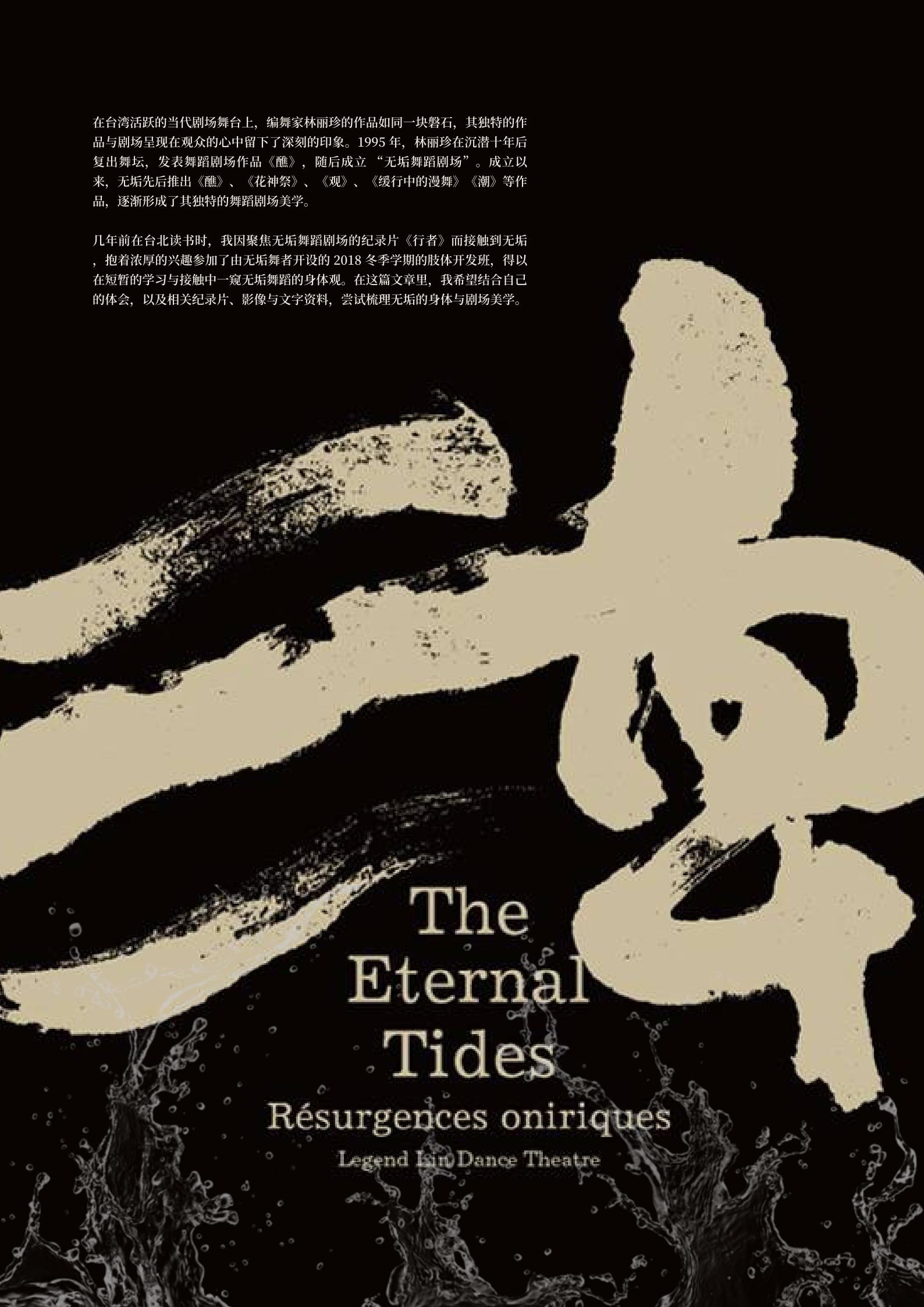
无垢舞蹈剧场的作品，像是在剧场舞台上展开的祭祀仪式，诉说着对人类与世界的深沉关照。它的美学从日常的身体训练渗透到仪式性的剧场表演。在这篇文章里，笔者希望通过讨论无垢舞蹈剧场的身体塑造与仪式剧场，尝试理解与接近无垢创始人林丽珍建立的独特剧场美学。

林丽珍 © FACEBOOK



在台湾活跃的当代剧场舞台上，编舞家林丽珍的作品如同一块磐石，其独特的作品与剧场呈现在观众的心中留下了深刻的印象。1995年，林丽珍在沉潜十年后复出舞坛，发表舞蹈剧场作品《醮》，随后成立“无垢舞蹈剧场”。成立以来，无垢先后推出《醮》、《花神祭》、《观》、《缓行中的漫舞》《潮》等作品，逐渐形成了其独特的舞蹈剧场美学。

几年前在台北读书时，我因聚焦无垢舞蹈剧场的纪录片《行者》而接触到无垢，抱着浓厚的兴趣参加了由无垢舞者开设的2018冬季学期的肢体开发班，得以在短暂的学习与接触中一窥无垢舞蹈的身体观。在这篇文章里，我希望结合自己的体会，以及相关纪录片、影像与文字资料，尝试梳理无垢的身体与剧场美学。



The Eternal Tides Résurgences oniriques

Legend Lin Dance Theatre

一、重新塑造身体

无垢的身体训练看上去十分简单。在我参加的入门课程上，课程内容大多集中于训练身体依脊椎的次序移动，感受身体核心，学习腹式呼吸，并辅以一定的即兴舞蹈练习。这些内容构成了无垢身体训练的基本内容，尤其是由脊椎与身体核心所展开的动作，在无垢开设的肢体开发班，以及无垢专业舞者的漫长身体训练中被反复练习与加强。

研究者王姿婷在其论文中总结了无垢身体训练的身体技巧（王姿婷，2013），其中，“静，定，松，沉，缓，劲”是其身体技巧的动作原则，所有的动作依此规律展开，无垢舞者在训练中不断依照此规律重新塑造自己的身体。这反映了无垢舞蹈的特质，它不追求技巧的华丽，而是将舞蹈动作简化到极致，并在这些极简的动作中，从身体核心延伸、顺着身体的中心轴与脊椎产生律动，由内在爆发出巨大的力量。在排练时，林丽珍时常和舞者们强调“要顺着内在的感觉找寻秘密”，在她看来，舞蹈外在的动作并不是最重要的，重要的是内在真实的感觉，因此即使外在的动作一样，内在的感觉不同，舞蹈呈现出来的质感便是不同的。

林丽珍《花神祭》宣传海报 © 无垢舞蹈剧场



极致简化的动作背后，是舞者对身体肌肉与骨骼的细致把握。无垢舞者蔡必珠说：“一个舞者光要来跳这个，你可能感觉，好像没什么动作，反而我们进去跳的时候发现里面是水深火热，哇，所有东西都好像是你没有去推敲过的。每一层肌肉有什么旋转的方向，或是脊椎的扭转方向，你从来没有这么深地去看它。很多人现在问我说，你们无垢都在练什么，我都会很简单讲，我们会静坐，我们会做脊椎的东西，脊椎的东西外面也在做，但做得很大块、收缩延伸……”（陈芯宜，2014）

在这样极简的动作里，舞者的身体被推向极限。无垢的舞蹈大多情节简单，它并不意在捕捉、呈现外部的矛盾，而是将关注点移回内在的身体。身体本身就是不同的力量较量之所在，而无垢的训练则是帮助舞者理顺这个较量，借由简单、持续并被推向极致的动作，把这个过程呈现出来。无垢舞者平彦宁说，“老师（林丽珍）的舞就是这样，你不能跳假的，你每一次都要全心全意地进去，一定要超越自己本身的极限。”极限之后，人才可能抵达作品中真实的情感。它不是一件可预期的事情，而是带着神性，带着对身体奥秘的体悟，不断探索，而力量自有生命力，每天都有新的力量从身体里生发。“昨天做不到，今天就有新的力量长出来。”（陈芯宜，2014）

在这样的过程中，无垢舞者的身体像雕塑一样，被重新塑造。



二、仪式剧场

进而，由身体延伸至更大的空间。在林丽珍看来，身体便是一个剧场，身体的力与动作延伸至剧场舞台，进而延伸至更大的世界。“宇宙又是一个大剧场，大，中，小，小到我们的细胞也是一个剧场。假使你透过这个想法，就没有任何形式可以约束你。”

要做到这一点，就需要在剧场中尽全力。在林丽珍看来，舞蹈过程中很细微的差别，就会使作品的呈现完全不同。“所有动作都做一半，是不够有力的。没有办法分台上台下，你台下没有尽到全力，我怎么知道你台上可以尽全力？……而且尽全力的时候，专注力就出现了。”林丽珍认为，剧场永远不能找方便的捷径，它的独特之处就在于它的短暂性与现场性，“越不方便，越有可能性。”（陈芯宜，2014）

在无垢的剧场舞台上，人借由“缓”如实地呈现情感。林丽珍：“那个‘缓’是很重要的，人只要到那个时候，他就会变得很轻、很柔、很体贴。所以那个‘缓’对我的生命来讲，也是因为这个因素，我感觉，人只要能够缓下来，周遭所有的东西他都可以发现，有很多的情感就在你身边流动。我们疏忽掉非常多的感情，那个最温暖的东西……当非常简单的时候，你才会很仔细地往内看。当你到一，那个直线的时候，你也没有办法左也没有办法右，所以你只好在那个直线里面，你要穿越那个空间里面进去，你自然就要安定下来。这个时候，你就会跟里面，真的是很深的里面去碰触，所以，那个磁场就会出来。”（陈芯宜，2014）

林丽珍的舞蹈正是立基于此。舞作《花神祭》的灵感早在1990年代创作《醮》时就已产生，来自于她感受到花苞的短暂而无声绽放，作品在2000年酝酿完成；2009年的作品《观》灵感则来自于她2001年回故乡基隆的时候，在基隆港看到一只老鹰俯冲到海面抓起一条鱼，却发现它抓起的是一条死鱼，感慨于人类对自然环境的滥用。每一个灵感，都花了很多年时间，才形成一个完整的作品。当灵感出现，她会在更长的时间里等待情感成熟，堆积到一定厚度之后，才最终将其呈现在舞台上。林丽珍是用生命来创作的，如此诚实的创作，换来的是作品的饱满与真挚。

在三十多岁退出舞台之前，林丽珍的作品就带着对人的生命的追问。“……所以我都在关心人，关心生命。但是我们人，事实上，能量是非常弱的，你就看着很多事件在你身边一直发生，一直流过。所以不管从《白痴》，到《愚夫愚妇》，一直到《大鹏与我》，《哈萨克神殿》，后来《我是谁》，再来《天际》，《布隆族》，《醮》，《花神祭》。事实上，我自己再回头看，都在同样的东西里面，是非常仪式性的。那个仪式性是，面对生命你重新去思考，对你周边的事跟物，你重新去关心他们。但我讲的那个关心并不一定是说我们可以做得到什么，但最起码你要有这样子的感觉。……我以前跳的舞，我渐渐不喜欢了，那个疑惑在你心里一直产生。我就问我，我是谁我是谁我是谁。因为你一开始往回看，所有东西都沉下来，所以《我是谁》做出来的时候，那个速度都降了，每一句话，它都非常非常透彻到你心里面，好像可以穿到你心里面。那时候才发现说，哇，这个‘缓’的力量是这么大，因为你要经过‘缓’才能去思考一些事。”（陈芯宜，2014）

三、结语

无垢的舞蹈剧场实践向我们展现了一条从身体出发尝试抵达的内心之路。在当下的剧场实践中，对于身体的实践与开发被越来越多，剧场不断从过去的戏剧文本，转向情感、以及更具象的身体。不同身体实践方法，涉及到如何理解与开发身体，背后也折射出不同的世界观。不同的方法显露出剧场身体实践中的丰富多元亦或是杂乱。在这许多的实践中，无垢的身体与剧场美学不一定是最受瞩目的一个，却是十分扎实与深远的一个，向我们展示借由舞蹈与剧场，我们可以如何回应世界。不过，对无垢美学的深层理解依赖于深入的投入与参与，如无垢研究者陈代樾所说，“无垢的作品并非透过分析理解，而需要透过自身转化与经验的召唤，才有可能接近其精神核心。”（陈代樾，2015）

林丽珍《潮》剧照 © 无垢舞蹈剧场

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TEXT DESIGN STAGE

— HONG KONG DESIGNER TAM KA
YEE TALKS ABOUT COSTUME DESIGN

// YUN MING WAI

Lohengrin © Damir Yusupov

文本 · 设计 · 舞台

— 香港设计师谭嘉仪谈表演服装设计

// 甄明慧

编者按：

服装设计，与舞台布景、化妆、灯光、道具等一样，也是舞台设计中的重要元素。舞台服装，注重实用性和设计感，能增强舞台的艺术表现力和感染力，带给观众丰富多彩的审美体验。作为一位设计师，需要拥有出众的文化素养与艺术才华，能够掌握舞台艺术和服饰艺术的规律，同时，还需要具备良好的分析能力、沟通技巧和团队协作精神，才能胜任这一份充满创意和挑战的工作。本刊就舞台服装设计这一话题，邀请了来自香港的舞台监督、制作经理甄明慧和表演服装设计师谭嘉仪，二位将通过对谈的方式，与《咿鸣戏剧》广大读者分享她们的从业经验，特别是参与设计制作的多个舞台剧作品，以及与数位著名导演的合作过程。我们将分上、下两篇推出谈话内容。本期首先由甄明慧梳理并提出一组问题，谭嘉仪作为主要分享人，从个人经验出发，谈及她的设计理念、工作流程、合作与挑战等多个问题。下篇，甄明慧将着重从设计师和制作人的角度，探讨表演服装设计行业的现状和发展前景。

— 敖玉敏

Mandy HK Ballet R&J © Mandy Tam Ka Yee





Mandy Hair Dress © Mandy Tam Ka Yee

Editor's Note:

Costume design, like stage sets, makeup, lighting, props, etc., is also an important element in stage design. Stage costumes, focusing on practicality and sense of design, can enhance the artistic expression and appeal of the stage, and bring the audience a rich and colorful aesthetic experience. As a designer, one needs to have outstanding cultural literacy and artistic talent, to be able to master the rules of stage art and costume art, and at the same time, to have good analytical skills, communication skills, and teamwork spirit, in order to be competent in this creative and challenging work. In order to further explore the topic of stage costume design, Yingming Theater has invited stage manager and production manager Yun Ming Wai and costume designer Tam Ka Yee from Hong Kong, to share their professional experience with the readers of our journal through dialogue, especially their participation in the design and production of several stage plays, as well as the process of working with several famous directors. The transcript of this conversation will be split into two articles and published separately. In this issue, Yun Ming Wai brought up a list of questions. Tam Ka Yee, as the interviewee, will talk about her design concept, work process, cooperation, and challenges based on her personal experience. In the next issue, Yun Ming Wai will focus on discussing the current situation and development prospects of the costume design industry from the perspective of both designers and producers.

—Yumin Ao

“

感谢《嘤鸣戏剧》的主编敖玉敏博士邀请我分享在演出行业工作 20 多年的经验与感悟。我是一位剧场从业者，在香港出生长大，从多年的学习和观察中发现，自己仍然需要开拓思维，不断发掘认知层面的不足，以促进持续创作的可能。服装设计是一门值得深入探索的艺术，以下是我（Yun Ming Wai）与香港表演服装设计师谭嘉仪（Mandy Tam Ka Yee）进行的一次对谈。期刊的读者来自世界各地，包括正在国内外研读戏剧和剧场艺术的华人学生。希望嘉仪的经验分享和我对设计师工作的理解能激发年轻学生们创作思考的热情。

Peach Blossom Fan
© Costume by Mandy Tam Ka Yee

Ming:

从设计师的角度去理解剧场世界是一个新视角。《嘤鸣戏剧》第17期发表了一篇署名宋佳的文章，题目是“一场距离化的内观——评叶锦添话剧《倾城之恋》”。你作为该剧的执行服装设计师，我想请你谈一谈整个设计过程。首先，你是怎么理解文本的？理解文本后，你就有足够能量和动力，设计出如此美轮美奂的旗袍了吗？

Mandy:

为《倾城之恋》设计服装，我读了小说和剧本，也看了不同版本的影视剧，比如，许鞍华的电影，国内的电视剧。文本理解只是设计过程数据收集的一部分，还需要探索角色人物代表的意义。服装穿在演员身上，演员成为那个角色。我需要分析角色在剧本当中产生的意义，才会获得足够的力量，为整部戏的每个角色设计每件服装。

Ming:

完成了文本阅读和分析，是否就对角色有了充分的理解呢？

Mandy:

那还不够。我需要捕捉到那个时代的气息，来清楚地把握角色可能具有的气质，因此，我会看大量历史图片。在探索《倾城之恋》的角色中，30年代上海出版的《玲珑》杂志对我帮助很大。封面都是当时的名媛，有助于我理解当时大家闺秀的气质。再比如，日战前街道的图片让我明白平民的日常生活。通过大量真实的资料，我更加清楚地认识了当时的社会，这能够帮助我酝酿和摸索一些思路，去深刻体会这个戏的精髓。每次做资料收集，我都很享受，学习的过程带给我快乐。这一次，我还找到了舞台设计师偶像李名觉先生妈妈的玉照，当时的名媛真是风韵犹存。不知道李明觉大师美轮美奂的创意，有多少受到母亲的影响。

啊！还要补充一点，当我参考某个作品的不同版本时，我会刻意避开，尽量不去关注里边的造型和服饰，因为我不想受过多影响，但是，我会非常注意不同导演对同一个戏的构思，来帮助自己建构对一部戏的立体感。





Ming:

理解文本和分析角色之后，就可以动手设计，对吗？

Mandy:

我的责任是设计造型和服饰，必须做大量相关服饰历史的研究。2020年10月份，适逢张信哲在上海展出了他的古董旗袍收藏，这些数据对我的设计非常有帮助，尤其是花扣的使用。20年代的电影明星，例如周旋，她们的着装打扮都有很高的参考价值。那个年代，以明星为主作封面的杂志《良友画报》，它的特别之处就在于彩色印刷，对我的工作帮助也很大。当然，还有一些必备的服装工具书，也帮助我理解不同时代的布料和裁剪特质。在做《倾城之恋》之前，我已经做过几个演出需要用的旗袍。2019年毛俊辉导演的《浮生记》，需要20年代的旗袍；2020年初首演的中英剧团的《初见》，则涉及60年代的旗袍；2021年香港芭蕾舞团演出的《罗密欧和朱丽叶》，背景是60年代的香港，我又一次为芭蕾舞蹈员设计了旗袍。所以在接手《倾城之恋》的时候，对设计旗袍，可以说我已经有一定的经验。

每个年代都有它独特的颜色和图案，表演服装设计要忠于年代和文本，这一点非常重要。戏服设计的基础就是配合剧情和角色，这和时装配合市场，期待消费者买单是不一样的。一般认为最漂亮的旗袍给女主角穿，配角穿差一点的，而我不是这样思考的。设计师的责任是为角色找出最合适的作品，服装一定要符合角色的气质，无论主角还是配角，我都可以让他们显现独特的美。

在此也加个题外话，可以令大家更清楚地看到设计基础准备不足会带来的弊端。在为汉服网课准备教材时，遇到了一个笑话。有人把戏曲中道姑戏服的菱形图案放到汉服设计里面，先不说美不美，我们要看合不合适。我开玩笑说：“大吉利是！”

The Young Companion
© May, 1935, No. 105

Ming:

