The ater and drama

Listen to Your Inner Ape

XI Wang & LI Tengfei

Taiwan Theater in the 1980s WANG Mo-Lin

The Clothes of Rong Yi
LI Jing

The Wreath of Achilles
Jin CHEN

NO.22

Body 身体

嘤鸣戏剧月刊

2023年8月总第22期

主编 敖玉敏设计 钟芸鸾

Editor-in-chief // Yumin AO Design // Yunluan ZHONG

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

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Fostering Synergy Between Artand Technology in a Diverse Realm

Ed. Zijin CHEN

In June, an announcement opened doors for artists from diverse backgrounds to immerse themselves in the captivating realm where art merges with technology. Admit rapid technological advancements, both solo artists and collectives who share a fascination for the potential synergy between art and technology are invited to be part of this endeavor.

This interview with Dr. Yumin Ao, the curator of CAPAS 2024, was conducted by Zijin Chen, on August 30.

Chen: In light of the upcoming CAPAS2024, can you share your observations and insights on the evolving relationship between art and technology and briefly discuss the preparations and ethos driving this festival? What was the inspiration behind conceptualizing an art season centered around the interplay between art and technology?

Ao: In my discussions with peers and younger cohorts, I've consistently observed a profound interest in the interplay between art and technology. A prime example of this convergence is the ACGN realm, which stands for Anime, Comic, Game, and Novel. To many, especially the younger generation, the ACGN realm is more than just entertainment; it's a cultural movement and a significant currency in artistic practice. As technology has evolved, it has seamlessly integrated into the ACGN world, enhancing the depth and range of expression within it. Think of how virtual reality and augmented reality are now used to create immersive experiences in games or interactive comics. This blending of art and technology is reshaping the way we perceive and interact with these mediums.

Given this exciting intersection, I felt it was crucial to create a platform, hence the inception of this festival, to delve deeper into this intricate relationship between art and technology. Our festival aims to highlight how technological advancements have not only transformed the tools artists use but also the very essence of creative expression and how audiences engage with it.

Chen: In the context of CAPAS2024's dedication to the intertwining between art and technology, can you share insights into the preparations undertaken for the festival, specifically concerning the call for artist submissions? How has the global community responded in terms of participation and artistic forms?

Ao: In anticipation of the Contemporary Asian Performing Arts and Performance Art Season 2024 (CAPAS2024) in Göttingen, we initiated a comprehensive call for artists in mid-June. This was broadcast across several platforms, such as the EU-funded Creatives Unite, Berlinartlink, and the Asia-Europe Foundation, echoing our commitment to fostering a global nexus of art and technology.

The Call for Artists has garnered widespread attention. A total of 75 proposals poured in. We received entries from a vast array of artists and collectives across 26 countries, stretching from Armenia to the United States and including renowned artistic hubs like Austria, China, France, India, Japan, and Germany, etc. The artistic concepts submitted were as diverse as they were inspiring, ranging across music, theater, dance, performance art, and multimedia presentations.

A glance at the CAPAS2024 applications reveals that 35.6% of the proposals aim to merge multiple artistic disciplines, embodying a truly interdisciplinary spirit. These projects, seamlessly intertwining music, dance, performance, and new media elements using AR, VR, Motion Capture, and Sound Capture, have unequivocally seized our focus. Such proposals have been particularly intriguing to us, as they mirror the ever-evolving frontiers of artistic exploration in our contemporary world.

The open call has enlisted the expertise of three discerning judges: Prof. Dr. Georg Hajdu from Hamburg University of Music and Theater, Japanese stage and film director Hiroshi Koike, and artistic director Yu Rongjun from Shanghai Dramatic Arts Center. With the application deadline having concluded on August 22nd, we are now embarking on the selection process, aiming to finalize the selection by the end of September.

Chen: Considering CAPAS's emphasis on the interplay between art and technology, can you share the motivation and personal insights that led to the inception of this art season? Specifically, how did your experiences in Göttingen highlight the challenges and representation gaps faced by Asian artists in the European theater landscape?

Ao: The drive behind organizing this art season originates from personal observations and a profound connection to Asian theater and performing arts. As the editor-in-chief of an Asian theater-focused journal, I've had the privilege to witness firsthand the innovative ways in which traditional theater is embracing modern technology to forge new expressions. However, the rich creativity of artists with Asian backgrounds is often underrepresented on the European stage.

During my time at the University of Göttingen that began in 2018, the conspicuous absence of Asian productions, artists, and attendees at The Theater in Op—a university institution established in 1984—caught my attention. This omission created a notable void in representation for the Asian faculty and students. Beyond academia, a similar pattern emerged within the city and on a national level. Asian migrant artists encountered obstacles in terms of visibility and resource access. Many talented Asian migrant artists grappled with visibility challenges and faced limited access to the ever-evolving technological tools that could amplify their stories.

Regrettably, efforts to promote diversity through various theater festivals in Germany often adhered predominantly to political correctness, sparking contentious debates. These events frequently missed the essence of true inclusivity, which extends beyond borders and encompasses the technological renaissance underway in the artistic domain. This highlighted the pressing need for an inclusive platform transcending geographical boundaries, providing a space for artists from any corner of Asia, including those identifying as Asian artists outside the continent.

Chen: Could you walk us through your own journey in the theater and performing arts, especially in interdisciplinary projects? How have these projects reflected your philosophy and vision for Asian theater, and how do they contribute to the larger dialogue between Europe and Asia?

Ao: From 2019 onward, alongside my academic pursuits, I embarked on theatrical projects, including productions presented in Frankfurt and Göttingen like "Folding Cities," "Hello Strangers," "Plärren," "Love Letters," "The Last Laughs," and "Tough." In 2020, I directed "The Sound Topography of Göttingen" as part of the New York International Virtual Performance Festival. I also curated a series of concise plays named "Thunderstorm 2.0." Interdisciplinary works deeply resonate with my artistic philosophy, which centers on the convergence of elements within the performing arts realm.

In addition to editorial responsibilities and theatrical endeavors, I orchestrated public lectures on Asian theater, inviting scholars and artists from across the globe. In my bid to promote dialogue in Asian theater, I initiated public lectures, inviting internationally acclaimed scholars and artists. Among them was Deepan Sivaraman, a renowned Indian theater director known for his avantgarde productions; Octavian Saiu, a globally recognized theater critic; Rongjun Yu, an influential figure in Chinese theater; Amelie Deuflhard, the artistic director of Kampnagel Theater and a prominent supporter of contemporary theater in Germany; Nurkan Erpulat, a Berlin-based director famed for his transformative works; Kyoko Iwaki, a curator and scholar renowned for her contributions on Japanese contemporary performing arts; Xavier Le Roy, a French choreographer breaking boundaries in contemporary dance; and Wang Chong, an innovative Chinese director celebrated for his global collaborations. Their practices, investigations, and research are closely related to Asian theater.

The highlight of my endeavors was the International Symposium on Contemporary Asian Theater in 2022. With over 20 Asian artists based in Europe participating in the Forum of Young Asian Artists, it witnessed the beginning of a voyage aimed at nurturing cross-continental artistic dialogue between Europe and Eurasia.

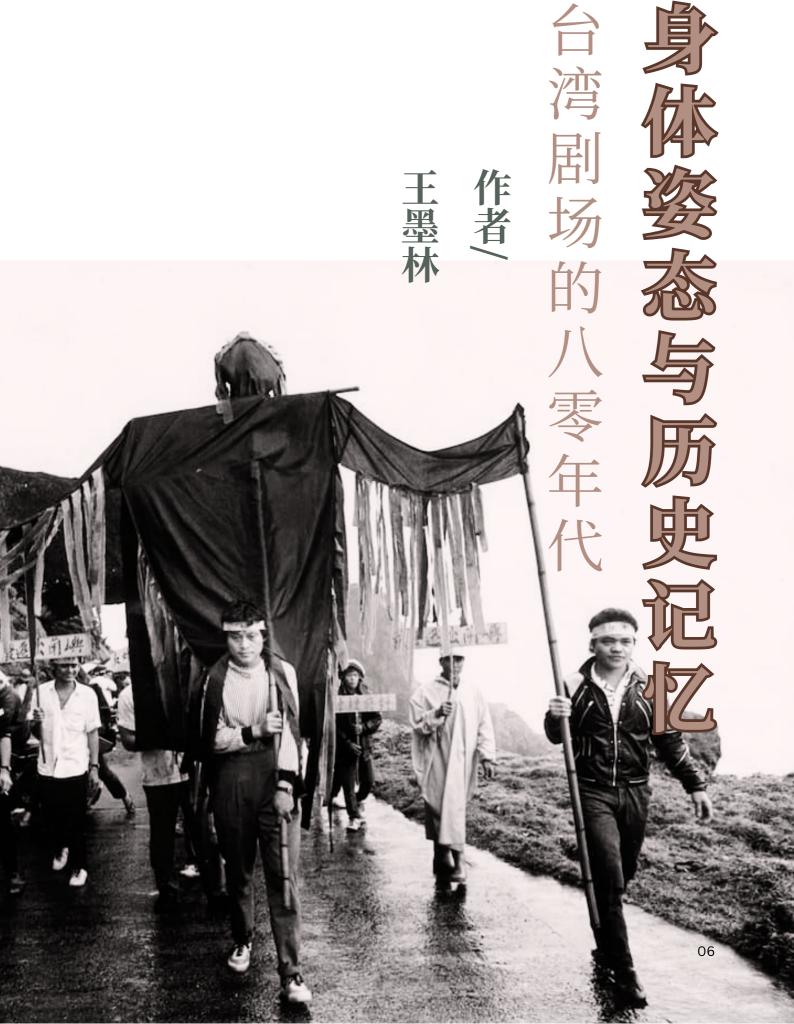
Chen: How are you fostering collaborations and partnerships, especially with local German theaters and university departments, to amplify the impact of CAPAS and align it with the broader convergence of art and technology?

Ao: At this moment, I would like to begin by expressing my sincere gratitude. First and foremost, I want to thank my co-curator, Mr. Xiaoyi Liu, the Artistic Director of the Singapore-based theater company Emergency Stairs, for his invaluable insights and open-minded discussions. Equally, I want to extend my heartfelt appreciation to my dedicated organizing team for their exceptional talents and unwavering efforts.

In our pursuit to bridge art and technology, we've identified the power of collaboration as crucial. Our commitment extends beyond individual efforts. Recognizing this, CAPAS has actively sought to build bridges with prominent institutions. Collaborative undertakings with German theaters and partnerships with university departments are in progress. We are also trying to liaise with artists' associations and foundations in various regions with a view to helping artists from diverse regions obtain support. We believe CAPAS can not only amplify its reach but also enrich the initiative through these connections.

Chen: In the face of global challenges and uncertainties, how do you perceive the role of artists and the performing arts? How does uncertainty shape the creative process and the resultant expression?

Ao: Undoubtedly, the realm of performing arts faces uncertainties, exacerbated by global pandemics and geopolitical shifts. Amidst this uncertainty, artists find their unique voice, transcending reality to explore boundless possibilities. They don't merely act as reflective mirrors, but also as vessels of resilience and innovation. It's fascinating to see how such an uncertain environment nurtures innovation, ushering unforeseen vocational opportunities and sparking advancement. The crux lies in recognizing that uncertainty is woven into existence itself. Artists respond to and interpret this uncertainty through their expressions, creating works that resonate with emotions, thoughts, and experiences. Amidst challenges, uncertainty offers a platform for creativity, driving progress and igniting advancement. (End)



年代从日本回台湾后, 我开始参加小 剧场运动,后面所持续的工作也都跟 小剧场有关。 并不是因为我凭借意志 在坚持做小剧场,而是因为我不想让自己走上 一条被机构化或者被主流化的道路。什么叫做 不被机构化、不被主流化?这个问题其实首先 跟如何呈现一个人的存在紧密相关。一直以 来, 我都强烈感受到自己需要一个空间, 一个 能够让我发出声音的空间。可以说,发出声音 是我感知自身存在的重要方式。一直到现在, 此时此刻,我都在做小剧场。观众从我的戏剧 里感受到的, 也能从我的文章里读取到, 这说 明我长期以来的积累在发挥作用。积累对于导 演来说非常重要。有厚实的积累,才能找到个 人生命轨迹跟历史脉络之间产生连接的方式, 才能跟台湾的历史、跟台湾剧场的历史产生连 接。不然的话,导演顶多算是一位戏剧工作者 "积累"意味着,从日积月累 而已。说到底, 中建构一个艺术家的创作风格和思想。

80年代对台湾戏剧历史而言之所以重要,是因 为发生了一个"小剧场运动"。我们有必要回 顾一下整个80年代留下的历史痕迹。1986年民 进党成立, 1987年解严, 1989年柏林围墙倒 塌、象征着冷战时代的结束。从 1949 年颁发 戒严令到解严,台湾走过了一段38年的漫长历

史, 这是政治方面的背景。再看经济方面, 新 自由主义在全球范围大行其道, 其影响就在 于,推动了后现代文化的世俗化发展。在80年 代的时代背景之下, "小剧场运动"不只是发 生在剧场里面,它同时也发生在街头,产生了 所谓的"行动剧场"。报告剧最早就是在那个 时候各种运动场合出现的。

值得一提的是, 日本舞踏经白虎社传入台湾, 影响了本地剧场, 出现了很多美学上的开创, 不少作品反映了台湾80年代对众多社会议题的 讨论。当时大学社团也很活跃, 纷纷成立小剧 场, 开展社团活动, 大学生们对社会议题的关 心体现在他们创作的行动戏剧上面。从"身 体"出发,在剧场空间里进行表演,也在不同 的空间里面表演, 然后, 身体行动逐渐走向了 行为艺术。那时候当然还不叫行为艺术, 但强 调一种"身体"的行动。这些行动所涉及的议 题很具多元性, 从各种社会政治议题, 到原住 民、同性恋、女性主义等等。很重要的一点 是, 思想逐渐从戒严意识下的空间范畴里解放 出来,这对年轻人产生了巨大影响。这里有一 个燃爆点, 几个年轻人在台北火车站前的地下 通道做了一场行为艺术表演, 这场行为艺术表 演因为被警察驱赶而引起了骚动。因为从戒严 意识下公共空间的思想里解放出来了,80年代

行动剧场《驱逐兰屿的恶灵》



07

开始出现了关于公共空间的讨论,比如,建筑跟公共空间的关系。新的观念不断涌现。当时"台大城乡研究所"在新观念推广方面发挥了很重要的作用。

除了"空间",还有一个重要概念就是前面已 经提到了的"身体", 我想再详细谈一谈这个 问题。以前"身体"是一个只有在生理卫生或 者医学语境之下才会使用的概念。到了80年 代, 剧场开始出现"身体论"。讲到"身体 论",有必要梳理一下我个人在创作上的脉 络。那时候我已经做了二十几出戏,一边做也 一边在思考, "身体"在表演上作为一种传达 工具, 艺术家怎么样能够把身体跟历史的关 系、跟文化的关系通过表演呈现出来? 台湾人 的身体在文化脉络中形成了什么样的情感表 达? 我们从文化脉络中又能怎么耙梳出历史记 忆, 然后在剧场里面通过身体的姿态把对历史 的记忆表达出来? 我认为身体姿态的表达源自 共同的历史记忆。在冷战和戒严的压抑下, 我 们的身体受到限制,从而导致我们的思想也被 限制住了。然后,这样的限制反映到身体的行 动上面,往往会出现一种内缩的情况。内缩不 是说动作的内缩, 而是当要表达情感的时候, 身体自然会呈现内缩的趋势。

2010年的时候,我在跟韩国演员合作了一出戏叫《再见!母亲》。这出戏讲 1970年工人运动领袖全泰一,他通过自焚来表达他对工厂没有落实《劳动基准法》的一种抗议。他手上抱着《劳动基准法》,自焚烧毁了自己的身体。韩国演员表现的身体同样是在冷战戒严下的身体,是跟我们不一样的韩国人的的身体,可是他们把一种我前面讲的压抑,一种内缩的情感表达出来了,对应内心深处的精神活动。也就是说,韩国演员在呈现冷战戒严下被压抑的工人的身体,同时也在表达韩国人的一种特定历史情境下的身体姿态。

韩国演员呈现的身体姿态给我很大的影响,让 我联想到台湾白色恐怖时期发生的事件,以及 怎么形塑台湾人在这一段冷战戒严历史的影响 下身体的姿态。也就是说,在那么悠长的冷战 戒严时期,我们对身体产生了什么内在性的压 抑,可能会做出怎样的姿态?我前面讲身体姿 态也是一种充满了记忆性情感的姿态,这种记 忆性的情感,它保存住了一段冷战戒严历史的 记忆。所以冷战戒严历史,在台湾人表达情感 记忆的时候,扮演了一个非常重要的角色。当 然,我们都知道记忆在时间的冲刷之下渐渐斑驳,甚至在某种程度上会有点暧昧,或者变得模糊不清。可是这种斑驳的记忆对我们来讲有一种特别的情感,这好像说我们在看到一幢老房子,或者一个历史遗迹,甚至一个小物件的时候,我们都有某种特别的情感记忆。

我们对戒严历史形成了一个记忆, 记忆表达需 要外在身体姿态来反映, 但其实这不是绝对 的, 因为里面有某种记忆的朦胧性、斑驳性。 正像看到老房子或历史遗迹的时候怀有的心 情。所以,后来陆续创作了《荒原》(2011 年),《安蒂冈妮》(2013年),《脱北者》 (2017年), 乃至于《双姝怨》 年),我都使用了这样一种叙述的策略,即, 用身体的姿态表演压抑的内缩的情感。《荒 原》讲述了我自己的亲身经历,在80年代台湾 社会氛围之下,我在面对左跟右、统跟独的不 同政治主张的时候,产生的情感冲突。《安蒂 冈妮》讲的是北京、台北、首尔三个不同城市 在各自戒严时期所发生的事。《脱北者》里面 有马来西亚演员、韩国演员、台湾演员, 因此 我做的是亚洲的冷战情境。 2019 年做《双姝 怨》,故事背景设置在发生二二八白色恐怖事 件前夕,台湾光复以后的50年代白色恐怖其实 就已经开始了。我运用了比较叙述的策略来谈 家庭的崩解, 谈的是情感的潜行, 不是那种行 诸于外的情感, 而是让人物在内在世界里面形 成自己情感叙述的空间。我不会直接大谈白色 恐怖的历史和概念, 因为我很担心变成教条和 宣传。看戏不是去上历史课。我们强调一个过 程,即,历史情境变成个人记忆的过程。戏剧 里面有他个人的情感, 而这种情感是很复杂 的,或者包含了政治压抑,或者是他所爱的人 遭遇政治迫害等等之类的。我避免直接谈这件 事情, 而是去谈这些事情在个人身上形成的一 种记忆。如果这种记忆包含了非常深远的情感 的话, 他应该怎么表达? 白色恐怖记忆也好, 冷战戒严记忆也罢,基本上我都用这样的方式 来处理表达的问题。

80年代对小剧场乃至当代戏场的发展很重要,一个关键的因素就在于,台湾在这一历史阶段进入了社会转型期。当时艺术家面临一个本土化的问题。在解除戒严之前,本土化运动已经出现影响。艺术家必然要面临38年漫长戒严历史留下的遗产。在1987年7月1日这一天,一声令下戒严解除了,但是,解严战无法一夕之间就全面清除干净反共的意识形态。80年代解

严令颁布,然后冷战结束,紧接着新自由主义时代,又要面对发达国家借由全球化对第三世界构成的挤压。因为产业结构的问题,新自由时代全球化严重挤压了台湾产业的发展空间。处在第三世界下游的台湾产业,很多开始慢慢外移,外移到越南、中国大陆和菲律宾。那时还存在一个问题,即,台湾怎么看待世界以及世界又怎么看待台湾?也就是说,全球化使台湾的经济、文化和思想都受到深刻的撞击,新自由主义时代人们思考经济和文化的方式跟80年代以前在冷战戒严的氛围下不一样了。

何经泰最早触碰"白色恐怖"的敏感题材应该是在1990年。那一年他出版了摄影集《白色档案》。这套经典肖像系列三部曲包括:第一本《都市底层》讲述游民和街民的,第二本《白色档案》,第三本是《工伤显影》。姑且不论他的摄影成就。我认为当他处理这三个写实主义议题的时候,首先想到的不是影像美学。在《都市底层》里面,他用另外一种眼光、另外一个视角聚焦那些被弃置的身体,《工伤显影》里面是被监禁的身体,《工伤显影》里面是损坏的身体。《白色档案》这本关于监禁的身体的摄影集,其创作背景,跟80年代台湾的小剧场运动是有密切关系的。我重点谈两点:首先,是受法国左翼风潮的影响,岛内大学的

读书会在阅读左翼书籍,然后在理论层面,出现了很多关注左翼思想的研究机构,比如"台大城乡研究所"。对年轻人来讲,左翼研究就是当时的热门显学。受左翼思想影响,艺术跟街头运动联结在了一起,也就是说写实主义艺术在与街头运动的结合中探讨政治和社会议题。还有,另一个跟台湾小剧场运动有关系的地方是新启蒙时代的前卫主义,也就是解严前后的思想解放,各个艺术领域都不断推出新的论述和作品。80年代的论述跟70年代的论述很不同,话语都不一样。新的论述里面包含了新的语言和形式,而新语言和新形式都在小剧场里被实验、被创造。

"左翼思想"和"前卫主义"是深入理解何经泰《白色档案》摄影集的两个关键词。另外,我认为他大胆而充分地利用了一块"黑布"。所谓的"黑布",其实也可以视为一种隐喻,它跟白色恐怖受害者的身体联结,成为了一种意象化的画面。隐喻的手法在摄影史上已经早有使用,显然不能算何经泰的独创,但是他的独到之处就在于"联结",跟受害者身体联结,从而反映暗黑的历史。使用隐喻化的形式已经说明,何经泰在他的作品里主张了一种现代主义的精神,其作品直抵更深层的精神世界,而不是停留在强调外在形式。白色恐怖受

环境剧场《拾月》



09

害者是现实世界的平面影像,通过身体跟黑布的联结这样的艺术处理手法,叠合出来一个受害者的精神世界,这形成了何经泰的现代主义美学。就好像在绘画中出于强调的目的添加色彩,身体像静物自有其独立的存在,可是黑布部署出来的空间意向,却使整个画面变成了风景。我们可以说是记忆的风景,也可以说是事实的风景,但它更是一种具有象征意义的风景。

黑布其实也是空白的, 它就像白色的荧幕一 样, 里面有影像在流动。黑布里面所蕴藏的影 像流动是一种黑色的记忆,这里白色恐怖跟黑 色记忆互为文本, 再变生出一个坚劲的身体, 让观众有力地把握到了摄影家表达的核心, 即、暴力跟历史不可分割。也就是说、暴力的 创伤如同历史, 渐渐成为对时代精神以及人的 内在情感世界的精确记录。脑电波和心电图都 是情感表达的显露, 我们通过仪器可以观察到 精确的记录, 弧度和曲线不一样, 意味着情感 的波动。也就是说, 何经泰在他的摄影作品里 采用了类似的精确记录的方式, 但他又不只是 用写实主义去表现一个受害者的身体而已,他 同时也表现了一段被隐藏的历史——左翼地下 党组织受害者的历史, 这段历史至今都无法对 外公开。如果记忆的风景所显现的是身体的悲 剧,那么黑布以不同的方式衬托了白色恐怖受 害者的身体,使我们更真切地看到,跟随镜头 的转换,好似一片片的景色跃入,人的心灵状 态随着时间的流逝在流动、在改变。这一切, 何其神圣庄重! (完)

整理: 敖玉敏

王墨林

1949年,出生于台湾台南。资深剧场暨文化评论家,剧场导演,行为艺术家。1991年,成立"身体气象馆",是台湾唯一的跨文化/跨领域的非主流艺术团体。此前,他制作过在海边废墟的大型户外演出《拾月》(1987)与台湾第一个"行动剧场":《驱逐兰屿的恶灵》(1988)。

本文中发布的图片均由王墨林提供

Physical Posture and Historical Memory: Taiwan Theater in the 1980s

Author/WANG Mo-Lin



Tent Theater Taiwan's 400 Year History

After I returned to Taiwan from Japan in the 1980s, I started to participate in the small theater movement, and my continuing work was also related to small theater. It's not because I insist on doing small theaters by will, but because I don't want to let myself go down a path of being institutionalized or mainstreamed. What does it mean not to be institutionalized and not to be mainstreamed? This question is actually closely related to how to present a person's existence in the first place. I've always felt strongly that I needed a space, a space where I could have a voice. It can be said that making a sound is an important way for me to perceive my own existence. Until now, up to this moment, I have been working in a small theater. What the audience feels from my plays and can also read from my articles indicates that my long-term accumulation is producing a marked effect. Accumulation is very important for directors. Only with solid accumulation can we find a way to connect the trajectory of personal life with the context of history, and only then can we connect with the history of Taiwan and the history of Taiwanese theaters. Otherwise, the director is at best just a theatrical worker. In the end, 'accumulation' means constructing an artist's creative style and ideas from the accumulation over a long period of time.

The reason why the 1980s is important to the history of Taiwanese theater is because of the occurrence of a "small theater movement". It is necessary for us to review the historical traces left by the entire 1980s. The Democratic Progressive Party was established in 1986, Martial law was lifted in 1987, and the Berlin Wall fell in 1989, symbolizing the end of the Cold War era. From the proclamation of Martial law in 1949 to its dissolution, Taiwan has gone through a long history of 38 years. This is the political background. In terms of economy, neo liberalism is prevalent in the world, and its influence lies in promoting the secularization development of postmodern culture. In the context of the 1980s, the "small theater movement" not only occurred in theaters, but also on the streets, giving rise to the so-called "street theater". The report theatrical plays first appeared in various sports occasions at that time.



Action and Street Theater Anti-deforestation

It is worth mentioning that the introduction of Japanese dance to Taiwan through the White Tiger Society has influenced local theaters and led to many aesthetic innovations. Many works reflect Taiwan's discussions on numerous social issues in the 1980s. At that time, university clubs were also very active, and small theaters were set up one after another to carry out club activities. The concern of college students for social issues was reflected in the action dramas they created. Starting from the "body", performances were carried out in theaters and also in various spaces, and then, body actions gradually moved towards performance art. Of course it was not called performance art at that time, but it highlighted a kind of "body" action. The issues involved in these actions were very diverse, ranging from various socio-political issues to indigenous people, homosexuality, feminism and so on. A very important point is that the mind was gradually liberated from the spatial categories under the awareness of martial law, which had a huge impact on young people. There was a flash point: several young people carried out a performance in the underground passage in front of the Taipei Fire Station. They were chased away by the police, which caused a great disturbance. Because people were liberated from the idea of public space under the awareness of martial law, discussions on public space began to appear in the 1980s, such as the relationship between architecture and public space. New ideas were constantly emerging. At that time, the "NTU Graduate Institute of Building and Planning" played a very important role in the promotion of new concepts.