噢！那么恐怖的事情都会发生？！希望有更多人可以学习你踏实地准备每次设计，不要因肤浅而弄出文化笑柄。2021年《倾城之恋》是叶锦添第一次当导演，严格来说，你也是第一次为他的戏当执行服装设计，你们是导演与设计师的关系。但其实你们已经合作了好多年，以前都是他做总设计师，你做他的助理服装设计师。《倾城之恋》之后，你们又马上回到了这种关系当中，这一次的新作品是莫斯科大剧院（The Bolshoi Theatre）的《罗恩格林》（Lohengrin）。当你作为设计师的助理时，在文本理解和服装设计准备方面有没有什么不同呢？

Mandy:

哈哈！对呀！多年前，和叶锦添第一次合作，我担任他的助理。那也是我跟你第一次相遇。2002年在香港为城市当代舞蹈团黎海宁编舞的《九歌》做设计。我们三人再碰头是10年后的《孔雀》。到现在，我和叶锦添合作过的作品都超过10个了，大家可能比较熟悉是2017年的《那年花好月正圆》。

设计《罗恩格林》服装，在文本准备方面，与之前接手《倾城之恋》的时候，大同小异。故事背景、剧情和对年代的理解，都是基本要求。当我是助理的时候，我主要服务设计师，不直接服务导演。所以在这个新戏中，我和导演的接触非常少，我加入的时候，设计图也都已经出来了。我这次的助理服装设计工作，主要处理研发部分，研发在设计过程中非常重要。

Lohengrin © Damir Yusupov

Ming:

那就是说，你的工作主要是跟服装制作有关的设计部分。我估计不少行外人会误会，设计师只要说一下，画一下，就算完成工作。你必须分享一下，实力派的服装设计师，具体需要做什么呢？

Mandy:

尽管设计图已经有了，服装设计不是一件纸上谈兵的二维事件，我们设计服装要给有血有肉，有脾气，有爱好习惯的演员穿的，还要得到导演的认同。在《罗恩格林》里，我的任务是把戏服从设计图提炼成一件真实的服装给演员穿。服装设计图从叶锦添导演在北京的工作室出来，然后由莫斯科大剧院服装部负责制作。如果你以为，设计师把图交给远在俄罗斯的服装部，衣服就会自动齐齐整整地做出来，你就是在异想天开。这次难度特别大，当然还有疫情、语言和距离的原因，详细的痛苦，也就不多说了。在整个过程当中，消耗了非常多的脑汁和心血，不会成为河泊，都可以成为小溪流。导演弗朗索瓦·吉拉德（François Girard）还对这次的服装有个特别要求，是一款多层长袍，可以在舞台表演时，随着音乐节奏的改变，长袍变换不同颜色。Oh My God！结果，在香港的服装工场，我足足用了6个星期研发，包括购买合适布料和确定不同颜色，touch up，完整地制作出来。最后把这款可以有4层颜色变化的长袍，含各样制作资料，在演出前8个月，完完整整地寄到了莫斯科歌剧院，服装部为演出制作了两百多件戏服。整个过程，我一直没有出现在莫斯科，叶锦添却在首演前两周去了实地考察和指导，我一直远距离协助沟通。



Ming:

哈哈！希望更多人能充分理解表演服装设计师的工作量和工作的不同层面，设计不是“说”要有什么效果，而是有能力研发如何做出需要的效果，这才是实力所在。当年做《孔雀》时，也做了约200套衣服。春夏秋冬四件杨丽萍小姐的孔雀服，不同的孔雀尾巴怎么做，都是费尽心思的，挑剔到我要好好安抚服装工场好几位师傅，才可以顺利完成，皆大欢喜。

好了！回到设计师和导演之间合作的这个问题。我想同一个文本会有不同的舞台表演形式，请你谈谈你和不同导演之间的合作，2003年你在香港为卢景文导演的歌剧《麦克白》当设计服装。2015年，你是邓树荣话剧版《麦克白》的服装设计师。之间时隔12年，你自己对文本的处理手法是否一样？分享一下有什么创作要诀？

Mandy:

实话实说，我自己对文本的处理，不管是原著还是创新演绎，任何艺术形式都是大同小异。故事背景、剧情和对年代的理解，参考这一作品的其他不同版本，增加理解文本演绎的可能。相隔12年，只记得故事大纲，而且理解歌剧歌词跟理解剧本台词，纵使故事一样，感觉还是不同的。其实，效果最重要，就是要在资料搜集的过程中，让自己触碰到这个故事的内在精华，这样我才会有信心去面对导演的各种要求和创意交流，因为我的设计创作，是与导演在不断讨论和不断碰撞的过程中产生出来的，过程有效地提炼了我的创作。

Ming:

你做了充分的数据收集，然后也理解了导演的整体构思和指引，面对导演的具体要求，那么，如何发挥出你作为设计师的潜力呢？

Mandy:

先说卢景文导演的歌剧《麦克白》。卢导演对设计师压力不算太大，因为他自己本身也是一位设计师，美学功底很好，设计指引好清晰，是现实环境中很少有机会遇到的合作伙伴。卢景文导演忠于古典原著本来的要求，其实对当时经验不多的我来说，是比较容易把握的。不过整个过程我还是非常紧张和小心，专注于莎士比亚的《麦克白》。我也在努力思考，在古典歌剧这个形式里，设计师如何清楚表达，让观众感受到当时的情景。结果也算是顺利完成了任务。

相对邓树荣的话剧版，工作就不一样了。他的演绎距离原著的时代空间非常遥远。邓树荣把《麦克白》的情节背景搬到了香港，一对中产夫妇在梦中进入了中国古代，要去谋权篡位。试想想，如果我不能领悟到文本的精髓，就去和导演讨论什么是最合适的演绎，那么，交流起来感觉不过瘾，甚至可能会丢失重点。其实这个创作过程，也是比较特别和有意思的。我在教学中也常常引用，现代香港中产和中国古代（导演也特别要求，不要有明显时代特征）的人物同台并列，难度不在于能不能给观众带来视觉上的冲击，而是在一定限制下，如何能让服装依然可以合理地成为经典莎士比亚角色的符号，有效地呈现导演的心思寓意，而演员也需要服装有力量，协助他们有效地演绎角色。

Ming:

歌剧忠于原著，你觉得比较容易在服装上设计出文本的角色符号，虽然服装量比较大，但是设计需要的功力反而没有那么高，难度也没有那么大，对吗？

Mandy:

歌剧《麦克白》纵使是与原著时代距离较近，遇到的难题却不一样，例如，由于时代的演进，现在服饰布料店根本不会有和当时同样质感重量的天鹅绒布，为了贴近效果，我去了专卖家私布的地方，找感觉比较相近的布料做戏服。折衷处理，但依然需要能达到效果，让观众相信角色。

每个设计过程，都是在回答各种的“为什么”，这种一问一答的创意交流，就是如何令创意团队觉得和你一起工作时，沟通愉快，同时制作效果有提升。话剧《麦克白》是我和邓树荣的第三次合作了，之前有2012年的舞剧《舞·雷雨》和2015年的歌剧《大同》，合得来的团队，都会再度合作，这样节省沟通成本，对预期也有保证。得到创意伙伴的信任，是我的一种荣幸。其实，我前后为卢景文导演设计了8个歌剧的服装，包括1999年的《卡门》和2014年的《杜兰朵》。

Ming:

是的！信任是合作的基础！你帮我做的服装设计基础网课，内容也的确有提到，你如何用思维导图帮助自己在邓树荣的《麦克白》中提炼设计灵感。也有提到处理歌剧《麦克白》时，因初出茅庐受了不少委屈。不过，年轻的时候，都是靠硬着头皮的勇气，心口挂着“世上无难事，只怕有心人”的令牌，把每一件事坚持完美地做好。

我还想多问一个关于文本与设计的问题。你参与过不少戏曲服装设计工作，这个和你之前提过的，会有好大的差别吗？

Mandy:

戏曲文本理解当然特别艰巨，基础文本就是不明白，文字艰深，歌词非常抽象。我以做《长生殿》为例，我看了电视剧、漫画和各种历史资料。而且还要理解音乐，想象节奏。

Ming:

但是，一般表演服装设计师是不怎么涉猎戏曲服装，其中一个原因是规矩好多又繁复，怎么穿起来合身都是深奥的学问。你参与戏曲的服装设计，是个人特别爱好还是机缘巧合？做戏曲的服装设计师，特别之处在哪里？

Mandy:

是机缘让我遇上戏曲。2000-2007年，我担任香港演艺学院的中国戏曲剧场的兼职服装主管，不知不觉也已经是20多年前的事了，好多粤剧的基本服装知识都是在那时一步一步积累起来的。传统艺术让我深感压力，自身是中国人，特别觉得要明白中国传统，更需要得到导演的信任。在国外的导演面前，如果我对国外的传统理解不够深入，情况还不严重，都可以说得过去，始终有文化差异的问题嘛。但是自己民族的特色，一点借口都不应该有，再大压力也不能搞错。



CHINESE OPERA COSTUMES

Pavilion © Costume by Mandy Tam Ka Yee

Ming:

那你花了多少时间去学会？

Mandy:

到现在我都不觉得已经学会了。不过，2003年叶锦添找我去台北新舞台帮他为《长生殿》做助理，衫量有200套以上，就硬着头皮应付。适逢当年SARS疫情，演出被逼延后，这个“运气”让我可以有较宽裕的时间，1年内完成。那一年学习到了大量戏曲服装的知识，收获非常大。

Ming:

你是谦虚吧！已经前后那么多年接触了戏曲服装，还说没有学会？究竟设计师要学会什么？你才觉得是学习好了，又有什么秘诀？

Mandy:

设计理念和制作技巧，永远得密不可分地加以考虑。你对服装制作认识越多，你的设计框架就越宽，好的设计师，必须大量学习制作要诀。《长生殿》让我有机会通过苏州昆剧院认识了苏绣工艺和苏州的戏服工场，结果我之后的服装设计中，比如，白雪仙的《西楼错梦》、香港演艺学院的《震天宫》和卢景文的《杜兰朵》，他们都参与了制作服装，刺绣在舞台上非常夺目，各位导演都好满意。设计师还必须明白工艺，即，要看得出服装在演员身上什么叫合适烫贴；设计师还应该知道制作质量是什么意思，你可能不懂怎么亲手做出来，但是你必须分得清工艺的优劣。

Ming:

你们属于实力派的表演服装设计师，经验丰富。这次访谈机会，也真是难能可贵，所以，我觉得必须在你繁忙的设计工作以外，抽时间多分享你的旗袍设计、粤剧戏服设计，有条理地组织文字，编写成教材，让更多有心人可以少走弯路。我还想帮你翻译成英文，让外国设计师也能从中受益。当看到他们的《杜兰朵》，每次我心里都在想：“怎么搞的？”

Mandy:

传统服饰，大家一定要把握到工艺。大家要知道服装制作是独立的专业，不是简单“做件衣服”的事情，做旗袍的师傅不一定会做西装，反过来也一样，工艺不同。上一次，你给了我看一个中国版的法国音乐剧，我一看就知道，制作部门用了韩国裁剪法来处理法国人的设计，效果差好远。裁剪特色和技巧，设计师都需要懂。



Ming:

那个音乐剧我看了，有点耐人寻味，所以发给你看看，想请教学习一下！最后来个服装学习尾声问题吧！你刚介绍的几部制作，都让人感觉资源丰富，可以发挥自如。你有一些资源不理想的经验跟大家分享吗？

Mandy:

设计的基础就是解决问题，我也做过不少资源极少的制作。2015年毛俊辉导演在演艺学院的新派粤剧演出《无情宝剑有情天》，只容许我利用学校已有的旧衣服来设计。我还是动了不少心思的，需要衡量色彩，确定角色搭配。比如，我觉得整齐非常必要，群众演员服装整齐称身，能非常有效地衬托出主角，也为制作带出严谨的感觉。设计上的各种思考，都是为了解决问题。我还有好多这方面的例子，以后再做进一步分享。

戏曲演出的服装安排，传统上由各个老倌（有声望的演员，尤其指粤剧演员）自己解决，结果就是各位老倌的“最漂亮”的衣裳拼凑在一起，整体是没有设计概念的。只可以说大家都穿服装上舞台演出了，不等于服装有设计，这也就是为什么我坚持将设计元素引入到戏曲的原因，合适的设计安排，能提升整体观感。切记设计不是只负责美观，我常常说，把服装设计得漂亮是非常低层次的目标，关于设计的讨论应该更多强调：如何表达整体视觉？如何配合剧情和角色？我明白资源好多时候不理想，但是不等于设计就可以没标准。我想再举一个例子，来分析设计师的用途。为毛俊辉导演《百花亭赠剑》设计服装时，导演要求不要水袖、翎子、狐尾，这些粤剧典型的表达角色身份情感的符号。在表现百花公主的英勇、幸福、悲愤等心路历程的时候，我选择了由白色至黑色，而江海天的服装，我的设计却是从浅蓝到全白，这个对比就是为了配合剧情和角色，表达两位主角的关系变化。设计师的功能，就是调教整体，平衡美感。

Ming:

对于设计的理解我们就暂且告一段落。再想问问你个人的工作与日常。你也是属于游走在东西方文化之间的实践者，关于剧场的各类文化艺术的糅合，你自己这些年有没有什么领悟特别想分享给年轻人？

Mandy:

必须有自己的定位。我们游走于不同文化之间，身处海量信息的时代，对自己要有清晰的定位，做事自然会得心应手。我的建议是，必须去认识世界，理解生活。放远自己的生活眼界，用广阔心胸地去理解不同人的生活思维。例如，有一次我在意大利，住处楼下有一家中国人开的西餐厅，我去那里吃了几天早餐，还一边和老板聊天，倾听他的所见所闻，我自己的思维也变得更活跃，感

到进入了一种豁达开朗的人生境界。我的领悟就是，未来在拿到一部外国剧本的时候，也可以尝试用这种状态和境界去处理问题。

Ming:

和年轻人分享了很多，对行业又有什么寄语呢？

Mandy:

对我来说，人们对历史与现实越来越缺少艺术感受力。社会发展，处处透出急功近利的氛围，越来越不健康，剧场生态变得不求进步，只求任务结束，令人非常无奈。去美国、日本访学观摩归来，再环顾周遭，不禁自问，用心做事的人在哪？以人为本的美学艺术视野又在哪？Sorry！有点悲观！

Ming:

悲观一点也不是不好，破斧沉舟嘛！最后一个问题了！人生往往就是一部戏，如何理解你自己这个文本，在服装设计方面还有什么想突破的地方？有没有什么戏码特别想做？舞台世界是不是你的终点，在个人发展方面，还有什么想法吗？

Mandy:

我依然热爱我的服装设计工作，享受每次与有趣的伙伴合作，但是，在服装设计上没有想实现什么突破了，更没有什么戏码我特别想尝试了！反而，想开始为传承而着手整理资料！

若说个人的内心想法，也不是没有。我见到西太后（Vivienne Westwood）发布的2013莎乐美时装设计系列，以歌剧演出来烘托秀场氛围。还有，老佛爷（Karl Lagerfeld）香奈儿2014时装发布会，以超级市场为主题来结构整个表演场景，模特儿边走秀，边购物，注入了戏剧场景（theatrical scenes / scenario）的元素。可能我始终都是一个从时装设计训练出来的表演服装设计师，这些时装秀启发了我。我在思考，是否可以从剧场表演入手，把我的戏服带到秀场上去呢？希望我能够搞一次个人戏服的秀场发布会。

Ming:

期待Mandy Tam的“Costumshion” Show。

无情宝剑有情天 © 服装设计谭嘉仪

SHORT BIO

Mandy Ka-yee Tam

谭嘉仪，香港设计师。2009年至2018年，香港知专设计学院时装及造型设计系任兼职讲师。香港理工学院（现理工工大学）时装及制衣证书课程，香港演艺学院学士，主修舞台及服装设计，香港中文大学文化研究硕士。2007年，参加布拉格舞台设计四年展，参展作品是粤剧《西楼错梦》（香港馆）。2008年，获得亚洲文化协会希利慎奖助金，前往纽约进行12个月的服装文化探索及有关服装保育之旅。2011年获绞织研讨会邀请参与展出作品《征》。2019年，作为濑户内海国际艺术节参展艺术家，展出作品《生命树》。2004年与2015年，两度获得香港戏剧协会颁发的“最佳舞台服装设计”奖，获奖作品分别是《桃花扇》（香港话剧团）和《海达·珈珞》（新视野艺术节）的服装设计。

Mandy Ka-yee Tam is a Hong Kong designer. She was a part-time lecturer at Hong Kong Design Institute, teaching Fashion and Image Design from 2009 to 2018. She obtained a bachelor's degree in Fine Arts from the Hong Kong Academy for Performing Arts, and a master's degree in Intercultural Studies from the Chinese University of Hong Kong. In 2007, she represented Hong Kong and participated in the Prague Quadrennial stage design exhibition where she displayed her costume design for the Cantonese opera *Dream of West Chamber*. In 2008, she received the Lee Hysan Foundation Fellowship of the Asian Cultural Council Society to have a 12 months study trip in New York. In 2011, she was invited to present her work *Journey* at the 8th International Shibori Symposium (ISS). She participated in the artist residency program in Japan Setouchi Triennale 2019 and spent three months in the district of Shodoshima. Her costume design *Peach Blossom* (Hong Kong Repertory Theatre), and *Hedda Gabler* (New Vision Festival) were awarded the Best Costume Award from the Hong Kong Federation of Drama in 2004 and 2015 respectively.



A BOTTLE

, CONJURING UP A LIGHT-SHADOW PLAY ABOUT INSECTS

// **Wanyun Liang**

Editor's Note:

The author, Liang Wanyun (Wanny) is the director, playwright of the light-shadow play *Sister Moon and the Trouble of Her Friend Mantis*, and she also designed and made the props used in this performance. In this article, she will introduce the manufacturing process of puppets using plastic bottles as raw materials, and how the play explores 3D effects with traditional optical projector. As high-tech special effects prevailing our era, Wanny yearns for the opportunity to go back to where it starts and picture a world with the simplest materials and traditional special effects.