In addition to "space", there is another important concept, which is the "body" mentioned above, and I would like to talk about this issue in detail. In the past, "body" was a concept that was only used in the context of physiological health or medicine. In the 1980s, "body theory" began to appear in theaters. When it comes to "body theory", it is necessary to sort out my own creative context. At that time, I had already done more than twenty plays, and while doing it, I was thinking about how the "body" can be used as a communication tool in performance. How can artists present the relationship between the body, history and culture through performance? What kind of emotional expression has the Taiwanese body formed in the cultural context? How can we sort out historical memories from the cultural context, and then express the memory of history through the posture of the body in the theater? I believe that the expression of body posture originates from shared historical memories. Under the oppression of the Cold War and Martial Law, our bodies were restricted, which in turn restricted our minds. Then, such limitations are reflected in the body's actions, often resulting in a situation of retraction. Retraction does not refer to the retraction of movements, but rather to the tendency of the body to naturally retract when expressing emotions.

In 2010, I collaborated with Korean actors in a play called "Goodbye! Mother". The play is about Chun Tae-il, the leader of the labor movement in 1970, who set himself on fire as a protest against the factory's failure to implement the Labor Standards Act. He held the Labor Standards Law in his hand and burned himself to the ground. The body portrayed by Korean actors is also the body of Koreans under the martial law of the Cold War, which is different from ours. However, they express a suppressed and introverted emotion that I mentioned earlier, corresponding to the inner spiritual activities. That is to say, Korean actors present the bodies of workers suppressed under the Cold War martial law, while also expressing the physical posture of Koreans in a specific historical context.

The body postures presented by the Korean actors had a great influence on me, reminding me of the events that happened in Taiwan during the White Terror period and how Taiwanese people's posture was shaped under the influence of martial law during the Cold War. That is to say, during such a long period of this martial law, what kind of internal oppression did we have on our bodies and what kind of posture may we make? As I previously stated, a person's posture can evoke memories and other strong emotions. This type of nostalgia-inducing feeling helps to keep the memories of a martial law era during the Cold War alive. Thus, the Cold War's experience of martial law had a significant impact on how Taiwanese people expressed their emotional memories. Of course, we all know that memories gradually deteriorate with time, and even become somewhat vague or blurred to some extent. But this spotted memory evokes a particular feeling in us. We all appear to have a certain emotional memory that is triggered when we see an old house, a historical location, or even a small object.

We have formed a memory of the history of martial law, and the expression of memory needs to be reflected by external body postures, but in fact this is not absolute, because there is a certain haziness and vagueness in our memory. Just like the feeling you have when you see an old house or a historical site. So, later on, I successively created "The Waste Land" (2011), "Antigone" (2013), "The North Korean Defector" (2017), and even "The Sorrow of Two Girls" (2019). A narrative strategy is developed, that is, to use body gestures to perform repressed retracted emotions. In the narrative I applied this strategy where I used body postures to express repressed emotions. The "Wasteland" tells the story of my own personal experience. In the Taiwanese social atmosphere of the 1980s, I went through emotional upheavals when confronted with left-versusright and unification-versus-independence political ideologies. "Antigone" is about what happened in three different cities, Beijing, Taipei, and Seoul, during their respective periods of martial law. "The North Korean Defector" features actors from Malaysia, Korea, and Taiwan, so I created a Cold War scenario in Asia there. In 2019, I created "The Sorrow of Two Girls", the plot of which takes place on the eve of the white terror incident on February 28, and the white terror actually began in the 1950s following Retrocession Day. I used a comparative narrative strategy to talk about the disintegration of the family, discussing the hidden emotions, not the emotions that exist outside, but rather allowing the characters to form their own emotional narrative space within the inner world. I won't speak directly about the history and concept of white terror, because I'm worried it will turn into dogma and propaganda. Watching a play is not taking a history lesson. We emphasize the process by which historical situations become personal memories. There are personal emotions in the drama, and these emotions are very complicated, or they contain political suppression, or the political persecution of people's loved ones, and so on. I avoid talking directly about this matter, but rather about the memory that these things have formed in my personal experience. If this memory contains very profound emotions, how should it be expressed? Whether it's the memory of white terror or the memory of the Cold War martial law, I basically use this way to handle the issue of expression.

The development of small theaters and even contemporary theaters in the 1990s was crucial, and a key factor was that Taiwan entered a period of social transformation during this historical stage. At that time, artists faced a problem of indigenization. Before the lifting of martial law, the indigenization movement had already had an impact. Artists were confronted with the legacy of 38

years of long martial law history. On July 1, 1987, martial law was lifted with a single order, but the lifting of martial law could not completely eliminate anti communist ideologies overnight. In the 1980s, the Martial Law was promulgated, followed by the end of the Cold War and the era of neoliberalism, while also facing the pressure of developed countries on the Third World through globalization. Due to problems with industrial structure, globalization in the neo-liberal era has severely squeezed the development space of Taiwan's industries. Taiwan's industries in the lower reaches of the third world began to slowly move outward to Vietnam, Mainland China and the Philippines. At that time, there was still a question, namely, how does Taiwan view the world and how does the world view Taiwan? That is to say, globalization has deeply impacted Taiwan's economy, culture, and ideology. In the era of neoliberalism, people's way of thinking about economy and culture is different from that in the atmosphere of martial law during the Cold War before the 1980s.

He Jingtai first touched on the sensitive topic of "White Terror" in 1990. That year, he published a photography collection called "The White Archives". This classic portrait series trilogy includes: the first book "Urban Underclass" tells the story of homeless and street dwellers, the second book "The White Archives", and the third book "Revealing Work Injuries". Regardless of his photography achievements, I think when he deals with these three issues of realism, the first thing he thinks of is not visual aesthetics. In "Urban Underclass", he focuses on abandoned bodies from a different perspective. In "The White Archives", there are imprisoned bodies, while in "Revealing Work Injuries", there are damaged bodies. The creative background of the photography collection "The White Archives", which is about imprisoned bodies, is closely related to the small theater movement in Taiwan in the 1980s. I will focus on two points: firstly, due to the influence of the left-wing trend in France, the reading clubs of the island's universities were reading left-wing books. Secondly, at the theoretical level, many research institutions that focus on left-wing ideas



Environmental Theater Zhong Kui Marrying His Younger Sister Off

emerged, such as the "NTU Graduate Institute of Building and Planning". For young people, left-wing research was a hot topic at the time. Influenced by left-wing ideology, art was linked to street movements, which means that realist art explored political and social issues through its integration with street movements. Also, another area related to the Taiwan Small Theater Movement is the avant-garde ideology of the New Enlightenment era, which refers to the ideological liberation before and after the lifting of martial law. The discourse of the 1980s is very different from that of the 1970s. The new discourse includes new language and forms, both of which are experimented and created in small theaters.

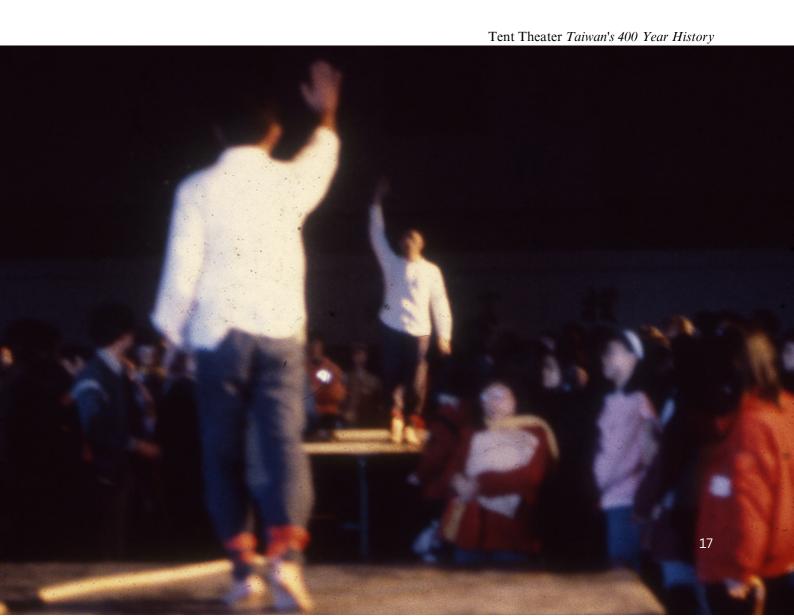
"Leftist ideology" and "avant-garde ideology" are two key words for a deep understanding of He Jingtai's photography collection" The White Archives ". Additionally, I believe he boldly and fully utilized a piece of 'black cloth'. The so-called "black cloth" can also be seen as a metaphor, connecting with the body of the victims of white terror, becoming an imagery of the image. Metaphorical techniques have long been used in the history of photography, and obviously cannot be considered as He Jingtai's original creation. However, his uniqueness lies in "connecting" with the victim's body, thus reflecting the dark history. The use of metaphorical forms has already shown that He Jingtai advocates a modernist spirit in his works, which directly targets the deeper spiritual world rather than emphasizing external forms. The victims of white terror are flat images of the real world, and through artistic processing techniques such as the connection between the body and the black cloth, a victim's spiritual world is superimposed, forming He Jingtai's modernist aesthetics. It's like adding colors for the purpose of emphasis in painting, where the body, like a still life, has its own independent existence, but the spatial intention deployed by the black cloth turns the entire picture into a landscape. We can say it is a scenery of memory or a scenery of fact, but it is also a scenery with symbolic significance.

The black cloth is actually blank, just like a white screen, with images flowing inside. The image flow contained in the black cloth is a kind of black memory, where white terror and black memory are intertwined as text, creating a strong body that allows the audience to grasp the core of the photographer's expression, that states that violence and history are inseparable. That is to say, the trauma of violence, like history, gradually becomes an accurate record of the spirit of the times and the inner emotional world of people. Brainwaves and electrocardiograms are both manifestations of emotional expression, and we can observe precise records through instruments. Differences in radians and curves indicate fluctuations in emotions. That is to say, He Jingtai used a similar precise recording method in his photography works, but he not only used realism to depict the body of a victim but also portrayed a hidden history - the history of victims of left-wing underground party organizations, which is still undisclosed to the public. If the scenery of memory reveals the tragedy of the body, then the black cloth sets off the bodies of the victims of white terror in different ways, allowing us to see more vividly. Following the transition of the camera, it is like scenery jumping in one after another, and the state of the human soul is flowing and changing with the passage of time. How sacred and solemn all this is! (End)

Edited by Yumin AO Translated by Iuliia Baturo Images Courtesy of Wang Mo-Lin

WANG, Mo-Lin

Born in 1949 in Tainan, Taiwan, Wang Mo-Lin is a veteran theater/culture critic, theater director, and performance artist. Before 1991, when he established Body Phase Studio, Taiwan's first alternative performing arts collective with a focus on interdisciplinary projects, Wang organized and produced *October* (1987), a grand-scale outdoor show in a worn-down warehouse on the beach, realizing the idea of "environmental theater". In 1988, he organized Taiwan's first "action theater" event, *Dispel Orchid Island's Evil Spirit*.



逆天的反抗者

作者/郭亮廷

I. 白色的自由

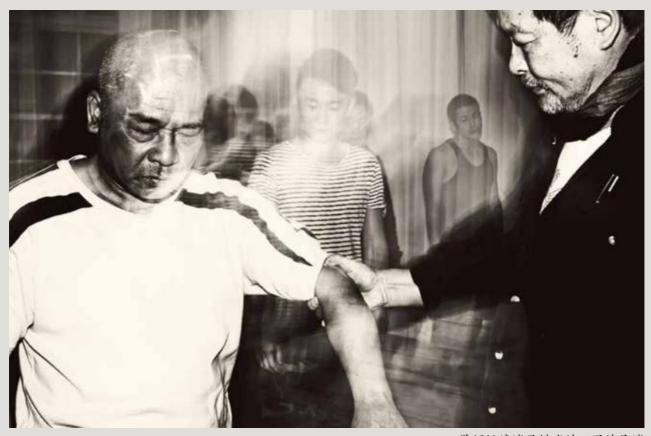
对于王墨林,台湾战后的反抗精神,必须从胡适、雷震、殷海光,乃至于李敖、南方朔所代表的自由主义算起。看似矛盾:这样一个深入"冷战—戒严—反共"的芜杂历史,为了清理出一种同时是创作论、也是批判论的方法,以此和在台湾当道的资本主义、国族主义缠斗一辈子的文化激进分子,居然会把反共的自由派当成反抗的启蒙者,不是很奇怪吗?

一九五〇年代,随著韩战爆发,蒋介石的国民党政权配合美国开启的全球冷战,对台湾的左翼地下组织发动围剿;半是时局所迫,更多是出于"反共抗俄为本刊出世的使命"此一立场,《自由中国》的知识分子面对血洗肃清的批判是有限度的,不认同的沉默里,恐怕也掺杂了冷漠。白色恐怖的年代,自由也是白色的。当时王墨林十几二十来岁,惨白的自由如何成为一个少年反抗的来源?

我们必须穿越意识形态的壁垒,看见思考如何做为一个人的存在状态。战后来台的中国自由主义者,是在几乎不可能思考的高压统治底下思考,不可能采取有别于政府立场的情况下,以思考者为自己的立场。从这个角度来看,战后的自由主义者是思索不可能性的一代人。用王墨林的话说,经历日本殖民、冷战戒严,令台湾集体地习惯了身体的无行动力,欲望的无害,知识的不勇敢,那是一种相当稳定的虚空,在漂荡中偏安,而自由主义就是用思想去锚定这一片虚无飘渺,以思想提供一个存在的置点。[2] 仅举一例:一九八〇年发生台湾首宗持枪抢劫银行的李师科案,在破案后的一片叫好声中,李敖写下: "要退伍不让退,要出境不让走,困苦、怨恨、没有安全感,每一项原因都是合理的、正常的,都构成一个老兵的抗议,都构成一个人的抗议。没有这种抗议,人还叫人么?" [3]

人生而反抗,这就是自由主义者在戒严时期雾茫茫的白夜里,手持的火炬,让人还能在左翼和异议分子尽皆被逮捕、扑灭的虚空中,寻路前进。爬梳反抗精神在台湾的脉络,之所以必须处理自由主义的原因在此,是自由主义者赋予台湾人对于战后现代性的想像,这种现代性除了宪政制度、民主、人权自由等等之外,还有反抗,而这最后的反抗滋养了后来的反抗者如王墨林。

可是,自由主义的反抗,是为政府侵犯个人权利而反抗,对于普世人权的信念,令它只是在历史和地缘政治问题上擦边,即连等同于权利的"自由"本身,也是有问题的。王墨林对于这些问题的察觉,来自于他的日本学习时代所接触到的历史唯物论。



带领视障演员排戏的王墨林导演 2011《黑洞3》新制版 台北 摄影/许斌

II. 暗黑的辩证

都说王墨林留日学的是戏剧,其实无论是在剧场里看寺山修司、舞踏、帐篷剧,还是跟著日本友人上街头反天皇、反部落民歧视,他真正学习的是历史,被美国主导的冷战秩序和全球资本主义所遮蔽的历史,而这段历史,形同普世性的自由民主光环背后,在东亚地区和第三世界投下的一道深长的暗影。《后昭和的日本像》一书是他在日本见闻的集结,里头便提到,韩战爆发后,美国为了打压日本左翼组织的劳工运动,才把日本纳入西太平洋的反共战备体制底下,而达到战备化最有效的办法,就是保留战前的天皇体制。[4] 就这样,战争期间互相敌对的民主自由和军国主义,战后变成彼此的帮手,美方的干预令日本无法清算天皇的战争责任,也连带抑制了台湾对于皇民化和殖民历史的批判。

土方巽创立的暗黑舞踏是从最唯物的层面,从身体的物质性和物质的身体性,对于这段历史进行辩证。它是要把器官和肉的内里拨开,重新发现战后历史所抹除掉的战争记忆,揭露一种失去身体的记忆,一段没有记忆的历史。王墨林看出这一点,从一九八〇年代中期就不断书写舞踏,指出舞踏是对日本高度经济发展的一种激进的反叛,它透过日本东北农民的身体,或是召唤原爆废墟里的尸体意象,去反抗西方现代化的身体改造。现代社会将身体当成都市景观的填充物,舞踏则让身体变成景观中塌陷的一块黑影。

一九八六年春天,邀请舞踏家大须贺勇及其"白虎社"来台演出的许博允,委托王墨林撰稿书写首次在台出现的舞踏文章。比起土方巽,大须贺勇是从印尼峇里岛等东南亚的热带丛林,去反省日军在南洋发动的侵略战争,更能够在地缘政治上反映出台湾做为"南进基地"的被殖民史。演出后,

王墨林带领白虎社一行人继续到野柳、林家花园、华西街、圆环等地取景,以摄影剧场的方式,将这些景点幻化为"现代爱丽丝梦魇记"、"噩梦飨宴"里的蛮荒景象,看起来就像一群从南洋回返的鬼魂,寄居在台北都市景观塌陷的阴暗中[5]。白虎社的表演,连同这几帧相片,还有王墨林对舞踏持续的译介论述,日后也影响了陶馥兰、林秀伟开启台湾身心灵舞蹈的滥觞。

至于他自己,舞踏在王墨林的作品中留下的印记,我们从他两千年开始创作的《黑洞》系列可见一斑。一九九九年发生了造成两千多人死亡的九二一大地震,王墨林随后应《921民报》的创办人舒诗伟之邀,前往灾区加入采访和编辑的工作,同时以他站在第一线的见证和思考入戏。大地震中被震垮的楼房、坍方的山坡、裂开的地面,本来就是景观中忽然塌陷的暗影,是令人不忍卒睹的暴力场址,可是电子媒体又将陷落的灾区变成灾难画面,让猎奇的大众能够满足即时性的影像消费,景观的塌陷立刻又变成塌陷的景观。

为此,在创作《黑洞》时,王墨林与盲人演员合作,因为盲人不是很有效率地看见并移动,而是用触摸缓慢地进入一个空间,盲人的空间是一个反视觉的塌陷,像暗黑舞踏一样制造了景观的破裂。在这道凹陷的裂缝中,那些被奇观式的画面快速消费掉的身体感知,那些在崩塌的空间中,被遗忘所掩埋的恐惧,才能重新被感受。

III. 无解的戒严

一九八七年的解严,是台湾版的历史终结。日裔美籍政治学者法兰西斯.福山(Francis Fukuyama)于一九八九年提出,当时共产主义政权相继垮台,足证资本主义赢得了最终胜利,它是人类所能找到最合乎自由民主的完美制度,今后不再有资本主义无法克服的根本矛盾存在,因此历史结束。同样地,解严终结了威权统治,让台湾迎向经济的自由化和政治的民主化,从此进入一个蓬勃发展的多元化时期,也从此停留在这个时期,因为这里已经是历史的终点了。

王墨林在那个当下立刻提出反问,为我们在历史消失的时候留住了历史。解严同年十月,强台琳恩来袭,王墨林召集环墟、笔记、河左岸等当时活跃的小剧场团体,结合王俊杰的装置作品,在三芝锡板村海边的造船厂和飞碟屋废墟,举行一场大型的联演,名为《拾月》。之所以在风雨交加之中坚持排练演出,一方面因为海峡两岸的国庆日都在十月,我们必须在解严后的第一个十月去问:冷战所造成的两岸分断体制得到解决了吗?没有的话,何来解严?另一方面,演出当天适逢国家两厅院开幕,艺文界至今仍把两厅院当成台湾表演艺术迈向专业、多元的里程碑,但是占领废墟的《拾月》却抛出未来愈来愈难回答的一道题:从今以后,体制外的空间在哪里?体制的外部若是从此关闭的话,何来多元?

相隔不到四个月,王墨林在一九八八年春节期间过海来到兰屿,串连小剧场人士,和先前一起合作过《台湾民众党60周年历史证言》、《幌马车之歌》等报告剧的《人间》杂志同仁,以及在地的达悟族长老和青年,发动了《驱逐兰屿的恶灵》。兰屿从戒严时期即为核废料的储存地,解严后为了应付核二和核三厂的运转,政府决定扩建核废料贮存场,遂引发当地居民起而抗争,《驱逐兰屿的恶灵》便是一次结合达悟族的驱逐恶灵仪式、反核运动和小剧场运动的"行动剧场"。换句话说,这次行动揭开了一道并未愈合的历史疮疤,达悟族人从未享受核电的便利,从来只能痛苦地承受著核能的垃圾,兰屿一直为台湾的资本主义发展而牺牲,从戒严到解严都是如此。



1988《驱逐兰屿的恶灵》反核行动剧场 兰屿 摄影/蔡明德

历史是走到了终点,还是换了一种方式停顿?那么,这种貌似开放多元,其实是更大规模收编的新保守形式是什么?

IV. 逆天

林宝元翻译的《异端的电影与诗学—巴索里尼的性、政治与神话》(Pier Paolo Pasolini: Cinema as Heresy)里,作者娜欧蜜·葛林(Naomi Greene)写道,帕索里尼认为战前和战后并没有专制和民主的分别,而是从希特勒和墨索里尼的旧法西斯主义,过渡到当代资本主义成为全球秩序、成就新帝国的新法西斯主义。你可以说,资本主义早在二战而不是冷战结束时,即已获胜,也可以说,历史从法西斯主义掘起的时刻,就不大移动了,资本主义只是对于战前全球权力形式的持续发明,战后只是对于战前的某种回归。而当历史目的论式的直线时间,被远古宗教式的永劫回归所吞蚀,帕索里尼说,历史便让位给了神话。[6]

从我们又回到神话时代这点来看,新的统治形式不再是国家、父权、独裁者那样明确的对象,而是像神力或天空那样无边际,笼罩每个生命、穿透每个身体的生命政治。如同王墨林在《台湾身体论》里所言,真正的近代革命是发生在身体上,是把市民社会"自由、平等、博爱"的政治理念上升到天理一般,把小资产阶级的悟性当成理性,然后把身体改造成一个理性化的装置,只有合理化的欲望才能是欲望,Logos全面支配了Eros。[7]时至今日,这个理性神话改名为"多元开放",使得我们的身体被多元化虚构了,我们都以为自己是多元包容的,却又仰慕西方社会比我们更多元包容,以至于多元化实际上是在为主导新自由主义的西方国家做全球行销。

当新的治理以天理的方式宰制著我们的身体,夺回身体,就等同于逆天的反抗。王墨林寻回身体的途径有两条:一是行为艺术,一是即兴。

一九九一年,王墨林成立"身体气象馆",接著举办一系列行为艺术节,他自己也在本世纪初开始发表《我的身体. 我的国家》等行为艺术创作。对他来说,当身体被电子媒体大量复制成平面图像、消费符号,行为艺术是最极简又强力的手段,中断媒体对身体的渗透影响,令身体在观者的凝视前耸立。同理,行为艺术对于身体和语言的过快被化约为讯息,可以产生一道阻力,因为行为艺术的"遂行性"(performativity),正是它在语言内部撑开了一个丰饶的感官世界,使得行为本身变成一种隐喻性的语体,多义性的语言。[8]数位复制时代,行为艺术把语言符号失落的身体感,回填到语言符号去。



王墨林将即兴方法化,始于二〇〇一年参加"亚洲相遇"汇演计画,几年下来,他发现来自亚洲不同地方的演员身上,都可见冷战时期国家暴力的影响,以及资本主义对于国家暴力更暴力的遗忘。比如我们知道,表演,与表演者的记忆和想像的伪记忆密不可分,演员的动作必须有一种故事性,也就是记忆启动了身体能量之后,动作所产生的时间性。可是,亚洲演员的记忆里,经常存在著失忆的空白,使得动作做到一半被卡住。这个卡住的时刻,正是即兴的瞬间,因为演员刹那间面临一次决断:是要面对空白,还是用伪记忆和假的情绪顺过去?若是后者,则演员的动作无非只是一项技巧,表演只是一种表现动作和表情符号的演算法,也许变化多端,但动作仍是死的,表情仍是凝固的。表演者仍旧是没有故事的人。

反之,如果在这即兴和决断的一刻,演员能够在动作的中断处挺住,去面对记忆消失的空白所袭来的陌生感和危险感,那么,他的即兴就是在反抗动作的死亡,他的动作就会充满细节,从外形深入

到器官,从手势进入到触摸,从姿态发出颤抖。如此,表演不再是肢体表演,而是器官的表演,接近土方巽所说: "舞踏家的内脏是在体外!"[9]而当演员在即兴中学会反抗动作的死亡、记忆的死亡、时间的死亡,即兴已成为一种反抗政治的练习了。剧场的反抗首先是我对我自己的反抗,是器官表演中的我,产生一种能量的流动去对抗生命政治底下的我,一切现实政治行动所需的反抗能量由此而来。

V. 重建伦理

行为艺术和即兴的身体方法,被交叉运用在王墨林的多部作品中,包括二〇一三年与澳门演员合作,改编自尤金. 奥尼尔(Eugene O'Neill)同名剧本、凸显其中新教伦理随资本主义发达而崩解的《长夜漫漫路迢迢》;二〇一五年与瓦旦坞玛、王楚禹、高锈慧、江源祥等行为艺术家合作,改编自海纳. 穆勒(Heiner Müller)探讨国家暴力与消费快感作为死亡装置的《哈姆雷特机器诠释学》。尤其在王墨林合称为"亚洲冷战三部曲"的系列作品—二〇一三年的《安蒂冈妮》、二〇一七年的《脱北者》、二〇一九年的《双殊怨》—里面,演员的身体就像战争创伤所导致的一种幻肢现象,在历史被遗忘后仍隐隐作痛,以痛召唤著历史的幽灵。

家庭、乱伦、生者与死者、历史与亡灵,这些反复出现的主题,反映出伦理在王墨林的创作里占有重要地位,他的创作实践在一定程度上是伦理的实践。或者说,在这个历史终结、世界扁平的后现代,关怀变成自恋,跨领域自成领域,相遇变成一种隔离,他者在视野里消失,而王墨林的工作就是一种伦理的重建。



2018《脱北者》新制版 首尔 摄影/许斌



2011《黑洞3》新制版 台北 摄影/许斌

我们可以从这里回头问:自由是什么?自由真如自由主义者所说,只是行使个人各种权利的自由 吗? 柄谷行人在《伦理21》中批判这种以追求个人幸福为定义的自由,是功利主义的自由,这种自 由把所有活著的他人当成手段, 遑论已死和尚未出生的他人。反过来说, 自由应如同沙特 (Jean-Paul Sartre) 所说"人被判处以自由"一样,是义务而非权利,是我们负起责任去认识人类自身 的局限,然后试图去跨越,而要做到彻底的认识,就必须把自己放在具体的社会脉络和生产关系里 去认识他者,这里头不只是活著的人,还包含逝者和未来的孩子。换句话说,自由即伦理。逆天的 反抗要夺回身体和器官,解冻冷战的记忆,就是要恢复对于他者的感知能力,可以重新感觉到他人 和他方, 历史和流变, 存在和死亡。

然后, 我们才有可能从全球资本主义的天空底下, 新帝国殖民的陆地上逃走, 打开一条获得自由的 逃逸路线。关于这场逃逸的沿线风景,路上的废墟和荒原、暗黑与微明、暴力与救赎,王墨林已经 负起认识的责任,穿越了一生。我不认为他走得多远,他只是抵达了一处比较难以到达的附近,因 为任何东西只有在附近才能被我们感受到,就像死亡一直都在我们附近徘徊。王墨林就这样做了附 近的异乡人。以下这段话, 撷取自他二〇一九年十二月二十一日写给我的一封电子邮件, 请容我原 文照录, 因为只有像他旅行了那么久的人, 才能那么自由地去描写附近:

"逆天之后的逃逸路线,在我作品中所反应的是一种乌托邦路径的寻找,跟寻找身体一样,都是自 己做为主体的存在,再现出无身体的器官所搓揉而出的官能反应。跟炼金术一样对自然元素的尊重 就是伦理的美学典式,终至形塑的是一个对世界认识的朴形,如游牧民族的他方只是我们对世界想 像的朴形,乌托邦是一种政治图腾,因为逃逸路线的踏查意味这个冒险行动跟世界告别的欲望,也 是死亡之旅的开始,我的作品一切从死亡开始,从逆天走上通往死亡(永远的乌托邦)的逃逸路 线。"(完)

郭亮廷

国立艺术学院(现国立台北艺术大学)戏剧系学士,巴黎第一大学美学系学士,雷恩第二大学剧场研究硕士。现为国立中正大学中文系兼任讲师,艺评人及译者。文章散见于《表演艺术杂志》、《今艺术》、《艺术观点》、《剧场阅读》等刊物。译有《叠韵》、《无用之用》、《与脆弱同行》等书。

注释:

- [1] 本文依据2019年12月20日下午与王墨林进行的访谈撰写而成,特此感谢王墨林先生拨冗提供的精辟见解,惟文中若有任何疏漏错误之处,文责自负。
- [2] 请见郑慧华著, 《形塑幽微史观: 为失语的历史找到话语—专访王墨林》, 《艺术与社会—当代艺术家专文与访谈》, 台北市立美术馆, 2009, p. 49。
- [3] 李敖著, 《为老兵李师科喊话》, 《李敖千秋评论丛书 10: 文星. 围剿. 卖》, 台北: 四季, 1982, pp. 1-17。
- [4] 详见王墨林著, 《天皇, 日本人的守护神》, 《后昭和的日本像》, 台北县: 稻乡, 1991, pp. 59-64。
- [5] 王墨林关于舞踏的系列文章, 见其所著《都市剧场与身体》, 台北县: 稻乡, 1992, pp. 17-44。
- [6] 娜欧蜜. 葛林 (Naomi Greene) 著,林宝元译,《异端的电影与诗学——巴索里尼的性、政治与神话》,台北:万象,1994,pp. 215,233。
- [7] 王墨林著, 《台湾身体论》, 台北: 左耳, 2009, pp. 136-157。
- [8] 详见王墨林著, 《身体作为一种媒体作用——台湾小剧场运动的"行为论"》, 《艺术观点ACT》第44期, 2010年10月, pp. 52-57。
- [9] 《都市剧场与身体》, p. 20。

An Iconoclastic Rebel

Author/Liangting GUO

1. White Freedom

According to Wang Mo-Lin, the spirit of resistance in post-war Taiwan must be traced back to the liberalism represented by figures such as Hu Shi, Lei Zhen, Yin Haiguang, and even Li Ao and Nanfang Shuo. It may seem contradictory: Isn't it strange that, a cultural radical, in order to establish a method that encompasses both creativity and criticism, delves into the complex history of "Cold War - Martial Law - Anti-Communism," and despite a lifelong struggle against capitalism and nationalism in Taiwan, considers the anti-communist liberals as rebellious enlighteners?

In the 1950s, with the outbreak of the Korean War, Chiang Kai-shek's Kuomintang regime, in coordination with the global Cold War initiated by the United States, launched a crackdown on leftist underground organizations in Taiwan. This was partly due to the circumstances of the time and mostly driven by the mission of "anti-communism and resistance against Soviet Union" that the regime adopted. Intellectuals associated with "Free China Journal" had limited room for criticism amidst the bloody purges, and their silence of dissent was likely tinged with indifference. During the era of White Terror, even freedom itself was tainted with whiteness. Wang Mo-Lin, in his teens and twenties at the time, experienced the bleakness of this constrained freedom. How did such a white freedom become a source of youthful resistance?

We must transcend the barriers of ideology and see how to exist as individuals through critical thinking. The Chinese liberals who came to Taiwan after the war had to engage in thinking under the oppressive rule, where it was almost impossible to do so. They were unable to adopt a position different from the government's, nor were they able to persist in thinking for themselves. From this perspective, the post-war liberals were a generation that contemplated impossibilities. In the words of Wang Mo-Lin, having experienced Japanese colonization and the martial law during the Cold War, Taiwan collectively became accustomed to bodily inertia, harmless desires, and a lack of intellectual courage. It was a stable void, finding partial security in drifting. Liberalism served as a way to anchor this ethereal realm, providing a point of existence through thought. [2] Let me give you just one example: Li Shike committed his first armed bank heist in Taiwan in 1980. After the case was solved, amidst the applause, Li Ao wrote: "If you want to leave the army, you will not be allowed to leave. Distress, resentment, insecurity, every reason is justified and normal, it all constitutes a veteran's protest, it all constitutes a human being's protest. Without this kind of protest, would a person still be called a person?"[3]

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People are born to resist; this is the torch that liberals carried during the period of martial law, helping people to move forward in the void when leftists and dissidents were all arrested and imprisoned. The reason why it was necessary to deal with liberalism is that liberals endowed Taiwanese people with an imagination of post-war modernity. This modernity not only includes the constitutional system, democracy, human rights, and freedoms, but also resistance, which ultimately nurtured later rebels such as Wang Mo-Lin.

However, the resistance of liberalism is to resist the government's violation of individual rights. Its belief in universal human rights makes it only brush aside historical and geopolitical issues. Even the "freedom" itself, which is equivalent to rights, is also problematic. Wang Mo-Lin's awareness of these issues comes from the historical materialism he came into contact with during his studies in Japan.

II. The Dialectic of Darkness

It is known that what Wang Mo-Lin studied in Japan was drama. However, whether it was watching Shuji Terayama, Butoh, or Tent Theater, or joining Japanese friends in street protests against the Emperor and discrimination against indigenous people, what he truly learned was history, which was covered by the state of Cold War and global capitalism dominated by the United States. This history, like the universal halo of freedom and democracy, cast a deep shadow in East Asia and the Third World. His book, The Post-Shōwa Japan, is a culmination of his observations in Japan. It is mentioned in the book that after the outbreak of the Korean War, the United States brought Japan into the anti-communist war preparation system in the Western Pacific in order to suppress the labor movement organized by the Japanese left. The most effective way to achieve war readiness was to preserve the pre-war imperial system. [4] Consequently, the democracy and freedom that were at odds during the war became allies in the post-war era. The U.S. intervention prevented Japan from holding the emperor accountable for his wartime responsibilities and also suppressed Taiwan's criticism of imperialization and colonial history.

The Ankoku Butoh founded by Tatsumi Hijikata is a dialectical exploration of history from the most materialistic perspective, focusing on the corporeality of the body and the materiality of matter. It aims to peel away the layers of organs and flesh, rediscovering the war memories erased by post-war history and exposing a forgotten bodily memory, a history devoid of recollection. Wang Mo-Lin recognized this and has been writing about butoh since the mid-1980s, stating that butoh is a radical rebellion against Japan's high economic development. Through the bodies of farmers in northeastern Japan or by evoking the imagery of corpses in the ruins of the atomic bomb, it challenges Western modernization's bodily transformation. In modern society, the body is treated as a mere element of the urban landscape, while butoh transforms the body into a collapsing black shadow within the landscape.

In the spring of 1986, Hsu Po-yun, who invited Butoh dancer Isamu Osuga and his "Byakko Sha" to perform in Taiwan, commissioned Wang Mo-Lin to write an article on the first Butoh performance to appear in Taiwan. Compared to Tatsumi Hijikata, Isamu Osuga's reflection on the aggressive war launched by the Japanese army in Southeast Asian tropical jungles, including Bali

in Indonesia, better reflected Taiwan's colonial history as a "southward base" in terms of geopolitical context. After the performance, Wang Mo-Lin led the members of Byakko Sha to locations such as Yeliu, Lin Family Garden, Huaxi Street, and the roundabout for shooting, transforming these places into the savage scenes of "Modern Alice's Nightmare" and "Nightmare Banquet" through the lens of a photographic theater. They appeared as a group of returning ghosts from the South Seas, dwelling in the darkness of Taipei's urban landscape collapse. [5] The performances of Byakko Sha, along with these photographs, as well as Wang Mo-Lin's ongoing discourse on Butoh, later influenced the pioneering efforts of Tao Fu-lan and Lin Hsiu-wei in the field of somatic dance in Taiwan.

As for Wang Mo-Lin himself, the imprint left by butoh dance can be seen in his works, particularly in his "Black Hole" series, which he began creating in the year 2000. In 1999, the devastating 921 earthquake occurred, resulting in the death of over two thousand people. Following this event, Wang Mo-Lin was invited by Shu Shiwei, the founder of "921 Minbao," to join the team in the disaster area for reporting and editing work. Through his firsthand witnessing and contemplation, he became deeply involved in the tragedy. The collapsed buildings, crumbling hillsides, and cracked ground during the earthquake were already sudden shadows in the landscape, a violently disheartening scene. However, electronic media transformed the fallen disaster area into disaster images, satisfying the voyeuristic desires of the masses through the consumption of immediate visual content. The collapse of the landscape immediately turned into a collapsed spectacle.

Therefore, in the creation of "Black Hole," Wang Mo-Lin collaborated with blind actors. Because blind individuals do not perceive and move efficiently through sight, they enter a space slowly and through touch. The space of the blind is a collapse of visuality, akin to the fractures created by dark butoh dance. Within this concave crevice, the bodily perceptions consumed rapidly by spectacular images and the fears buried and forgotten in the collapsing space can be reexperienced.

III. Unresolved Martial Law

The lifting of martial law in 1987 marked the historical conclusion in Taiwan. In 1989, Francis Fukuyama, a Japanese-American political scientist, put forth the notion that with the successive collapse of communist regimes, capitalism had achieved ultimate victory. He argued that capitalism represented the most suitable and perfect system for freedom and democracy, and that there would no longer be any fundamental contradictions that capitalism could not overcome. Therefore, history had come to an end. Similarly, the lifting of martial law in Taiwan ended authoritarian rule, paving the way for economic liberalization and political democratization. Taiwan entered a vibrant period of diversification and has remained in this era ever since, as it has become the endpoint of history.

At that moment, Wang Mo-Lin immediately posed a counter-question, preserving history for us when history was disappearing. In October of the same year as the lifting of martial law, Typhoon

Lynn struck. Wang Mo-Lin gathered active small theater groups such as Huan Xu, Bi Ji, and He Zuo An, along with Wang Junjie's installation works, and held a large-scale joint performance titled "Picking up the Moon" at the shipyard and UFO ruins in Xiban Village, Sanzhi. Despite the inclement weather, the rehearsal and performance persisted for several reasons. On one hand, both sides of the strait celebrate their national days in October, so we must ask: Has the divisive system created by the Cold War been resolved after the lifting of martial law? If not, what was the purpose of lifting it? On the other hand, the performance coincided with the opening of the National Theater and Concert Hall, which is still regarded by the arts community as a milestone for Taiwan's performing arts advancing towards professionalism and diversity. However, "Picking up the Moon," which occupied the ruins in Xiban, posed a challenging question for the future that is increasingly difficult to answer: Where is the space outside the system from now on? If the space outside the system is permanently closed, where will the diversity come from?

Less than four months later, Wang Mo-Lin crossed the sea and came to Lanyu Orchid Island during the Spring Festival in 1988, connecting with members of small theaters, colleagues from the "Renjian" magazine who had previously collaborated on reportage dramas such as "The Historical Testimony of the 60th Anniversary of the Taiwan People's Party" and "The Song of the Horse Carriage", as well as elders and young people of the local Tao tribe, to launch the "Expelling the Evil Spirit of Lanyu". Lanyu has been a storage site for nuclear waste since the martial law period. After the lifting of martial law, the government decided to expand the nuclear waste storage site in order to cope with the operation of Nuclear Plant 2 and Nuclear Plant 3, which sparked protests among local residents. "Expelling the Evil Spirit of Lanyu" is an "action theater" that combines the ritual of expelling evil spirits from the Tao tribe, the anti nuclear movement, and the small theater movement. In other words, this action has uncovered a historical scar that has not yet healed. Tao people have never enjoyed the convenience of nuclear power, and can only bear the waste of nuclear power with pain. Lanyu has always sacrificed for Taiwan's capitalist development, from the proclaiming martial law to the lifting martial law.

Has history come to an end, or has it come to a standstill in another way? So, what is this neo-conservative form that appears to be open and diverse, but is actually a larger-scale incorporation?

IV. Defying the laws of nature

In the book Pier Paolo Pasolini: Cinema as Heresy translated by Lin Baoyuan, the author Naomi Greene writes that Pasolini believed there was no distinction between dictatorship and democracy before and after the war. Instead, there was a transition from the old fascism of Hitler and Mussolini to a new fascism, which Pasolini saw as contemporary capitalism becoming the global order and creating a new empire. One can argue that capitalism had already triumphed during World War II rather than at the end of the Cold War. It can also be said that history has not moved much since the rise of fascism, and capitalism is just a continuous reinvention of the pre-war global power structure, with the post-war period being a certain kind of return to the pre-war era. When the linear time of historical teleology is eroded by the ancient religious-style eternal return, Pasolini said, history gives way to mythology. [6]

From the perspective of returning to the mythological era, the new form of governance is no longer clear entities like the state, patriarchy, or dictator, but a life politics that is as boundless as divine power or the sky, enveloping every life and penetrating every body. As Wang Mo-Lin stated in Taiwan's Body Politics, true modern revolution occurs within the body, elevating the political ideals of "freedom, equality, and benevolence" in civil society to a universal principle, treating the awakened consciousness of the petite bourgeoisie as reason, and transforming the body into a rational apparatus where only rationalized desires can exist, with Logos fully dominating Eros. [7] To this day, this rational myth has been renamed as "pluralism and openness," leading to the fictionalization of our bodies through pluralism. We believe ourselves to be inclusive and pluralistic, yet we still admire Western societies for being even more diverse and inclusive than us, to the extent that pluralization is actually serving as a global marketing tool for the dominant neoliberal Western nations.

When new forms of governance exercise control over our bodies in a righteous manner, reclaiming our bodies becomes an act of rebellious resistance. Wang Mo-Lin proposes two paths to reclaiming the body: performance art and improvisation.

In 1991, Wang Mo-Lin established the "Body Phase Studio" and subsequently held a series of performance art festivals. He himself began publishing performance art creations such as "My Body, My Country" at the beginning of this century. For him, as the body is extensively reproduced as flat images and consumed as symbols in electronic media, performance art becomes the most minimal yet powerful means to interrupt the media's penetrating influence on the body, allowing the body to rise before the gaze of the audience. Similarly, performance art creates resistance against the rapid reduction of the body and language into mere information. The "performativity" of performance art expands a rich sensory world within language, turning the performance itself into a metaphorical discourse and a language with multiple meanings. [8] In the era of digital reproduction, performance art fills the lost bodily sensation back into language symbols.

Wang Mo-Lin's method of improvisation began in 2001 when he participated in the "Asian Encounter" performance project. Over time, he discovered that actors from different parts of Asia could carry the influence of state violence during the Cold War and capitalism's oblivion of even more extreme state brutality. For instance, we know that performance is inseparable from the memories and imagined pseudo-memories of the performers. The actor's movements must possess a narrative quality, meaning that the actions generated by the activation of bodily energy are time-bound. However, in the memories of Asian actors, there often exists a blank space of forgetting, causing the actions to get stuck halfway. This moment of being stuck is the moment of improvisation because the actor faces a decisive choice in an instant: to confront the blankness or to pass over it with pseudo-memories and fake emotions. If it's the latter, the actor's movements become nothing more than a skill, and the performance becomes a mere algorithm of performing actions and facial expressions, perhaps versatile in its variations, but the movements remain lifeless, and the expressions remain frozen. The performer remains a person without a story.

On the contrary, if at this spontaneous and decisive moment, the actor can withstand the

interruption in their actions and face the sense of unfamiliarity and danger brought about by the disappearance of memory, then their improvisation becomes a rebellion against the death of action. Their movements will be filled with details, penetrating from the outward appearance to the organs, from gestures to touch, and trembling from their posture. In this way, performance ceases to be merely physical, but becomes a performance of the organs, approaching what Tatsumi Hijikata said: "The viscera of a Butoh dancer are outside the body!" [9] When actors learn to resist the death of action, the death of memory, and the death of time in an instant, improvisation becomes a practice of political resistance. The theater's resistance is primarily a resistance against oneself, it is the "me" in the performance of organs that generates a flow of energy to resist the "me" under the governance of biopolitics. All the resistance energy needed for any political action in reality stems from this.

V. Rebuilding Ethics

The practices of performance art and improvisational bodily techniques are extensively employed in Wang Mo-Lin's various works, including adaptations of Eugene O'Neill's play "Long Day's Journey Into Night" in collaboration with Macau actors in 2013, which highlights the disintegration of protestant ethics amidst the development of capitalism. In 2015, he collaborated with performance artists Wadan Wuma, Wang Chuyu, Gao Xiuhui, and Jiang Yuanxiang to adapt Heiner Müller's "Hamletmachine," exploring national violence and the commodification of pleasure as a death apparatus. Particularly noteworthy are his series of works known as the "Asian Cold War Trilogy," consisting of "Antigone" (2013), "The North Korea Defector" (2017), and "The Children's Hour" (2019). In these works, the actors' bodies serve as a phantom limb phenomenon caused by the trauma of war, persistently haunting them even after history has been forgotten, evoking the ghosts of history with a lingering pain.

The recurring themes of family, incest, the living and the dead, history and spirits in Wang Mo-Lin's works reflect the significant role ethics plays in his creative endeavors. To a certain extent, his artistic practice is a manifestation of ethics. In a postmodern era characterized by the end of history and a flattened world, where concern has turned into self-obsession, interdisciplinary has become self-contained, encounters have turned into isolation, and the Other has disappeared from the field of vision, Wang Mo-Lin's work serves as a reconstruction of ethics.

We can turn back and ask from here: What is freedom? Is freedom, as advocated by liberals, simply the exercise of individual rights? In his book "Ethics 21," Kojin Karatani criticizes this definition of freedom, which is based on the pursuit of personal happiness and is utilitarian in nature. This kind of freedom treats all living others as means to an end, let alone those who have already died or those who are yet to be born. On the contrary, freedom should be understood as Jean-Paul Sartre said, "Man is condemned to be free." It is not a right but an obligation, a responsibility to recognize the limitations of human existence and then attempt to transcend them. To achieve a thorough understanding, one must place oneself in the concrete social context and production relations to comprehend others. This includes not only the living, but also the deceased and future children. In other words, freedom is ethics. The rebellious resistance that defies convention seeks to reclaim the body and the organs, to thaw the memories of the Cold War, to

restore the capacity to feel the presence of others and the other side, history and flux, existence and death.

And then, only under the sky of global capitalism and on the land of the new imperial colony, do we have the possibility to escape and open up an escape route to freedom. Regarding the scenery along this escape route, the ruins and wastelands on the way, the darkness and faint light, the violence and redemption, Wang Mo-Lin has taken on the responsibility to understand, traversing them throughout his life. I don't believe he has traveled very far; he has only arrived in a place that is relatively difficult to reach because anything can only be felt when it is close by, just like death always lingers around us. Wang Mo-Lin became a stranger nearby in this way. The following passage is excerpted from an email he wrote to me on December 21, 2019. Please allow me to quote it in the original text because only someone who has traveled for so long can describe the nearby with such freedom:

"After the defiance of the heavens, the escape route reflected in my work is a search for a utopian path and a search for the body. Both represent the existence of oneself as the subject, manifesting sensory responses born from the manipulation of disembodied organs. Similar to alchemy, the respect for natural elements becomes an aesthetic archetype of ethics, ultimately shaping a primitive form of understanding the world. Just as nomadic peoples represent our imaginative perception of the world's primitive form, utopia is a political totem. The exploration of the escape route implies a desire to bid farewell to the world, marking the beginning of a journey towards death. My work starts from death and follows the escape route that leads to death (the eternal utopia)."

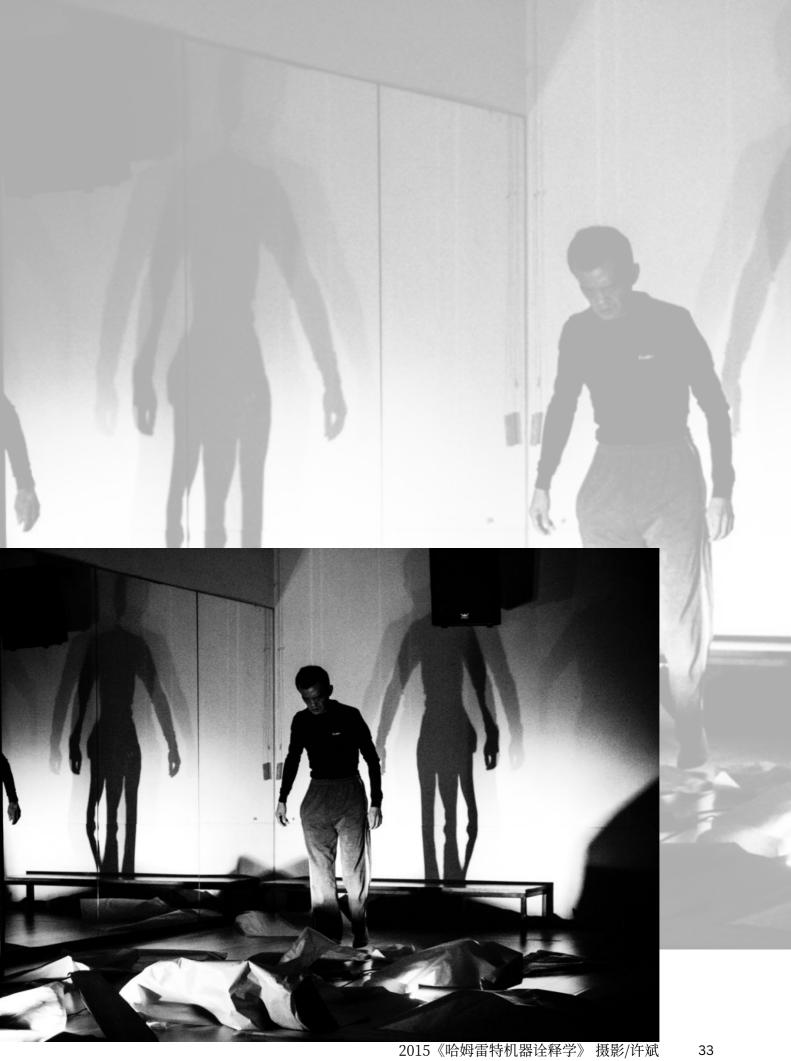
Translated by Iuliia Baturo

GUO, Liangting

Bachelor of Drama from the National Academy of Arts (now National Taipei University of the Arts), Bachelor of Aesthetics from the University of Paris I, and Master of Theater Studies from the University of Rennes II. Now he is a part-time lecturer, art critic, and translator in the Chinese Department of National Chung Cheng University. Articles are scattered in "Performing Arts Magazine", "Art Today", "Art Viewpoint", "Theater Reading" and other publications. He has translated books such as "Die Yun", "The Use of Uselessness", and "Walking with Vulnerability".

References

See the Chinese version on p. 25



2015《哈姆雷特机器诠释学》

王墨林纪事年表

1947 生于台南。 政治作战学校戏剧系毕业,军中服役十年。 1971 出版电影专著《导演与作品》。 1978 出版《中国的电影与戏剧》。 1981 自军中退伍,至东京学习戏剧三年。 1982 1985 在日本秋田县大馆市参演报告剧《花冈事件40周年慰灵祭》。 由日本返台,任职《人间》杂志记者。受"新象"邀请策划日本舞踏团体"白虎 1986 社"来台演出事官。 7月邀请日本石飞仁导演的报告剧《怒吼吧!花冈》来台演出。 7月参与制作、导演报告剧《台湾民众党六十周年历史证言》,韩嘉玲编剧。 1987 10月策划、制作小剧场及视觉艺术家聊演活动《拾月》。 2月与王菲林共同发起,并与周逸昌共同策划《驱逐兰屿的恶灵》。 1988 2月与王菲林合作制作并导演报告剧《工人颜坤泉》。 3月参与制作、导演与演出以1950年代左翼肃清为背景的报告剧《幌马车之 1989 歌》,蓝博洲编剧。 1月出版《都市剧场与身体》。 10月策划、制作报告剧《射日的子孙——雾社事件》,蓝博洲编剧,黎焕雄 1990 导演。 创立"身体气象馆",策划数场以"身体"为中心的艺术祭,如"海与岛的对话: 身体与历史表演艺术祭"(1992)、"后舞踏表演祭"(1994)等。 1991

11月出版《后昭和的日本像》。

- 邀请美国团体"骨迷宫"来台参加"后舞踏表演祭",其裸体的表演方式引发政府禁演风波。
- 1994 成为第一届布鲁塞尔国际艺术节驻节艺术家、伦敦 ICA 艺术中心邀请访问艺术家,并在香港国际艺术节受邀主持舞蹈评论工作坊。
- 1997 10月担任《Tsou·伊底帕斯》编剧与台湾制作人,林荫宇导演,身体气象馆与中国青年艺术剧院共同制作,北京首演,隔年巡演于台北、嘉义。
- 2000 9月为纪念921大地震一周年编导《黑洞》,于临界点小剧场演出。
- 2001 12月创办第一届"第六种官能表演艺术祭",编导盲人戏剧《黑洞2》,巡演于台北、东京、上海。
 - 4月受法国在台协会委托创作大型叙述剧《雨果》。
- 2002 7月创办第一届"颜色狂想艺术祭",编导盲人独角戏《黑洞之外》,巡演于台 北、北京、香港。
- 10月受邀带领三位盲人赴日参加第四届 Asia Meets Asia"亚洲相遇"即兴戏剧 2003 工作坊,参与日本、香港演员集体创作的《Unbearable Dreams 2》,后续参加台北市文化局主办之"亚太小剧场艺术节"。
- 6月策划、制作与台湾、法国之明盲舞者合作现代舞蹈《灵蕊》,于国家剧院 2004 实验剧场演出。 12月编导《军史馆杀人事件》,差事剧团制作。
 - 3月以身体气象馆之名,承接牯岭街小剧场经营权,同时成立"小剧场共同营运实行委员会",采集体经营制。
- 2005 7月导演《黑洞 结局》,赵川编剧,由明、盲、智障等演员合作,首演于香港艺术中心,并巡演于台北、上海。 9月企划《三城戏剧共同体》,邀请香港撞剧团、上海草台班剧团及台湾的剧场工作者集体创作。
- 2月与来自台北、北京、马赛的艺术家与剧团共同策划、制作前卫戏剧《敲天堂的门》,首演于台北,并受邀演出于上海与马赛。
- 2007 11月编导《双姝怨》,李宥楼改编,人力飞行剧团制作。
- 2008 11月与大桥宏、汤时康、赵川合导"亚洲相遇"之《鲁迅2008》,巡演于台北、香港、上海、东京。

- 2009 获得台北西区扶轮社颁发台湾文化奖(艺术评论类)。 6月出版《台湾身体论》。
- 2010 6月编导《再见!母亲》,水田部落、韩国Shiim剧团制作。

6月召集"华光社区反都更行动"行为艺术联演,并与瓦旦坞玛、陈忆玲共同参与。

- 2011 11月编导《黑洞 3》(新编版),身体气象馆制作,巡演于高雄、台北、澳门。 12月编导《荒原——致台湾八〇》,五节芒剧团制作。
- 2012 11月编导《天伦梦觉:无言剧 2012》,柳春春剧社制作。
- 2013 5月受澳门艺术节委托编导《长夜漫漫路迢迢》,身体气象馆制作。 9月编导《安蒂冈妮》,身体气象馆制作。
- 2014 8月编导"林靖雁的解离症"计划中《傅柯是一只鸡》,林靖雁独立制作。

- 2016 3月和9月编导以保钓历史为主题的报告剧《美丽的岛、美丽的人》,巡演于台北及北京,7月受邀于韩国大邱演出,11月受邀于台北双年展演出。
- 2017 6月编导《脱北者》(釜山版),穷剧场、韩国Shiim剧团制作。
 - 6月受北韩研究大学—深渊研究中心、SSK南北韩综合研究中心邀请,《脱北者》(首尔版)于首尔演出,身体气象馆制作。
- 2018 8月于山东省潍坊市担任《哈姆雷特机器诠释学》观念剧场—影像计划(第一阶段)顾问,黑名单工作室制作。 11月编导《A Father, King Lear》(韩语版),韩国Shiim剧团制作。
- 9月编导《双姝怨》(新版),改编自美国剧作家丽莲·海尔曼(Lillian 2019 Florence)的剧本 The children's Hour ,人力飞行剧团制作,12月获得第二十一届国家文艺奖。

2020 10月于台湾交通大学图书馆发表《从新剧运动到小剧场运动》专题演讲。

4月导演莎士比亚戏剧单人表演系列《母亲.李尔王》,穷剧场、身体气象馆制作。

- 2021 4月导演莎士比亚戏剧单人表演系列《王子.哈姆雷特》,人力飞行剧团、身体气象馆制作,于2022年获得第20届台新艺术奖表演艺术奖。
- 2023 1月导演《母亲》,穷剧场制作。

整理: 王仁君



纪录片《如梦之行走:剧场创作者王墨林》(2020)

导演 吴耀东 摄影 吴耀东、王振宇

公共电视台 国艺会 共同监制

Chronology of WANG Mo-Lin

1947	He was born in Tainan City.
1971	He graduated from the drama department of Fu Hsing Kang College, and served in the military for ten years.
1978	He published the film monograph "Director and Works".
1981	He published the book "Film and Theater in China".
1982	He discharged from the army and went to Tokyo to study drama for three years.
1985	He participated in performing the reportage drama "40th Anniversary Memorial of the Hanaoka Incident" in Odate City Akita Japan.
1986	He returned to Taiwan frow Japan and worked as a journalist for magazine "Ren Jian". He was invited by "New Aspect" to plan the performance of Japanese butoh dance group "Byakkosha" in Taiwan. In July he invited the reportage drama "Roar! Hanaoka", which was directed by Japanese director Jin Ishitobi, to perform in Taiwan.
1987	In July he participated in producing and directing the reportage drama "Historical Testimonies in Memory of 60th Anniversary of the Taiwan People Party", which was written by Han Jia-Ling. In October he planned and produced the event "October", which included interviews and performances from Little Theater and Visual Artists.
1988	In February he co-sponsored with Wang Fei-Lin, and co-planned with Zhou Yi-Chang the drama "Rip the Evil Out of Orchid Island". In February he co-produced with Wang Fei-Lin and directed the reportage drama "The Worker Yan Kun-Quan".
1989	In March he participated in producing, directing and performing the reportage drama "Song of the Caravan", which was set in the 1950s left-wing purge and written by Lan Bo-Zhou.