——Chaomei Chen

一个瓶子， 变出一部昆虫光影剧

// 梁婉云

编者按：

本文作者梁婉云既是导演也是编剧、道具设计和制作，本文介绍了吾悦儿童戏剧出品的光影剧《月亮姐姐与昆虫朋友的烦恼》，简述了塑料瓶为原料制作过程，并探索使用光学投影仪如何实现光影剧的立体感。在高科技特效发达的时代，她依然渴望返璞归真，用最简单的材料和特效想象世界。

——陈超美





《月亮姐姐与昆虫朋友的烦恼》剧照 © 吾悦儿童戏剧

前言：《月亮姐姐与昆虫朋友的烦恼》于 2022 年 3 月 6 日完成首演。在一个草地上，演出团队和观众等着夕阳西下与夜幕降临——一个天然的小黑匣子剧场出现了。两部老旧的光学投影仪和一堆塑料瓶子变身为光影道具，一部隐藏在森林的昆虫世界光影剧悄然上演。

一、从探索、观察昆虫，自然形成的故事/创作

《月亮姐姐与昆虫们的烦恼》是以月亮为视角看森林里面的昆虫的故事。我们以螳螂为主角，螳螂先从螳螂囊出来，庞大数量的螳螂由于天敌的出现而逐渐减少。唯一幸存的螳螂（刀刀螂）经历了一系列波折，它在历险途中寻找同伴，最终敢于面对自己恐惧而获得成长。在创作过程中，我们借着观察昆虫们的生活状态、生活环境、动作、习性、喜好、自然规律等，形成本剧现有的故事内容。

二、融入“电影镜头”的表演手法，三维立体的光影剧

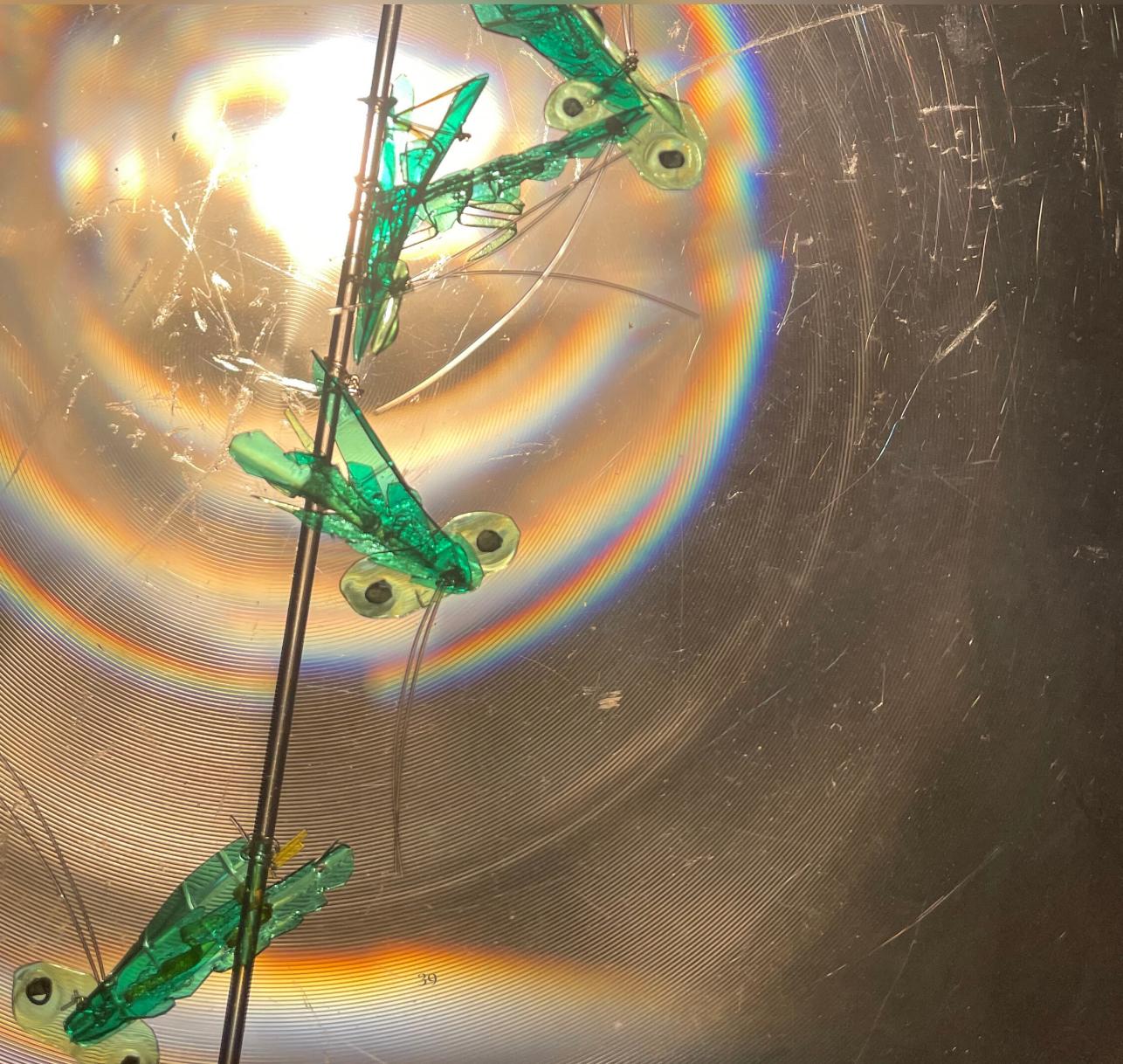
本次创作我们选用日常生活品中的“饮料罐”作为制偶的材料（制作成螳螂/屎壳郎/青蛙/蜘蛛等），以光学投影仪的方式完成偶的投影。这种投影方式让偶更具有真实的立体感（一般实用电筒作为光源的光影剧，更擅长制造出剧的层次感），成功打破了以往光影剧较为平面的展示模式。此外，借由电影式的镜头切换感和模式，让一个本来平平无奇镜头更具灵活性，多种镜头的切换（模拟电影镜头切换感觉），例如光学投影仪的虚实感展示森林的四季变化；海底世界与冲浪的螳螂双镜头展示两个时空及场景的交错和融合；在螳螂战斗蜘蛛的一幕，用光的闪进闪退突出蜘蛛和螳螂的追逐等。

制作光影偶与一般制偶的方法相似。首先我们观察材料的质感、外形，挖掘瓶中的特点，将这些特点与不同昆虫动物的身体进行联想和想象。例如我们常喝的雪碧，瓶身中的小“凹凸点”，让我们联想到螳螂的身体花纹；棕色的柠檬茶瓶子，瓶身让人联想七星瓢虫和蜘蛛的身体。偶的制作风格主要有两个特征，一个是精致如装饰品，一个是抽象与孩子画作无异，两个极致的风格相互碰撞又融合。

三、探索“自然语”，“流动”的演出场地

光影剧除了视觉效果，音乐和音效也非常重要，因之可以带动故事氛围和联想力。本剧的故事背景设定为森林和海洋，都是自然景象，因此我们将在后期重排中，尝试使用不同小乐器，模拟自然音效的器材，如：沙漏、竹子、笛子、尺八（待定）。我们将在现场演绎过程汇总，演绎、演奏与自然环境、昆虫相协调的音效。本次创作的道具和舞美将以简洁、易携为主要目的，以便在不同空间演出，如大自然的环境、艺术展馆、老街小巷等地。本剧将通过家长对孩子陪伴，及儿童自身的视角让孩子了解大自然与昆虫，了解和讨论环境保护主题，重塑家长和孩子对大自然与人类之间关系的思考。

《月亮姐姐与昆虫朋友的烦恼》剧照 © 吾悦儿童戏剧





出品方：吾悦儿童戏剧
导演/编剧/道具设计及制作：梁婉云 (Wanny)
出品人/舞台总监：张健芬
演员/操偶师：陈文珍、雷宇（奥兰多）、林歆蓓
照片：吾悦儿童戏剧

《月亮姐姐与昆虫朋友的烦恼》剧照 © 吾悦儿童戏剧

Interview:

CONVERSATION WITH XIAOQING ZHOU, FOLLOWING A PRACTITIONER OF THEATER EDUCATION INTO CONTEMPORARY CHILDREN'S THEATER EDUCATION IN CHINA

// Jiayue Li

Editor's Notes:

In recent years, children's theater education has gradually gained popularity in China, many parents started to pay attention to this new art curriculum. To figure out a series of questions including what is theater education? What are the differences between theater education and educational theater; How do Children's theater education develop in current Chinese society? And what obstacles and difficulties are it facing? The author will explore the field of contemporary children's theater education in China by interviewing a domestic practitioner of children's drama. Teacher Xiaoqing Zhou once worked as a drama actress and later served as a drama performance teacher in many primary and secondary schools in Sichuan Province. She also went to Cambodia to teach Cambodian children Chinese and drama through music, dance, making use of the most basic games in drama performance, helping them understand Chinese culture. Through her abundant practical experience in children's theater education, we may have a clearer and deeper understanding of the current situation and development of children's theater education in China.

访谈：对话周小庆

编者按：

近年来儿童戏剧教育在国内不断地发展，越来越多的家长开始注意到这个新兴的艺术课程。而究竟什么是戏剧教育，以及它和教育戏剧之间有什么区别？它在中国的发展现状如何，又面临了哪些发展阻力和困境。笔者将通过对话的形式跟随一名国内儿童戏剧的实践者一起走进中国当代儿童戏剧教育的领域。周小庆老师曾担任过戏剧演员，后在四川省多所中小学中都担任过戏剧表演教师，还去到柬埔寨通过音乐舞蹈和戏剧表演当中最基本的游戏的方式对柬埔寨的小朋友进行汉语和戏剧教学，帮助他们了解汉语文化。通过她丰富的儿童戏剧教育实践经验，我们或许可以更清晰和深入的了解中国儿童戏剧教育的发展现状。

一、儿童剧与成人剧的差异

李佳玥：

周老师，您曾今是一名儿童剧演员，我想了解从您的角度看，儿童剧和成人戏剧之间最大的区别是什么？一般来说，儿童剧主要面对儿童观众，所以可能在语言表达方面会有不同，但是不知道在内容层面上会不会也有一些不太一样的地方。

周小庆：

你说到一个很重要的观点。首先第一个区别就是观看群体的不同。相较于儿童，成人观众的理解力更强，阅历更佳丰富。而儿童对于他们这个年纪该有的情感理解以及对事件和故事情节走向的理解是有限的。所以说儿童剧在表达上更加通俗易懂的同时也更加地简洁。因为观众不同，所以需要更直观地去表达，然后剧情设置就会比较简单。第二点在表现形式上，儿童剧会以观看群体为最大的走向。比如小朋友喜欢看唱唱跳跳的，喜欢欢乐的，包括迪士尼和梦工厂的动画都是以这样的（形式）为主线，所以我们在舞台上会以舞蹈和唱歌为主要的表现方式，当然语言肯定是简介易懂的。



而成人呢，首先理解，认知度更加的深，更加的强所以在剧情上肯定会更加的跌宕起伏，剧情上更需要我们一点点地去剥开，所以表现的形式也非常不同。比如台湾导演赖声川创作的剧《暗恋桃花源》，原本《暗恋》是一个现代剧《桃花源》是一个古代剧，（他将）两个牛头不对马嘴的剧结合在一起创作成了一个剧。在舞台上演员会不断切换，但是拼凑起来人们可以在这种复杂的表现形式中感受到我们现在所在之处好似也是既复杂又协调。所以成人剧因为阅历不同会更加地复杂，就会有很多的表现方式。所以成人话剧需要演员在语言的表达能力和人物的塑造两方面下苦功去学习。

李佳玥：

所以相较而言，儿童剧更需要演员在动作上去展现（内容）是吗？

周小庆：

对，所以很多国内儿童剧院对于演员的要求更注重舞蹈和演唱功底，他偏向音乐剧的演员。但是成人剧就更偏向于舞台剧演员。他们的语言要有张力，就是我们所说的要有台词功底。同时要有表现力，塑造人物的可塑性要极强。

李佳玥：

我看一些迪士尼的歌舞剧和动画电影，其中穿插了很多音乐。是否说明在儿童剧中音乐起到了一个很重要的辅助作用？在音乐中贯穿了内容，通过音乐去展示内容。

周小庆：

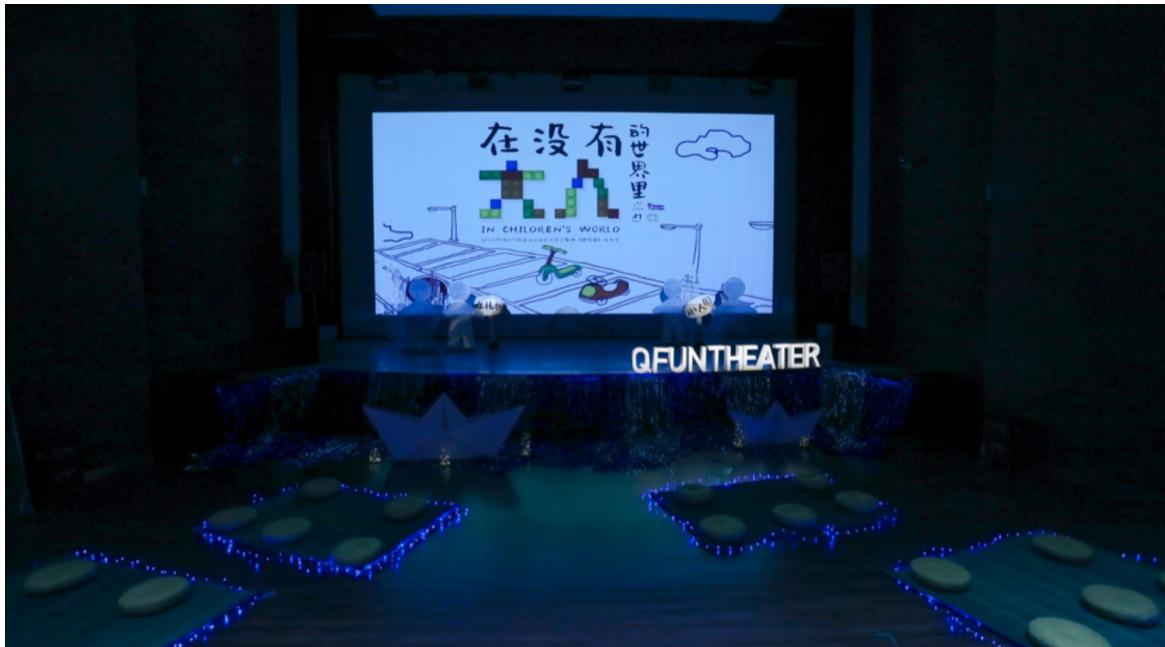
对。包括音乐剧在内，因为儿童剧很像音乐剧的走向，所以音乐其实是一种表达方式和烘托情感的方式。比如在某个地方我说不明白，那么我用唱的方式就能更好地表达清楚。就像凉山，贵州当地的人们会用山歌，情歌的方式去表达情感。

李佳玥：

那么儿童剧在剧目的选择上会不会有对内容有什么侧重和考量？比如一般会更偏重于选择某个类型的剧？

周小庆：

无论是什么，儿童剧在故事内容的选择标准上都有教育意义色彩，包括迪士尼。它需要人们在观剧之后能够从中学到一些东西，会让你知道比如公主找到王子之后会发生什么；这个人要变成一个什么样的人等等，都具有教育色彩和教育意义在里面。但是成人剧更多是要让观众能够从中找到共鸣。就像一些剧，虽然观众不一定能完全说清它在表达什么，但是却能在其中找到类似的情感经历，观众能够在剧里找到自己的影子。这就类似于小朋友听一些积极阳光的音乐是为了学习，而成年人很多时候听歌是为了抒发情感。



“在没有大人的世界里”发布会 © QFunTheater

Woo?

二、走进戏剧教育——一次寻求自我的突破

李佳玥：

您的职业生涯经历了很多次的转变，也曾提到过是一次偶然的机会选择了从戏剧演员转做戏剧表演老师，我很想知道是什么样动力和原因让您做出了这样的改变呢？

周小庆：

其实学戏剧表演做演员上舞台和当老师两者并不冲突。虽然当时我也很纠结，一是担心上舞台会有年龄限制，但是我遇到一个老的艺术家他跟我说其实一点都不冲突，因为“演员最有价值的是在于你的阅历，基于对这个事物的认知去表现。”但是最终促使我从演员转为老师是因为我在舞台表演的时候遇到了一些瓶颈。这些瓶颈是我在学习戏剧表演的经历中没有能够从老师那里获得帮助的。所以我需要靠自己去寻找一个方式去冲破这个瓶颈期。因此我开始尝试转行去大学当老师，但是在这个过程中我发现找到这个东西并不是关键，关键是对于生活的理解是从心感受的。

李佳玥：

所以您当时是为了寻求一种突破所以选择了改变。那么我是否可以理解为您从演员转变为戏剧老师是从“戏剧教育”到“教育戏剧”的转变？因为戏剧教育更多的从一个戏剧表演专业技能层面上进行学习，比如唱、念、舞蹈、台词等。而教育戏剧在我看来更像是把戏剧作为一种教育模式去对某些内容和观点进行传达，那么您是如何看待这二者的区别？

周小庆：

是的，我觉得我现在的阶段的确是从戏剧教育转变为了教育戏剧。戏剧教育主要是以呈现为主要目的，就是我们要上舞台，而教育戏剧是以过程为主要目的。以前作为演员的我，作为大学老师和高中老师的我都是以戏剧教育为目的。大学生要成为一个演员那么他们学习（戏剧）的主要目的是要达到呈现的一个效果。而高中生（艺术生）要考大学，那么大学老师对他们的一个要求也是将来要成为一个演员所以也必须以呈现为目的，要能够上舞台演出。但是现在我作为小学和初中的戏剧老师，更多就是以教育戏剧为目的，学生感受的过程才是最重要的。因为在这个这样的过程当中去寻找教育意义的理念——创新。要有创新的改变，要在（过程中）慢慢发现自我的改变，自我情感认知的改变，所以现在我个人教育的目标和重点更多地是在于过程而不是结果。但是实话实说，我现在所工作的学校一定程度上也是以戏剧教育为主要目的，因为需要通过戏剧课程让更多的人认识到我们学校，所以就必须让孩子们上舞台。

李佳玥：

所以我认为戏剧教育和教育戏剧实际上并不是两个完全不同的概念，虽然有区别但是他们是相辅相成的对吗？

周小庆：

对。因为无论是做教育工作还是做演员，包括戏剧研究这门课程，研究的内容最终也是需要呈现在舞台上的，要么帮助别人或者让自己呈现在舞台上。它实际上是一种公众人物的课程，要让别人有所观赏性。

三、中国儿童戏剧教育——中国式家庭教育的缩影

李佳玥：

我查询过相应的背景，教育戏剧起源于欧洲，伊丽莎白时期就有了，而美国国会在1994年也通过《2000年目标：美国教育法》把戏剧艺术增列为基础教育的核心课程。所以在基础教育阶段有超过95%的学生接触到戏剧教育。欧洲的少儿戏剧教育已经有了一个成熟的教育体系，欧洲少儿剧团甚至比成年人的少儿剧团更多，内容更加的丰富。那么您认为戏剧教育在中国的发展有哪些优势和潜力呢？

周小庆：

现在很好的一点是很多家长开始慢慢接受它了，因为戏剧课程它是一个精神课程，它是美学，可以归纳于一种精神的艺术，包括了音乐、美术等，需要人们文化程度的提升。现在随着中国的发展人们的文化素养是在不断地提升，但是这依然需要我们一代代的人去加深对戏剧的了解，认知和喜爱。戏剧课程的潜力在于它是一个包容性很强的课程，可以作为很多课程的融合性课程进入我们的私立或者是公立学校。就像儿童剧可以和小学的声乐课，语文课相结合，比如在语文课本里出现的某些情景和人物可以作为小剧本的练习。所以它的优势在于包容性和融合性。基于这两点我们可以进一步深入下去，通过戏剧课本身的专业性去提高孩子的想象力，创造能力，感受能力和专注力等等，比如教会孩子如何用肢体或语言去表达情感以及其他想要表达的东西。但是这也需要长时间的过程以及家长认知的改变。



© 周小庆

李佳玥：

那么在您所接触的家长中，他们对戏剧课程的态度是什么样的呢？尤其是在国内如此激烈的竞争环境中，现在很多国内的小学生都肩负着巨大的学业压力，他们的家长又如何看待戏剧课程呢？

周小庆：

其实学校的态度反观就是家长的态度，他们需要短时间内在孩子们身上见到成效。这个其实是戏剧课程一个很大的弊端。你知道在德国或美国很多孩子从幼儿园开始就由老师潜移默化地用音乐或者肢体语言带领他们走入戏剧，是很长一段时间的积累，到了一定的阶段才会让孩子们进行舞台展示。但是在中国不是这样，很多家长需要在短时间内比如一个学期之内就要看到成效。这实际上是非常难以实现的，所以为了实现这个目的很多时候我们就会采取更多的加入其他元素，比如如果小朋友有舞蹈功底，那么我们就会在舞蹈中加入一些戏剧冲突的元素然后通过舞蹈表现出来；如果唱歌可以，那么我们就更多地利用歌曲去表达他们的情感。这样虽然短时间可以看到成效但是我必须承认这并不是真正意义上戏剧课带来的成效。