In January he published the book "Urban Theater and Body".

In October he planned and produced the reportage drama "Sun Shooting
Descendants: Wushe Uprising Event", which was written by Lan Bo-Zhou and directed by Li Haun-Xiong.

He founded the "Body Phase Studio" and planned several art festivals centered on "Body", such as "Dialogue between Sea and Island: Body and History

1991 Performance Art Festival" (1992), "Post Butoh Festival" (1994), ect.

In November he published the book "Japanese Portraits of the Post-Showa Period".

1994

He invited the American group "Bone Maze" to participate in "Post Butoh Festival" in Taiwan, who's nude performance caused a ban from the government.

He became a resident artist at the first International Art Festival in Brussel and a visiting artist at the ICA Art Centre in London, and he was invited to preside over a dance critique workshop at the International Art Festival in Hongkong.

In October he wrote and produced in Taiwan the drama "Tsou·Odipus", which was directed by Lin Yin-Yu, co-produced by Body Phase Studio and Youth Art Theater of China. This drama was premiered in Peking and toured the next year in Taipei and Chiayi.

In September he wrote and directed the drama "Black Hole" in memory of the first anniversary of the earthquake that occurred on September 21st, which was performed at Critical Point Theater.

In December he founded the first "The Sixth Sense Performance Art Festival", wrote and directed the drama "Black Hole 2" for the blind, which toured in Taipei, Tokyo and Shanghai.

In April he was invited by the French Association in Taiwan to write the narrative drama "Hugo".

In July he founded the first "Color Rhapsody Art Festival", wrote and directed the monologue "Beyond the Black Hole" for the blind, which toured in Taipei, Peking and Hongkong.

In October he was invited to participate in the fourth Asia Meets Asia
Improvisation Workshop with three blind people in Japan. He participated in
the collective drama "Unbearable Dreams 2" with actors from Japan and
Hongkong. Later he participated in "Little Theater Art Festival in Asia
Pacific", which was organized by Taipei Cultural Affairs Bureau.

2004

In June he planned and produced the modern dance "Ling Rui" in collaboration with blind dancers from Taiwan and France, which was performed at the Experimental Theater in National Centre for the Performing Arts.

In December he wrote and directed the drama "Murder in the Museum of Military History", which was produced by Chaishi Troupe.

In March he undertook the operating rights of Guling Street Avant-Garde
Theater in the name of Body Phase Studio, and established "Avant-Garde
Theater common operation committee" under collective management system.
In July he directed the drama "Black Hole Ending", which was written by Zhao
Chuan and premiered at Hongkong Arts Center with a cast of common, blind
and mentally changed actors, later toured in Taipei and Shanghai.
In September he planned the activity "Theater Community of three Cities" in
collaboration with artists from Rush Theater in Hongkong, Grass Stage in
Shanghai and Theater in Taiwan.

- In February he co-planned and co-produced the avant-garde drama "Knockin' on Heavens' Door" with artists and theaters from Taipei, Peking and Marseille, which premiered in Taipei and then toured in Shanghai and Marseille.
- In November wrote and directed the drama "The children's Hour", which was adapted by Li You-Lou and produced by Mr. Wing Theater Company.
- In November he co-directed the drama "Luxun 2008" in Asia Meets Asia with Ohashi, Tang Shi-Kang and Zhao Chuan, which toured in Taipei, Hongkong, Shanghai and Tokyo.
- He received Taiwan Cultural Award (Art Criticism Category) from the Rotary
 Club of Taipei West.
 In June he published the book "A Treatise on the Body of Taiwan".
- In June he wrote and directed the drama "Goodbye! Mother", which was produced by Waterfield Tribe and Korean Shiim Theater Company.

2011	In June he convened the activity "Anti City Change in Huaguang Community", and participated in it together with Watan Uma and Chen Yi-Ling. In November he wrote and directed the drama "Black Hole 3" (New Edition), which was produced by Body Phase Studio and toured in Kaohsiung, Taipei and Macau. In December he wrote and directed the drama "The Waste Land - To Taiwan in 1980", which was produced by Silvergrass Theater.
2012	In November he wrote and directed "East of Eden: Silent Drama 2012", which was produced by Oz Theater Company.
2013	In May he was invited by Art Festival in Macau to write and direct the drama "Long Day's Journey into Night", which was produced by Body Phase Studio. In September he wrote and directed the drama "Antigone", which was produced by Body Phase Studio.
2014	In August he wrote and directed the drama "Foucault is a Rooster" in "Dissociative Disorder of Jingyan Lin", which was produced independently by Jingyan Lin.
2015	In March he wrote and directed the drama "Long Day's Journey into Night", which was produced by Body Phase Studio and performed at National Theater and Concert Hall at Art Festival in Taiwan. In December he guided the work and space part of the drama "Interpretation of Hamlet Machine", which was produced by Blacklist Studio and premiered at Power Station of Art - ReActor 2015.
2016	In March and September he wrote and directed the reportage drama "Beautiful Island, Beautiful People" on the theme of the history of defending Diaoyu islands movement, which toured in Taipei and Peking, and was invited to perform in Daegu in Korea in July and at Taipei Biennial in November.

In June he wrote and directed the drama "North Korean Defectors", which was

produced by Poor Theater and Korean Shiim Theater Company.

2017

In June the drama "North Korean Defectors" (Soul Edition) was invited by Center for Abyssal Studies from Hanbuk University and SSK North and South Korea Comprehensive Research Center to perform in Soul, which was produced by Body Phase Studio.

- In August he guided the conceptual theater "Interpretation of Hamlet Machine" Video Project (Phase I), which was produced by Blacklist Studio in Weifang Shandong Province.

 In November he wrote and directed the drama "A Father, King Lear" (Korean Edition), which was produced by Korean Shiim Theater Company.
- In September he wrote and directed the drama "The children's Hour" (New 2019 Edition), which was produced by Mr. Wing Theater Company and won the 21st National Award for Arts.
- In October he delivered a lecture on the topic of "From Modern Drama 2020 Movement to Little Theater Movement" in the library of National Chiao Tung University.
 - In April he directed the Shakespearean drama solo performance series "A Mother, King Lear", which was produced by Poor Theater and Body Phase Studio.
- In April he directed the Shakespearean drama solo performance series "A Prince Hamlet", which was produced by Mr. Wing Theater Company and Body Phase Studio, and received the 20th Performing Arts Award of Taishin Arts Award in 2022.
- In January he directed the drama "Mother", which was produced by Poor Theater.

Edited by Renjun WANG



Action Theater Banishing the Evil Spirits on Lanyu Island Curation: WANG Mo-Lin, Yichang ZHOU Images: Jialing HAN (up and middle)

攝影:韩嘉玲(图上/中)策划:王墨林、周逸昌行动剧场《驱逐兰屿的恶魔》

Hesitant Japan: Queering Relationalities in Theater der Welt 2023

Author/Kyoko IWAKI

The phrase "decentering Japan" connotes a collective attitude that has haunted Japan throughout modernization. The prefix "de-" suggests the distinctly ambivalent desire of Japan displayed explicitly in the twentieth century; that is, first expressing the fervent wish to approach and join the Western liberal order, yet, soon exhibiting hesitance to become the West. Within the liberal global hegemony, Japan has positioned itself as the satellite nation of the West, orbiting around the epicentre of politics and culture though rarely placing itself at the core to stave off consequential responsibilities. Decentering, thus, seems to be connected to the contradictory wish for simultaneously wanting and evading power, status, autonomy, and accountability. Decentering also harkens back to the well-known Japanese cultural conundrum Roland Barthes posed roughly forty years ago in The Empire of Signs. Unwillingly yet surely, the action of decentering reveals that the actual centre is somewhere elsewhere, or to borrow from Barthes, "the centre is [left] empty" (1983, 30). Through the cultural habit of deliberately maintaining the centre vacant, Japan has constantly, sometimes shockingly swiftly, repositioned itself in the global hegemony and made new relationalities with whoever is next in line to the political and economic throne.

Since 1945, the central reference point for Japan has undoubtedly been the United States. However, as Naoki Sakai admits, for the past two decades, "the fatigue or exhaustion of Pax Americana" has been observed not as a one-time blow or surprise like "the fall of the Berlin Wall" but, instead, as a "long and gradual phenomenon" (Sakai 2022, 4).[1] In one way or another, as Sakai continues, we are "facing the proliferating sense of the worthlessness of such categories as the West, the Rest of the World, and so forth, whose cogency we used to take for granted" (ibid., 4). The schematism of the modern international world is going beyond binaries, beyond nation-states, and becoming queer. And I suggest in this paper later that this movement towards queering the world should be embraced rather than feared or deterred as a mode of ontological condition and agentic resistance against flag-waving political battles we now observe across the globe. When discussing the shift in global geopolitics, the fact that Sakai mentions the fall of the Berlin Wall is intriguing. The wall, whether with or without a capital letter, symbolises an object that divides two geographic locations, but in the case of the Berlin Wall, it represents not only the collapse of spatial binaries but also a landslide shift in epistemological assumptions on the state, history, subject, and even humanity. It was a watershed moment when people entered the postcolonial,

It's Going To Get Dark Samara Hersch

Photo: Gregory Lorenzutti



post-Cold War, and much later, the posthuman condition, whereby the position of liberal modern humanism commenced wilting.

The two renditions of the Theater der Welt festival I discuss in this paper can be situated before and after the political turn of 1989: the festival in 1985 and 2023. The reason why I have specifically selected these two years is quite personal: the upcoming fifteenth version of the festival held in Frankfurt and Offenbach will be curated by a team of Japanese and German programmers: Director Chiaki Soma, the dramaturgs Maria Rössler and Hanna Steinmair, and myself serving as a program collaborator. As a suitable comparison, I decided to focus on the festival that was organised 38 years ago in the same city which invited Japanese artists such as Tadashi Suzuki. [2] Theater der Welt is a triennial German theater festival launched in Cologne in 1981 at the suggestion of the theater scholar Ivan Nagel and the German ITI (International Theater Institute). Since then, the festival has been held in different cities nationwide. The slightly colonialist naming of the festival, reminiscent of the turn-of-the-century international expositions, suggests that, at the outset, the intention of the festival was, as Erika Fischer-Lichte informs, to "deliberately expose the spectators to 'strange' unknown forms of theater" (Fischer-Lichte 2020, 95). Although I will not go into details, as we know, the 1980s witnessed the emergence of intercultural theater, and various theorists and practitioners made an effort to diminish the cultural gap between the West and the rest, though quite often ending in adverse results. And Theater der Welt was at the forefront of these intercultural projects.

However, it is not through the scope of the intercultural theater, or what Daphne P. Lei terms "hegemonic intercultural theater (HIT)" practice, that I will be analysing the two theater festivals (Lei 2011, 571). Instead, in this paper, I adopt the queer criticality of the "minor" that Hentyle Yapp argues in his Minor China as a method to rethink the major narrative purported by modern liberal humanism. In Yapp's words: by adopting the minor, we should reconsider "the epistemological assumptions and ontological conditions that uphold the order of things" (Yapp 2021, 5). Whereas interculturalism still resorts to a binary rendition of narratives which always seems to put the periphery at the mercy of the centre, the minor as method conversely approaches minoritarian ends and highlights how not all minor subjects are seeking to be centred or asking to be included. Instead, the method moves away from the already-subjugated position of pleading inclusion and contends with an autonomous fight to open up "an alternative understanding of the social structuration of the world" (ibid.,11). By rendering themselves legible and proper, the minor subjects willingly become an object of consumption and surveillance by those in hegemonic power. Instead of appealing to the demand of the major, Yapp suggests that non-normative people, whether in ethnicity, race, gender, or class, should take a counter-intuitive path: we should not "make ourselves intelligible as subjects worthy of entering a modern liberal humanist [but rather] hesitate from doing so." (Yapp 2021, 9). Echoing bell hooks, who pronounced "marginality as a site of resistance," I argue that this mode of hesitation becomes an act of political resistance against commodified representationalism (bell cited in Ferguson and Minh-ha 1990, 341).

The issue I wish to take up here is the different tonalities of the hesitance exhibited by the Japanese artists and programmers in the two festivals. When invited to Germany, one of the hegemonic centres of art in the late-twentieth century, many Japanese theater professionals

expressed uneasiness, awkwardness, discomfort, or nervousness, which are various modes of hesitance. However, what should not be misconstrued when observing the hesitance in 1985 and 2023, is that though similar in appearance, they are rooted in contrasting motives. As it will be later clarified through the words and works of Suzuki, in 1985, the hesitance emerged from the fear of failure, of losing, or of being unable to deliver aesthetics and narratives that contend with and appeal to those of the West. Conversely, for the 2023 issue, through the last year or so of the festival's preparation period, I sensed feelings of reluctance emerging from successfully delivering performances with overly legible and visible Japaneseness and thus being rendered singular, consumable, or worse still, mute, through what Denise Ferreira da Silva and others have called as the "ethnographic entrapment" (Halberstam 2011, 3; da Silva 2007, 169). I am now refusing to be both "the 'useful' supplement to the institutionalized history or be marked as marginal and disregarded' (Iwaki 2021, 99).[3] To put it simply, in 1985, the vector was centripetal: the desire for Japanese artists was to hesitantly and temporarily join the centre; in 2023, I feel the invited artworks should be more scattered, queered, and "dispersed" in politics and in dramaturgy through the centrifugal force hesitating to be subsumed to a singular centralised narrative (Iwaki 2021, 104). The narratives of the festival should not serve for the sake of drawing a world map from the perspective of the German city but rather maintain peripheral, or to borrow from Meiling Chang, retain "multicentricity" as what we observe now as margins are those places that are only "not yet center" (Chang 2002, 4).

Many believe Tadashi Suzuki is the first Japanese artist to participate in Theater der Welt. However, it was Yoshi Oida who was invited four years before to Cologne to present his solo act Interrogations: Words of the Zen Master. Zen was an extremely appealing concept around the time, as the West was at one of its heights for consuming the Orient, even to the extent that in the 1970s, a tobacco brand named Zen was sold in France with an advertisement copy of "cigarettes of the samurai." The reason why Suzuki's name is more strongly linked with Theater der Welt is due to the sheer scale of the productions that the director demonstrated four years afterward in Frankfurt. In 1985, the Programme Director Thomas Petz promised the German public to a spectacular "theater [Theater-Messe]," in which Suzuki was the sole artist to be provided with the luxury to present three productions: namely, The Trojan Women, Clytemnestra, and The Three Sisters (Petz 1985, 6). All three were presented on the stages of Schauspielhaus Frankfurt, though

Suzuki Company of Toga "Troerinnen "Drei Schwestern" "Klytaimnestra"

"Drei Schwestern" Nach Tschechow Konzept und Regie Tadashi Suzuki Organisation: Ikuko Matsum Darsteller: Hiroko Takahashi Kayoko Shiraishi Keiko Tada Rie Nouchi Yasushi Kimura Masaharu Kato Takahisa Nishikibe Minoru Togawa

Nach Euripides

Konzept und Regie: Tadashi Suzuki

Darsteller: Kayoko Shiraishi Hiroko Takahashi Keiko Tada Yoko Ebata Michiko Ishida Rie Nouchi Yasushi Kimura Michio Sakakibara Kenji Numata Toshihiro Sakato Takahisa Nishikibe Haruo Takayama Yoichi Takemori Hiroshi Ike Kenhii Suzuki Minoru Togawa Uichiro Fueda Kosuke Tsutamori



Über Tadashi Suzuki Der japanische Regis-seur Tadashi Suzuki begann seine Theaterar-1966 mit der Gründung einer Thea-tertruppe im Tokioter Stadtteil Waseda unter men Sho Gekijo. In dieser Zeit entwikkelte er seinen neuen (auch gemessen an der Theaterstils. In vielen

japanischer Tradition Kunstmittel) expressio-nistischen, körperbenistischen, körperbe-tonten Theaterstil und die dazugehörenden physisch-meditativen wie theoretischen Grundlagen, Die Schauspielerin Kayoko Shi-raishi ist für ihn die Inkarnation

lem bei der Beschäfti gung mit den altgriechi-schen Klassikern, zeigt Suzuki, welche Mög-lichkeiten er sieht, kul-turelle Qualitäten sehr verschiedener weit ent fernter Kulturkrei einer neuen Qualität zu verbinden. 1901 hat sich Japan dem

A program page introduces Suzuki's three invited projects from the Theater der Welt 1985 Frankfurt brochure Courtesy of ITI (Internationales Theaterinstitut) Germany ©Kyoko Iwaki

Chekhov's adaptation was installed in the Kammerpiele: the smaller of the two spaces in the same theater. Alongside those contemporaries such as Robert Wilson, Peter Brook, Jan Fabre, and Andrzej Wajda, Suzuki decided to present three Western plays adapted through the corporealities of Japanese performers; or, to borrow from Suzuki's terminology, using the 'honkadori' method to only extract the essence of Western narratives for the sake of serving and prioritising local histories inseparable from Japanese bodies and mores (Suzuki 1973, 229).

As Senda Akihiko succinctly puts it, from the late-1960s, the generation of *angura* theater-makers, including Suzuki, has "opened up a strikingly new horizon of theater through the negation of *shingeki*" (Senda 1972, 412). The via negativa of *shingeki*, or the parting from the Japanese theatrical central axis, underpinned the rebellious young artists' political and philosophical core. What I wish to reinforce at this point is that although these *angura* artists have cut themselves apart from the aesthetics of *shingeki*, that is, the Japanese replication of Western naturalism theater, they neither imagined nor wished for the end of the hegemonic dominance of the white male Western canon at least at this point. Just like the political theorist Maruyama Masao who argued a generation before Suzuki that the Japanese have to look to the centre from the edges to seek veritable culture different from their own, the primary theoretical references for many *angura* artists were Samuel Beckett, Jean-Paul Sartre, Maurice Merleau-Ponty, and the likes. Suzuki admits that during his university days, Sartre had "an enormous influence on [his] generation" (Suzuki 1986, 102).

Although it goes beyond the remit of this paper to explain the full context of why Japanese artists in the 60s often resorted to the Western canon, to grasp at least a better idea, it is useful to refer to the words of the Maruyama mentioned above who, in 1981, gave a lecture at the Institute of Asian Cultural Studies, at International Christian University, to respond to the topic of "Archetype of Japanese Culture." In this lecture, he famously asserted that the archetypical behaviour, or in Maruyama's words, "basso ostinato," of Japanese people is the act of restlessly looking around from the periphery.

We do not have to even think of high theories such as philosophy, but simply in the level of everyday spirit, we [Japanese] are always looking around restlessly [kyoro kyoro shiteiru] to seek new things from the external world, yet we ourselves do not change much.[In Japan,] the main melodic themes used to arrive from the [Asian] continent, and after Meiji, they came from Europe. But those melodies were modified by and fused with the obstinately repetitive sound at the base layer (Maruyama 2004, 138-9).

An issue that should be raised concerning Maruyama's theory of *basso ostinato* is that the one-way path of the authentic cultures coming from afar and the vessel called the Japaneseness perceiving those influences are kept obstinately intact. The heritage, the origin, or the root of the culture is still considered paramount when thinking of the model for cultural transmission and development, compared to the later post-Deleuzian models where becoming other through assemblage, alliances, and rhizomatic contagion is prioritised over filiation and heredity (Deleuze and Guattari 2013, 277). For Japanese scholars of Maruyama's generation, and for that matter Suzuki as well, it was impossible to align with the worldviews of queer criticality as those theories were not even around.

They lived in a male-oriented, nation-based, West-East binary world as an autological subject, which had nothing to do with queer worldings, identity-plus politics, or futurities that does not align with "origin stories." For Suzuki, Elizabeth Povinelli's queer suggestion that "the inheritance is not a root, but the routes [...] that form, conform, and deform existing cultures of circulation" should sound clueless and hollow, if not absurd (Povinelli 2022).

When transposing Maruyama's words to Suzuki's theater, for the artist, the basso ostinato was the Japanese corporeality, and the imported different melodies were the Western plays and philosophies. And I argue that his success in the West owed mainly to the fact that his Western counterparts were playing contrapuntal music at the time: their basso ostinato was the Western hegemonic culture, and the imported melodies were the oriental aesthetics and philosophies. In The Trojan Women, the first Western play that Suzuki directed after he found Waseda shōgekijō in 1966, the dethroned Queen Hecuba, performed by Kayoko Shiraishi, did not mourn in front of the grand gate of Troy to gracefully appeal to her tragic state, but instead she was portrayed as a miserable woman dressed in a ragged kimono, who mumbled madness and sung enka songs in piles of rubbles reminiscent of war-defeated Japan. The performance was first presented in Iwanami Hall in 1974, a hall established by a famous humanities publisher, which Suzuki amongst many others of his generation, described the venue as "the gateway of Japan to the Western world" (Suzuki 2009). For Suzuki and his contemporaries, the West was still considered the unequivocal epicentre of the art world that lay far away beyond the gateway in Jimbōchō. It was only when Suzuki was invited to Europe for the first time in the summer of 1972 that he presented fragments of On the Dramatic Passions II within the lexicon of festival de Théâtre Nations in Paris, that his hesitance or fear of failing in the Western world withered. Since the Western theater makers were ludicrously infatuated with including "orientalist flavours $[t\bar{o}y\bar{o} \ shumi]$ " in their productions, Suzuki quickly realised that he could place himself in the position of authority and win over the Western audience (Suzuki 1973, 244). In the notes of 1972, Suzuki clearly describes the degree of appropriation that was happening in Paris:

In production by a British theater company, [...] surprisingly *gion* drums and *sensu* fans appeared on stage. In a French pantomime piece, the melody of *koto* playing *Rokudan* was used, a Japanese sword descended from the ceiling, and to my surprise, a long gesture of *seppuku* was performed. Additionally, even in Peter Brook's stage, *kyogen* and *utai* were referenced. [...] Honestly, at the end of all this, I felt I had enough (Suzuki 1973, 245).

After witnessing this orientalist fever and returning from France, Suzuki interpreted Brook and other artists' naive appropriations of orientalist aesthetics as a movement comparable to Japanese *shingeki* that blindly adopted Western dramaturgy. And after thorough contemplation, he boldly concluded that "I am no longer interested in European avant-garde theater[...] because when expressions are uprooted from the way of life connected to a certain ethnicity, it is already proven [by *shingeki*] that they will never gain universality" (Suzuki 1973, 245). With this audacious universalist judgment, a decade afterward in Theater der Welt, Suzuki confidently presented to the Western audience the correct handling of the Japanese dramaturgies through Western plays, which, as planned, ended in great success. In other words, Suzuki succeeded in being included in

the proper theater history of Western liberalism canon through his modernisation of $n\bar{o}$ and kabuki aesthetics, which were visible and legible to the German audience.

When collaborating in the programming for Theater der Welt 2023, I do not wish to take the same strategies as Suzuki because, amongst various reasons, during the past thirty-eight years, the schematization of the word has become more pluralized, fragmented, and queered beyond binary representationalism undergirded by the West. To return to the terms of Yapp, in 2022, many of us already know that the increase in "inclusion, representation, and interests of minor subjects in the polity does not necessarily mitigate the tyranny of the majority" but rather contributes to hiding the shortcomings and inequalities embedded in the hegemonic "project of liberal inclusion" (Yapp 2022, 70). Aligning with the proposition that various queer studies scholars such as Jack Halberstam, among others have already argued, our dramaturgical team in Theater der Welt, consisting of Japanese and German women of different ages, ethnicity, and gender orientation, questions why white male standards almost-always measure our success. Further, I contend that under certain circumstances, failing could be "more creative, more cooperative, and more surprising ways of being in the world" (Halberstam 2011, 3-4). To avoid commodified representationalism, we should follow the logic of failure rather than capitalist success and "fugitivity" more so than visibility and imagine multiple world-makings: hence, to begin with, proposing to make the festival name plural to Theater der Welten (Harney and Morton, 2013, 11). [4]

At least initially, at the start of the programming for the next iteration of the German festival, I intended to focus on those artworks that intentionally *do not* follow the logic of the legible and the visible. Although I cannot illuminate the full view of the programming because it is still in a gestation period, I will provide a few examples. Going counter to the successful narratives that constrain minor subjects to reiterate suppressed, strange, or specific political voices, we will first question the overreliance on language through more haptic and aural performances; second, inquire about anthropocentric accounts through more-than-human productions; and, third, queer the comprehensive representation of the world that only seems to reiterate the binary and colonial episteme of the heteronormative West. In other words, the modern liberalist human narrative that presumes its privilege through the global inclusion of the minor is dislodged not only through a juxtaposition of multiple interconnected perspectives but also through its more-than-visual dramaturgies.

In the new production of Thai film director Apichatpong Weerathetakul titled *Dialogue with the Sun*, a vast screen and surrounding sound system will be used to form ominous landscapes, windows to the ocean, and dwellings for ghosts, which the audience can physically experience, with the aid of VR headsets, the visual and aural stimulation through the atmospheric designing of the space. The production, which the director calls "cinema as body," will focus on Indian philosopher Jiddu Krishamulti's view on living with non-linearity, in which our consciousness and memory will be interwoven through the moving bodies of the audience like waves of the ocean (Weerasethakul 2022, 2). In Australian director Samara Hersch's commissioned trans-generational work *It's Going to Get Dark*, the director continues her interrogation in the series "performance as conversation." However, this time, the conversation, with human and non-human bodies, will take



Performing Acupuncture
Aya Momose

Photo: Shun Sato

place in a pitch-black room to evade any optics tied to representation. It also urges us to reinterpret the materiality of darkness not as the obverse of enlightenment but as a source of collective intimacy after the pandemic (Hersch 2021, 2). In Japanese artist Momose Aya's *Performing Acupuncture*, hapticity, aurality, and various shades of pain will be brought to the fore as audience members will be lying down on beds with headsets to experience a full-body participatory performance which includes being perforated by a needle. The performance questions are where the periphery of the skin shifts with sounds and touch; how pain instantly reorients the channels of thoughts; and how simulations which are pre-linguistic and pre-visual, can be formed into a shape of performance.

The programming process of gathering approximately thirty productions, however, cannot be materialized only by following idealistic objectives. As with any significant art event, the German festival is surrounded by capitalist priorities favouring mass audience attendance and political agendas backed by power-imbued funding. I should note that as the beginning of the festival approached, various stakeholders started voicing their political agendas – which became a tacit order – and, thus, the programme became a mishmash of intentions accommodating various German institutions.[5] It is only naïve to say that in any theater festival in today's political climate, the intention of the programmer will be fully realized without any politically and economically induced compromise. However, for now, I would like to tentatively conclude that, from one of the centres of the European art world, a team of multi-identity programmers, together with a handful of international artists, are refusing to serve as a mouthpiece for colonial tropes, reworking the way non-Western art is forced to become legible, and hesitating to only gloss over the centralized mode of global inclusion. Whether or not this hesitant dramaturgy, which espouses failure over success, weakness over strength, relationalities over singularities, and queerness over heteronormative narrative, speaks to and creates bonds with a certain group of the conscientious European audience remains to be seen. (End)

This paper was initially written for the International Performance Lab "Decentering Japanese Performance" held at the University of California, Santa Barbara (2 - 5) June, 2022), then was revised for the first International Symposium of Contemporary Asian Theatr in the Göttingen University (8-9 December 2022).

Notes

- [1] Japanese names are written in the Westernized format (first name, then family name) as many introduced in this paper, including myself, function outside academia. In these cases, it is more common to adopt this permutation.
- [2] This text was drafted during the summer of 2022, and thus, since then, the themes of the programming as well as included artists, have substantially changed. This text thus reflects my visions and opinions midway through the festival-making process.

[3] Please be aware that throughout the text, I am only voicing my intentions and thus I do not speak on behalf of the programming team. For instance, I know that the festival director Chiaki Soma has less hesitance in delivering a successful narrative that accommodates the system of European theater festivals. Throughout her twenty-plus years of being a Tokyo-based programmer, her primary motive remains in introducing lesser-known Japanese artists, who are capable of adopting Eurocentric dramaturgies so that they can successfully join the Western theater circuit.

[4] I have written a proposal to change the name of the festival, at least for this issue, to the pluralized form of Theater der Welten. However, after I stepped down from Directorship, the proposal itself got lost in cascades of immediate tasks and was, never overtly denied, but gradually forgotten.

[5] Throughout the collaborative process of the festival-making, it became clear that the programming team had to obey the German scope of historicization and thus mapping and suggesting alternative worldings in its full potential turned into a less viable task.

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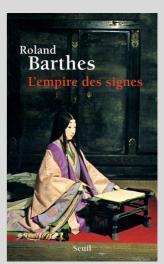
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犹豫的日本: 与2023 年世界戏剧节 异常的关联性

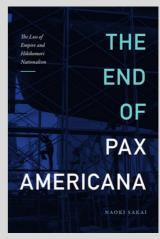
作者/岩城京子

"去中心化的日本"这个短语暗示了一种集体意识,它贯穿了日本整个近现代化过程。前缀"去"揭示了日本在20世纪表现出的明显而且矛盾的心态;即,首先热切期盼接近和加入西方自由秩序,但很快又对成为西方世界的一份子流露出犹豫。在自由主义称霸全球的背景下,日本将自己定位为卫星国,围绕西方政治和文化的中心运行;日本很少将自己置于核心位置,其目的是为了避免承担相应的责任。因此,去中心化似乎与渴望同时又竭力回避权力、地位、自主和责任的矛盾愿望密切相关。去中心化也让人想起罗兰·巴特(Roland Barthes)大约四十年前在《符号帝国》中提出的精辟论断——日本文化困惑。尽管不情愿,但可以肯定的是,去中心化的行动揭示了实际的中心在其他地方,或者借用巴特的原话来说,"中心是(或保持)空无"(1983,30)。通过这种刻意让中心保持空无的文化惯习,日本总能不断地,有时候甚至是令人震惊地,在全球霸权体系中迅速重新定位,使自己与任何跻身新晋的强大政治和经济体建立起新的关系。



罗兰·巴尔特《符号帝国》

自1945年以来、日本的中心参考点无疑是美国。然而、正如酒井直树 (Naoki Sakai) 所承认的,在过去的二十年里,人们绝不像观察 "柏林墙倒塌"那样,认为"美式和平的疲软或衰竭"只是出其不意 的一次性冲击,而是将它看作为一种"长期和渐进的现象"(Sakai 2022, 4)。[1] 酒井直树继续指出,以这种或那种方式,我们"正面 对一种不断扩散的意识、认为诸如西方国家、世界其他国家等此类范 畴的价值在削弱,这些范畴的逻辑曾一度被我们认为是理所当然 的" (同上)。 现代国际社会的系统框架正在超越二元论, 超越民族 国家,超出寻常。而我在本文后面也将提出,应该接纳而不是害怕或 企图阻止这种世界趋向于反常态发展的运动,这一运动本身可以视为 本体论条件和一种行动抵抗的方式,用以抵制如今席卷全球的挥舞着 国旗的政治斗争。在讨论全球地缘政治的转变时,酒井直树提到了柏 林墙的倒塌,这一点很耐人寻味。这堵"墙",无论是否有大写字 母,都象征着划分两个地理位置的物体,但就"柏林墙"倒塌而言, 它不仅代表着空间二元结构的崩溃, 还代表着对国家、历史、主体、 甚至人类的认识论假设的深刻转变。这是一个分水岭,人们进入了后 殖民时代、后冷战时代, 以及更晚的后人类时代, 自由的现代人文主 义的地位开始萎缩。



四井直树 《美式和平的终结》

亨蒂尔·亚普《少数中国

我在本文中讨论了两届"世界戏剧节(Theater der Welt)"—— 1985年和2023年两届,可以分别放在1989年政治转折之前和之后加以 关照。我特别选择这两届的戏剧节,其中原因是非常个人化的。即将 在法兰克福和奥芬巴赫举行的第15届世界戏剧节将由来自日本和德国 的制作团队共同策划:包括艺术总监相马千秋(Chiaki Soma)、戏 剧家玛丽亚·罗斯勒(Maria Rössler)和汉娜·斯坦米尔(Hanna Steinmair),以及作为项目合作者的我。作为合适的比较对象,我 决定关注三十八年前在同一城市举办的那一届戏剧节, 当时邀请了铃 木忠志(Tadashi Suzuki)等日本艺术家。[2] "世界戏剧节"是一 个三年一度的德国戏剧节,在戏剧学者伊万·纳格尔(Ivan Nagel) 和国际戏剧协会(ITI)德国分会的倡导下,于1981年在科隆首次举 办。此后,该戏剧节在全国不同城市举行。戏剧节的命名略带殖民主 义色彩, 让人联想到世纪之交的国际博览会, 表明在一开始, 戏剧节 的意图, 正如艾利卡·费舍尔·李希特(Erika Fischer-Lichte)所指 出的,是"有意让观众接触'陌生'的未知戏剧形式"(Fischer-Lichte 2020, 95)。虽然在此我不打算深入讨论细节,但众所周知, 20世纪80年代见证了跨文化戏剧的出现,理论家和实践者都想努力缩 小西方文化和其他地区文化之间的差距, 尽管结果往往背道而驰。 而"世界戏剧节"正是这些跨文化项目的前沿阵地。

然而,我不是通过跨文化戏剧的范畴,或者通过雷碧玮(Daphne P. Lei)所说的"霸权式跨文化戏剧(hegemonic intercultural theater, HIT)"实践,来分析这两届戏剧节(Lei 2011, 571)。相 反,在本文中,我采用了亨蒂尔·亚普(Hentyle Yapp)在他的《少 数中国》一书中所论述的有关"少数者"的酷儿批评理论,将其作为 一种方法来重新思考现代自由人文主义所倡导的宏大叙事。用亚普的 话说就是:通过采用"少数者"视角,我们应该重新考虑"维护事物 秩序的认识论假设和本体论条件"(Yapp 2021, 5)。跨文化主义仍 然诉诸于二元叙事的演绎,似乎总是将边缘人置于中心人的摆布之 下, 而作为方法的"少数者"则反过来接近少数群体, 提出并强调并 非所有的少数者主体都在寻求被中心化或要求被纳入。相反,这种方 法远离了被征服者恳求包容的立场, 并展开了一场争取自主的斗争, 以开辟"对世界的社会结构化的另一种理解"(同上,11)。通过给 予自己可读性和适当性的方式,少数者主体心甘情愿地成为霸权者的 消费和凝视对象。亚普提出,不用满足多数者的要求,不合常理的 人, 无论是基于民族、种族、性别还是阶级来区别是否合乎常理, 都 应该走一条反直觉的道路: 我们不应该"把自己作为值得进入现代自 由人文主义的主体来理解, [而应该]对这样做犹豫不决。" (Yapp 2021, 9)。呼应贝尔·胡克斯(bell hooks)所宣称的, "作为抵抗场 所的边缘性", 我认为这种犹豫的模式是对商品化表征主义的政治抵 抗行为 (bell hooks, 转引自Ferguson 和 Minh-ha, 1990年, 341) 。

我想在这里讨论的问题是, 日本艺术家和策划人在两届戏剧节中所表现出的犹豫具有不同的调性。 当被邀请到德国——二十世纪末艺术霸权的中心之一,许多日本戏剧从业者表现出不安、尴尬、不 舒服或紧张,这是犹豫的各种模式。然而,在观察1985年和2023年的犹豫时,不应误解的是,尽管 它们在外观上相似, 但却植根于相反的动机。正如后文我借助铃木的文字和作品所厘清的那样, 1985年的犹豫来自于对失败和丢失的恐惧,或者来自于恐惧无法提供媲美西方的美学和叙事,或者 因为对未能吸引西方观众感到恐惧。相反,对于2023年的问题,在戏剧节筹备期,差不多最后一年 的时间里, 我体会到了另一种不情愿的感觉, 不愿因为成功地提供了过于清晰可见的日本特色的表 演,从而被赋予了单一性、可消费性,或者更糟糕的是,被定义为丹尼斯·费雷拉·达席尔瓦 (Denise Ferreira da Silva) 和其他人所说的"民族学禁锢" (Halberstam 2011, 3; da Silva 2007, 169)。我现在既拒绝成为"制度化历史的'有力'补充,也拒绝标记为'被'边缘化的和 '被'无视的"(Iwaki 2021, 99)。[3] 简单地说,在1985年,矢量是向心的:日本艺术家的愿 望显得犹豫但暂时地加入中心;在2023年,我认为被邀请的艺术作品应该更加分散、更加异常,这 些作品因为犹豫被归入单一的中心化叙事而产生了一种离心力,进而在政治表达和戏剧构作上表现 得更加"分散"(Iwaki 2021, 104)。戏剧节的叙事不应该是为了从德国城市的角度出发绘制一张 世界地图,而应该保持边缘性,或者借用郑美玲(Meiling Chang)的主张,保留 "多中心 性",因为我们现在察觉到的边缘还只是那些"尚未成为中心"的地方(Chang 2002, 4)。

许多人认为铃木忠志是第一位参加"世界戏剧节"的日本艺术家。然而,比铃木还早四年,笈田吉(Yoshi Oida)就已经被邀请到科隆展示他的个人表演《审讯: 禅师的话语》(Interrogations: Words of the Zen Master)。禅宗在当时是一个非常有吸引力的概念,因为西方正处于消费东方的高峰期。甚至七十年代,在法国还出现过一种名为"禅宗"的烟草品牌,打出的广告词是"武士的香烟"。铃木的名字之所以与"世界戏剧节"有更紧密的联系,是因为这位导演四年后在法兰克福展示的作品规模巨大。1985年,艺术总监托马斯·佩茨(Thomas Petz)向德国公众承诺,将筹划一场盛大的"戏剧汇演(Theater-Messe)"。其中铃木是唯一获得超规格待遇的艺术家,那一届的戏剧节有三部作品出自铃木之手:即《特洛伊妇女》、《克莱特涅斯特拉》和《三姐妹》(Petz 1985, 6)。这三部作品都在法兰克福剧院上演,尽管改编自契诃夫作品的《三姐妹》被安排在同一家剧院的小剧场演出。与那些同时代的大师,如罗伯特·威尔逊(Robert Wilson)、彼得·布鲁克(Peter Brook)、让·法布尔(Jan Fabre)和安杰伊·瓦依达(Andrzej Wajda)一起参加戏剧节,铃木决定通过日本演员的身体来展示三个西方戏剧;或者借用铃木的术语,使用"本歌汲取(honkadori)"的方法,只提取西方叙事的精华,以服务和优先考虑与日本人身体和习俗不可分割的本土历史(Suzuki 1973, 229)。

正如扇田昭彦(Senda Akihiko)所言,从1960年代末开始,包括铃木在内的这一代小剧场(angura)戏剧家 "通过对新剧(shingeki)的否定开辟了一个惊人的戏剧新境界"(Senda1972,412)。对新剧的否定,或者说与日本戏剧中轴线的分离,支撑着叛逆的年轻艺术家们的政治和哲学核心。在这一点上,我想强调的是,尽管这些小剧场艺术家把自己从新剧美学——也就是日本对西方自然主义戏剧的复制——中分离出来,但至少在这一点上需承认,他们既未设想也不曾希望西方白人男性经典的霸权统治就此结束。政治学家丸山真男(Maruyama Masao)认为,在铃木之前的一代,日本人必须从边缘向中心看,以寻求与他们自身不同的真正的文化,许多小剧场艺术家的主要理论参考是塞缪尔·贝克特、让·保罗·萨特、莫里斯·梅洛·庞蒂等人。铃木也承认,在大学时期,萨特"对[他]这一代人有巨大的影响"(Suzuki 1986,102)。

要解释清楚60年代日本艺术家经常诉诸于西方经典的全部背景,显然超出了本文的论述范围,但为了更好地掌握一个概念,引征上文提到的丸山的话是有必要的。1981年,丸山在国际基督教大学的

亚洲文化研究所做了一次演讲,对"日本文化的原型"这一主题做出了回应。在这次演讲中,他提出的著名论断是,日本人行为模式的原型,或者用丸山的话说,是"执拗低音(basso ostinato,持续奏鸣的的低音)",即执着而持续地从外围环顾四周。

我们甚至不必考虑哲学等高深的理论,只是在日常精神的层面上,我们[日本人]总是不安地四处张望(kyoro kyoro shiteiru),从外部世界寻找新的东西,但我们自己却没有什么变化。[在日本,]主要的旋律主题曾经来自[亚洲]大陆,明治之后,它们来自欧洲。但这些旋律被底层顽固的重复性声音所改变并与之融合(Maruyama 2004, 138-9)。

关于丸山的"执拗低音"理论,应该提出的一个问题是,外邦文化单向输入的路径,连同汲取了外来影响称作"日本性"的容器,被一并顽固地保留了下来。因此,在思考文化传播和发展的模式时,遗产、起源或文化的根源仍然被认为是最重要的;相比之下,后来的后德勒兹模式,则认为集合、联盟和块茎蔓延要优先于血统和遗传(Deleuze and Guattari 2013, 277)。对于丸山和铃木那一代的日本学者及艺术家们而言,他们不可能认同酷儿批评理论的世界观,因为这些理论那时候还都不存在。他们生活在一个以男性为导向的、以国家为基础的、西方和东方的二元世界中,作为一个自在的主体,他们与酷儿理论的世界观、身份政治或者未来性——与"起源故事"不相一致——都无关。对于铃木来说,伊丽莎白·波维内利(Elizabeth Povinelli)的建议简直闻所未闻,她认为"继承的不是根基,而是那些形成、顺应和改变现存文化传播的路线[……]",如果这对铃木而言算不上荒谬,也准听起来毫无头绪且空洞(Povinelli 2022)。

当把丸山的话移植到铃木的戏剧中时,那么,在铃木那里,"执拗低音"是日本人肉体的物质性, 而进口的不同旋律是西方的戏剧和哲学。而我认为,铃木在西方的成功主要归功于他的西方同行当 时正在演奏复调音乐的事实:他们的"执拗低音"是西方的霸权文化,而引进的旋律是东方的美学 和哲学。在《特洛伊妇女》中,这是铃木在1966年创立早稻田艺术团(Waseda shōgekijō)后导 演的第一部西方戏剧,由白石加代子(Kayoko Shiraishi)演绎的被废黜的赫库巴女王没有在特洛 伊城的大门前哀悼, 优雅地表现自己的悲惨境遇, 而是被描绘成了一个身穿破旧和服的悲惨女人, 她在一堆废墟中疯狂地喃喃自语,唱着怨歌(enka),这让人想起战败的日本。这场演出于1974 年在岩波影剧院(Iwanami Hall)首次上演,该影剧院由一位著名的人文学术类出版商建立,铃 木和他那一代的许多人一样,将该场所描述为"日本通往西方世界的大门"(Suzuki, 2009)。 对于铃木和同代人来说,西方仍然被认为是艺术世界的明确中心,它远在神保町(Jimbōchō)的 大门之外。直到1972年夏天,铃木第一次被邀请到欧洲,在巴黎的国际戏剧节(Festival de Théâtre Nations)上演出了《论戏剧的激情2》(On the Dramatic Passions II)的片段,他对 恐惧在西方世界遭遇失败而引发的迟疑才有所缓解。由于西方的戏剧制作人可笑地痴迷于在他们的 作品中加入 "东方色彩[tōyō shumi]", 铃木很快意识到他可以把自己放在权威的位置上, 赢得 西方观众的青睐(Suzuki 1973, 244)。在1972年的笔记中,铃木清楚地描述了当时在巴黎发生的 挪用程度:

在一家英国剧团的作品中,[……]令人惊讶的是,舞台上出现了祇园鼓和森秀扇。在法国的一个哑剧作品中,使用了古筝演奏的《六道轮回》的旋律,一把日本剑从天花板上落下,令我感到惊诧的是,一个长长的切腹动作被表演了出来。此外,即使在彼得·布鲁克的舞台上,也提到了狂言和谣曲。[……]老实说,在这一切结束的时候,我觉得我受够了(Suzuki 1973, 245)。

在目睹了这股东方主义热潮并从法国回来后,铃木将布鲁克和其他艺术家对东方主义美学的天真挪用解释为一种运动,完全可与盲目采用西方戏剧学的日本新剧相媲美。经过彻底的思考,他大胆地

得出结论: "我对欧洲的前卫戏剧不再感兴趣[……]因为当表达方式从与某一民族相关的生活方式中被连根拔起时,它已经被[新剧]证明永远不会获得普遍性"(Suzuki 1973, 245)。带着这个大胆的具有普遍意义判断,十年后在"世界戏剧节"中,铃木自信地通过西方戏剧向西方观众展示了对日本戏剧性的正确处理,如期而至,最后获得了巨大的成功。换句话说,铃木通过他对能乐和歌舞伎美学的现代化处理,成功地被纳入西方自由主义的正确戏剧史典籍中,这对德国观众来说是可见的、可读的。

在合作策划2023年世界戏剧节的节目时,我不希望采取与铃木相同的策略,因为由于各种原因,在过去三十八年中,这个世界的图式已经变得更加多元化、碎片化,并超越了西方所支撑的二元表征主义。回到亚普的说法,在2022年,我们中的许多人已经知道,"政体中针对少数者的包容、代表和利益的增加,并不一定会减轻多数者的暴政",而是有助于掩盖那些带有霸权性质的"自由包容项目"中所包含的缺点和不平等(Yapp 2022,70)。与杰克·哈尔伯斯塔姆(Jack Halberstam)等各种酷儿研究学者已经提出的主张相一致,世界戏剧节策划团队由不同年龄、种族和性别取向的日本和德国女性组成,我们质疑为什么几乎总是用白人男性的标准来衡量我们的成功。此外,我认为在某些情况下,失败可能是"更有创意、更具合作性、更令人惊讶的存在于世界的方式"(Halberstam 2011, 3-4)。为了避免商品化的表征主义,我们应该遵循失败的而不是资本主义获取成功的逻辑;应该知道"逃遁"比可见性更重要;还应该想象多种世界的创造:因此,首先建议将世界戏剧节的"世界"一词改为复数形式,Theater der Welten(Harney and Morton,2013,11)。[4]

至少起初,开始为新一届德国戏剧节制定崭新方案的时候,我打算把重点放在那些故意"不"遵循可读和可见逻辑的艺术作品上。虽然我还不能阐明策划方案的全貌,因为它仍然处于酝酿期,但我将提供几个例子。首先,我们将打破成功的叙述模式,不再限制少数者重申被压制的、奇怪的或特定的政治表达,通过更多诉诸触觉和听觉的表演来质疑对语言的过度依赖;第二,通过超人类的制作来追问人类中心主义的叙述;第三,对世界原本的全面表述进行不符合标准的变形处理,因为这种表述似乎只重申了西方殖民主义异性恋的二元认识论。换句话说,现代自由主义人类叙述不仅通过相互关联视角的并置而被解构,也通过多重感官的表演而被解构。

在泰国电影导演阿彼察邦·威拉哲塔库(Apichatpong Weerathetakul)名为《与太阳对话》(Dialogue with the Sun)的新作中,一个巨大的屏幕和周围的音响系统,将被用来构成恐怖不祥的景观、通往海洋的窗户和鬼魂出没的住所,观众可以借助VR头盔,通过空间氛围的设计,现场感受来自视觉和听觉的刺激。这部作品——导演称之为"作为身体的电影",将关注印度哲学家吉杜·克里希那穆提(Jiddu Krishnamulti)的"非线性生命"的思想,其中我们的意识和记忆将通过观众移动的身体像海洋的波浪一样交织在一起(Weerasethakul 2022, 2)。在澳大利亚导演萨马拉·赫希(Samara Hersch)受戏剧节组办方委约创作的跨代际作品《天要黑了》(It's Going to Get Dark)中,导演继续她在"作为对话的表演"系列中的拷问。然而,这一次,与人类和非人类身体的对话将在一个漆黑的房间里进行,以回避任何与表现有关的光学问题。它也敦促我们重新解释黑暗的物质性,不是作为启蒙的反面,而是作为大流行之后集体亲密关系的来源(Hersch 2021, 2)。在日本艺术家百瀬彩(Momose Aya)的《表演针灸》(Performing Acupuncture)中,触觉、听觉和各种程度的疼感将被凸显出来,因为观众将带着耳机躺在床上,体验一种全身参与式的表演,包括针刺。表演的问题是,随着声音和触觉的改变肌肤的外围哪里会发生变化;疼痛如何能促使立即调整人的思维方式;以及前语言和前视觉的模拟如何能够形成一种表演的状态。

然而,策划过程征集大约30部作品,不能仅通过遵循理想目标来实现。就像任何重要的艺术活动一样,德国戏剧节也被资本主义的优先事项所包围,这些优先事项倾向于广大观众的参与,同时竭其所能取悦充斥着权力意味的资金支持下的政治议程。我应该注意到,随着戏剧节临近,利益相关者纷纷开始表达他们的政治议程——这已经成为带有默契的秩序——因此,节目单变成了容纳各德国机构意图的混杂物。[5] 在今天的政治气候下,任何一个戏剧节都能在没有任何政治和经济妥协的情况下完全实现策划团队的理念,那只是天真的想法。然而,就目前而言,我想初步得出这样的结论是:从欧洲艺术界的中心之一,一个多身份的制作团队与少数国际艺术家一起,正在拒绝充当殖民主义陈词滥调的传声筒,重新设计非西方艺术被迫变得可读的方式,并对全球包容的集中模式进行掩饰表现出犹豫不决。这种犹豫不决的戏剧性,支持失败而不是成功,弱小而不是强大,关系性而不是单一性,以及同性恋而不是异性恋叙事,至于是否能与有良知的欧洲观众中的某个群体对话并建立联系,还有待观察。(完)

本文最初是为在加州大学圣巴巴拉分校举行的"日本表演的去中心化"国际表演实验室(2022年6月2日至5日)撰写的,然后为在哥廷根大学举行的第一届亚洲当代戏剧国际研讨会(2022年12月8日至9日)分组发言进行了修改。

注释.