Chinese-style Education



李佳玥：

那么也就是说现在中国的儿童戏剧的教育很多时候依附于或者说偏向于通过音乐和舞蹈去极速的达到某种家长想要看到的孩子通过戏剧课程所实现的成长。因为在任何教育服务的本地化进程中，当地学生的特点都是无可回避的影响因素，所以我猜想可能您在教学过程中也会受到家长这种“求快”心理的影响，导致一定程度上并不能真正通过戏剧教育来达到其本身能够达到的目标是吗？

周小庆：

是的，近几年来说是不会的。中国式家庭实际上是以家长为导向的，就是一种传统的 Chinese Style，通常不是你（儿童）该学什么而是我（家长）觉得你应该学什么，所以主要线路的设定是在家长。而他们对于孩子能否长时间要去学习什么是基于在短时间的学习中所能看到的成效。所以我就会结合孩子的特点，通过戏剧教育让他们能够在最短时间内能够站上舞台。让孩子们通过站上舞台去慢慢地树立自信心，从而知道“我”喜欢被所有人关注着，被所有人鼓励着，然后建立对舞台的热爱。有了热爱之后再慢慢加深这种改变，然后我再通过每一次孩子的舞台呈现去告诉家长戏剧课其实不只是呈现，还可能在过程中看见孩子的变化，看见他一点点的成长，虽然可能速度不快。

李佳玥：

所以与国外很多家庭基于孩子兴趣鼓励他们学习戏剧不同，中国的家庭更多地是家长认为孩子应该去学习戏剧，并在学习之后逐渐培养兴趣是吗？

周小庆：

是的。甚至很多家长为孩子选择戏剧课的原因是因为他们自己对戏剧不了解。很多时候其实家长并不是因为真的了解戏剧课才会选择，反而正是因为他们不了解，所以会有一种戏剧课很“洋气”的感觉，然后基于这种不了解和好奇的心态才希望孩子去学习一下。

© 周小庆

李佳玥：

其实中国家长对选择戏剧教育是不同于国外家长的出发点的，可能是现阶段儿童教育中所面临的一个问题。那么在您的教学中是怎样设置课程内容的？在您的课堂中会不会加入一些类似于亲子互动的环节或者说有什么不一样的课程内容呢？

周小庆：

我先谈谈现在所面临的问题吧。我现在一个人面对了36个小朋友。这些小朋友有的喜欢戏剧有的不喜欢，他们每个人是不一样的。所以我的改变就是先以舞台为最主要的方式，然后征求小朋友的意见，如果他们愿意上舞台就给他们更多的上舞台的机会，如果不愿意我就会让他做其他和戏剧相关的事情，比如如果他（喜欢）画画，我就让他去做道具。这可能是我上戏剧课很主要的一个设计环节——根据小朋友的兴趣去改变我的戏剧课程的方式。通常一节课就分为三个大组，其中一个是道具组，我就会让这个组的小朋友去听取表演组小朋友的意见，根据他们的需求去创作道具。而演员组的小朋友就会侧重于戏剧的舞台呈现。相较于之前我在另外的兴趣班（工作）的时候，那里的小朋友更多的是自己有兴趣或者说家长有更大的兴趣来报名，那么我的课程重点就会放在心理上。戏剧中一个很重要的点在于塑造人物之前你要分析这个人物的人性，才能更好地诠释这个人物的性格和情感特征。小朋友虽然他们本身的性格特征很容易展现出来，但是有时候可能因为原生家庭的缘故就会有所包裹，有时候甚至会展示出一种不正常，这种不正常可能是因为他的价值观还没有形成。那么我就会通过戏剧去“治愈”他，比如我会利用袋鼠妈妈的角色去包裹他，让他拥有安全感，然后挖掘他本身天性所在的特点去“治愈”他，这可能是我现在所开设课程的一个特点。我会更尊重孩子的意愿，让他们的特长发挥到极致，用我的方式去治愈他们然后再跟着我的思路走。

李佳玥：

其实刚才您提到很多中国的小朋友更多地是在家长的推动下去学习戏剧，那么家长会不会因为急切想看到成果的心理而出现一种现象，就是如果他的孩子不能站上舞台时会产生一种不理解的情绪；另一方面，因为您现在一个人要带三十多个小朋友，这和国外多个老师面对多个小朋友的情况是有很大的不同，可能一个剧想上舞台的小朋友也会比较多，而中国的家长很多情况下都希望自己的孩子成为主角，那么在这样的情况下您是怎样去平衡角色的分配以及怎样和家长进行沟通呢？

周小庆：

首先我跟家长沟通的时候就会更基于孩子的意愿。如果孩子自己不想上舞台，我们逼着他去那么这样的方式可能会加深孩子对舞台的厌恶，这和家长所要实现的初衷就背道而驰了。所以我就会问家长他所想要达到的目的和最终的目标是什么，如果他们的初衷是让孩子上舞台，那么我就会告诉家长现在不能硬推着孩子上舞台，我们需要接受他的意愿，去聆听他，然后再去帮助他。我会让家长通过一个时间段的调整去理解孩子，理解我。同时在这个时间过程当中很多孩子都愿意成为焦点，成为瞩目，然后（我们）就会去慢慢放大他的这种焦点感，让他知道上舞台没有那么可怕，也许第二次他就会愿意站上舞台了。其次，如果每一个家长都希望自己的孩子上舞台那么我就会告诉家长，每一个角色都是主角，同时我在选剧方面就会非常注意。通常情况下我的每一个剧都不会让某一个小朋友单独在舞台上超过五分钟，一般一分钟左右就会有角色的交替上场。如果表演的人数较少那么每个小朋友的表演时间才会相对延长。

李佳玥：

所以说在剧目的选择上会更偏向于群像剧，而不是单一的一个或几个角色的剧目。

周小庆：

对。所以我认为这可能也是以后小学戏剧表演呈现的一个主要方式。因为小学家长会把更多的重点放到自己孩子的表演中，希望自己的小朋友表现得更强烈一些。但是初高中这样的情况会好一些。

Group Show

Immersive Theater

李佳玥：

您认为儿童学习戏剧有什么必要性吗？有人曾指出“学生沉浸在戏剧创设的情境中，去真实地思考和解决问题，从而习得知识并养成‘人之为人’的核心素养”那么您是如何通过戏剧去了解儿童的思想和心理？

周小庆：

我认为其实儿童戏剧沉浸式的方式和成人学习戏剧是一样的。因为在戏剧里无论是在镜头上还是在舞台上都要去相信所塑造的人物和所处的环境，这个就有一定的规范性。而戏剧能够带给孩子的就是在限制的环境中随便蹦跶。我教小朋友首先要有原则性，规范性，就是舞台的规则性，同时你在规则性里面尽可能地发挥他们的想象力。我在教大朋友（高中生/大学生）的时候首先就要他们去相信规定情景。比如如果我们创作一个莎士比亚的剧那么我们就要知道如果是莎士比亚的剧那么我们所在的环境能说什么话，不能说什么话，不能说出在当时的环境中所不应该出现的话。但在教小朋友的时候不是直接地表述，而是潜移默化的影响，让他们在一个好玩的游戏中去体会这个特点。有时我会设置一个圈，让小朋友在圈里发挥自己的想象，这时候就会发现差异，有的小朋友想象力很好，有的不好，那么对于这部分小朋友我就会通过讲述一个故事去引导他们。其实表演者最主要的就是天性，因为演员是三位一体的，既是作者，又是工具，还是呈现出来的作品，所以首先要认识到自己。所以出现问题的时候我会先引导小朋友们去认识自己，先爱自己，拥抱自己然后再通过规定情景，通过故事或者游戏去接纳自己，接纳别人，尊重别人。

李佳玥：

所以我认为更多时候是通过小朋友自己的体验更多地去激发或者是去引导出他们某一个部分的天性。对于想象力不太丰富的小朋友就需要您通过设置情节和故事去增强他们的体验感然后增加他们的想象力对吗？

周小庆：

对。其实简言之就是先规定一个框架然后我去了解他们。当我大概了解这36个小朋友的问题普遍出现在哪里的时候我再去引导他们寻找到他自己。等他们寻找到自己之后再让他们按照我所说的来跟着我走。在这样的过程中我认为设立规则性是很重要的，在这样的“圈圈”里。因为很多中国的小朋友在想象力丰富的同时并不是很有规则性，在小小的年纪还不太懂得尊重他人的价值观，他们会觉得自己应该怎么样或者不应该怎么样。

李佳玥：

关于这一点，我认为这可能存在一个中西方教育观念的差异。因为在国外很多时候学校其实会鼓励不一样，鼓励孩子们有自己的思想，展现自己的个性，有的时候可能真的不一定会要求完全尊重或者接纳别人的观念。所以我想知道您觉得这个“规则性”是否真的非常有必要呢？

周小庆：

这个就跟我们刚才讨论到的需要根据当地学生的特点去（进行教学）。因为中国的学生成长期以来已经接受了这样的规则感，从小到大的方式就是这样的，所以用其他的教育方式就不能只局限于一个老师，而需要很多的老师一起去做。包括他自己的原生家庭，因为在国内有些家庭依然信奉的是“黄金之下出好人”的观念，规则感很重。如果突然不给他们规则的限定孩子可能就会变得很迷茫。但是有的小朋友可能家庭文化程度不一样，（家长）会更加尊重小朋友的想法，你就需要跟他/她像大人一样地去沟通。可能在给国外的小朋友上课的时候我会更注重情感，相对规则性就会少一些。但是在中国我统一的方式就是给小朋友设定规则性。

Predicament



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四、中国儿童戏剧教育的现状与困境

李佳玥：

那么这个问题我认为可以联系到接下来关于专业戏剧教师师资缺口的这个问题。2015年中国教育戏剧推广人李婴宁教授曾提过“在国内的很多公立中小学没有为适合教育戏剧老师的岗位，不像语文老师或英语老师。很多毕业生愿意到学校里去做教育戏剧的推广，但由于没有对应岗位，只能兼职教语文或其他学科，但对应不是学师范毕业的老师来说很难长期待下去。”我想知道在现在教学环境下您所在的行业现在是否依然会面临这样的困境和阻力。

周小庆：

首先中国在公立和私立学校开设戏剧课程就有很大的不同。目前公立学校很少有开展戏剧课程的，因为公立小学和初中在国家的政策中是九年义务教育，但是戏剧课程现在还不在义务教育的范围之内。而私立学校开设戏剧课程的第一个目的是为了通过这个课程让孩子喜欢这个学校，同时让家长了解到在我们学校有这样一个课程，可以提升孩子们的审美和各方面学习能力。所以可能很多戏剧老师会进入私立学校而不是公立学校，包括公立学校也没有开展戏剧老师的赛课和评判。包括教师资格证都没有对口的“戏剧”专业，很多老师，包括我，都被划分为舞蹈，音乐甚至是体育老师。而在私立学校中对于戏剧老师的要求就需要根据学校的需求来调整，有的学校是以宣传为目的；有的是为了提升学生的能力为目的，也就是要发挥教育戏剧的优势，他们的目的在于过程而不是结果。（这类学校）知道孩子的教育并不是以结果为导向。所以作为一个戏剧老师要根据学校的要求去调整自己。

李佳玥：

所以您所提到的与《2019 中国戏剧教育行业研究报告》中指出“戏剧教育推广主体包括两个方面，一方面是公立、私立及国际中小学校，另一方面是民营教育机构。”是相吻合的。因为可能现在中国的戏剧教育尤其是儿童戏剧教育更多的是以市场为导向，家长有这方面的兴趣和需求，同时部分私立学校希望通过开设戏剧课程来提升自己的声誉和品牌效应，是完全基于市场的需求。那么这势必会有一个问题，现在中国有很多的私立学校和教育培训机构，如果都开展戏剧课程就会出现一个良莠不齐的现象，那您在这个行业中有这样的感受吗？

周小庆：

有，非常强烈。现在面临最大的问题我认为，以四川为例，很多的艺术院校给不足学习戏剧的学生应有的专业能力。因为很多艺术生学习戏剧上艺术学院的目的并不是基于热爱而是为了逃避，因为相较于正常高考，艺术生考取大学的分数更低。所以他们进入学校时候的专业技能本身就存在问题，所以我们在选择大学生是否能够在未来从事这个行业的老师的时候就没有一个统一的标准和规范。所以一个非常大的阻碍和困难就是因为老师授课方式不同，学校要求不同，所呈现出来的就是参差不齐的样子。每个人所接受的戏剧教育和所经历不同，比如有的学校如果从一个戏剧老师身上找不到他们所想要达到的效果，那么可能未来就不会再继续开设戏剧课程了。

李佳玥：

稍微归纳一下现在戏剧教育面临的阻碍有：第一是学校的办学目的不同，在结果为导向或过程为导向的选择中所开设的戏剧课程就需要老师去调整而没有一个规范化的内容范围；第二个问题就是师资力量的良莠不齐，老师的的专业性程度存在一个很大差异。那么基于此我认为相比于四川，在北上广等大城市的师资力量肯定也就有较大的差异性。教育资源，师资力量都可能是一个问题；第三，可能由于地区经济发展水平和文化素养的不同，会呈现出较大的差异。那么您认为现在儿童戏剧教育是一种什么样的状态呢？

周小庆：

好的方面是现在更多的家长愿意去接受，孩子愿意去学习，更多的学校愿意去开设，尤其是在“双减政策”的影响下，文化类课程在减负，就会有更多的学校去开设艺术类课程。通过开始的认识课程，再到喜欢上戏剧课程。因为戏剧课程对幼儿教育来说专业性要求并不是很强，更多的是对孩子综合素质的提升。一些培训机构戏剧课程培养需要声乐、表演、舞蹈、语言有很好的能力，通常这四门课程需要四个老师去教，这样的代价相对较大。所以学校或机构在开设这样的课程就会考察老师是否有这四个方面的专业技能，而家长也会认为通过一个老师孩子能够同时学到四个方面的技能（虽然是有限的）也会感到欣慰。而所有的戏剧老师几乎都是以舞台呈现为导向的，会以最后的呈现告诉家长戏剧教育的结果。所以可能更多的还是以戏剧教育而不是教育戏剧为导向。

《山海经》小演员服装秀 © QFunTheater



李佳玥：

您曾说过“艺术的教学是全阶段性的，艺术是不分年龄，不分国籍，不分文化的程度的。”但是在中国目前的教育环境中，艺术的认知水平与家庭经济状况、家长的受教育背景都有关，目前参与教育戏剧的大多是高知的中产家庭。那么您觉得这和您的观点是否存在相悖之处？

周小庆：

肯定，因为现在的选择就是家长的选择。但是现在家长的认知是不同的。就像很多家庭条件不太好的家长就不太会看到艺术课程本身的好坏，只需要考虑（孩子）能够考上哪所大学，能够承担起学费，他们以后能够承担起家庭未来的生活。所以他们不在乎艺术能带给他们什么，只在乎未来的生活是什么样的。所以对于（艺术的认知）在整个大中国的背景下是还没有普及到的。

李佳玥：

那么这样看来在中国很多的家庭可能知道戏剧是艺术，但是他们对于戏剧的追求不在于去感受艺术的美或者说是去单纯的欣赏艺术，反而是想通过学习艺术去改变家庭的经济情况或者是社会地位。

周小庆：

对，刚才我们谈到的很多家长的精神还没有达到一定的文化欣赏水平。一定程度上是因为我们中国发展得太快了，但真的受到艺术的洗礼和熏陶需要在精神认知上有这样的意识，而很多家长给孩子报很多很多的特长班实际上是希望他们能有一技之长，将来可以养活自己。考大学也是一样，很多学生学习戏剧并不是因为真正感受到了戏剧课程的魅力或者说知道戏剧所能给自己带来什么。他们只是处于考上一所大学的目的，而学习戏剧考取大学的文化录取分数比较低。

李佳玥：

这个应该是一个“中国特色”，就我所知德国无论城市大小都会有很多剧院，像我所在的地方是一个只有十三万人口的小城市，但是市中心就有一家剧院，学校也有不同的戏剧组织，居民平时休闲娱乐的活动也包括去看剧。但这样的戏剧文化和环境在整个中国来说还是相对比较贫乏的是吗？

周小庆：

（戏剧在中国）这是一个很大的市场，但是这个市场需要几代人去孵化它，需要慢慢地将它培养到那个阶段。不说中国和国外，就看成都和北京的区别，上海和北京的区别——上海更加海派，他们更能接受类似于国外百老汇音乐剧等等的戏剧魔术，因为魔都本身就是一个对艺术包容性很强的城市；而北京则是对人文包容性很强，比如说在技术层面有很强的包容性，但是在内容上可能老北京人相对于海派的剧目来说还是会觉得京剧更好听。因为北京和上海都是超前的大都市，所以有历史赋予它们的基础性在，所以它对艺术的认知就会同化老百姓。而对于成都这样的城市来说至少还需要两到三代人去孵化，可能我们的孩子这一代会有更强的对戏剧的认知。



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

《红孩儿》 © 趣童剧团

六、儿童戏剧教育的展望

李佳玥：

如果让您做一个预设，您如何看待儿童戏剧教育在未来的发展趋势。有哪些问题您觉得是亟待解决的？您对它的前景有什么期待呢？

周小庆：

关于未来发展的趋势第一是要这一代的家长给下一代的小朋友传达了这样的观念之后，随之遇到一个好的戏剧老师能够让孩子们从（学习）中热爱上这个专业。他首先不排斥，然后在过程中看到了戏剧的美好和自己喜欢的点。等他们成为大人之后又传达给下一代的小朋友这样的认知。我相信中国会孵化出来自己的教育特色，并不是美国的，英国的戏剧特色，而是会结合当地特有的人文文化和人们的生活环境得到自己的戏剧教育特色。就以我们现有的成人教育为例，一般主要两个特点：一种方式是首先从内心去感受然后再去表现，先有体验才有表现。第二个是先表现了再去体验。就比如我要饰演一个喝醉酒的人，我先喝一点酒通过体验到了醉酒的状态然后我再去演绎，这是体验派。而表现派则是可能先通过借鉴别人喝醉酒的状态，不需要自己真的去喝酒。虽然这是两种很好的方式但是我相信中国一定会在此基础上再孵化出自己的一种方式。简单来说，戏剧教育在中国一定要结合我们的风土人情。因为我们中国的家庭教育通常情感上并不是很外化，是需要很委婉，慢慢地去表现。就像高兴了可以笑，但是不能大声的叫出来或者跳出来，难过的时候也不许放肆地哭。而老师也需要在过程中通过阅历，经历的增加去找到属于中国自己的戏剧教育模式。

Theater Promotion

李佳玥：

对于中国戏剧教育未来的发展我觉得也需要整个行业的努力，包括政府的支持，家长文化素养的提升和理念的转变，总之应该是需要多方面共同推动戏剧的发展。

周小庆：

是的，现在很好的是越来越多的家长开始接触到戏剧表演就是因为我们的戏剧表演对于孩子的平台越来越大。家长由此可以通过舞台呈现看到孩子的成长，然后从这一个点慢慢开展到未来很多的点，而小朋友也可以借助这些戏剧平台去认识到更多的人，接触到更丰富的戏剧表演。然后政府通过“双减政策”看到了家长的潜在市场之后他们就会更多地去鼓励学校开设这样的课程。其实这是一个很好的循环，但就必须要家长愿意去尝试，去接纳戏剧，然后小朋友也愿意去学习它政府才能有动力去发展。不过虽然现在的政策已经比较好，但是家长对戏剧的认知程度还不是很高，所以真正开展的并不多。