- 1. 因为本文介绍的许多人,包括我自己,都在学术界以外工作,所以文中凡出现日本人名字的地方,均遵照西文格式书写(先名后姓)。在这些情况下,采用这种书写格式比较常见。
- 2. 这个文本起草于2022年夏天。从那时起,戏剧节的主题以及受邀艺术家,都有了很大的变化。因此,文章反映了我在策划过程中的愿景和意见。
- 3. 请注意,在整个文本中,我只是表达个人的想法,因此我并不代表戏剧节的制作团队。例如,我知道戏剧节总监相马千秋在提供一个成功的叙事以适应欧洲戏剧节的体系方面没有那么多犹豫。在作为东京艺术节策划人的二十多年里,她的主要动机仍然是介绍不太知名的日本艺术家,他们有能力采用以欧洲为中心的戏剧构作,以便能够成功地加入西方戏剧圈。
- 4. 我曾写过一份提案,将艺术节的名称,至少在这一期,世界戏剧节的"世界"改为复数形式。然而,在我卸任联合艺术总监一职后,这个建议本身就被一连串的紧迫任务所淹没,而且,从未被公开否定,但却逐渐被遗忘。
- 5. 在整个戏剧节的联合策划过程中,很明显,节目制作团队必须服从德国历史化的范畴,因此,即便团队发挥最大潜力,绘制和构想替代的世界观,也只能是一个不太可行的任务。

参考书目 见英文版本于55页

中文翻译: 敖玉敏



A Conversation with the Sun (VR) Apichatpong Weerasethakul



"反观与互鉴"专栏:发展文化网络——官方策略与民间先锋

作者/刘晓义

写于2022年12月12日 本文刊于《明报》(2022年12月16日) 文章也发表在zuniseason.org.hk(2023年2月7日)

2022年9月在波兰弗罗茨瓦夫的"葛罗托斯基研究所"、11月在泰国曼谷的朱拉隆功大学,进念·二十面体主办了两次文化交流论坛。会议聚集了多位对文化交流的本质、根源和成功案例有深刻见解的专家和学者,来自不同背景的他们带来了独特和个性化的观点。我们激烈地讨论了未来文化发展所面临的机遇和挑战,尤其关注的是香港作为一个文化中心的可能性,以及香港如何去促进中国与亚洲、亚洲之间、亚洲与欧洲乃至全世界范围的文化交流。

官方文化中心作为策略

从20世纪中叶以来,建立文化中心就是很多国家进行文化交流的重要策略。

世界各地很多文化中心,都是扩大文化影响力,支持或者进行深入和广泛的文化交流的重要据点。截至目前为止,英国在全球110个国家和地区设立了230个文化中心,德国在92个国家设立了150多个文化中心(歌德学院),法国在91个国家设立了144个文化中心,美国也建立了多种形式的文化推广场所800多个,日本基金会在全世界也有25个办公室,发展中国家的印度也设立了37个文化中心……

与此相对应的,截至2019年4月,中国政府已经在世界各地设立并启用了37个中国文化中心,其中17个位于"一带一路"沿线国家。但是,就中国文化中心的发展现状看来,它所进行的文化交流活动有其局限性和挑战。

首先是停留在文化传播的层面。这些文化中心 更多的时候是扮演文化输出的角色,向海外、 尤其是海外华侨和华人进行文化传播。但是我 们知道,真正的文化交流应该是双向的、双赢 的,而中国文化中心有无可能扮演这样的角色?已有中国文化中心的这37个城市的文化发展面临的挑战是什么?中国的文化中心和它们可以有怎样的平等对话?

其次是停留在娱乐和文旅的项目。目前为止,中国文化中心最具影响力的项目,还是类似"欢乐春节"类的娱乐节目,并没有深入探索文化、多元文化和跨文化内核的内容。中国文化中心有无可能像日本基金会和歌德学院等机构一样,更加广泛而深入地支持跨文化的实验性创作、研究和培训?

香港驻扎各地的经济贸易办事处,是近年来另一个可能作为文化网络据点的机构。香港《行政长官施政报告2021》当中就指出: "海外经济贸易办事处(经贸办)和内地办事处将在推广香港文化事业上担当重要任务"。

如果以歌德学院、英国文化协会、日本基金会等等这些机构作为案例进行分析,我们可以看到,中国文化中心和香港经贸办在促进文化交流方面可以具有怎样的潜力。这些文化中心对于建立文化交流网络和平台、培养文化交流人才、进行深入的策略性研究,无疑可以扮演重要的角色。

民间艺术组织作为先锋

现有的以官方文化中心为主导的文化交流网络常常出现两个主要问题:

第一个问题是网络的单向性。很多网络只是为了文化输出而存在,当中并没有存在真正的双向合作的。网络的另一端仅仅是作为接收方的存在,而没有在文化上成为相互学习、共同发

展的伙伴。如何使得网络的各端是平等共赢的,而不只是为单一的文化宣传所用的网络, 这是第一个问题。

第二个问题是网络的可持续性。很多现有的国际合作模式和国际网络,都是为了一次性或者短期的交流,很难建立可持续性的互动。这当中有各种原因和挑战,例如资金的不足、机构之间的协调,以及政治上的猜疑和阻力……尤其是长期愿景和规划的缺乏,以及领导人才和管理人才的匮乏。

如果官方机构能与民间前线的艺术组织进行深度合作,那么其自由度和灵活性可能更大,提供的内容也可能更加落地。艺术家和艺术组织之间的双向合作和长期网络的建立。

以日本的TPAM(Tokyo Performing Arts Meeting),东京表演艺术会议为例。1995年,"东京表演艺术市场"启动,2011年主会场移至横滨,将"市场"更名为"会议"。TPAM开展了各种项目、交流和与当地机构的合作,并从2015年开始参与了与亚洲的国际合作,成为日本唯一的、也是亚洲极具影响力的表演艺术平台。如今,这个平台已经成立将近30年,展现了可持续性网络的可能性。

另一个例子是泰国的BIPAM(Bangkok International Performing Arts Meeting),曼谷国际表演艺术会议,一个区域和国际交流与会议的平台。这是一个由剧场制作人及爱好者发起,并逐渐发展到与艺术家、学者和评论家合作的民间平台。从2017年成立以来,年轻的BIPAM一直是前线文化和艺术工作者,尤其是独立艺术家们,致力发展一个区域的表演艺术社区和网络的重要案例。

反倒是在诸如香港和新加坡这样的大都市,我们只看到香港艺术节和新加坡国际艺术节这样的平台,但是没有看到"HIPAM"或者"SIPAM"的建立,也鲜少看到民间发起的文化交流平台,去填补官方文化中心和官方艺术节的空白。疫情之前,进念·二十面体从2017到2019年连续三年举办的"香港带路城市文化交流会议",也是在寻找一种文化交流的模式。如今迈入后疫情的2023年,进念·二十面体以及更多的民间前线文化团体,该如何继续建立文化网络的新模式?这个模式又如何能

与官方文化中心和文化机构进行更加深度的合作呢?

结语

除了搭建可持续的国际网络,培养高瞻远瞩的领导人才之外,更要建立以知识为基础的策划平台。官方的文化中心和办事处等机构,是已经存在的网络基建,有空间,有人力资源,有资金,并且有政府相关政策的支持。这些都可以是文化网络的基础。但是我们需要的是前线艺术组织的出谋划策,去提出更加前瞻性、开放性、长远的蓝图设计和项目策划。只有这样,才能更好地应对未来文化发展所面临的机遇和挑战。(完)

Developing Networks of Culture: Governments' Strategies and Civic Pioneers

Author/Xiaoyi LIU

written on Dec 12, 2022 Chinese version available from Ming Pao (December 16, 2022 issue) This article was also published on zuniseason.org.hk (February 7, 2023)

Zuni Icosahedron has recently hosted two cultural exchange forums, at the Grotowski Institute, Wrocław, Poland in September and at Chulalongkorn University, Bangkok in November 2022. The conferences gathered experts and scholars alike to discuss the essence of cultural exchange, its emergence, and some successful cases. Given the diversity in their cultural backgrounds, the attendees have contributed unique and distinctive perspectives. We discussed with vigour the opportunities and challenges regarding the future of cultural development. The discussion concerns particularly the possibility of Hong Kong becoming a centre for cultural exchange and how it can facilitate cultural exchanges between China and Asia, amid Asian countries, or among countries in Asia, Europe and beyond.

Consider the establishment of government-run cultural centres as a strategy

Since the mid 20th century, numerous

countries have become involved in cultural exchange through the establishment of cultural centres, a standard national tactic.

There are plenty of cultural centres in different parts of the world, many of which aim to extend the reach of cultural influence and are significant bases that support or further cultural exchange. At present, the United Kingdom has set up altogether 230 cultural centres in 110 countries and districts; and Germany has set up over 150 cultural centres (also known as The Goethe-Institut) in 92 countries. There are 144 French cultural centres in 91 nations and 800+ venues of all forms owned by the United States for promoting cultures; the Japan Foundation runs 25 offices all around the world and India, despite being a developing country, has set up 37 cultural centres.

Equally, as of April 2019, the Chinese government operates 37 China Cultural Centres (CCC) around the globe, 17 of which are located in regions along The One Belt, One Road sphere of influence. The cultural

exchange activities run by CCCs, however, reflect some limitations and hindrances in its current state of development.

First, their development is inhibited by a single outlook limiting their role to no more than cultural dissemination. These overseas cultural centres, with a specific target in mind, play the role of "marketing" and imparting cultures to the Chinese who are living abroad. The word 'cultural exchange' is self-explanatory – it is, as a matter of fact, a two-way street. A win-win situation will follow if bilateral interaction is assured. But is it possible for CCCs to fulfil such an ideal role?

What are the setbacks these CCCs in 37 cities experience in their respective plan for cultural development? How would CCCs have an honest and fair conversation with these countries?

Secondly, the scope of programmes which rely on entertainment, culture and tourism has limited the exchange. By far, the most impactful project is the entertainment programme named "Happy Chinese New Year". However, barely any effort is made to explore culture itself, multiculturalism or delve deeper into the core of cross-cultural exchange. Is it plausible to expect CCCs to perform like the aforementioned examples such as, The Goethe-Institut or The Japan Foundation – to provide comprehensive support for cross-cultural and experimental creations, research as well as talent development?

Hong Kong Economic and Trade Offices (ETOs) are now seen as another foothold in the global network. As the Chief Executive's 2021 Policy Address states "The overseas Economic and Trade Offices (ETOs) and Mainland Offices will also play an important

role in promoting the cultural industries of Hong Kong". With reference to the cases of The Goethe-Institut, British Council and The Japan Foundation, it was not difficult to envisage what CCCs and ETOs could in fact do in promoting cultural exchange. These government-run centres could undoubtedly play a vital role in building networks and platforms, cultivating talents and initiating meaningful strategic studies.

Consider civic art groups as pioneers

There are two main issues that often affect government-led cultural exchange networks:

First, we must concern ourselves with how unilaterally the "network" develops. Many networks exist for the sake of "culture export", but do not foster two-way collaborative relationships. In many instances, the other end of the network is reduced to the role of receiver instead of being a partner or a mate that helps mutual understanding and learning. How to outgrow the 'marketing' approach and maintain fair and balanced relationships in the network is indeed the first problem to solve.

The second problem is the sustainability of networks. Many models of international collaboration or global networks last for the period of a one-off or short-term exchange, and are thus unfavourable for continual interaction and communication. Having said that, there might be all sorts of reasons and challenges at play, such as lack of funds, poor coordination among institutions, political frictions and scepticism, and especially a lack of vision and planning through shortage of leaders and managers.

If governmental organisations can cooperate with civic art groups, which are always on the

frontline of arts and cultures development, this will not only maximise flexibility, but also lead to creation of more down-to-earth content. This will ensure two-way collaborative relationships and hence the establishment of a long-term network amongst artists and art groups.

Let us look at the Tokyo Performing Arts Meeting (TPAM) as an example. Initially named Tokyo Performing Arts Market, it was first launched in 1995. In 2011, its main venue was relocated to Yokohama, and renamed as TPA 'Meeting' instead of 'Market'. TPAM has since embarked on multiple projects, exchanges, and collaboration with local institutions. In 2015, it joined the rest of Asia and took part in international collaboration. It is now a highly influential performing arts platform in Asia and the only such platform in Japan. Its thirty years of history illustrate the possibility of maintaining a sustainable network.

Another example is Bangkok International Performing Arts Meeting (BIPAM) – a platform for regional and international exchanges and conferences. It was initiated by a group of theater aficionados and producers. It has now grown into a platform that brings together artists, scholars, and critics. Since its establishment in 2017, BIPAM has in a relatively short space of time become exemplary for its proactive approach in sustaining a community as well as building a network of performing arts for independent artists and cultural professionals.

In contrast to the examples of TPAM and BIPAM, metropolises like Hong Kong and Singapore merely host the Hong Kong Arts Festival and the Singapore International Festival of Arts. Rarely could we find citizen-initiated events like "HIPAM" or "SIPAM" or

any cultural exchange platforms started off by civic groups to fill the gap which governmental cultural centres and arts festivals cannot fulfil. Before the pandemic, Zuni ran Hong Kong Belt Road City-to-City Cultural Exchange Conference for three years in a row from 2017. This is also a model in search of genuine exchange of cultures.

Towards 2023 in the post-pandemic era, how should Zuni and other civic frontline cultural groups approach building a network of cultures? And how could this approach deepen the collaboration between government-run cultural centres and other cultural institutions?

Conclusion

Besides establishing a sustainable global network and cultivating visionary leaders, it is crucial to lay the foundation based on knowledge for strategic planning. There are foundations already built by organisations such as governmental cultural centres and offices which have space, human resources, and funds and which should suffice for growing extensive networks. Particularly, there is support from the government's policies. After all, tenacious support of frontline arts groups is much needed to generate more open and ground-breaking ideas for offering prospects of continuous exchange and mapping future development of arts and cultures. To seize the opportunities in the face of challenges is our only way forward. (End)

诗剧

河道等地域的

导演手记作者/陈晶晶

这次的实验工作坊是为了给即将进行的"诗剧的读法"(黄礼孩策划)第二季《阿基琉斯的花冠》全剧排演提供一些呈现风格和戏剧构作方面的参考。在北戴河阿那亚驻留的一周时间内,我们和剧作家、诗人蓝蓝老师会面,了解剧本创作的背景故事。主创们交流了对剧本的理解,而后,从不同角度在排练室内和阿那亚社区的自然环境和建筑中进行了一些试验。



蓝蓝老师的这个剧本,创造性地重新阐释了荷马史诗中关于特洛伊战争的故事,提出"古希腊最伟大的英雄阿基琉斯是一名女性"的观点。这个版本的故事实际上是有史料根据的。作为希腊的荣誉市民,蓝蓝老师多次到希腊旅行,造访史诗中提到的岛屿,通过与当地居民交谈和查阅史料,了解到当地居民一些研究荷马史诗的学者也都曾提到"阿基琉斯就是女性"的观点。由此,在蓝蓝老师的剧本中,相对于为大众熟知的荷马史诗,特洛伊战争有着另外一个版本的故事。

在为这个剧本做资料搜索时,我阅读了诺贝尔文学奖得主、白俄罗斯作家S.A.阿列克谢耶维奇的《战争中没有女性》,作者说: "在光学上有'采光性'的概念,说的是镜头采集捕获图像能力的强弱。女人的战争记忆就是按照自身情感张力和痛苦,而呈现的最强采光性能……女人的战争,是伴随着气味、伴随色彩、伴随微观生活世界的战争。"因而在这个版本的故事里,我们需要尝试着从女性的视角去审视、感受战争,去思考女性在战争中的处境和意义,去思考我们如何处理冲突,如何进行选择,如何坚持信念。在蓝蓝老师的剧本中,作为女性的英雄阿基琉斯率领阿开奥斯人远渡重洋到特洛伊战场战斗,同时也对发生在女性身上的不幸和厄运展现出巨大的同情,对权力世界的谎言和欺骗深恶痛绝,最后选择了离开特洛伊战场,回到家乡成为一个救死扶伤的医生。

而实际上在对阿基琉斯作为男性的荷马史诗的研究中也发现,人们喜欢阿基琉斯,不仅因为他强大的战斗力,也因为他比其他古希腊英雄更有人性,他对朋友有着深厚的友谊,会哭泣,也会对荣誉伦理进行反思,思考生命的价值。从这个角度看,阿基琉斯身上的男性气质和女性气质实现了流动和统一。

蓝蓝老师的剧本中极具创造力的叙述还在于她把古希腊女性的处境和东方历史上女性的处境、古代女性的处境和现代女性的处境并置在一起观看,于是我们可以看到,女性的被动处境,贯穿古今西东。比如,在古代,战争发生的理由,是女性,如被拐的斯巴达王后海伦;和解的理由,也是女性,如和亲的汉朝公主刘细君;祸国殃民的是女性,如商纣王的妲己;诱惑伟大的国王奥德修斯留下、暂停返乡之路的也是女性,如神女卡里普索。那么现代呢?剧本的最后写道,伊萨卡岛真正的国王,是继承了佩涅洛佩这个名字、从容坚定地生活着的女人。以现代的佩涅洛佩为代表的女人们,她们生活的真相是什么?无论是在战争中,还是在庸常的日常生活中,女性的生活细节值得被看见。

因而,参考古希腊戏剧形式创作的诗剧《阿基琉斯的花冠》,有着风格化的设定,也有着写实的内容,可以充分展现当代剧场的融合。在这次的实验工作坊中,我们节选了剧本第一幕的前半部分,去探索舞台语言的建立方式和角色转换的可能性。

根据剧本的设定,全体演员皆为女性。节选的文本中包括了女诗人、皮拉/阿基琉斯、忒提斯、德伊达弥亚(皮拉的闺蜜)、宙斯和奥德修斯这六个角色,还有歌队的吟诵。这次参加工作坊的有两名女舞者和一名女演员。在读剧的过程中,我发现读女诗人角色的舞者有着年轻天真的音色,和我对女诗人设想的基调反差巨大,然而,却给了我一种"故事流传百世到了年轻一代的现代诗人"的感觉。于是一开场,我就让女诗人坐在电脑前敲键盘,身边放着红酒瓶,一边打字一边念出关于"写作内容"的台词,顺理成章地建立起了现代的基调。



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阿那亚

冬季艺术驻留 工作坊

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照片授权:阿那亚 摄影:在野工作室 在剧本中,德伊达弥亚、宙斯和奥德修斯是由一个演员同时饰演的。肢体动作是转换男性和女性角色的方法之一,于是我让女舞者分别给这三个角色建立不同的肢体语言。在声音上,我尝试了用软件给女舞者的录音变声,采用了明显的变音音色,配合肢体语言,在宙斯和奥德修斯的角色出场时播放。这样处理另一方面也可以和现代基调统一起来。

皮拉/阿基琉斯和忒提斯也是由一个演员同时饰演,皮拉是阿基琉斯在斯基罗斯岛上以女性身份生活的名字,忒提斯是皮拉/阿基琉斯的母亲、海洋女神。由于饰演皮拉/阿基琉斯和忒提斯的演员需要提前离开驻留地,所以在这次工作坊的成果展演中,我们作出了让这两个角色只在屏幕影像里出现的处理。这两个角色的戏的影像拍摄是在阿那亚礼堂进行的。礼堂有个阳台,它和礼堂内部被玻璃隔开,于是我们正好利用这块玻璃划分出不同角色的空间,皮拉/阿基琉斯在礼堂里面,忒提斯在阳台上;并且由于两个空间的灯光不同,阳台上还能听到海浪声,刚好营造出两个角色的氛围。



由于使用了拍摄的影像,我们拥有了对于皮拉/阿基琉斯的戏的场景选择的多样性。我们再到驻留地中一处北方典型的光秃秃的树林中拍摄开场的场景,希望可以营造寂静的氛围。对于剧本中的皮拉/阿基琉斯关于在斯基罗斯岛上活泼的少年时期的回忆,我们还是使用了影像,用镜头语言呈现了她和伙伴们在海滩上玩耍的回忆闪现。

影像在这次工作坊成果展演中使用得比较多,所以为了统一舞台语言,在宙斯、奥德修斯和歌队的叙述场景中,我们也用了意象化的空镜头配合演员的现场表演。而剧本本身也有对现代生活的反思,所以我在开场时,还加入了现代各国女士兵在战场上或训练中的影像,从现代生活切入,进而在屏幕上连接到关于女军人的史料记载,再引入荷马史诗的背景,从而进入现代年轻女诗人对古希腊英雄故事的另一个版本的讲述。于是,现场的肢体、台词演绎和影像资料、场景交织在一起,形成对古希腊戏剧形式和故事的现代化呈现。

由于条件有限,这次的展演只展示了工作坊对舞台语言和角色转换方式进行的试验,并未对剧本的空间设定(冥府)和视觉基调进行呈现。我相信,排演全剧时,由于演出场地的改变,整个剧目的呈现风格也会发展出另一种面貌。





The Wreath of Achilles

Author/
Jin CHIEN

This experimental workshop was held in order to provide some references for presentation style and theatrical construction for the upcoming rehearsals of "The Wreath of Achilles". We therefore met with the playwright and poet Lan Lan during our one-week stay in Aranya, Beidaihe, to learn the historical background of the story of Achilles from Homer's Epic and the stories behind writing the play, and to talk about how the playwright interprets the text. Lan Lan's text creatively reimagines the story about the Trojan War in Homer's Epic, and puts forward the idea that "the greatest hero of ancient Greece, Achilles, is a female". This version of the story is actually based on historical data. As an honorary citizen of Greece, Lan Lan has visited the country multiple times, interacted with locals, traveled to the islands mentioned in the epic, read historical accounts, learned about the locals, and studied some local literature. Some scholars who have studied Homer's Epic also hold the opinion that "Achilles is a female." Therefore, the Trojan War has a different version in poet Lan Lan's script than it does in the well-known Homer's Epic.

When doing research for this script, I read "The Unwomanly Face of War: An Oral History of Women in World War II" by the Nobel Prize winner and Belarusian writer S.A. Alexievich. She said: "There is this concept of 'lighting performance' in optics, which is about the camera's ability to capture images. Women's memory of war is based on their own emotional tension and pain as the strongest lighting performance... Women's war is a war accompanied by smells, colors and a microcosm of life." Thus, in this version of the story, we need to try to examine and feel a war from a female perspective, to think about the situation and significance of women in a war, to think about how we handle conflicts, how we make choices, and how we adhere to beliefs. In the script of Lan Lan, the female hero Achilles leads the Achaeos to cross the ocean to fight on the Trojan battlefield. At the same time, she shows great sympathy for the misfortunes and miseries that happen to women, and deeply detests the lies and deceits of the world in power. At the end, she chooses to leave the Trojan battlefield and return to her hometown to become a doctor who heals the wounded and rescues the dying.

In fact, in the study of the Homer's Epic in which Achilles was a male, it was also found that people liked Achilles not only because of his strong combat capability, but also because he was more human than other ancient Greek heroes. He had a deep connection with friends, cried, reflected on the ethics of honor and thought about the value of life. From this perspective, masculinity and femininity have achieved fluidity and unity in Achilles.



A strong creation in Lan Lan's script lies in her juxtaposition of the situation of ancient Greek women with the situation of women in Eastern history, as well as the circumstances of ancient and modern women. Therefore, we can see that women's passivity runs through ancient and modern times. For example, in ancient times, women were the reason for wars, such as the abducted Queen Helen of Sparta; women were also the reason for reconciliation, such as Liu Xijun, the princess of the Han Dynasty who made peace through marriage; women were the ones who brought disaster to the country and the people, such as concubine Daji of King Zhou of the Shang Dynasty; It was also women, such as the goddess Calypso, who tempted the great king Odysseus to stay and suspend his journey back home. So what about modern times? At the end of the script, it is written that the real king of Ithaca is a woman who has inherited the name Penelope and lives calmly and firmly. What is the truth about the lives of the women represented by the modern Penelope? Whether in war or in ordinary daily life, the details of women's lives are worth seeing.

Thus, "The Wreath of Achilles", narrated in the form of ancient Greek drama, has a stylized setting and a realistic style, which can fully demonstrate the integration of contemporary theater. In this experimental workshop, we excerpted the first half of the first act of the script to explore the possibility of establishing theatrical language and character transformation.

According to the script, all actors are female. The excerpted text includes six characters: a Female Poet, Pyrrha/Achilles, Thetis, Deidamia (Pyrrha's best female friend), Zeus, and Odysseus, as well as the chorus. This time there were two female dancers and an actress participating in the workshop. In the process of reading the play, I found that the young and innocent tone of the dancer who read the character of the Female Poet contrasted greatly with the tone I had envisioned for her. However, it gave me a feeling of "a story has been passed down for centuries to the younger generation". So at the beginning I had the Female Poet sit in front of the computer, typing on the keyboard and speaking out the lines while writing, with a red wine bottle beside her, which naturally established a modern tone.



In the script, Deidamia, Zeus, and Odysseus are all played by another dancer. Applying different physicalities is one of the ways to switch between male and female characters, so I asked the female dancer to create different physicalities for each of the three characters. In terms of sound, I attempted to use software to record and change the voice of the female dancer, using clear tone and physicality changes to indicate when the characters of Zeus and Odysseus appeared. On the other hand, this presentation can also be aligned with the modern tone.

Pyrrha/Achilles and Thetis are also played by one actor. Pyrrha is the female name of Achilles, when living as a woman on Skyros Island, and Thetis is the mother of Pyrrha/Achilles and the goddess of the sea. Due to the fact that the actor who played Pyrrha/Achilles and Thetis needed to leave this residency in advance, we have made a decision to ensure that scenes of these two characters only appeared on screen for the presentation of the workshop's results. The filming of these two characters' scenes was carried out in the Aranya Community Hall. The hall has a balcony, which was separated from the interior by glass, so we made use of this glass to divide the space for the two different characters. The lighting of these two separated space was different, and the sound of the waves could still be heard on the balcony, which just helped to create the atmosphere of the two characters.

Due to the use of filmed footage, we had a variety of scene options for the Pyrrha/Achilles part. We went to shoot the opening scene in a typical bare woods in northern China in Aranya, hoping to convey the atmosphere of silence. For the vivid childhood memories of Pyrrha/Achilles on Skyros in the script, we still used images to present the flash of memories of her playing on the beach with her friends in film language.

Video footages were used pretty much in this presentation of this workshop results, so in order to unify the theatrical language, in the scenes of Zeus, Odysseus and the chorus, we also used imagery empty scenes to combine with the live performances of the actors. Moreover, the script itself also reflects on modern life, so at the beginning of the presentation, I also added videos of modern female soldiers from various countries on the battlefield and during training. The presentation started from modern life and was connected to historical records about female soldiers. Then, I introduced the background of Homer's Epic on screen, followed by entering another version of the story of the ancient Greek hero told by a modern young female poet. As a result, the live physical interpretation, lines, images of research material, and filmed scenes were intertwined, forming a modern presentation of the form and story of ancient Greek drama.

Due to limited time and resources, this presentation only demonstrated the experiment with theatrical language and character transformation methods during the workshop, without presenting the spatial setting (the underworld) and visual tone of the script. I believe that when rehearsing the entire play, due to changes in the performance venue, the presentation style will develop largely into a totally different one.

Translated by Iuliia Baturo

戏剧的种子:《戎夷之衣》精神主题的发展

作者/李静

戏剧创作和任何创作一样,是从"发现和播下种子"到"育种并结出果子"的过程。那么,什么是戏剧的种子?如何发现你要创作的一部戏的种子?你要做些什么,来让这种子结出果子?

这个讲座不是创作实战课,但和实战有一点关系。屏幕后的听众高手如云,我愿意从创作伦理和创作实践两个方面,与各位分享一点关于"戏剧的种子"的看法。望各位不吝赐教。

先说我的结论——这是我"一个人的真理", 并非"普遍真理":什么是戏剧的种子呢?就 是戏剧的精神主题。这主题如何形成?它取决 于创作者的精神心灵与创作素材的相遇,以及 前者对后者的萃取、转换和升华。下面就以我 新近发表的剧本《戎夷之衣》为例,谈谈精神 主题的寻索、确立和实现的过程。

一、他人的罪恶、自己的良心

剧作者在确立主题之前,就与素材相遇了。素材可能是一个故事、一个新闻、偶然听到的一句话、途经某处看见的一个场面……它之所以成为一个剧作者的素材,成为他/她聚焦的中心,与他/她的人格特质、心灵准备、精神关切有关。

《戎夷之衣》的素材是"戎夷解衣"的故事, 它写在《吕氏春秋》里:

戎夷违齐如鲁, 天大寒而后门, 与弟子一人宿于郭外。寒愈甚, 谓其弟子曰: "子与我衣, 我活也; 我与子衣, 子活也。我国士也, 为天下惜死; 子不肖人也, 不足爱也。子与我子之衣!"弟子曰: "夫不肖人也, 又恶能与国士

衣哉?"戎夷太息叹曰:"嗟乎!道其不济夫!"解衣与弟子,夜半而死。弟子遂活。 (《吕氏春秋·恃君览第八》)

故事原型停在戎夷解衣而死,弟子活下来。当 我读到这故事的时候,我感兴趣的是:这个弟 子活下来后,会度过怎样的人生呢?他仍 是"不肖人"吗?还是脱胎换骨,也成了为天 下苍生请命的义士呢?一个人的棉衣和另一个 人的人生,就这样戏剧性地连结在一起。如何 发掘其中的戏剧性?这不是一个编剧技巧、故 事能力的问题,它的根本在于:你想借你编织 的故事,传达什么主题。是主题驱动、主导着 人物、故事、结构、场景。

人们总是攻击"主题先行"的作品,其实攻击 错了。所有作品都是主题先行的。有人会说: 我就不是, 我是先有形象后有故事, 是形象牵 着我往未知的前方走, 创作的魅力就在于未 知。你说的不错, 创作的魅力的确在于未知。 但即使主题确定了, 你的写作依然是未知的 ——好比你来到一个陌生的地方,不知走向哪 里, 你看见远山如碧, 就定意向那山的方向 行, 但你并不知沿途会遇见什么: 主题就是这 行走的方向。而主题确定之前, 你更要以一个 个形象、场景的试写,来经历一个漫游、试错 的未知阶段,由此定下你的主题。马尔克斯说 得好: "灵感既不是一种才能, 也不是一种天 赋, 而是作家坚忍不拔的精神和精湛的技巧为 他们努力所要表达的主题做出的一种和解。当 一个人想写点东西的时候, 那么这个人和他要 表达的主题之间就会产生一种相互制约的紧张 关系, 因为写作的人要设法探究主题, 而主题 则力图设置种种障碍。有时候,一切障碍会一 扫而光, 一切矛盾会迎刃而解, 会发生过去意 想不到的许多事情。"

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马尔克斯这里所说的"主题",不是一个死的观念,而是活脱脱、有自由意志的生命,躲藏在晦暗难明之处。是的,主题是生命,或者用我的话说,是种子,它以生命的法则发生、成长而为作品;主题不是产品说明书,依照机械原则,将作品硬生生地组装出来。

也因此,主题会对作家设置障碍,而不是一开始就清晰可见的。在探究和排除障碍的过程中,创作者自己对世界的看法会更有秩序和张力,甚至会发生改变——若将这改变化作戏剧形象,就是一个迷人的旅程。

当我想着如何在一部戏中编织戎夷弟子获救后 的人生时, 其实是在探究这部戏的主题。这主 题要求这部戏与世间早已存在的道德信念相 逢,并回应它们——比如,"善有善报,恶有 恶报",或者"好人无好报,恶人活千 年"……以及,这种种信条所隐含的对善与舍 己的价值疑虑: 如果承认善与舍己在现世的果 效、那就写一个因为得救而幡然悔悟、痛改前 非的人,但这是不是太一般、太一厢情愿、太 缺少艺术说服力了?如果认为善与舍己是徒劳 无功的, 那就写一个虽然活命却依然故我、甚 至坏得变本加厉的人, 但这是不是太抄袭生活 了? 而且, 在人心崩坏的当下, 对善与舍己的 死刑宣判又有何意义? 当然还有第三条路: 善 与舍己是一道微光, 受衣而活的弟子虽然依旧 是不冷不热不好不坏的人, 但他在被命令作恶

的最后时刻,还是想起了师父舍命披在自己身上的棉衣,而放下了屠刀。实际上,第三种是第一种可能性的变体,却有抚慰人心的人性和美学价值,也是好莱坞的常见模式。

我至今觉得第三种可能性有其价值,只是对我的表达欲而言,并不迫切。我迫切于什么呢?

长久以来,我忍不住关注罪恶与良心的问题。 放眼望去,我们听说的、读到的、旁观的、碰 上的罪恶,大大小小林林总总堆积着,已经让 我们难于呼吸,难于爱。偶有寒夜中"为众人 抱薪者",必见其"冻毙于风雪"。而我们自 己,则既不想作恶——因为没那么坏,也不想 抱薪——也没那么好。我们就是不好不坏不冷 不热的一群人。我们尽量保持良心的平衡,尽 量不欠谁,也不想被谁欠。我们缩在自己生存 的体积里,尽量避免超越性本能的发作,避免 关心"与己无关"的事,说服自己的良心不要 审判自己的无所作为。

但良心又忍不住沸腾,忍不住感到不平:为什么在这时空里,罪恶从不惧怕良心?为什么良心总不能阻挡罪恶?当一个人铁了心决定追随罪恶的时候,他的良心泯灭的过程和机制是怎样的?人若背离良心作恶,究竟是外部环境使然,还是源自于内在良心的崩坏?为什么恶人得享平安,罪恶得不到审判?……

心情不好时,我会读一读《旧约·诗篇》来缓解一下。《诗篇》是古希伯来人的诗歌集,大部分作品写于公元前1500年到公元前1000年,多为大卫王所作。我时常被它赤裸的真实坦率所震惊,也因而得到安慰——因为只有真实能安慰人。有一天,读到《诗篇》第七十三篇,就像说出了我的心里话:

我见恶人和狂傲人享平安就心怀不平。他们死的时候没有疼痛;他们的力气却也壮实。他们不像别人受苦,也不像别人遭灾。所以,骄傲如链子戴在他们的项上;强暴像衣裳遮住他们的身体。他们的眼睛因体胖而凸出;他们所得的,过于心里所想的。他们讥笑人,凭恶意说欺压人的话;他们说话自高。他们的西毁谤全地。

所以,神的民归到这里,喝尽了满杯的苦水。 他们说:神怎能晓得?至高者岂有知识呢? 看哪,这就是恶人; 他们既是常享安逸,财宝便加增。 我实在徒然洁净了我的心, 徒然洗手表明无辜。 因为,我终日遭灾难;每早晨受惩治。…… 等我进了神的圣所,思想他们的结局。 你实在把他们安在滑地,使他们掉在沉沦之中。 他们转眼之间成了何等的荒凉! 他们被惊恐灭尽了。 人睡醒了,怎样看梦;神啊,你醒了也必照样轻看他们的影像。

作恶的获得了世上的成功——"常享安逸,财宝加增",谨守良心清洁的"我"却"喝尽满杯的苦水","实在徒然洁净了我的心,/徒然洗手表明无辜"。这话语发自三千年前一个希伯来人的口,却像我的心声,是我再熟悉不过的。

但在这巨大的愤激失望的同时,这首诗里却有一个我所陌生的声音轰鸣着: "你实在把他们安在滑地,使他们掉在沉沦之中。/他们转眼之间成了何等的荒凉! /他们被惊恐灭尽了。"这声音是不会从我自己的心里自动响起的,它来自另外一个世界,另外一种信心,那就是:即便恶人现世享平安,也不能扰乱永恒的精神-道德秩序, "掉进沉沦之中"是他们最终所受的审判。

我曾羡慕产生这诗篇的土地,以为那公义秩序的福分与我无关,但我忽然想到中国历史上的两个事件:

一个是秦始皇之死——他既是中国历史上第一位 统一天下的皇帝、世人眼中成功的巅峰, 又是 实行严刑峻法、杀人无数的暴君。他一生荣 耀,结局却狼狈可悲:病死于东巡途中,正值 盛夏, 尸体腐臭, 他的近臣为了掩盖这臭气, 只好在他尸身上盖了一车更臭的鲍鱼, 回到咸 阳。他的儿子秦二世和嬴姓家族, 最后全部被 起义军所灭。大秦王朝因其残暴寡恩而成为一 个几乎最短命的王朝。这就是"他们转眼之间 成了何等的荒凉! /他们被惊恐灭尽了"。这就 是无形之力对秦始皇和秦王朝的审判, 它的的 确确落实在历史之中。有趣的是, 许多文艺作 品只传扬秦始皇的文治武功, 鲜少提及他悲惨 的结局,这种选择里隐含着多少对不问来路 的"威福、玉帛"(鲁迅语)奋不顾身的迷 狂。

一个是墨子关于"天"的学说——在《墨子·天志》里,他说,存在着一个高高在上、"无所避逃"的"天": "天不可为林谷幽门无人,明必见之。"意思是,上天不会忽略深山幽谷没有人的地方,什么地方他都能明白地看到。"天欲义而恶不义"——上天喜爱公义,恨恶不义,因此"天下有义则生,无义则死;有义则富,无义则贫;有义则治,无义则乱"。

这亮光启示我在剧作里隐藏一个平行的精神结构:一方面,罪恶在主人公身上日甚一日地蔓延;另一方面,公义的精神-道德秩序永恒不变地运行,最终,将给不同的人带来不同的结果。这将是一个"在信心中彰显罪恶"的剧作结构。这结构是由主题决定的。

于是,这剧作力图透过主人公的行动,邀请各位思考:一个人选择作恶,纯然是环境所迫,还是他自身内部就存在着罪的诱因?《马太福音》有言:"你里头的光若黑暗了,那黑暗是何等大呢!"人里面的良心之光,若不经过自己的同意,是不会被熄灭而至于黑暗的——无论环境、制度多么恶劣。

我们长期受到人道主义作品的哺育,以"复杂 立体的人物"为成功的塑造,但这里经常有一 个谎言, 那就是以恶为善、以善为恶。我们同 情那"环境之恶"造成的罪,因此认为所有的 罪都只有一个起因——环境。关于这一点,可 以参看玛丽·雪莱《弗兰肯斯坦》对"怪物"的 塑造——怪物因为被科学家造得面目丑陋而被 弃、缺爱,于是报复人类,杀死五个未曾伤害 他的人。作家对怪物的不幸遭遇寄予极大同情 ——这无可厚非;而将他的滥杀渲染为无辜—— 这是道德理性的错乱。自此, 人道主义文艺作 品不再拷问"人性之恶", 而是以批判"环境 之恶"为正义。但是、"环境之恶"又是怎样 形成的呢? 不公正的制度和关系起因于何呢? 我们的文艺家不再追问这一点,而开始了"头 疼医头, 脚疼医脚"之旅。人心中的罪与恶, 就这样被轻轻放过。一旦有文艺家批判人性之 恶,就可能背负妥协怯懦或骄傲自大的罪名。 判你妥协怯懦,是因为"你只敢批判虚无缥缈 的人性,不敢批判罪恶昭彰的制度";判你骄 傲自大,是因为"人是至高无上的,是要被爱 被同情被理解被抚慰的, 你以为你是谁, 竟敢 鞭打我"?于是,人性本身成为无可置疑的神 圣存在, 需要审视的只有貌似从

天而降、与人性之恶"无关"的坏制度、坏环境、坏关系……

由此,在这部戏中,我让戎夷弟子石辛承载这一追问: "你作恶,只是因为环境逼迫的'情非得已'吗?"不,驱使他行动的,是一个看起来极其令人"同情"的东西——对于"成功"的渴望。在石辛这里,是关于"成功"的偶像一步步取代了良心的位置,将他送到一个他梦寐以求的地方,最终……我还是不剧透吧。我其实对观众的反应很感兴趣: 你们在观看的时候,果真担保这只是"他人的罪恶"吗?

那么,这位良心之士、舍己牺牲的戎夷,如何看待自己的选择呢——若弟子选择背叛自己的话?他行义、舍己,是因为他相信这义行和舍己能将弟子改造成"好人",他能得到立竿见影的善果吗?若是这样,"义"即出于人对罪行毫无觉察的廉价的天真,它的道德价值必大打折扣。若不是这样——戎夷明知自己的牺牲不会带来对方灵魂的拯救,他所救的可能就是一个不可救药的人,这"义"又价值何在呢?难道他只是因为像我们这些自认为是好人的人所说的:我这么做,只因为它是对的?

这涉及到主题的第二个层面。

二、自己的罪恶、自己的良心

一个听从良心法则的人,知道自己的信仰和所行是正义、是对的,而且能守得住这"对的",就是"善"与"义"的终极吗?

不,他可能犯另一种罪,就是——"认为自己"奉为偶像, 是对的",进而将这"对的自己"奉为偶像, 奉为债主,奉为意义的源泉和评判的标准。 是,善与恶立刻转换,善不再是善,而成为 是,善与恶立刻转换,善不再是善,而成为 。一因为这善者可能对所有"次级善慢"次级善慢,不要在活着时收取放债的利息:爱理所有 度,并要在活着时收取放债的则此为他是爱,以此为他是,以此为他是,也以此为他是是的的关系。 然,如中了毒瘾一般,甚至这利息成为他行,就会陷入巨大的失望、苦毒、怨恨、现分,你提供的有息,就会陷入巨大的失望、苦毒、怨恨、和复之中,用给拖欠者一个罪名:"你们这些没心的,不配我的义与牺牲!" 这是自以为正义的人通常可能掉入的道德陷 阱。正如别尔嘉耶夫所说: "同恶斗争经常产 生新的恶——不宽容、狂热、暴力、残酷和凶 恶感……对善自身的爱,对善的不懈追求,常 常导致对待人的态度上的凶狠、不友好和无 情……道德的悲剧就在于, 道德意识不能战胜 残忍、贪婪、嫉妒和恐惧, 因为所有这些情绪 状态都具有假借善而显现的能力。善人在自己 的善中经常是残忍的、贪婪的、嫉妒的、因恐 惧而颤抖的。道德生活的悲剧性使我们怀疑善 是有问题的。我们不能突破到善恶的彼岸去, 就像尼采所愿望的那样, 因为此世的恶时刻在 环绕着我们。但我们也不能完全停留在此世的 善一边,因为这个善自身很容易变成恶……善 和恶都具有用最矛盾的形式装扮自己的能 力。"(别尔嘉耶夫:《论人的使命》,张百 春译)

我们从自己的经历中,从对自己内心的观察中,都能体认到善与恶的随时转换。罪恶不只属于恶者、他人,罪恶也住在我们这些自认为"不错"的人心里,以善的面目装扮自己:当我们帮助别人却未得预期的感激就心生委屈怨恨时,当我们因被人误解而立刻消泯对那人的爱与祝福时,当我们看到一个大事件里从上到下形形色色的卑劣而叹息"这个民族不配得救,真是活该"时,当我们自以为真理在手而判他人的义行"无意义"时……都是"罪"以"善"的面目在心中工作。

当意识到这一点的时候,我感到戎夷这个人物有了活力,戏剧的主题有了深化的可能,那就是:不只审判外部的、他人的罪恶,也审视自己的、内在的罪恶,甚至是隐含在"义"里面的"罪"、"善"里面的"恶"。

这内在之罪何时显现?每时每刻。但最极端的 试金石,就是生死。就是戎夷在寒冷彻骨的城 门外,多一件棉衣就能活、脱掉棉衣就得死的 情境。这是考验一个义人对"义"的理解和践 行的真正时刻。它不是哲学题,而是生死课。 它不是有限的利益的让渡,而是唯一的生命的 自我剥夺。如果为之死的对方真的是不配的, 那还真的要为他死吗?若死了,岂不是"道德 的逆淘汰"?如果自己不死而让对方死、手上 沾了他的血,人又会怎么样呢?

对这主题犹疑之时, 读到十多年前, 科幻作家

刘慈欣和科学史学者江晓原关于"吃人"问题的对话。刘慈欣向江晓原提出一个假设:如果世界末日,只剩下他俩和现场的一位美女主持人,"我们三人携带着人类文明的一切,而我们必须吃了她才能够生存下去,你吃吗?"江晓原说,他肯定不会吃,因为吃人意味着失去人性。刘慈欣表示:你不吃她,就等于不负责任地任由人类文明湮灭了,"只有现在选择不人性,将来人性才有可能得到机会重新萌发。"

刘慈欣的"吃人假设",让我不寒而栗。人不了解自己内心的撒旦。人总以为自己能以"最小的恶"为代价,换取最大的善,并止步于这唯一的"小恶",此后皆是大善。他甚至以为自己作这"小恶"是一次自我牺牲——牺牲了自己的清白,成全了全人类的拯救。历史上有多少类似的事迹——一些"人杰",打着"出民于水火"的旗号去牺牲他人,最终却为自己谋取了帝王的宝座。

为什么这样的故事总是重复出现?因为人人皆以为自己是例外,能逃脱罪恶的掌控。却不知这里隐藏着撒旦的一个计谋,那就是关于"保存与牺牲"的诡辩。这诡辩是说:自我牺牲不是绝对的道德法则,它是有限度的,更"高"的生命有必要、有权利为了保存自己的"高",而牺牲"低"者。我们要以最小的代价,保存更大更宝贵的价值——"我"其实本来可以作牺牲的,怎奈我恰巧属于"高"的那一拨,是需要被保存的呢。

但是这个谎言借着刘、江对话,被拆穿了。它表明:在非此即彼、非生即死的情境下,一个人若不选择舍己,就只能选择舍人——那就会成为罪犯。或者说,"自我牺牲"只有被那牲者看作是"摆脱自身罪恶"的道路,而非拯救他人的"恩义与债款",才是洁净的。再进一步:只有道德者、牺牲者、义人、善者做出与"罪"相反的行动,他才可能脱离罪恶,他的良心才能整全。对谁意识到自身的罪恶?已不是对权力者、辖制自己的人,而是对那让自己获得此种意识的超越性存在,那至高的善。在《戎夷之衣》里,这个超越性存在就是戎夷之贫效里,这个超越性存在就是戎夷之贫效的"老天爷",就是墨家典籍里的"天"。

由此,《戎夷之衣》的主题进入第二层次:审 视自身的罪恶,拯救自己的良心。

于是,在戏的第四幕,当戎夷把棉衣披在石辛身上,后者却远远地躲着他的时候,他对着飘雪的上天发出这么一段独白:

戎夷 (停顿, 对天说话) 上天啊, 徒儿不懂我 的话, 但是你懂。你究竟要我救八万鲁城人, 还是救徒儿一个? 这八万人里, 有义士, 有恶 棍,有不好不坏的人。徒儿是什么人?也许他 是个自利贪生之辈, 也许将来他可能去行大 恶。我能否为了救那八万人, 取这可能的恶人 的棉衣, 夺他的性命? 听起来是个一本万利的 选择。可是你用这场雪告诉我:不能,绝不 能。我一旦杀了这可能的恶人, 义士戎夷就必 会成为一个真正的魔鬼。这是我刚刚知道的。 刚才, 当我假装夺他棉衣教训他的时候, 我感 觉自己真成了生杀予夺的天神。我就知道:一 旦我当过一次神, 就会上瘾, 想要永远当神。 就像我抬起脚, 践踏第一片雪之后, 我一定会 继续迈步, 践踏无数片雪。你赐给我的平安, 那因为守护每片雪花而来的、洁白无瑕的平 安, 就永远失去了。此后, 魔鬼会住在我心 里。我会在夺了徒儿性命之后, 打着更加正义 的旗号, 去夺更多人的性命。我会成为我当初 所反对的人, 你眼里的罪人。 (停顿) 上天 啊, 感谢你赐给我的平安, 我会持守到见你的 时候!感谢你把持我的手,让我不至于犯罪! 感谢你呀, 仁义慈爱的上天! (对天敬拜, 欢 直快乐)

由此,在《戎夷之衣》这部剧里,戎夷之死不再被表现为"拯救"与"辜负"的故事,而是"自我救赎""审视和摆脱自身之罪"的故事。当我写完这部戏,我就很少再发出这种感叹:"这个烂社会,罪人什么时候受审判啊?"而是每当这句话快要脱口而出时,就想:"嘿!瞧瞧你自己吧!这罪里也有你的一份。你该做些什么,让自己的罪错减轻一点呢?"写作是可以改变自我的。当然,这并不意味着创作者再也不对黑暗罪恶保持敏感,而是,保持敏感的同时,不把自己当作置身事外的审判者,而是让自己成为"既在事外,又在局中"的负轭者。

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才会阅读其作品, 因为阅读是通往一颗心的道 路。ChatGPT的独一性和人格性在哪里?即使 它由于"语料库"的丰富浩瀚、其"阅读 量"超过了所有人类,它依据指令产出的"作 品",在形式上有着"卓越"的"完美",以 至于超过了所有"平庸"的人类作者、它也不 过是对卓越作品的模仿性重组而已——它不是 出于自由意志。阅读它的"作品",是人类这 种位格化存在的自我降格——所谓物对人的压 抑和统治,并非因为物已"进化"得超过了 人, 而是人放弃了自身与生俱来的神圣的唯一 性和位格性,而自愿降格为功能化和物化的存 在, 降格到低于"物"的水平, 荒唐地将自己 与"物"放在同一赛道上。这是"能力主 义"价值观而非"人格主义"价值观泛滥的结 果。

在众声喧哗ChatGPT的语境中,分享《戎夷之衣》的创作历程,令我感到分外有趣。"文学是人学。"戏剧也是人学。人是追求意义和自由的智慧生命。当智能机器人竟能以"意义的模仿"威胁人类存在的意义时,我们不妨回到戏剧活生生的创作进程中,确认这一创造行为所隐含的一切善与恶,罪与义,困难与甘甜,失败与胜利,总之,确认它独一的灵光与个性。

感谢各位听讲。顺带着分享一个好消息:《戎夷之衣》这部剧,承蒙易立明导演看重,将由他执导,不久的将来会在北京大华城市艺术表演中心上演,欢迎大家到时观看,批评。这个剧本,去年也收在我的五卷本小册子《我害怕生活》里,由单读、铸刻和上海文艺出版社出版,请各位指正。谢谢。

2023年2月22日初稿 2023年3月3日增订

> 本文系作者根据 "当代亚洲剧场艺术"线上讲座整理而成 该讲座由南京大学戏剧影视艺术系 与哥廷根大学东亚系 联合主办

Seeds of Theater: The Development of the Themes in *The Clothes of Rong Yi*

Author/LI Jing

Like any creation, drama creation is a process that lasts from "discovering and sowing seeds" to "breeding and bearing fruit". So, what are the seeds of drama? How to find the seed of a play you want to create? What will you do to make this seed bear fruit?

This lecture is not a practical combat class, but it has something to do with actual combat. The audience behind the screen is full of experts, and I am willing to share with you some views on "The Seeds of Drama" from both creative ethics and creative practice aspects. I hope you will not hesitate to enlighten me.

Let me talk about my conclusion first: this is my "personal truth", not the "universal truth". So, what are the seeds of drama? This is the spiritual theme of a play. How is this theme formed? It depends on the encounter of the creator's spiritual mind and the material used for creation, and the extraction, transformation and sublimation of the latter by the former. Let's take my recently published script "The Clothes of Rong Yi" as an example to talk about the process of searching, establishing and realizing the spiritual theme.

1. The sins of others, one's own conscience

Before establishing a theme, a playwright gets in touch with the material. The material may be a story, a piece of news, a sentence heard by chance, a scene seen somewhere... The reason why it becomes the material of a playwright, becomes the center of his/her focus, and is related to his/her personality traits, spiritual preparation, and spiritual concern.

The material of "Rongyi's Clothes" is the story of "Rong Yi removing clothes", which is written in "Mr.Lu's Spring and Autumn Annals":

Rong Yi rebelled against Qi Rulu, with a cold weather and a back door. He stayed alone with his disciples outside Guo. The cold grew even worse, and his disciple said, "Son and my clothes make me live; I and my clothes make me live. Our country's scholars cherish death for the world; they do not respect people, but lack love. Son and my son's clothes!" The disciple said, "If a man does not respect people, how can he be like a country's clothes?" Rong Yi sighed and said, "Alas! It is said that he does not help a man!" Jieyi and his disciple died in the middle of the night. The disciple then lived. ("Lu's Spring and Autumn Annals: Li Junlan, Chapter 8")

The prototype of the story stops at Rong Yi who undresses and dies, while the disciple survives. When I read this story, one question came to my mind: what kind of life will this disciple live after his survival? Is he still an "unworthy person"? Or has he reborn and become a righteous man pleading for the lives of the common people in the world? One person's cotton-padded clothes and another person's life are thus dramatically linked together. How to discover drama in it? This is not a question of screenwriting skills or storytelling abilities, but rather a fundamental question: what theme do you want to convey through the story you create? It is the theme that drives and dominates characters, the story, the structure and scenes.

People always criticize the works where a theme goes first, but their actions are wrong. All works are theme-goes-first-like. Some people might say: I am not the same, I have the image first and then the story. It is the image that leads me to the unknown front, and the charm of creation lies in the unknown. You are right, the charm of creation does lie in the unknown. But even if the theme is determined, your writing is still unknown. For example, when you come to a strange place and don't know where to go and you see a misty blue mountain at a distance, you set your mind on walking in the direction of that mountain, but you don't know what you will encounter along the way: the theme is the direction of walking. Before the theme is defined, you must go through an unknown phase of wandering, trial and error, trying to write images and scenes one by one to determine your theme. Marquez said it well: "Inspiration is neither a talent nor a gift, but a reconciliation of the writer's perseverance and virtuosity to the subject they endeavor to express. When a person wants to write something, there is a tension of mutual restraint between the person and the motif they want to express, because the writer tries to explore the theme, while the theme tries to set various obstacles. Sometimes, all obstacles will be swept away, all contradictions will be easily resolved, and many things that were not dreamed of in the past will become true."

The "theme" that Marquez refers to here is not a dead concept, but a life with free will, hiding in the dark and difficult to understand. Yes, the theme is life, or in my words, it is the seed which produces and grows according to the law of life and becomes a work; the theme is not a product manual, but rather a mechanical principle of assembling the work.

Therefore, the theme will set obstacles to the writer, rather than being clearly visible from the beginning. In the process of exploring and removing obstacles, the creator's own view of the world will be more orderly and tense, and can even change. If this change is turned into a theatrical image, it will be a fascinating journey.

When I was thinking about how to weave the life of Rong Yi's disciple after being rescued in a play, I was actually exploring the theme of this play. This theme requires the play to meet preexisting moral beliefs in the world and respond to them. For instance, "good is rewarded with good, and evil is rewarded with evil", or "good people get no rewards, and evil people live a thousand years"...and the doubts about the value of kindness and self-sacrifice hidden in these creeds: if you admit the effects of kindness and self-sacrifice in this world, then write about a person who repents and reforms their misdeeds because of being saved, but isn't this too generalized, too wishful thinking, isn't there too little artistic persuasiveness? If you think that kindness and self-sacrifice are futile, then write about a person who survives but remains the same, or even worse, but isn't that too life-plagiarizing? Moreover, what is the meaning of the death sentence for kindness and self-sacrifice when people's hearts are broken? Of course, there is a third way: kindness and self-sacrifice are a glimmer of light. Although the disciple who is clothed and alive is still a lukewarm person, he remembers the cotton-padded coat that his master had sacrificed his life to put on himself, and puts down the butcher's knife. In fact, the third is a variation of the first possibility, but with a soothing humanity and aesthetic values, and is also a common pattern in Hollywood. I still feel that the third opportunity has its value, but it is not urgent for my desire to express myself. What am I desperately in need for?