李佳玥：

那可能这就反映出来在戏剧教育的宣传上我们还存在不足。对于更广大范围的家庭来说他们还没有接触到戏剧教育对孩子的帮助。

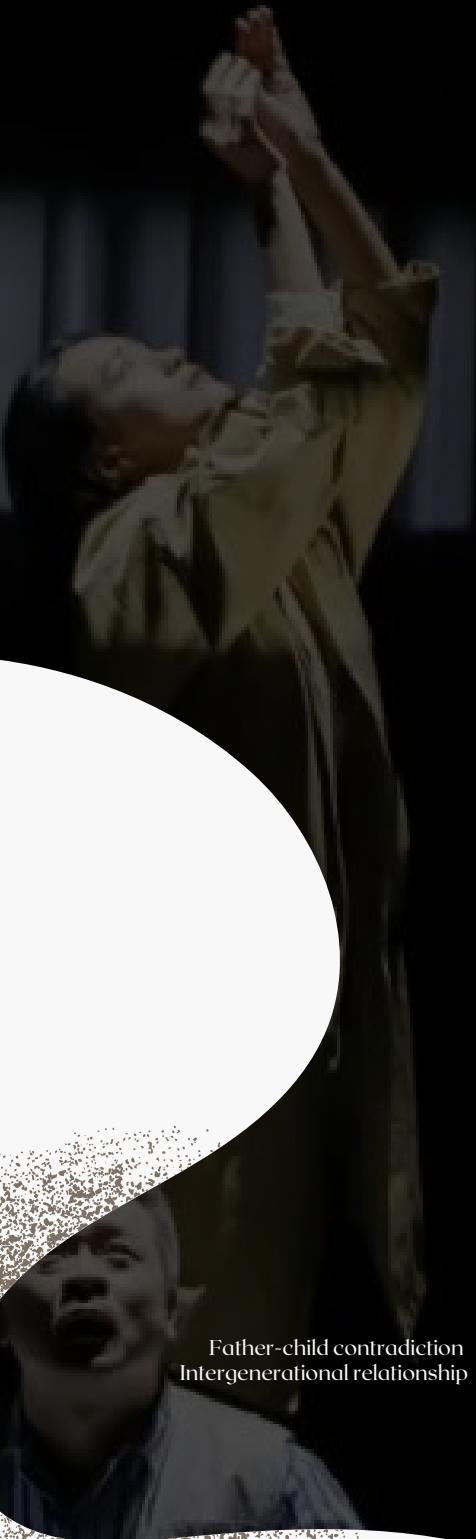
周小庆：

是的，就像在成都很多家长还认为戏剧就是变脸（川剧），还没有将戏剧和戏曲区分开来。在对戏剧的宣传和认知上还需要进一步改善，只有宣传力度大了，才会有更多的人真正了解到什么是戏剧。

编后记：

在采访结束后，周老师再次表达了对现阶段儿童戏剧教育的发展现状的感概，她提到现在儿童戏剧的导向在于学校和家长，有时候老师的想法有时候并不能真正的得到表达。所以她也在回顾和反思自己的做教育的目标，发现无论是教授哪个年龄阶段的学生，他们都存在学习戏剧的目的并非基于兴趣而是迫于生存，学习竞争压力的问题。简而言之，戏剧在中国社会现在还未成为一个得到广泛接纳和认同的主流文化选择，戏剧教育的发展还有更大的潜在市场和上升空间。

THE CREEK BETWEEN MOUNTAINS



Father-child contradiction
Intergenerational relationship

// Original Work by Gu Lei
Translated by Li Xiaoxi

水流下來

The Creek between Mountains

顾雷导演作品



5

In the ward, Fang Tongguang lies in bed facing down. He looks wan overnight, even a bit off his head.

Chen Yuse shows up in the foldable chair. She seems more attractive than usual.

Fang Tongguang: How do you feel, old pal? Where's your son? He's gone?

Fang Tongguang opens his eyes and sees a blurred image of Chen Yuse.

Fang Tongguang: How long do I have left?

Chen Yuse: Em.....

Fang Tongguang: Three months?

Chen Yuse: Em.....

Fang Tongguang: Two months?

Fang Tongguang: Yes.

Fang Tongguang goes silent for a while.

Fang Tongguang: Young Doc.

Chen Yuse: Yes?

Fang Tongguang: I wanna ask you something.

Chen Yuse: It's Chen, but yes?

Fang Tongguang: Do you know any hospital can treat male.....sexual problem? You know that.....

Chen Yuse: That should be the least of your worries. Let's focus on your lungs now.

Fang Tongguang: I'm not talking about me. It's my son.



Stage Photo of *The Creek Between Mountains*
© Beijing West Theater

Chen Yuse: What's wrong with him?

Fang Tongguang: He has that..... "Shorty Syndrome".

Chen Yuse:He's not short.

Fang Tongguang: I didn't mean that, he's, well, a man, he grows up, but he's not...psychologically, mentally....he just, can't get married. He's not interested in woman, you see what I mean?

Chen Yuse: What kind of disease is it?

Fang Tongguang: He has no interest in marrying a woman.

Chen Yuse: Is he not interested in getting married or in woman?

Fang Tongguang: aren't they the same thing?

Chen Yuse: Not necessarily. Like me, I'm not interested in getting married either, but I will get a partner. A man.

Fang Tongguang:That's called slutty.

Chen Yuse: Pardon?

Fang Tongguang: Well, let's talk about my son. He's not always like that. He was interested in woman before college, at least to his Chinese teacher. After that, somehow, he just, changed. After high school, he, he had a mutation, yes, that's the right word, he mutated, lost interest in woman, marriage and child.

Chen Yuse:That's not a disease. He doesn't want to get married. If you force him to, he'll end up in divorce. If he's not interested in woman at all.....

Fang Tongguang: He was bloody traumatised back then! His mother was going through menopause. She didn't feel well and she had to make sure that everyone around her suffers. He was traumatised because of his mother. Women can be crazy for years during that period.

Chen Yuse:

Fang Tongguang: I need your advice.

Chen Yuse: On...?

Fang Tongguang: I want to get him back on track.

Chen Yuse:That's not something easy to change.

Fang Tongguang: I must try regardless how difficult it is. I got connections and they introduced a doctor to me. He said it's curable!

Therapist: There are two types. One is genetic, which means his father has the same condition.....

Fang Tongguang: No! Impossible!

Therapist: Good. The other type is acquired. This type is technically not a disease. It's more like a disorder, which can be corrected.

Fang Tongguang: What methods are you going to use?

Therapist: In specific, Low Frequency Pulse Electricity.

Fang Tongguang: What electricity?

Therapist: Low Frequency Pulse Electricity.

Fang Tongguang: ...This low.....low, how does it work?

Therapist: Have you heard of Pavlov?

Fang Tongguang:The dog guy?

Therapist: Yes.

Fang Tongguang: The dog drools whenever he feeds it.

Therapist: Wrong! All dogs drool when they get fed. We don't need Pavlov to know that! What Pavlov found is that, once you ring the bell, dog drools without food. Ringing the bell means 'food is coming'. This is called a conditioned reflex. The correction therapy works the other way round. Whatever he needs, he can have it and you ring the bell. When he drools, give him the required stimulation. After a few days, he will no longer have the needs.

Fang Tongguang: (*Thinking*) Wait a second, do you expect him to stay there and wait for you to stimulate him?

Therapist: We surely have to keep him under control.

Fang Tongguang: To tie him up?

Therapist: That sounds inhuman. Just protective restraint. Make sure he's restrained.

Fang Tongguang: Restrained?

Therapist: Yeah, restrained. (*takes out a net, opens up and covers Fang Haochang*) You just give him a tiny space to make sure that he can't move.

Fang Tongguang: I see.....(*revises and summarises*) restraint, give him whatever he wants, ring the bell.....

Therapist: Stimulation!

Fang Tongguang: Stimulation.

The therapist and Fang Haochang, the prop, disappear. Fang Tongguang looks at Chen Yuse again.

Fang Tongguang: Does this sound like a proper treatment?

Chen Yuse: Not quite as far as I'm aware of in modern civilisation.

Stage Photo of *The Creek Between Mountains* © Beijing West Theater



Fang Tongguang: Yeah, in modern civilisation, your son can call you an asshole and disappear when you're dying. He is still a civilised man when he acts like a douche and I'm a barbarian just because I want to put him back on track. Leaving an old man to die alone is what a civilised man can do? Now, he's telling me, to take my time, and do whatever I want. He's waiting for me to die, he thinks he can piss me off with that "Yellow Toothbrush" and their damn toothbrush business. Not a chance! I am the independent one now! I want to do nothing but this! I've made my decision. I'm not taking him anywhere. I'll do it right here, I can be Pavlov just at home.

Chen Yuse: How, how can you do it at home?

Fang Tongguang: Huh-huh, I already have a plan. There's a big wardrobe.....

Stage Photo of *The Creek Between Mountains* © Beijing West Theater

As Fang Tongguang describes, the big wardrobe in his home appears. Fang Haochang, the prop, stands in front of the mirrored wardrobe.

Fang Tongguang: I made this the same year he was born. (*Fang Tongguang stands in front of the mirrored wardrobe with Fang Haochang side by side*) This big wardrobe is fully stuffed. He can't move by himself. There's a hidden drawer on the back. If you want to reach the hidden drawer, you got to move away the wardrobe first. Well, it still works if you don't move the wardrobe away. There's a crack of the size that could fit one person between the wardrobe and the wall. (*Fang Tongguang manipulates Fang Haochang, the prop. He explains and demonstrates at the same time*) After he gets into the crack, I'll use the long-handle (*an axe shows up*) and pry!

Chen Yuse: You can't do that! You might bleed if you pry too hard.

Fang Tongguang: I'll do it very gently.

Chen Yuse: Intensive move, a fall-over or just leaning to one side could kill you.

Fang Tongguang:It could do if it falls to one side.

Chen Yuse: No.

Fang Tongguang: Yes. The wardrobe has four legs. I can still seal him inside even with one broken leg.

Chen Yuse:

Fang Tongguang: One leg is already unstable, I'll use the saw to cut it off a little bit (*the saw shows up*) and tie up this broken leg with a rope. Once he gets in, I'll pull the rope. He can't get away from it.

Chen Yuse: There's no guarantee.....

Fang Tongguang: That's alright. I'll prepare on both hands making sure that he can't move.Good idea!

Chen Yuse:You're welcome.



Chen Yuse observes the trap carefully.

Chen Yuse: Can I ask a few technical questions?

Fang Tongguang: Sure.

Chen Yuse: (gets Fang Haochang, the prop, and manipulates him) He gets in, you pull the rope, and the wardrobe collapses. What if it falls on his feet? If it didn't fall on his feet, there's a chance for him to get crushed to death. Okay, let's assume he's safe in there. What about you? Pull the rope, you might bleed and you can't move. He's inside and he can't get out. One is in, one is out. Two lives are at risk. (Fang Tongguang is impressed with what Chen Yuse says) Have you thought about it?

Fang Tongguang: (the lesser of two evils) I made this wardrobe,it's a risk that is worth to take.

Chen Yuse: Are you sure he's not adopted?

Fang Tongguang: Ah?

Chen Yuse looks at Fang Haochang, the prop, trying to figure out a solution. She finally realises it and drags Fang Haochang, the prop, to the mirror.

Chen Yuse: I have one more question. Why does he have to squeeze in that crack? What if you can't get him inside?

Fang Tongguang didn't expect this question and she doesn't know the answer to it. He walks around Fang Haochang, the prop and sits down after she finishes two circles.

Chen Yuse gets Fang Tongguang up and they enter a new scene.

Stage Photo of *The Creek Between Mountains* © Beijing West Theater



Chen Yuse: Have you seen mayfly?

Fang Tongguang: Ah?

Chen Yuse: Mayfly is an insect living in the water.

Fang Tongguang: Water floats.

Chen Yuse: Those float on the water are adults.

Fang Tongguang: I hate to see them when I fish.

Chen Yuse: In the morning, the nymphs grow wings and become adults. They emerge from the water and fly non-stop in the air all day. They don't eat nor drink. They know they have a short life, born at dawn and die before dusk. After they were born in the morning, they would spend the whole day looking for companions and fly together before the day ends. They will land on the water again before getting hungry and embrace their deaths.

Fang Tongguang: Live for one day.

Chen Yuse: Yes, live for one day. "Mayflies don't know what they are after". "They'd like to travel afar but have nowhere to go, so they just wander around and live freely". human life is the same, short and insignificant to the world. We don't know what we're after and have no idea when our lives end. Why don't we just live the way we want? The story of mayflies are often used as metaphors for life. Human should live like mayflies!

Fang Tongguang: How do they reproduce?! How do they reproduce?!

Chen Yuse:

Fang Tongguang: How do they reproduce?! Live for just one day, no eat, no drink, all they do is bloody flying. If they don't take the time to reproduce, they die on the next day!



Chen Yuse: They mate in flight and lay eggs when they descend to the surface of the water.

Fang Tongguang: That's right! However freely they live, they still need reproduction. Water floats aren't stupid. They know what matters the most.

Chen Yuse: Maybe not all mayflies get back to the surface of the water.

Fang Tongguang: Then where do they land? On the ground?

Chen Yuse: Maybe they just want to stay in the air, even just for a little while!

Fang Tongguang doesn't want to continue the conversation. Chen Yuse is irritated.

Fang Tongguang: Those mayflies who don't get back to water are sick! *(suddenly feels inspired)* Food!

Chen Yuse: Ah?

Fang Tongguang: You got to prepare food! Think it as fishing, you have to put food in the drawer to catch him.

Fang Tongguang gets back to his bed and leans against the mattress with one arm to look for his glasses and Fang Haochang's phone.

Fang Tongguang: "Yellow Toothbrush". *(she finds "Yellow Toothbrush's" phone number, feels relieved)* He's definitely coming as long as we have "food".

Fang Tongguang holds the phone tightly.

Fang Tongguang: I've thought it through. There's net, which I used to catch birds, portable power station, and fishing bell, the harder you pull, the louder it jingles. I'll make sure that the alarm never goes off even after I die!

Chen Yuse starts to feel terrified by Fang Tongguang's plan.

6

Chen Yuse is worried and she calls Fang Haochang. Fang Haochang looks frustrated, apparently she's sharing difficulties in his career.

Chen Yuse: Doctor Fang, I need to talk to you about your father.

Fang Haochang: What about him again?

Chen Yuse: He.....is not well.

Fang Haochang: Right, I see. Thanks.

Chen Yuse: Aw, and, (*hesitates*) he seems to want to try a new therapy.

Fang Haochang: Whatever he wants.

Chen Yuse: No, it's not him. He wants to cure you, your "Shorty Syndrome".

Fang Haochang: (*surprised*) Leave him alone, I mean it. He's lost his mind.

Chen Yuse: He's already alone.

Fang Haochang: Yeah, just leave him to do whatever he wants!

Chen Yuse: I know I shouldn't say this, but he's dying. It's impossible to change his mind at this stage. He's a patient and an old man, maybe you could pretend to be the son he wanted just to make him happy?

Fang Haochang: (*touched inside by Chen Yuse's words but refuses to admit it*) Why should I pretend just to make him happy?

Chen Yuse: Whatever. I only tell you this out of humanitarian concerns, recently he's talking a lot about the Pavlov experiment with the cleaning lady.

Fang Haochang: Bullshit!

Chen Yuse: Yeah, it's bullshit! I wish you never return.

7

The bedroom in Fang Tongguang's house is filled with furniture. Various plants and vegetables can be found in pots of different sizes. Most of them should start to fruit. Instead, they are wilting now due to the lack of care.

Fang Tongguang is lying in bed. He's a lot weaker than before. He has to pause and rest between words. Only his eyes are wide open, alarmed and full of fear, but if you look carefully, they are desperate and hopeless.

Fang Haochang walks into the living room with his suitcase. He sees a new oxygen concentrator waiting to be unpacked.

Fang Tongguang: Who is it?

Fang Haochang: Me.

Fang Tongguang:Where is my carer?

Fang Haochang: She's not coming.

Fang Tongguang:Why?

Fang Haochang: You tell me.Why didn't you use the oxygen concentrator?

Fang Tongguang: I don't want to!



Fang Haochang unpacks the oxygen concentrator and starts to putting the parts together.

Fang Haochang: I'm taking you to a provincial hospital later. You need to stay in hospital.

Fang Tongguang: No, I'm going back to the Thoracic Centre.

Fang Haochang: To see the young doctor.

Fang Tongguang: Yeah.

Fang Tongguang struggles to get up to see whether his props are all set.

Fang Haochang: You think you can harass her again?

Fang Tongguang: Shut the fuck up.

Fang Haochang: Then why don't go to a provincial hospital?

Fang Tongguang: I'm going to a hospital anyway. Why don't choose the one I like?

Fang Haochang: You like that young doctor, don't you?

Fang Tongguang: Yes! That's right! Unlike you, I like, pretty woman.

Fang Tongguang finally gets up. The props are all set and the rope is tied to one of the wardrobe legs. With the other end of the rope in his hand, Fang Tongguang is satisfied.

Fang Haochang brings in the oxygen concentrator.

Fang Tongguang hides the rope in his hand.

Fang Haochang: You need anything?

Fang Tongguang:Call.....my carer!

Fang Haochang takes away the phone.

Fang Haochang: That's enough! I didn't know you've become a harasser now.

Fang Tongguang: I'm not. You are.

Fang Haochang: You touched her.

Fang Tongguang: I lost my balance.

Fang Tongguang coughs.

Fang Haochang hits Fang Tongguang's back to help him coughing up phlegm, but nothing comes out. He puts him down and quickly sets up the tube on the oxygen concentrator. He tries to put it on for Fang Tongguang but Fang Tongguang refuses to wear it.

Fang Haochang: Keep it on! You're out of breath.

Fang Tongguang finally stops fighting and calms down.

Fang Tongguang: How did we end up here.....

Fang Haochang: Calm down, you'll be fine.

Fang Haochang gets tripped over by the rope on the floor. He stands up madly and interrogates Fang Tongguang.



Fang Haochang: What is it?

Fang Tongguang: Uh..... I shouldn't get in your way between you and your Chinese teacher. At least she's better than that "Yellow Toothbrush"

Fang Haochang: What is this for?

Fang Tongguang:I can't get up by myself. I pull it, to get up.

Fang Haochang stares at the rope with doubts. He follows the rope to the wardrobe and tries to pull it. Fang Tongguang gets anxious.

Fang Tongguang: Don't pull it! Don't pull it! (trying to get Fang Haochang's attention off the rope) You, you, you, you go, look for your grandpa, your grandpa's, death certificate.

Fang Haochang: What?

Fang Tongguang: Find that certificate, it shows.....in which year your grandpa passed away.

Fang Haochang: What for?

Fang Tongguang: Proof. To proof, your grandma, bought this house, after your grandpa passed away. Now your grandma is gone too. I inherited the house.

.....Otherwise, I need to prove, your grandpa, has no other children.

Fang Haochang: (didn't quite understand, puts the rope down to water the flowers)Get well, and we can look for it later.

Fang Tongguang: No. Do it now!

Fang Haochang: Why?

Fang Tongguang: The house is yours! Don't you need money? At the end of this month.....

Fang Tongguang observes Fang Haochang. Fang Haochang leaves the bedroom. He tries to hide his feelings and makes up a story.

Fang Haochang: Never mind. We've received an injection. I'm not short of money anymore.

Fang Tongguang:"Yellow Toothbrush", you're back together?

Fang Haochang: Yeah. Manager Yellow, ...Huang, found an investment company and we had a second round of injection. We don't need anything now.

Fang Tongguang:Find it anyway!

Fang Haochang: Why?

Fang Tongguang:I'm gonna donate it.

Fang Haochang: To whom?

Fang Tongguang: To the government!

Fang Haochang: The government has more assets than you could imagine.....

Fang Tongguang: Find it!

Fang Haochang: I'm not in the mood. You can do it by yourself.



Fang Haochang picks up the spray to water the flowers. He turns his back on Fang Tongguang.

Fang Tongguang struggles to get up but failed. He's using his elbows to support his body in a hilarious way.

Fang Haochang finds out that Fang Tongguang is half-sitting in the bed.

Fang Haochang: Why don't you use the rope? Isn't that here to assist you?

Fang Tongguang: It's an exercise. I'm exercising.

Fang Haochang: For what? The next Olympics?

Fang Tongguang ignores him and keeps trying to get up.

Fang Haochang can't stand seeing him stuck in this half-sitting position. He comprises and comes to get him. Fang Tongguang finally sits up.

Fang Tongguang: Of course I need to exercise. I have a carer to harass.

Fang Haochang: Where is it? Where about?

Fang Tongguang:In the hidden drawer, behind the wardrobe.

Fang Haochang: Behind the wardrobe? I can't get it. I can't lift the wardrobe!

Fang Tongguang: Get in.Get inside.

Fang Haochang: I.....don't think I can.

Fang Tongguang: Turn your body, to the wall, reach for it, with one hand.

Fang Haochang checks on the crack between the wall and the wardrobe. Fang Tongguang wraps the rope up around his hand.

Fang Haochang: Got to move out the wardrobe.

Fang Tongguang: Okay, move it then.

Fang Haochang tries to move the wardrobe but failed.

Fang Haochang: This is heavy.

Fang Tongguang: Get inside!

Fang Haochang: I can't! It's too small!

Fang Tongguang: You haven't tried!

Fang Haochang tries to get inside.

Fang Tongguang: Put down, your phone.

Fang Haochang takes out his phone, puts it down and starts to squeeze in facing the wall.

Fang Haochang: Told you it's not possible. Good lord, how can I find it if I can't even get in.....

Fang Tongguang waits for the perfect time and pulls the rope abruptly with all his strength.

Fang Tongguang: Got you! Damn it!

The rope made with old sheets snaps as he speaks. Fang Tongguang falls on his back. His whole body stretches, even his shoes fly off. Fang Haochang is complaining loudly in the crack. He has no idea what is going on outside.

Fang Haochang: This is the furthest point I could reach, my arm's not long enough, there's still, 20cm's distance from it. I told you it's not gonna work. Now I need to find my way out.

Fang Haochang gets out and sees Fang Tongguang panting and shaking with half of his body in the bed and legs dangling off the bed.

Fang Haochang:Hey!

Fang Haochang gets Fang Tongguang up. Fang Tongguang coughs.

Fang Haochang: What happened?

Fang Tongguang shakes both his head and his hand.

Fang Haochang: What happened? Okay, okay, forget it.

Fang Tongguang: What the hell is this!

Fang Haochang: What just happened?

Fang Tongguang:What the hell is this! This, this society is ruined! People don't get married, have no children, argue with parents, keep bloody dogs!

Fang Haochang: This is called a free world, a civilised society.

Fang Tongguang: Bullshit!

Fang Haochang: Live one's life in his own way. I like it.

Fang Tongguang: Freedom, means you have nothing! The capitalists, love to seeing you, free, with no children, no family, no estate, so they can, exploit you!

Fang Haochang: I didn't know you've studied *Political Economy*!

Fang Tongguang: I know, more than you could imagine. *(looks at the shoe that flew off)*
My foot is cold.

Fang Haochang picks the shoe up and brings it back.

Fang Haochang: What happened?

Fang Tongguang:It snapped.

Fang Haochang: I know. What does it have to do with keeping dogs and having children?

Fang Tongguang: Snapped rope, no marriage, freedom, they are connected.

Fang Haochang:You want to wrap up freedom with this rope made with worn-out bed sheets? You're funny.

Fang Tongguang:

Fang Haochang: Besides, you got to tie up one end to the heater. (Fang Haochang is about to tie up the rope to the heater) That's right, it's more handy if you tie it up this way.

Fang Tongguang: I'm comfortable with my own way.

Fang Haochang: It works better this way.

Fang Tongguang: (gets emotional and stands up) I want it that way! T-H-A-T! That way!
I'm comfortable that way. Put it back! Tie the two pieces of rope together!



TIE UP

Fang Haochang unties the rope from the heater and is about to join the snapped ropes together.

Fang Tongguang: Make, it tight.

Fang Haochang: With.....?

Fang Tongguang: Under my bed, in the fishing net.

Fang Haochang rummages through the space under the bed and finds a fishing net. There's a used hemp rope in it.

Fang Haochang: Trash.

Fang Tongguang: Yet still strong.

Fang Haochang: You can always buy proper ropes.

Fang Haochang starts to coil the hemp rope.

Fang Haochang: Do you still remember releasing my fish?

Fang Tongguang: No.

Fang Haochang: Well, I do. 10 kilos?

Fang Tongguang: More than that. 20 kilos.

Fang Haochang: You used this broken net and no doubt that fish went through easily.

Fang Tongguang: I don't have equipment for fish as huge as that one.

Fang Haochang: What you have is determined that you can only catch small fish for your entire life.

Fang Tongguang:If I only wait for, big fish, you'd fucking, starved to death.

Fang Haochang: No fish can escape from a rope like this!

Fang Haochang passes one end of the rope to Fang Tongguang and he takes the other end with him to tie up the wardrobe leg.



Stage Photo of *The Creek Between Mountains* © Beijing West Theater

AXE

③ *Health and Beauty* magazine is an early fitness publication in China which has a wide range of readers. It records and promotes the development of China's fitness industry.

Fang Tongguang: *(to distract Fang Haochang)* This, this, this...wardrobe is the same age as you.
Fang Haochang: I thought it's a week older than me.

Fang Tongguang: You were in your mother's womb waiting for it to be finished. After I moved it in and set up the bed and duvet, you were born.

Fang Haochang: It's nice.

Fang Tongguang: Took me three months.

Fang Haochang: What wood did you use?
Incredible strength.

Fang Tongguang: Hardwood.

Fang Haochang: Still in good shape.

Fang Haochang checks on the wardrobe while he does his job. Suddenly he comes up with an idea.

Fang Haochang: If I take out all the stuff, maybe I could move it! It's gonna work!

Fang Tongguang:Don't touch the stuff in it!
Leave them!

Fang Haochang ignores Fang Tongguang's words and starts to clean up the wardrobe right away.

Fang Haochang: What the hell did you put in here?

Fang Haochang takes out an axe with a long handle.

Fang Haochang: This is not the right place for an axe², is it!

Fang Tongguang:To protect myself from harassers.

Fang Haochang takes out a saw.

Fang Haochang: Also for harassers?
Fang Tongguang: Ah-huh! For whoever harasses!
Fang Haochang: Keep it to yourself.

*Fang Haochang puts down the axe and the saw. He then picks up the posters and the old *Health and Beauty* ③. On the poster, there is a strong, beefy foreign guy. The cover of *Health and Beauty* is also a beefy guy. As Fang Haochang takes out one magazine after another, the beefy guys on each cover are dressed less and less.*

Fang Haochang: 1995, 1994.....you still have these magazines?

Fang Tongguang: Yeah, you liked them.

Fang Haochang: Why *Health and Beauty*?

Fang Tongguang:I exercise.

Fang Haochang: I remember there were plenty of women in this magazine.

Fang Tongguang:That's my favourite. You have a problem with it? I'm an independent person.

Fang Haochang: I knew it.

Fang Tongguang: What?

Fang Haochang: Nothing.

Fang Haochang hangs up the poster and stares at it. Fang Tongguang is more determined with his plan.

Fang Haochang takes out the medicine box. It has several sachets of hawthorn pills.

Fang Haochang: Why did you buy so many hawthorn pills?

Fang Tongguang:To boost the appetite.

Fang Haochang: I'll have one.

Fang Tongguang: Take the red one.

Fang Haochang: Are they not the same?

Fang Tongguang: The red ones are bought recently.

Fang Haochang eats the hawthorn pill in the red package.

Fang Haochang: Tastes good. You need so many eye drops too?

Fang Tongguang: My vision, is blurry, and white. I can't see the float clearly anymore.

Fang Haochang: *(picks up one tooth)* How many teeth have you lost?

Fang Tongguang: No idea.

Fang Haochang: Upper teeth or lower teeth?

Fang Tongguang: I don't know.

Fang Haochang: You don't brush your teeth?

Fang Tongguang: It hurts.

Fang Haochang: *(comes closer and opens up Fang Tongguang's mouth)* Look at your black teeth. I won't be able sell a single toothbrush if everyone else sees them.

Fang Tongguang: Leave me alone.

Fang Haochang: Should be one of the upper teeth.

Fang Haochang buries the tooth in the flower pot.

Fang Tongguang: Are you expecting it to grow back?

Fang Haochang: Well, maybe, since you're getting IV drips.

Fang Tongguang: Not in this life.

Fang Haochang takes out an electric toothbrush from his backpack.

Fang Haochang: Here, take it! Brush your black teeth.

Fang Tongguang: 30,000 strokes per minute. Too much for me.

Fang Haochang leaves the toothbrush on the table and looks at the pile of useless medicine in front of him. He realises that he doesn't know about his father's wellbeing in the past two years at all. His father has gone through significant changes.

Fang Haochang: (gets angry because Fang Tongguang didn't take good care of himself) You were feeling unwell from top to toe. Why didn't you go to hospital?

Fang Tongguang: You just said from top to toe. God knows how many areas I should examine.

Fang Haochang takes out the net for bird-catching. Fang Tongguang starts to look serious.

Fang Haochang: Your room is like a recycle station and it stinks. A healthy person will get sick living here. What is it?

Fang Tongguang: Mist net.

Fang Haochang: For birds?

Fang Tongguang: Yeah. Haven't used it for ages. Get rid of it.

Fang Haochang walks out to dispose the net as he speaks.

Fang Tongguang: I used it when you were in university. I was in the county back then.

Fang Haochang: During which time you worked there?

Fang Tongguang: Yeah. At the vegetable greenhouses.

Fang Haochang: Where did you live?

Fang Tongguang: There was a small storage room nearby.

Fang Haochang: How many years did you spend there?

Fang Tongguang: Seven.

Fang Haochang: Taking care of the greenhouse?

Fang Tongguang: Yes.



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Fang Haochang takes another look at the net in his hands. He opens the net quietly and hangs it up. He opens a net for himself as he stares at this net carefully.

Fang Tongguang: I had no choice but to spend the commemorative coins you used to play with when I couldn't find a penny in my pocket. The tobacco guy wouldn't take them. Huh-huh. Your doctoral degree took eight years and I spent seven years looking after the greenhouses. Tobacco was my life.

Fang Haochang: No place for fishing?

Fang Tongguang: No, there's a long way to the river. A few hundred acres of land, when I lied down on the ground at night, all I could see are birds, a sky full of birds. They would look for food in the land.

Fang Haochang: Why did you catch them?

Fang Tongguang: To sell.

Fang Haochang: Poor thing.

Fang Tongguang: Yeah, you spent the money.

Fang Haochang:

Fang Haochang keeps rummaging in the wardrobe whereas Fang Tongguang seems to have found himself a fair reason to continue. Fang Haochang takes out the portable power station.

Fang Haochang: It stopped working long ago. I'm getting rid of it.

Fang Tongguang: Don't! Leave it there! It's not as strong as before, which is perfect!

Fang Haochang: Perfect for?

Fang Tongguang: Low Frequency Pulse Electricity! For fishing!

Fang Haochang takes out the fishing bell and jingles.

Fang Haochang: This bell is quite large. Is it a big fish?

Fang Haochang hangs the bell on the bird net. The bell jingles when he pulls the net.

Fang Tongguang: I can't see the float!

Fang Haochang: Are you sure your tiny fish can make this bell jingle?

Fang Tongguang: I've had enough tiny fish all my life. This is the one I've been waiting for so long. When that 50-kilo big, fat fish nibbles, I'll keep him on the rod for as long as I like! He's going to make the bell jingle and the alarm will never go off!

Fang Haochang: As long as long you enjoyed it.



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© Beijing West Theater

*Fang Haochang keeps carrying stuff out from the wardrobe.
Fang Tongguang glowers at him walking back and forth.
Fang Haochang stops, takes one step back, he sees a picture glued on the inside of the wardrobe. It was drawn using the back of a calendar page.*

Fang Haochang: Who painted this?
Fang Tongguang: Which one?
Fang Haochang: The one glued in the wardrobe?

Fang Haochang turns on the light on his phone to see the painting clearly.

Fang Tongguang: You.

Fang Haochang is surprised. He completely forgets about it.

Fang Haochang: Me?
Fang Tongguang: Who else, can get in, and draw?
Fang Haochang: The national flags of China and Japan?
Fang Tongguang: The Joint Mountaineering Team. You drew this, the year they climbed on the top of, Mount Everest.
Fang Haochang: Mount Himalaya. These little guys.....
Fang Tongguang: Those vertical figures are the athletes from both countries.

Stage Photo of *The Creek Between Mountains* © Beijing West Theater

Fang Haochang: What about the horizontal ones?

Fang Tongguang: Dead athletes.

Fang Haochang: Those ones floating in mid-air?

Fang Tongguang: Ghosts. Dead men's ghosts

Fang Haochang: Hahahaha.

Fang Tongguang: You were interested in dead bodies, on the mountain. You were talking about it all the time. You mother, forbade you to say "dead man". So you were saying "ghosts" instead. You asked me, where will a man's ghost go after he dies? In your painting, the northern side of the mountain is snowing, well, you made it look like sand. However, it is sunny on the southern side. There's a creek between the rocks.

Fang Haochang: There's no water but ice at that altitude.

Fang Tongguang: Mount Everest in Himalaya, the South Face and the North Face, there's the sun, the snow, water, birds, the living and the ghosts. What were you thinking when you painted this?

Fang Haochang:8848.13. It has been revised to 8844.18.

Fang Tongguang: It becomes lower.

Fang Haochang: four metres of ice has melted.

Fang Tongguang: There's actually a creek between the rocks.

Fang Haochang can't answer it. He shakes his head.

Fang Haochang turns around and sees the sunlight coming through the window beaming down on Fang Tongguang, as if he's shining.

Fang Haochang: A perfect place to bask in the sun.

Fang Tongguang: Yes.

Fang Haochang: I'll give you a bath.

Fang Tongguang:No, no.

Fang Haochang: How long has it been since you bathed last time? 15 days? A month?

Fang Tongguang: Never mind.

Fang Haochang: And brush your teeth. You don't have to move, just lie down and I'll bathe you. I'm a doctor remember? This is my expertise.

Fang Tongguang: Forget it.

Fang Haochang: Take a bath. You will get examined in hospital.

Fang Tongguang:

Fang Haochang brings the electric toothbrush with toothpaste on to Fang Tongguang. Then he walks out of the bedroom to prepare the bathing water.

Fang Tongguang puts the electric toothbrush in his mouth.

Fang Tongguang is not used to having a monster vibrating in his mouth. It hurts and his face scrunches up. He takes out the toothbrush but it still vibrates in the air and splashes foam onto his face. He has to put it back in his mouth.

Fang Haochang (*behind the scene*): Your room gets the most sunlight, but why did the flowers get floppy?

Fang Tongguang: (*more like pitying*) The best time has passed.

Fang Haochang (*behind the scene*): Dehydration.

Fang Tongguang: (*talking to himself*) The best time has passed.

Fang Tongguang's eyes fall on the sunlight outside, the plants and flowers near the window wilted. On the other side, the hemp rope, the net trap, the bell, the portable power station and the wardrobe are in the shadow.

Stage Photo of *The Creek Between Mountains* © Beijing West Theater

水流下來
The Creek between Mountains
顧雷導演作品



Fang Haochang walks in with a tub and towel. He brings the cup to Fang Tongguang.

Fang Haochang: Rinse.

Fang Tongguang rinses.

Fang Haochang: Spit.

Fang Tongguang spits the water in his mouth. Fang Haochang takes away the water and pours a kettle of boiling water into the tub. He starts to rinse the towel.

Fang Tongguang thinks for a while and then he puts one end of the hemp rope underneath the mattress.

After Fang Haochang rinses the towel, he starts to undress Fang Tongguang from the front.

Fang Haochang: Let's begin.

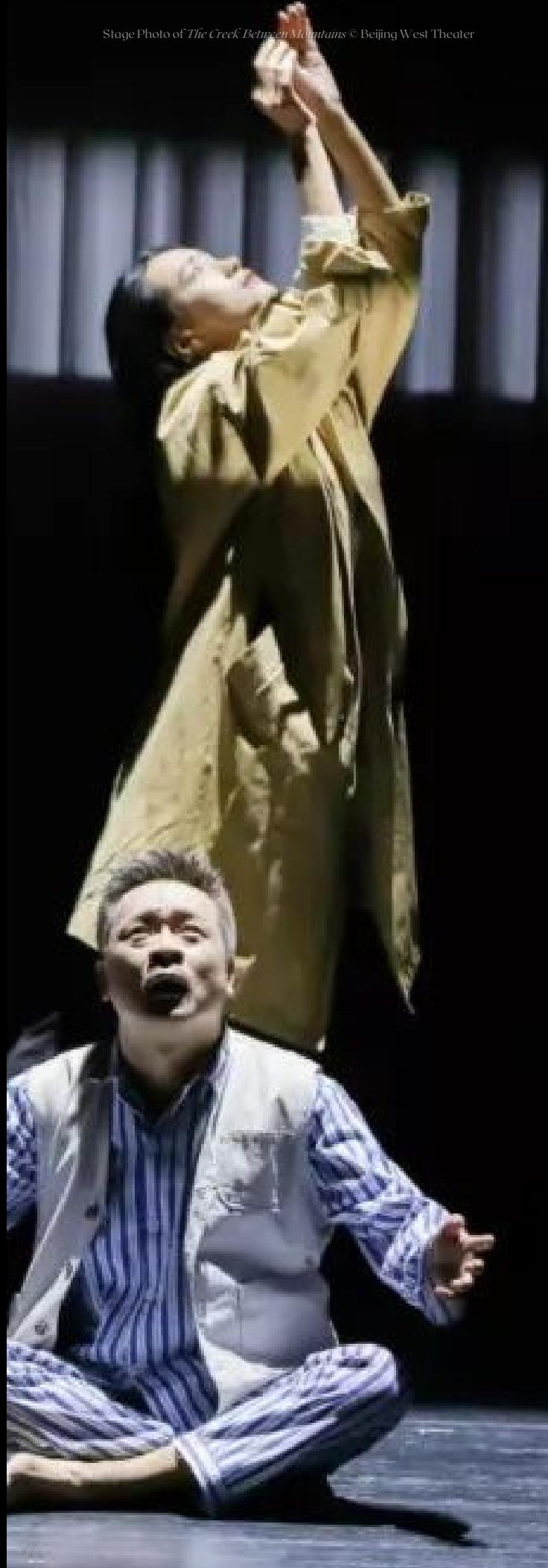
Fang Tongguang raises his head to look at Fang Haochang. He still remembers.

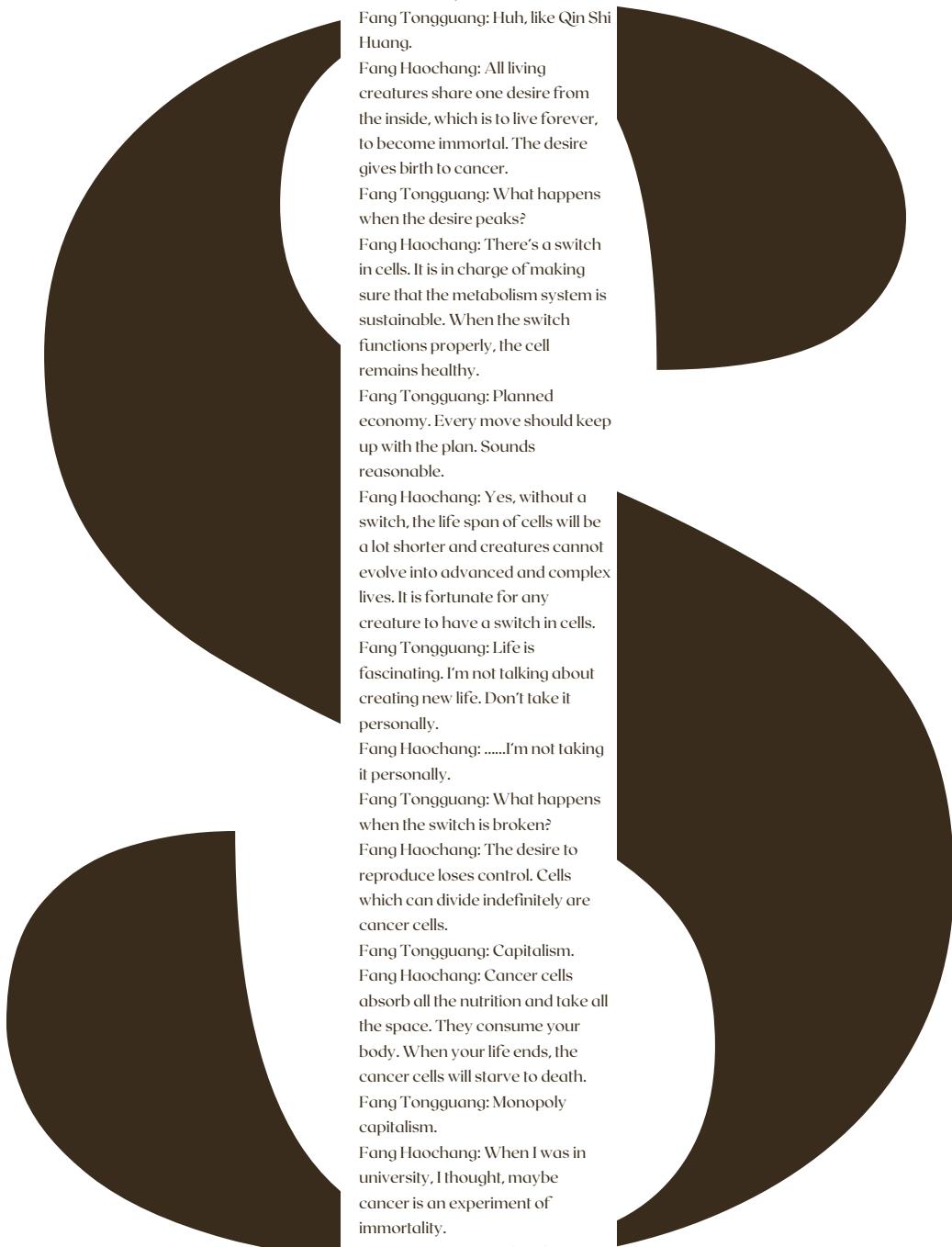
Fang Haochang: Okay. Ten, nine, eight, seven, six, five, four, three, two, one, you won. Now lie down.

Fang Haochang twists the towel and leaves it on Fang Tongguang's face.

Fang Haochang starts to clean his father's body. He cleans gently. Fang Tongguang is comfortable.

Fang Tongguang is relaxed.





Fang Haochang: Basking in the sun with your son here to take care of you, isn't it nice?

Fang Tongguang (*the towel covers up his face*): What is, cancer?

Fang Haochang:

Fang Tongguang: Why is there a disease like this?

Fang Haochang: Cancer wants to live forever.

Fang Tongguang: To live forever.....

Fang Haochang: It wants to survive, always and forever.

Fang Tongguang: Huh, like Qin Shi Huang.

Fang Haochang: All living creatures share one desire from the inside, which is to live forever, to become immortal. The desire gives birth to cancer.

Fang Tongguang: What happens when the desire peaks?

Fang Haochang: There's a switch in cells. It is in charge of making sure that the metabolism system is sustainable. When the switch functions properly, the cell remains healthy.

Fang Tongguang: Planned economy. Every move should keep up with the plan. Sounds reasonable.

Fang Haochang: Yes, without a switch, the life span of cells will be a lot shorter and creatures cannot evolve into advanced and complex lives. It is fortunate for any creature to have a switch in cells.

Fang Tongguang: Life is fascinating. I'm not talking about creating new life. Don't take it personally.

Fang Haochang:I'm not taking it personally.

Fang Tongguang: What happens when the switch is broken?

Fang Haochang: The desire to reproduce loses control. Cells which can divide indefinitely are cancer cells.

Fang Tongguang: Capitalism.

Fang Haochang: Cancer cells absorb all the nutrition and take all the space. They consume your body. When your life ends, the cancer cells will starve to death.

Fang Tongguang: Monopoly capitalism.

Fang Haochang: When I was in university, I thought, maybe cancer is an experiment of immortality.

Fang Tongguang: What does it mean?

Fang Haochang: If one cancer cell mutates. They can divide indefinitely but with a switch in each cell, then human body will be immortal.

Fang Tongguang: The socialist market economy.

Divorce

Fang Haochang cleans Fang Tongguang's chest and back. He starts to move on to the lower half of the body. Both the father and son are quite timid.

Fang Haochang (monologue): I've never touched his private area and I don't know how it feels like to have his son cleaning his private parts. I tried to focus on the towel, on water. However, I couldn't help but noticing his response. His body is unable to respond. His head and his face are relaxing. His untrusting feeling of self-protection had to give way to my gentle invasion little by little.

Fang Tongguang (monologue): Watching the birds flying and bumping into the net, I suddenly understood myself. I had to grab something or win something in my life, but it was too late. I was already 50 and my body wasn't healthy anymore. My calf muscles started to atrophy, my knees hurt, I had a slipped disc and I feel cold more often than before. The only thing left in my life is suffering.

Fang Haochang (monologue): This is my first time, and my last time to clean his body. He gave up on his territory, the most important territory, to somebody else.

Fang Tongguang: When I die, cancer dies with me!

Fang Haochang: If you supply it with extra nutrition, it can still survive.....

Fang Haochang cleans his father's ears, eyebrows, eyes and mouth carefully. It almost feels like a massage. Fang Tongguang enjoys himself.

Fang Tongguang: My cancer...can survive as well?

Fang Haochang: Definitely.

Fang Tongguang:

Fang Haochang: Straight Man Cancer.

Fang Tongguang:That's prostate cancer?

Fang Haochang: It's your thoughts. Thinking about having children and talking about genitals all the time is a type of cancer.

Fang Tongguang: You talk about, genitals all the time. That's the way you speak, with your old man?

Fang Haochang: Never mind. You just don't understand.

Fang Haochang goes to get some water.

Fang Tongguang takes the chance to pull out the hemp rope. He feels it in his hand and leaves it on the floor.

Fang Haochang is back. He picks up the hemp rope on the ground and puts it back to Fang Tongguang's hand.

Fang Haochang: I'll try one more time with the wardrobe.

Fang Tongguang: You can't get in.

Fang Haochang: I'm not trying to get in.

Fang Haochang sees the axe, he picks up the axe to pry the broken leg.

Fang Tongguang: Stop! You're destroying it!

Fang Haochang: No, I'm not. I'll hold it up!

Fang Tongguang: Stop!

Fang Haochang: Relax, I know how to use an axe.

Fang Tongguang: Stop! This wardrobe is 40 years old! It'll break.

Fang Haochang: Relax, I'll compensate you for your loss.

Fang Tongguang: What are you going to compensate me with?

Fang Haochang: Money!

Fang Tongguang: I don't want your money!

Fang Haochang: I'll buy you a new one!

Fang Tongguang: Stop! Be careful with that broken leg!

TRAP

Stage Photo of *The Creek Between Mountains* © Beijing West Theater

The wardrobe leg which has the rope tied up on is crooked because of what Fang Haochang just did.

Fang Tongguang: See? I told you not to pry! I told you so!
Move away your axe!

Fang Haochang just notices that the crooked leg seems strange. He gets closer and finds out there's something wrong with it. He feels the back of the leg, checks on the saw. He follows the hemp rope and finds the other end of rope in Fang Tongguang's hand. Fang Tongguang immediately drops the hemp rope.

Fang Tongguang: I told you not to pry! You wouldn't listen.

Fang Haochang observes the leg carefully and he finds out that this is a trap.

Fang Haochang: You're going to catch me with this trap!
Fang Tongguang: What are you talking about?
Fang Haochang: Huh-huh.
Fang Tongguang: I asked you, to find the certificate. Why would I catch you? You're not a bird.
Fang Haochang: Huh-huh, you were telling me that you'll give me money at the end of the month.....
Fang Tongguang: "Yellow Toothbrush" left, you don't need to.....

Fang Tongguang stops talking but Fang Haochang understands. He pounces on Fang Tongguang and grabs his shoulder for an answer.

Fang Tongguang shakes his head and remains silent.

Fang Haochang: What did you say? How did you know that he left? Did you contact him again?

Fang Haochang: It was you. Huh-huh, the picture I painted at six, Mount Everest, Himalaya, dead athletes, living athletes, ghosts, your hard life, fish, birds, what, what are these?

Fang Tongguang: You found the painting.

Fang Haochang: All the things you said, all the effort you made were trying to keep me trapped.....

Fang Tongguang:



Fang Haochang: For what? What do you want? The portable power station, the net, the fishing bell, and these (magazines)! What do you want?

Fang Tongguang:Pavlov.

Fang Haochang: Pavlov,..... (glares at the poster with a beefy guy) Put me in a therapy, cure me? the adequate level of electricity, the 100-kilo fish, you're fucking with me, aren't you?

Fang Tongguang: Now, I just want you, to find the certificate.

Fang Haochang: You want me to find the certificate?

Fang Tongguang: Find the certificate!

Fang Haochang: Just the certificate?

Fang Tongguang: Just the certificate.

Fang Haochang: Okay, fine. I'll get you that certificate.

Fang Haochang thinks for a second, picks up the axe.

Fang Tongguang: What are you going to do?

Fang Haochang: I'll get you the certificate.

Fang Tongguang: What? No.....

Fang Haochang smashes the mirror and the broken pieces are everywhere.

Fang Haochang: Thank you for helping me quitting the toothbrush, returning to the hospital, being a normal person. Thank you, really, I'll help you finding the certificate.

Fang Haochang cuts the frame of the wardrobe with the axe. He then cuts the back of the wardrobe open, and the painting inside. He takes it off, tears it into small pieces and throws them at Fang Tongguang.

Without the wardrobe, the hidden drawer emerges from behind.

Fang Tongguang: Go, Go, leave.....

Fang Haochang stops.

Fang Haochang: Now we can look for the certificate.

Fang Tongguang: You.....leave.

Fang Haochang: The certification is right there.

Fang Tongguang: Go away.

Fang Tongguang lies on one side of the bed feeling desperate.

Fang Haochang realises that he was impulsive and made a mistake. He feels so guilty now as he has calmed down, but he fears to face Fang Tongguang, hence he leaves in a rush. He bumps into the net that is set to be wide open and falls on the ground dramatically. He faces down and keeps hitting the ground. When he stands up again, his hand is hurt by the broken glasses and is covered with blood.

Fang Haochang leans against the wall in the hallway in hospital. He has bondage around his hand and he looks rather confused.

Chen Yuse walks out from a ward.

Chen Yuse: He wants to talk to you.

Fang Haochang is hesitating.

Chen Yuse: Hurry!

Fang Haochang walks into the ward.

Fang Tongguang is sitting on a taboret. The upper half of his body is lying on the quilt. He's covered with another quilt on his back struggling to breathe.

Fang Tongguang: Get me, up, up, up.....

Fang Haochang hesitates for a second, then he comes closer helping Fang Tongguang getting back to his bed. Fang Tongguang is too weak to sit up straight. He leans on Fang Haochang's shoulder.

Fang Tongguang: Something, in this room, gets, into my head, tears, inside, all broken, thoughts, all broken, get out, get out, out.....

Fang Haochang: It's cold outside.

Fang Tongguang: Get out! Out!

Fang Haochang: Wait a second. Can you sit straight? I'll grab the wheelchair.

Fang Tongguang: Okay.

Fang Haochang goes to get the wheelchair, but Fang Tongguang is too weak to sit straight. Fang Haochang rushes back to support Fang Tongguang from falling down. Fang Tongguang raises his arms to hold his son. However, it looks rather like a son's trying to hold his father's shoulder. He's taking deep breaths fearing he might fall off.

At this time, Fang Tongguang sees a six or seven-year-old boy climbing into the wardrobe from the hole in the back. He unrolls a page from the calendar and starts to draw on it.

Fang Tongguang: I had appendicitis at 15; calf muscle atrophy at 40; and cholecystitis at 50. Take care of yourself.

Fang Tongguang is sharing mixed feelings. His arms that are holding his son's shoulder fall off a little bit. He loses all his strength.

Fang Tongguang: It seems like, I'm gonna die, for real.

Lights off on the side where Fang Tongguang and Fang Haochang stand. Only the boy painting in the wardrobe remains on the stage, Himalaya, Mount Everest, dead athletes, living athletes, birds, the creek between the rocks.....

Fang Haochang walks closer to the wardrobe. The boy turns around and gives him a glance. He lifts the painting up and sneaks out from the hole on the back. Fang Haochang follows him. He lifts up the painting and gets an old-fashioned backpack out of the hidden drawer.

Fang Haochang: The certificate is a train pass, from Shijiazhuang to Qingxian. The date is 27/05, where year is not specified. The price is 4.5 yuan. There is also a receipt for cremation and the ash container. On the 29th of May, 1988, just like me, he travelled home alone on a train through the summer plains to see his father before he passed away. Six months later, I'm 38 years old. The muscle in my right calf starts to atrophy.

Fang Tongguang sits on a taboret naked.

Fang Haochang holds his backpack and waves goodbye to Fang Tongguang.

The painting hanging in the wardrobe becomes graphic as if I could hear the sound of the creek between the rocks.

Before and after *The Creek between Mountains*: A Conversation with Playwright Gu Lei

// Xiaoxi Li

TRANSLATION AFTERWORDS

Editor's Notes:

After I received the play script of *The Creek between Mountains*, Yumin Ao, the editor -in-chief, set up a zoom meeting for me as the translator and Gu Lei, the playwright, also the director of the original performance, to share thoughts on the localisation of this Chinese spoken drama. This article includes the transcription of the most inspiring but controversial ideas on drama translation discussed during this meeting together with the translator's self-reflective notes on building characters in a different cultural setting and translating humour.

《水流下来》译者后记：对话剧作家顾雷老师

// 李小溪

编者按：

随着《水流下来》下半部分的刊登，这个作品已经完整地呈现给了大家，虽然《水流下来》不是我翻译的第一个剧本，但却是我第一次有机会直接和剧作者对话。作为译者，能和原作者进行沟通不仅是难得的加深自己对作品的理解的机会，同时也是一个契机，让我可以了解到剧作家对译作的态度，所以在本期刊主编敖玉敏老师帮我联系到顾雷老师的时候，我准备了三个问题，分别是（1）作为剧作家，您对译作有什么样的期待？（2）在戏剧翻译中绕不开的一个问题是“Page” or “Stage”，您希望译本更忠实于原文还是更贴近观众？（3）您如何看待我的译本对“包袱”的处理？那时候我刚完成《水流下来》的初稿，这次访谈对我之后润色作品有了很大的启发。现在这部作品已经完结，我想以这次访谈的记录为文本，围绕着这三个问题聊聊我在翻译过程中的一些感悟。

访谈记录

李小溪：您对译本有什么样的期待？您希望外国读者通过译本对您的作品有什么样的了解？希望得到什么样的反馈？

（这里顾雷老师坦言，之前没有想过译本会发表，所以很难说有什么期待。其实我是想问顾雷老师希望作品在一个新的文化背景中能够得到什么样的反馈，所以我换了一种说法）

李小溪：我在阅读的时候就感觉到《水流下来》的基调是诙谐幽默的，很多对话非常的中式，我们把它搬到一个不同的语言环境，您会不会希望观众通过这个剧了解到一些中式的父子关系，中式的感情连接，通过语言，通过对话来表达出这样一个感情连接，或者说通过这对父子的交流来窥探到整个中国社会对于同性恋，对于婚姻，对于很多东西的一些感受？

顾雷：我明白了，你们生活在国外，所以有两个视角，一个视角是作为中国人你们所熟悉的中式的父子关系，另一个视角从国外出发，就是外国人怎么看待这种中式关系。我确实写的东西是很生活化的，在国内的创作者里我可能更接地气一点，从外国的视角来看我可能就是，更中国化一点，这是一个我自己的特点，我其实有点担心，这样一对父子的交流，和这里面包含的一些中国式的幽默，中国式的这种关系，我有点担心国外的观众怎样理解，或者说怎样看待这种关系，因为这种方式确实是蛮中国的。

李小溪：我作为译者是希望和剧作者在剧本的基调上保持一致的，但是在翻译过程中，我发现很难避免加入自己的理解，所以我想问您，您是更倾向于在文字上忠实原作还是说只要保持内核就行，不介意形式或框架怎样变化？

顾雷：我作为一个导演来说，我是希望能看到国外翻译过来的作品保留它自己的特色的，也就是说译者尽量把原来的意思如实地表达出来，虽然我不太懂，但是作为一个导演，把文本呈现到舞台上的时候，我是希望导演可以有他自己的发展和创作，因为你要给这个地方的观众来看的话，这边文化中不能理解的东西，需要通过另外一种语言转译过来，作为翻译者最好带着原来的味道。

李小溪：您认为方同光是一个什么形象？我其实给他设计了一个隐晦的身份，就是让他有一些口音和语法上的错误来凸显他和方浩倡截然不同的人物形象。

顾雷：我作为导演，我觉得不要在语言上强调他们身份的差异，一旦在语言上区分，这个东西有点外在。

李小溪：但是我在翻译很多剧本的时候发现，对于英语观众来说，中国人的名字很长，比如方家父子，方同光、方浩倡，很多观众看了很久也分不清谁是父亲谁是儿子，我希望在一开始就用鲜明的人物形象击中读者，让他们能迅速捕捉到这种诙谐的，有点压抑的亲子关系，而且剧本有些内容如果没有一个背景的话英语观众可能很难理解，比如方同光说的“你敢不回来让警察上北京逮你去”。在英国子女是没有赡养父母的义务的，观众看到这段可能没办法在逻辑上理解这段对话。

顾雷：我觉得你这是一个导演的思维，在想怎么把它变成此时此刻观众可以接受的一个方式，我不会给你一个明确的答复要这么翻或者不要这么翻，我觉得方父自己的逻辑是自洽的，在儿子眼里他的逻辑是陈旧的，但是方父自己整个的世界是非常完整的。

李小溪：在剧本中我感觉到方同光很多时候的话是很阴阳怪气的，但是直译又没有办法传达阴阳怪气的感觉，最后只能变成没有逻辑的文字。

（在敖玉敏老师帮我补充了这一点后，我和顾雷老师达成了一定程度上的一致。）

顾雷老师：如果说后面有一个呈现，以这个呈现为基础，那我觉得确实要有导演的思维进来，否则翻译过来，外国观众不知所云，也不会有任何的反应，至于怎样和这一种文化结合，怎样落地，就是你要考虑的了，我不会干涉译者做方向性的选择，但我要强调的是方父自己的世界和逻辑是完整的，因为这个戏就是儿子一开始认为他是胡搅蛮缠，简直就是胡说八道，但是他后来慢慢发现了他父亲并不是没有逻辑的，他父亲讲的那些道理开始有一些应验了，他慢慢实际对他父亲是有一种理解的，他父亲也不是没有文化的，比如他父亲说阑尾炎遗传的事情，他作为一个大夫，觉得这是根本不可能的事情，这都是偶发的，他父亲未必是对的，但他是30年前学过政治经济学的，文化虽然不高，但也是受过我党教育的那一代人的想法，不需要去打碎或者贬损他，让儿子从不理解慢慢到理解他，有这样一个过程就可以了。

李小溪：我有几个觉得很难翻的地方，想和您探讨一下，就是一些所谓的笑点，或者包袱，然后听听您的意见，您怎样看待我对剧本里的“包袱”的处理？比如有一个地方，我有一个想法但是可能要放弃一些原本的台词，还是我们刚才聊的问题，就是要不要在文字上忠实于原文，就是喜马拉雅牙刷母亲节的文案，“母亲为我操心，我为母亲操牙”，这里要表达出带点颜色的这种双关还要保留句式的一致，我一直没想到太好的解决办法，但是我找到了一个流传很广的关于牙刷的黄色笑话，“What is 6 inches long, hard, goes into your mouth back and forth, and has white stuff at the end? A toothbrush with toothpaste.”我想把这个文案改成，孩子把母亲节的礼物藏在身后，告诉妈妈是一个6英寸长，很硬，在嘴里来来回并且上面有白色的东西，让妈妈猜，然后拿出来喜马拉雅牙刷。

顾雷：这个地方是有一些那个方向的暗示，但是并没有很露骨，我觉得可以只保留“6英寸长，很硬，在嘴里来来回”，剩下的让观众去回味。

李小溪：还有一个地方就是陈竽瑟医生的名字，方同光总是说“小大夫”导致方浩倡以为她姓“筱”，这里的谐音梗我想替换成英文的“young/Yang”。

顾雷：就是让方同光误读成杨大夫是吗？那是可以的，只要保留她本来的名字就好。

李小溪：最后一个问题，为什么是《水流下来》？

顾雷：这个题目挺难解释的，其实他这个父子关系挺像雪山上的坚冰，虽然盼望着水流下来，在那个海拔上冰是不可能变成水的，这是一个不可能存在的事情，是一个希望它出现但是永远不可能发生的事情，我们生活在现在这个社会，我们会觉得自己是一个独立的，自由的，和任何人没有关系的个体，但是方父其实，现代人会认为我是儿子，方父就像是一个生活过的，自然的代表，一个命运的代表，他来戳破儿子的很多问题，当然他有他自己不对的地方，他会把儿子小时候不堪的那些事拿出来说事儿，但是小孩儿在小的时候就是要依赖父母，就是要，比如说开玩笑，洗屁股，他觉得是他隐私的事，其实当年就是父母拿来开玩笑，轻易可以触碰的东西，所以父亲又是儿子天然的克星，儿子也是父亲的克星，中国现在正处于一个自我的意识在觉醒，认为我们都是独立个体的，尤其是年轻一代都是这样的想法，但我自己其实，不能叫保守，因为我是学生物的，我知道，意识科学里好像有这种说法，人并没有自己独立的意识存在，其实都不是像我们那么自信的，确定的，能够掌控的……

在本次的访谈中，我发现了自己和顾雷老师在对于原剧本的忠实度上产生了一些分歧。作为译者，我认为“中式幽默”在非中文环境中被诠释的时候一定是作为一种陌生的元素出现的，想要观众去理解这种陌生的元素就需要从中找出他们所熟悉的部分，因此我作为译者更倾向于“发挥”，给观众一些他们能产生共鸣的东西，我举了方父的例子。我常常看一个美国网红“罗杰叔叔”（Uncle Roger）的视频，这个本命叫Nigel NG的马来西亚华裔凭借吐槽BBC蛋炒饭走红，在他的视频里，他总是操着一口中式的英语用粤式口音吐槽全世界中餐的做法有多么不正宗，每每说到激动处就要出现他标志性的动作“拍大腿”和那句魔性的“嗨呀”，他像一个在上个世纪末为了全家生计而移民却几十年乡音不改的华人大爷，坚持着没什么依据却被妈妈辈奉为厨房秘籍的蒸米饭用的“金手指”（Magic Finger），中国家庭蒸米饭的时候习惯用手指来判断放的水够不够，这样的人存在于英国的每一个社区，他们忙于工作，可能没有受过很好的教育，没办法和高学历的孩子交流专业上的知识，他们虽然在国外几十年，但依然保留着传统的中式家庭的观念，孩子要孝顺，到了年龄要结婚……这大概是英国观众日常能够接触到，提起来会在脑海中立刻出现画面的一个很典型的华人父亲形象，也是我最初构建的方同光的形象，方父的那句“国家的法律，你爸住院了，你得回来赡养我，知道嘛？”我译为“Chinese people obey Chinese Law, father gets sick, son come back quick.”一点小儿科的押韵和语法上的不和谐来凸显这个中国老头儿的胡搅蛮缠。而顾雷老师更多的是担心有两点，一是给一个人物添加太多、太过具象化的背景会让这个人物“样板化”，缺少留白；二是对于导演来说，只有原汁原味的剧本才更有发挥空间，台词的过度解读会限制导演的发挥空间，毕竟每个人对一个剧本的解读都是不同的。

我和顾雷老师就我的三个问题中的前两个展开了激烈交锋，在这个过程中我意识到了我提出的第二个问题其实并不严谨，即使都是“Page”，文本翻译还可以更细化为是面对剧团的文本还是面对观众的文本，这两者的区别在于前者需要的是尽可能地贴近剧作家的思想，而后者需要的是通顺完整的表达。

本次采访顺利结束，顾雷老师对我提出的三个问题（作为剧作家对译本的期待、希望译作更贴近原作还是观众、怎样看待对于剧本中的中式幽默元素的处理）一一作出了解答，我在整理这次访谈内容的时候再一次回顾文本意识到，这次的对话在我修改初稿的过程中给了我很多修正性的帮助，我的问题全部得到解答了吗？可能有，也可能没有，这是戏剧译者长久以来面临的抉择，但可以肯定的是，它帮助我在原文和观众之间找到了一个相对的平衡，至于方父在定稿中的形象是什么样的，剧作家的期待有没有得到回馈，这大概是留给读者回答的了。



《水流下来》读者调查问卷

A Reader's Questionnaire on *The Creek Between Mountains*

<http://www.supersurvey.com/QQUIMFQ56>

"PAPER SHADOW PLAY"

- TRADITIONAL CHINESE IRON ROD PUPPET ART (1)



// Author: Shasha Li | Translator: Wei Zhang

PUPPET ART

In China, there is a kind of puppet show commonly known as "paper shadow play (纸影戏)", which is one of the eight puppet arts. It is different from shadow puppetry, but it is likely to have a derivative relationship. It is mainly popular in eastern Guangdong and southern Fujian, serving folk activities, weddings, and funerals, paying gods and ancestors, etc. *Fire Fortunes* (五福连) is the opening repertoire of the paper shadow play, with totally 5 excerpts, which means auspiciousness. This kind of art has been included in the list of China's Intangible Cultural Heritage. The documentary *Laomei Chunxiang* (老梅春香) was produced with the support of KOLK17, the Museum of Puppet Art in Lübeck, Germany. It recorded the Iron Rod Puppet Art active in Chaoshan area, and southern Fujian through telephone surveys together with other research methods. More than 20 folk artists were interviewed to explore the origin, current situation, repertoire, how the production process is recorded, manipulation techniques, stage structure, folk beliefs, and the function and status of paper shadow play in society. I have listened to the stories told by folk artists, feeling the impact of social development on traditional culture. From 2022 to 2023, my research on Chinese traditional Iron Rod Puppet Art will be published in a series in *the Journal of Yingming Theater* (嘤鸣戏剧). In addition to sharing the above comments, there will also be articles written on invitation from folk artists and correspondence, by letters and emails, from puppet artists and researchers in the fields of anthropology, folklore, and belief.

Contents of this issue:

The origin of traditional Chinese Iron Rod Puppet Play.

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PUPPET



© Photography/Wu Wenchoo

Chinese Iron Rod Puppet Art is mainly popular in eastern Guangdong and southern Fujian, including Chaoshan areas in eastern Guangdong (Chaozhou, Jieyang, Shantou) and southern Fujian (Zhao'an, Dongshan, Yunxiao, Zhangpu, Pinghe, Longhai). Chaoshan is bordered by Zhao'an and Pinghe counties in Fujian Province to the northeast. Historically, Zhangzhou and Chaozhou were closely related. In the early Tang Dynasty, Zhangzhou once belonged to Lingnan, and Chaozhou belonged to Fujian. In the first year of Shanyuan (760 AD), Zhangzhou belonged to Fujian, and in the sixth year of Dali (771 AD), Chaozhou returned to Lingnan. Today, as the border between Fujian and Guangdong, Zhao'an and Chaozhou are still closely connected. The pronunciation of Zhao'an dialect in southern Fujian is closer to Chaoshan dialect, and the popular opera is also Teochew opera.

In Chaoshan area, Iron Rod Puppet Play is also known as paper shadow play, leather monkey play, Yangchuang paper shadow play. Because it evolved from shadow puppetry, it is called paper shadow play. In southern Fujian, Iron Rod Puppet Play is also known as iron rod play, iron wire play, and erzi play. As it is controlled by three iron rods, it is called iron rod play and iron wire play.

There are currently two theories about its origin: First, the Iron Rod Puppet Play originated in Chaozhou in the late Qing Dynasty and evolved from Chaozhou shadow puppetry, so it is also called paper shadow play, which spread from Chaozhou to southern Fujian. Second, the production of Iron Rod Puppet Play can be traced back at least to the Southern Song Dynasty, and its birthplaces were in Jiangzuo (now Jiangsu) and Zhejiang Lin'an (near Hangzhou, Zhejiang today). The "Happy Sanlang" brought by the artist was the product of the development of the Ming and Qing dynasties. And Wu Jingshan, an artist with clay sculpture and paper shadow puppet skills circulating in Chaozhou, whose ancestral home was Lindutou Village, Zhangpu, Zhangzhou (now in Yunxiao County, Zhangzhou City, southern Fujian) moved to Chaozhou at the end of the Song Dynasty to avoid damage brought by the war, while the art spread to Chaozhou.



©Photo courtesy of the KOLK I7 Collection of the German Puppet Art Museum

According to the investigation of the Iron Rod Puppet Art in Chaoshan area, Xu Shaoqun, the fourth-generation inheritor of the Chaozhou paper shadow troupe *Lao San Zhengshun* (老三正順), was photographed in the investigation. Mr. Xu told that his great-grandfather Xu Liqing founded the troupe in the late Qing Dynasty (early 20th century). The second-generation inheritor Xu Qiaohe invited Lin Rulie, an opera teacher from a neighboring village (who was good at Teochew opera performances), but Mr. Xu was not sure how the founder Xu Liqing acquired his paper shadow play skills. *Lao San Zhengshun* was quite famous there, as many existing troupe founders studied there. Then the key question is: Was Mr. Xu Liqing the first paper shadow artist based on Teochew opera performance? Or did he learn from others? After repeated deliberation, neither Xu Shaoqun nor his mother could be sure of this. Folk artists in the Chaozhou area and the inheritance materials that can be found all have shown the same information "The first generation: Xu Liqing". In addition, we investigated and photographed Xu Duanjie, the third-generation inheritor of Shantou's *Lao Yu Chinxiang Troupe* (老玉春香班). From this, it can be inferred that Iron Rod Puppet Play has basically matured in the late Qing Dynasty and the early Republic of China.

THE MAP

It has to be admitted that its historical origin has yet to be verified. However, based on the existing inferences and the information obtained in the research, I have some doubts and thoughts. First, regardless of the concept of provincial boundaries, I wonder whether it is transmitted from Zhangzhou to Chaozhou, or from Chaozhou to Zhangzhou. As mentioned at the beginning of the text, these two border regions, are closely linked and culturally integrated. I list two existing viewpoints as below to draw a contrast.

First, the source of data is *A Collection of Words* (辞海) and *Chinese Puppet Art* (中国木偶艺术) edited by Liu Ji and Jiang Shangli, China Esperanto Press, 1993, ISBN 7505201026.

Before the Iron Rod Puppet, the Chaozhou craftsmen still followed the practice of the older generation, carving out all kinds of people and things with hard paper such as horse dung paper or kraft paper, then lighting an oil lamp or a candle at night, and then playing behind the white paper window. During the Guangxu period, Li Xun, a native of Chenghai, recorded in *Shuo Xie* (说映), "People in Chaozhou are good at shadow puppetry. They use kraft paper to carve the human figure and add algae painting. They play using chops behind the paper window under lighting, rotate and dance as wish." Chaozhou shadow puppetry was very prosperous in the Qing Dynasty. *Chaozhou County Chronicles Volume 12: Customs* (潮州府志, 卷十二风俗卷) contains: "The price is cheap, the labor is saved, and the people are happy, gather all night to watch until the dawn is scattered." After the Qing Dynasty, in order to meet the audience's visual appreciation needs, the artists gradually removed the white paper over the stage, and changed an idol from a flat shape to a round body, then "balancing grass for the body, tying paper for the hands, cutting wood for the feet, and plasticizing the clay for the head". It was called "round body paper shadow" at that time. This evolution from shadow to figure turned an idol into a puppet. Artists referred to the theater stage at that time, removed glass windows, used bamboo curtains or embroidered curtains, and put small tables, chairs, props, etc. to perform in front of the stage, which was named "Sunshine Window Paper Shadow".



Second, the data source *History of Chinese Puppet Theater* (中国傀儡戏史) by Ye Mingsheng, China Theatre Press, 2017.6, ISBN 978-7-104-04437-6, p. 563-565.

As early as the Song Dynasty, the art of "using clay puppets as Miscellaneous Theatre" has been formed. Ming Yongle Grand Canon Fragment (永乐大典残卷), quoted the Tongjian (通鉴), "Happy Sanlang from the left bank of the river makes figures out of clay. The puppet figures with moving joints were sold in the market."

Named after Happy Sanlang, they play the character of Tang Minghuang." This art is called "colored sculpture" by later generations. According to Huang Dianqi's *Chinese Opera Masks* (中国戏曲脸谱), Chaozhou colored sculptures were produced in Dawu Village, Fuyang Town... According to the genealogies, Chaozhou colored sculptures began in the late Southern Song Dynasty. The genealogical data show that this "Fujian colored sculpture artist Wu Jingshan" was originally from Dutou Village, Xilin, Zhangpu County, Zhangzhou City, Fujian Province (now Xilin Village, Yunxiao County, Zhangzhou City, southern Fujian). According to the *Genealogy of the Wu Clan* (吴氏族谱) in Dawu Village, Chaoyang, Wu Jingshan, formerly known as Wu Ding, middle name Jingshan, is the thirteenth generation grandson of Wu Ji, the ancestor of the Wu clan in Fujian. In the first year of Jiaxi in the Southern Song Dynasty (1237), he moved from Xilindutou Village, Zhangpu County to Fengshulong, Haiyang County, Guangdong. ... Wu Jingshan gave birth to a son, Wu Jian. Wu Jian gave birth to three sons, the eldest son Wu Xiang, stayed in Dawu, and inherited the clay sculpture skills. The mentioned Fenglong, Haiyang County, is now Dawu Village, Chao'an County. This kind of clay sculpture art is precisely due to the succession of "Happy Sanlang", which was popular in Hangzhou in the Song Dynasty, earlier than the Chaoshan area. At the same time, this kind of clay sculpture has been used in folk opera from the beginning, and it can be divided into "rough goods" and "fine goods", and the "rough goods" are classified as "puppet opera heads", that is, they are used in local "iron wire opera" (Iron Rod Opera, Paper Shadow play), the size of the puppet head "is as small as three or four centimeters, and as large as six. It can be seen that this kind of clay sculpture of opera as a puppet has a profound historical tradition of drama, which was not produced until the Qing Dynasty, and is inseparable from the predecessor of Iron Rod Opera - Paper Shadow Play.

The first paragraph above confirms that shadow play using leather puppets was very popular during the Qing Dynasty, which means that iron rods were not yet used to make puppets. However, leather puppets have disappeared from Chaoshan today. They are completely replaced by puppets made with iron rods and the latter material used in the traditional shadow play has been very well accepted by the local audience. In the second paragraph, the data from Mr. Ye Mingsheng clearly shows that most of the heads of the iron rod puppets have been from Dawu Village from the past to the present. It is undeniable that the iron rod puppet show has a close relationship with the art of Coloured Sculpture. The techniques of manipulating an iron rod puppet are similar to that of leather-made puppets, while the folk name "Paper Shadow Play" passed down orally also proves the relationship between the iron stick puppet and the shadow puppet. This is the point of view that is already reflected by both Materials 1 and 2.



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The point that iron rod puppetry and leather puppetry are derived from the same origin has been further approved through learning the tricks of controlling iron rod puppets, observing the stage structure while the performer manipulates the puppet in the front and the visual height of the performance. The problem is that it brings up another question. Wu Jingshan moved from Xilin Village, Yunxiao County, Zhangzhou City, southern Fujian, to Dawu Village, Chao'an County in the first year of Jiaxi in the Southern Song Dynasty, and settled there in approximately 1237 AD. During the Guangxu Period (1875-1908), Li Xun, a native of Chenghai, recorded in *Shuo Xue*, "People in Chaozhou are good at shadow puppetry. They use kraft paper cut-outs to picture human figure". This indicates that there was no iron rod puppet play until 1875. For more than 600 years, the clay sculpture craftsmanship in Dawu Village stopped developing after the application of "coloured sculpture". Therefore, it is possible that a fairly well-developed form of shadow play with paper puppets did not appear or shall we say, develop extensively until, according to what many people are saying in Chaozhou, "the first generation, Xu Liqing (1882-1942)" circulated among the people in Chaozhou area may be true, or it may be said that it has started to develop diffusely since then. In a word, I believe that he is an important figure and this is a milestone on the timeline. Xu Liqing is the earliest recorded Master together with his troupe in eastern Guangdong and southern Fujian area. Around the year 1905, he built up his troupe Lao San Zhengshun. It was worthy of attention from scholars in the cultural industry. In addition, according to the research information, the grandfather of Xu Duanjie, the Lao Yu Chunxiang Troupe in Chenghai District, Shantou City, sold Zhong Yushun (中玉順) as a child actor in the Zhong Yushun of the paper shadow theater group in 1920. There is no information on Zhong Yushun as it is a non-governmental organisation. Hence the status of the development of Zhong Yushun remains unclear and it prevents us from making further assumptions based on the current information we have. Nevertheless, this remains an important clue that deserves further attention. Regarding the child actor system, the Teochew opera troupes before the founding of the People's Republic of China implemented a strict feudal hierarchy and a slave-style child actor system. The Teochew opera child actor system appeared around the Qianlong period (1736-1795) of the Qing Dynasty and ended in 1951. It is not surprising that the paper shadow play troupes inherited the use of child actors from Teochew opera troupes. Apart from the materials used for performance and the size and structure of the stage, the combination of instruments and the opera scripts were almost the same (In the early years, all the performances were live in contrast to the use of recording equipment commonly used now. Jie Yang, Chaoshan is the only place where a great number of people who are good at playing instruments can be found. Most opera troupes still have live performances and singing. In the verified data, it was quite common for the paper shadow play troupes to perform the same plot as the Teochew Opera troupe in the past, but less common nowadays.

The research has shown that the idea of "Paper Shadow Play" emerged through the development of local shadow theaters and has been deeply influenced by Teochew Operas. It even borrowed some of the features in Teochew Opera. Hence it was also called "mini Teochew Operas". In addition to the reflection of Teochew Operas, the puppets used in "Paper Shadow Play" were inspired by local "coloured sculpture" and the manipulation techniques were borrowed from traditional shadow puppetry. All these features together have made "Paper Shadow Play" a unique genre of performance.



Shasha Li

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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