For a long time, I could not help but focus on the question of sin and conscience. Looking around, the evils we have heard, read, watched, and encountered, large and small, have piled up all over the place, which has made it difficult for us to breathe and love. Occasionally, in the cold night, "those who hold salaries for everyone" must see them "frozen to death in the wind and snow". As for ourselves, we don't want to be evil because it's not that bad, and we don't want to be paid because it's not that good. We are just a bunch of people who are neither good nor bad. We try to maintain a balance of conscience, try not to owe anyone, and don't want to be owed by anyone. We shrink within the volume of our own existence, try to avoid the outbreak of transcendental instinct, avoid caring about "non-self-related" things, and persuade our conscience not to judge our inaction.

However, the conscience can't help but flare up and feel aggrieved: why the evil never fears the conscience? Why can't conscience stop evil? When a person is determined to follow evil, what is the process and mechanism of his conscience being wiped out? If a person deviates from his conscience and does evil, is it caused by the external environment, or is it caused by the collapse of his own inner conscience? Why is it that the wicked enjoy peace and the sinners are not judged?

When I am in a bad mood, I will read "The Book of Psalms" to ease the mood. The Psalms is a collection of ancient Hebrew poetry, most of which were written between 1500 BC and 1000 BC, and most of the poetry there was written by King David. I am often shocked by its naked truth and frankness, so I am comforted..because only truth can comfort people. One day, when I read the seventy-third Psalm, it sounded like saying what was in my heart:

I am sorry to see the wicked and the proud at peace. They die without pain; Their strength is also strong.

They did not suffer like others, nor were they plagued like others.

Therefore pride is on their necks like a chain;

Violence covered their bodies like a garment.

Their eyes bulge out of fat;

They have received more than they imagined.

They mock and speak oppressively with malice;

They speak up. Their mouths blaspheme heaven;

Their tongues speak against the whole earth.

So God's people came here and drank the cup full of bitter water.

They said: How can God know? Does the Most High have knowledge?

Behold, this is the wicked man;

As they enjoy their ease constantly, their treasures increase.

I have purified my heart in vain,

Washing hands in vain shows innocence.

For I am troubled all day long; chastened every morning. ...

When I enter the sanctuary of God, I will consider their end.

You have set them on slippery ground, and you have brought them down to perdition.

What desolation they became in a moment!

They were utterly terrified.

When a person wakes up, how does he see his dream?

God, you will despise their images just the same when you are awake.

The evildoer gains success in the world—"enjoys his ease and increases his wealth," but "I" who keeps a clean conscience and "drinks the cupful of bitter water" "in vain have kept my heart pure, / in vain have I washed my hands in innocence". These words came from the mouth of a Hebrew 3,000 years ago, but they sound like the voice of my heart which I know very well.

But at the same time of this huge anger and disappointment, a voice unfamiliar to me roared in this poem: "Truly you set them in slippery places; you make them fall to ruin. How they are destroyed in a moment, swept away utterly by terrors!" This voice does not come from my own heart, it comes from another world, another kind of faith, that is: even if the wicked enjoy peace in this world, they cannot disturb the eternal spiritual-moral order. "Falling into the abyss" is their ultimate judgment.

I once envied the land where this poem originated, thinking that the blessings of justice and order had nothing to do with me, but suddenly I remembered two points in Chinese history:

One is the death of Qin Shi Huang—he was not only the first emperor to unify the world in Chinese history, the pinnacle of success in the eyes of the world, but also a tyrant with severe punishments and countless murders. He lived a glorious life, but ended in embarrassment and tragedy: he died of illness on the way to the East, just in midsummer, and his corpse was rotten. In order to cover up the stench, his close ministers had no choice but to build a carload of more smelly abalone on his body and return to Xianyang. His son Qin Ershi and the Ying family were

all wiped out by the rebel army in the end. The Great Qin Dynasty became almost the shortest-lived dynasty because of its cruelty and benevolence. This is "how desolate they were in a moment! / They were consumed with terror". This is the trial of Qin Shi Huang and the Qin Dynasty by invisible forces, and it has indeed been implemented in history. It is interesting that many literary and artistic works only promote the cultural and military achievements of Qin Shi Huang, with little mention of his tragic ending. This choice implies how insane the obsession with "wealth and jade" (Lu Xun's words) is, regardless of their origin.

The other one is Mozi's theory about "heaven" - in "Heaven's will", he said that there is a "heaven" that is high and there is "no escape": You must see it when you see it." It means that God will not ignore the remote mountains and valleys where there are no people, He can see clearly everywhere. "Heaven desires righteousness, but hates unrighteousness" - Heaven loves justice and hates injustice, so "there is life in the world where there is righteousness, and there is death if there is no righteousness; Righteousness leads to chaos." This light inspired me to hide a parallel spiritual structure in the play: on the one hand, the evil is spreading day by day on the protagonist; different people bring different results. This will be a "sin in faith revealed" drama structure. This structure is determined by the theme.

Therefore, this play tries to invite everyone to think through the actions of the protagonist: Is a person choosing to do evil purely forced by the environment, or is there an incentive to sin within himself? There is a saying in the Gospel of Matthew: "If the light within you is darkened, how great is the darkness!" The light of conscience in a person will not be extinguished and turned into darkness without his own consent—— no matter how bad the environment and the system are.

We have long been nurtured by humanitarian works, successfully portraying "complex and threedimensional characters", but there is often a lie here, which is to regard evil as good and good as evil. Out of our sympathy for sins caused by the "evil circumstances", we believe that all sins have only one cause — the environment. Regarding this point, we can refer to the depiction of Mary Shelley's "monster" in Frankenstein: the monster was abandoned and deprived of love because scientists made him ugly, so he took revenge and killed five innocent people. The writer has great sympathy for the monster's misfortune, there is nothing wrong with this; and then she renders his indiscriminate killing as innocent — this is a disorder of moral rationality. Since then, humanitarian literary and artistic works no longer torture "the evil of human nature", but criticize "the evil of the environment" as justice. But how does "environmental evil" come into being? Where do unjust institutions and relationships arise? Our writers and artists no longer pursued this point, but started the journey of "healing the head when it hurts, and treating the foot when it hurts". The sins and evils in people's hearts are just let go. Once a writer or artist criticizes the evil of human nature, he may be charged with compromising cowardice or arrogance. You are sentenced to compromise and cowardice because "you only dare to criticize the illusory human nature, not the system with obvious crimes"; You are sentenced to be arrogant because "human beings are supreme, and they want to be loved, sympathized, understood, and comforted. Who do you think you are, how dare you whip me"? As a result, human nature itself has become an unquestionable sacred existence, and the only things that need to be examined are bad systems, bad environments, and bad relationships that seem to have fallen from the sky and have nothing to do with the evil of human nature... 91

Therefore, in this play, I ask Rong Yi's disciple Shi Xin to carry this question: "Are you doing evil only because of the 'forced' circumstances?" No, what drives him to act is something that seems extremely sympathetic—a desire for 'success'. Here in Shi Xin, it is the idol of "success" that gradually takes over the position of conscience, sending him to a place he dreams of, and in the end... I'd better not spoil it. I am actually very interested in the audience's reaction: when you are watching, do you really guarantee that this is just "other people's sin"?

So, how does this conscientious warrior, the sacrificial Rong Yi, view his choice, if his disciple chooses to betray him? He did righteousness and sacrificed himself because he believed that this righteousness and sacrifice could transform his disciple into "a good person". Can he get immediate good results? If this is the case, "righteousness" comes from the cheap innocence of people who are unaware of their sinful nature, and its moral value will be greatly reduced. If this is not the case—Rong Yi knows that his sacrifice will not bring about the salvation of the other party's soul, and what he saves may be an incurable person. What is the value of this "righteousness"? Is he just like those of us who think we are good people and say: I do it because it's right?

This touches upon the second level of the theme.

2. One's own sin, one's own conscience

A person who obeys the law of conscience, knows that his beliefs and actions are righteous and right, and can keep this "right", is the ultimate of "goodness" and "righteousness"?

No, he may commit another crime, which is "thinking that he is right", and then making this "right self" an idol, a creditor, a source of meaning and a standard of judgment. Then, good and evil immediately switch, and good is no longer good, but becomes evil—because this kind person may take contempt, cruelty, and contemptuous attitudes towards all "sub-good" and "unkind" people, and collect interest from lending money during his lifetime: love, respect, worship, gratitude, good name...he takes them all for granted, like being addicted to drugs, and even this interest becomes the driving force for his righteousness. Therefore, he established his relationship with others as a supply and demand relationship between "idols and believers": I provide righteousness, and you provide worship. If he fails to receive the expected interest, he will fall into great disappointment, bitterness, resentment, and revenge, and blame the defaulter: "You heartless people are not worthy of my righteousness and sacrifice!"

This is a common moral trap into which self-righteous people can fall. As Berdyaev said: "The struggle against evil often produces new evils—intolerance, fanaticism, violence, cruelty, and a sense of ferocity...Love of the good itself, the relentless pursuit of the good, often leads to cruelty to people." Viciousness in attitude, unfriendliness, and ruthlessness...the tragedy of morality is that moral consciousness cannot overcome cruelty, greed, envy, and fear, because all these emotional states have the capacity to manifest themselves under the guise of goodness. A good person is often cruel, greedy, envious, trembling with fear in his goodness. The tragedy of moral life makes us suspect that the good is problematic. We cannot break through to the other side of good and evil, as Nietzsche wished, because the evil in this world surrounds us all the time. But we cannot

stay entirely on the side of good in this world, because this good itself can easily become evil... Both good and evil have the ability to dress themselves in the most contradictory forms." (Berdyaev: "On the Mission of Man", translated by Zhang Baichun).

From our own experience, from the observation of our own hearts, we can all realize the momentary transformation of good and evil. Evil does not only belong to the evil ones and other people. Sin also resides in the hearts of those of us who think we are "good" and dress ourselves up with a good face: when we help others but feel wronged and resentful when we don't get the expected gratitude, when we are misunderstood and immediately lose our love and blessings for that person; when we see all sorts of meanness from top to bottom in a big event and sigh "this nation is not worth saving, it really deserves it"; when we think that the truth is in our hands and judge others' righteous deeds as "meaningless"... it is "sin" that works in our hearts in the face of "good".

When I realized this, I felt that the character Rong Yi had vitality, and the theme of the drama had the possibility of being deepened, that is, not only to judge the sins of others, but also to examine one's own internal sins, even the "sin" and "evil" hidden in "righteousness".

When does this inner sin manifest itself? All the time. But the most extreme touchstone is when it comes to life and death. It is the situation where Rong Yi is outside the city gate in the bone-chilling cold, and he can survive if he has an extra cotton coat, but he will die if he takes off the cotton coat. This is the real moment to test a righteous person's understanding and practice of "righteousness". It is not a philosophical question, but a life and death lesson. It is not the alienation of limited interests, but the self-deprivation of the only life. If the person to die for is really unworthy, is it really necessary to die for him? If he died, wouldn't it be "moral reverse elimination"? What would happen to a person if he did not die, but allowed the other party to die and had his blood on his hands?

When I was hesitant about this topic, I read a dialogue between a science fiction writer Liu Cixin and a science historian Jiang Xiaoyuan on the issue of "cannibalism" more than ten years ago. Liu Cixin put forward a hypothesis to Jiang Xiaoyuan: If the world ends, only the two of them and a beautiful hostess at the scene are left, "The three of us carry everything of human civilization, and we must eat her to survive. Would you eat her?" Jiang Xiaoyuan said he would definitely not eat her, because cannibalism means losing humanity. Liu Cixin said: If you don't eat her, it is tantamount to irresponsibly allowing human civilization to be annihilated. "Only by choosing inhumanity now, will humanity have a chance to re-emerge in the future."

Liu Cixin's "cannibal hypothesis" made me shudder. People do not know the Satan within themselves. They always think that they can get the greatest good at the cost of the "smallest evil", and stop at this only "little evil", after which there will be great good. He even thought that doing this "little evil" was a self-sacrifice—sacrificing his own innocence and accomplishing the salvation of all mankind. How many similar deeds have there been in history, when some "outstanding men" sacrificed others under the banner of "saving people from untold miseries", but finally won the throne of emperor for themselves.

Why do stories like this keep recurring? Because everyone thinks that they are an exception, that they can escape the control of evil. But they don't know that there is one of Satan's tricks hidden here, which is the sophistry about "preservation and sacrifice". This sophistry is to say: self-sacrifice is not an absolute moral law, it has a limit, and a "higher" life has the necessity and right to sacrifice the "lower" ones in order to preserve its "hight". We want to preserve the greater and more precious value at the smallest cost—"I" could actually be sacrificed, but I happen to belong to the group of "high" and need to be preserved.

But this lie was exposed through the dialogue between Liu and Jiang. It shows that in an all-ornone, life-or-death situation, if a person chooses not to sacrifice himself, he has to choose to sacrifice others—and then he becomes a criminal. In other words, "self-sacrifice" is pure only if it is seen by the sacrificer as a way "to get rid of his own sins" and not as a "gratitude and debt" to save others. Going one step further: only when a moral person, a victim, a righteous person, and a good person realizes the crimes he has committed and may commit, and takes actions opposite to "sin", can he escape from evil and his conscience can be complete. To whom is he conscious of his sin? Not to those in power, those who rule them, but to the transcendent being, the supreme good that allows them to acquire this awareness. In "Rong Yi's Clothes", this transcendent existence is the "God" that Rong Yi always remembers, which is the "Heaven" in the Mohist classics.

Thus, the theme of "Rong Yi's Clothes" enters the second level: examine one's own sins and save one's conscience.

So, in the fourth act of the play, when Rong Yi puts the cotton-padded coat on Shi Xin, but the latter avoids him from a distance, he utters this monologue to the snowy sky:

Rong Yi (pauses, talking to the heaven) Dear God, my disciple doesn't understand my words, but you do. Do you want me to save 80,000 Lucheng people, or just one disciple? Among the 80,000 people, there are righteous men, villains, and people who are neither good nor bad. Who is the disciple? Maybe he is a selfish and greedy person, or perhaps he may do great evil in the future. Can I take the cotton-padded clothes of this possible villain and take his life in order to save those 80,000 people? Sounds like a lucrative option. But you are telling me through this snow: no, absolutely not. Once I kill this possible villain, the righteous warrior Rong Yi will become a true devil. This is what I just found out. Just now, when I pretended to snatch his cotton coat and teach him a lesson, I felt like I truly become a God of life and death. I knew it: once I become a God, I become addicted and want to be a God forever. Just like when I lift my feet and stomp the first snow, I will definitely continue to walk and stomp countless snow. The peace you have given me, the pure and flawless peace that comes from guarding every snowflake, will forever be lost. Afterwards, the devil will reside in my heart. After taking the life of my disciple, I will go to take more people's lives under the banner of greater justice. I will become the person I opposed at the beginning, the sinner in your eyes. (Pause) God, thank you for the peace you have given me. I will hold on until I see you! Thank you for holding my hand and preventing me from committing a crime! Thank you, benevolent and compassionate God! (Worship to the heavens, joy and happiness).

Therefore, in the drama "Rong Yi's Clothes", the death of Rong Yi is no longer presented as a story of "rescue" and "failure", but a story of "self-salvation" and "examining and getting rid of one's own sins". When I finished writing this play, I rarely sighted again thinking: "When will the sinners be judged in this decayed society?" Instead, whenever I was about to blurt out this sentence, I thought, "Hey! Be yourself! You are a part of the sin. What can you do to make yourself less guilty?" Writing can help transform yourself. Of course, this does not mean that the creators will no longer be sensitive to darkness and evil, but, while remaining sensitive, they will not regard themselves as judges who stay out of the situation, but let themselves become the bearers of the yoke who stay "both outside the situation and in the game."

3. The theme is the result of the playwright's conceptual integration of inner experience, and touching upon ChatGPT

The above has introduced the birth process of the theme of "The Rong Yi's Clothes" at two levels. The reason why I want to share this is because drama as I understand it is the most aggressive and most loving dialogue of the soul. Its "aggressiveness" lies in its willingness to speak out about the most pressing and offensive spiritual question that the playwright finds, which, in my present state of mind, is a questioning of inner conscience; It is thought to be "the most able to unite love" because it will honestly reveal this concern in front of everyone in the theater; it is called "soul dialogue" because as a hypothetical art, drama does not need to imitate the details of life, but only requires the strongest spirituality to be presented in a way that conforms to the rhythm of the drama.

The theme of a play is the result of the playwright's conceptual integration of the inner events he or she has experienced. This "experience" is in the sense of Ibsen. Ibsen said: "Everything I write is closely related to my experience, even if it is not my own – or real – experience." "Artists must carefully distinguish between observation and experience, as only the latter is the theme of creation." At the same time, Ibsen opposes "personal actual experiences", which means opposing external events related to his own life. He focuses on his inner life experiences, which determine his rational, emotional, and spiritual development. He also said, 'Writing poetry is to judge...judge myself'. He openly acknowledges that creation is a form of examining oneself out of a struggle of conscience. His words deeply resonate with me.

The playwright needs a heart that can freely communicate between the "above" and the "below". This heart is a radar, relying on its own nature, conscience, emotions, thoughts, and moral intuition, scanning through all seemingly unrelated events it has experienced internally, searching for common signals, and making conceptual connections and integrations.

The "inner experience" that stimulated the formation of the theme of "Rongyi's Clothes", in addition to the aforementioned "Rongyi Undressing" story and the "Dialogue of Liu Cixin and Jiang Xiaoyuan", includes two other things: firstly, in the well-known Jiangge case, Liu Xin's words and actions towards Jiang Ge's mother Jiang Qiulian, and secondly, the death of Qin General Bai Qi.

The case of Jiang Ge will not be repeated here, but Bai Qi's death can be briefly described: Bai Qi was originally an accomplished general of the Qin State during the Warring States Period, but in his later years, because he refused to listen to King Qin Zhaoxiang's orders, an envoy sent by the King of Qin gave him a sword and ordered him to kill himself. Before Bai Qi drew his sword and killed himself, he looked up to the sky and sighed: "What sin did I do to God to end up like this?" After a while, he thought of something and said: "I deserve to die. In the Battle of Changping, the Zhao army surrendered hundreds of thousands of soldiers. I buried them all alive by deception. This is enough to commit suicide!" After speaking, he committed suicide. This is the awakening of the conscience of a murderous general at the last moment of his life. It is in contrast to the admirable writing of the "Battle of Changping" in our history books. I came across this story while conceiving "The Rong Yi's clothes" and decided to use it as the "overtone" of the theme.

These four stories, in the months of inner labor, condensed into one theme. It requires the playwright to turn their daily concerns—maybe their own, others, events they have witnessed, or events reported by the media—into their inner survival, emotional and moral experience and consciously connect the sense of the present and the life found in this experience with these four different stories from ancient and modern, and let it be an "inner experience" again and finally, condense as a theme. The day when this theme is formed is when the seed of the play is born. The next thing is to let the seeds germinate slowly, break through the soil, grow into trees, blossom and bear fruit in a form of a script. Therefore, I say that after the birth of the theme, writing is still unknown—because although you are driven by the theme, you endow the characters with basic characteristics and the main functions he/she will undertake, but you still don't know the structure in which they will live and act; you have figured out the structure, but still don't know what specific event he/she is going to enter (some events are prepared in advance, but are discarded because of the structure, and some events are generated because of the structure); you know the events he/she is going through, but still don't know what he/she will say or do...you don't know all this until you come to the end of your writing-but you don't know how it all will end up. You have to read through it several times and tinker with it to make the fruit look more symmetrical.

The above is my experience on "theme salvage" during the process of writing "Rongyi Yi". When preparing my speeches, people always ask me what I think about ChatGPT's ability to write. My opinion is simple:

Does ChatGPT have a "heart"? Can it 'personally experience' internal and external events? Is there a positional relationship between it and the world others? The so-called personification relationship is what Martin Buber called the "I-you" relationship, that is, the kind of relationship between intelligent lives that is the subject of each other, flesh and soul, dynamic and unique. Art creators rely on their own hearts to extract meaningful DNA from the spiritual and physical life they experience to create their own works. Their works contain their pain, their love and hate, their laughter and tears, their wisdom and stupidity, their sensitivity and numbness, their hope and despair... No matter great or mediocre, human creators are unique, possessing free will, and because of their uniqueness, personality, and free will, we read their works, since reading is the path to a heart. Where is the uniqueness and personality of ChatGPT? Even though its "reading volume" exceeds that of all human beings due to the richness and vastness of its "corpus", the

"works" it produces according to its instructions are "excellent" and "perfect" in form, so that it surpasses all "mediocre" human author, it is nothing more than an imitative recombination of a great work—it is not of free will. Reading its "works" is a self-degradation of the personified existence of human beings—the so-called oppression and domination of people by things is not because things have "evolved" beyond people, but because humans have given up their innate divine uniqueness and positional nature, and voluntarily downgrade to functional and materialized existence, to a level below "things", absurdly placing themselves on the same track as "things". This is the result of the dissemination of the values of "abilism" and not the values of "individualism".

In the context of ChatGPT, sharing the creation process of "The Clothes of Rongyi" really amuses me. "Literature is human studies." Drama is also human studies. Man is an intelligent life that pursues meaning and freedom. People are intelligent beings who pursue meaning and freedom. When intelligent robots can threaten the meaning of human existence with "imitation of meaning", we may as well return to the creative process of drama and confirm all the good and evil, sin and righteousness, difficulties and sweetness, failure and victory hidden in this creative behavior. In short, confirm its unique spiritual light and personality.

Thank you for listening. By the way, I would like to share a piece of good news: The drama "The Clothes of Rongyi" has been valued by Director Yi Liming and will be directed by him. It will be staged at the Dahua City Art Performance Center in Beijing in the near future. Everyone is welcome to watch it and criticize it. This script was also included in my five-volume booklet "I'm Afraid of Life" last year, which was published by Shandu, Casting and Shanghai Literature and Art Publishing House. Please correct me. Thank you.

Drafted: February 22, 2023 Revised: March 3, 2023

Translated by Iuliia Baturo

The text is compiled by the author based on the content of the online lecture titled "Contemporary Asian Theater Arts." This lecture is jointly organized by the Department of Theater, Film, and Television Arts at Nanjing University and the Department of East Asian Studies at the University of Göttinge.



郗望导演 李腾飞主演 独角戏:



グ猿 的 报 出

摄影/王犁



Listen to Your Inner Ape

Director: XI Wang

Actor: LI Tengfei







EIN BERICHT FÜR EINE AKADEMIE

von Franz Kafka







尊贵的科学院的先生们:

承蒙诸位盛情厚爱,邀请我向贵院写一份我所经历过的猿猴生活的报告,我深感荣幸。

.....



我担心人们不理解我所说的出路是什么意思,其实我用的是它最基本最完整的含义。我有意不用"自由"这个词,我指的并非是无拘无束的自由自在的感觉,作为猿猴我领略过此种感觉。我也结识了一群渴望获得这种感觉的人。但是就我本身而言,不论过去还是现在从不对自由有任何奢望。

不,我需要的不是自由,而是出路,左边或右边,随便什么方向都成。我别无他求,哪怕这出路只是自我蒙骗,我的要求极低,蒙骗不至于太惨。向前,继续向前!





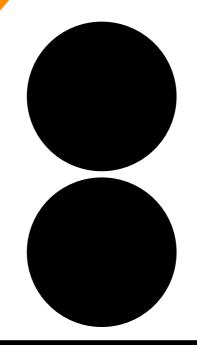
评判,我只想传播知识,我仅仅是作了个报告,对您们,尊贵的科学院的先生们也只能如此回复。总的说来,我达到了我想要达到的目标。我所付出的努力不能说是不值得。此外,我不想叫人去作某种

级饱的

济又是

人总为体制和欲望<mark>所奴役</mark> 那怕你是不得志<mark>的高渐离</mark> 还是一统天下的秦始皇帝

作者/



第一幕

秦始皇定睛端详玉璧

第1场

- 歌 队 据说深秋的一天,华阴县平舒道上,落叶宛转坠落铺满一地。天色渐晚,秦始皇驾车行 经其间,眼看就要驶出了平舒道,前面忽然出现一个陌生人,拦住他的马车。这人手里 拿了一块玉璧,不声不响塞给秦始皇。秦始皇正狐疑时,对方就抢先说了一句话:今 年,祖龙死。陌生人撂下这句石头般冷硬的话,掉脸儿飞快走掉,使者回过神再想找, 人早已不知去向。
- **赵 高** 陛下,这玉璧好像是您南巡时遗落长江的那一块。时隔多年,它竟神奇地回到了您的手上。

秦始皇瞬间委靡 身子有千斤重,脚却如踩棉花

- **秦始皇** 天啊,我难道又做错什么呀。连老天也要诅咒我吗。不久前,一个陨星掉到了地上。这 块石头上竟写了几个字——秦始皇死,地分。
- 赵 高 陛下,这个消息不能让百姓知道啊。

秦始皇 怎么办?

赵 高 得把陨石落地点的居民全部给处死了。

秦始皇 就按赵卿家说的办。寡人心烦、快、快叫伶人过来、让我听听音乐。

高渐离拿出生尘的筑

歌 队 没有勇气接近余生。你笑着慢慢化为虚无的影子。唯有黑风陪我走过寒夜的深渊,桥上 残月早睡在了秦时的关山。

> 我不甘于多次从梦中醒来。白天似乎很短。白天的狗在叫。房间的光很白,很冷。三十 九岁漫长的冬天就快过去了。

摸不清红尘的脾气,披夜色空手归,酒醉逐影,咸阳道上飘雨丝丝,恰似春蚕至死。

高渐离击筑

歌队起舞秦始皇痴迷聆听 高渐离忽然袭击秦始皇,不中

秦始皇 (怒极) 昔者五帝地方千里,诸侯或朝或否,天子不能制。今寡人兴兵,赖宗庙之灵, 天下大定,海内为郡县,法令由一统,自上古以来未尝有,五帝所不及也。你们说,为 何寡人伟业有成,凤凰来朝,高渐离这混账东西竟还要刺杀我。

众臣颤抖不已

扶 苏 高渐离,今日贸然复仇,盖出于情深。他一生坎坷,与之深交者唯荆轲,赏识他的唯燕 太子丹也。

- **秦始皇** (不满)难道寡人就不赏识他了?寡人给了他们最尊贵的称号,建造世上最华丽的阿房宫,让他们穿上世间最轻薄的绫罗在奢华的水晶殿上表演。难道这不是他们莫大的荣耀。
- 李 斯 陛下请息怒,高渐离内心狭隘,性情偏激。他割舍不了燕国灭亡的事实,接受不了天下 归秦的真相。日里执念于复国的筹划,夜里咀嚼着深深扎根的仇恨。
- **赵 高** 陛下,太子所讲的情义固然符合常情,李丞相所说的仇恨也是有理有据。不过,高渐离很有可能已被六国的敌人所收买。想当初,秦国开拓西陲边疆,多番与戎族打斗争夺,杀得天昏地暗血流漂杵,虏尽了他们的女人,抢光了他们的畜生。还有上党一役,我们的白起将军就坑杀了四十万赵兵啊。
- 胡 **亥** 错了! 高渐离纯属因击筑太入迷, 进入了一种极其疯癫的痴狂状态, 他并非有意行刺。 儿臣求父皇将高渐离赏赐给我, 等儿臣学会击筑, 就能为父皇弹奏出最美妙的音乐。
- 秦始皇 哈哈,吾儿胡亥有孝心。有孝心。

酒楼里一帮酒客在议论

- **酒客** 高渐离胆大包天,竟敢行刺陛下。这人怕是想出名想得要疯了吧。这也太可怕了。幸好当时我没有可怜他,万一朝廷认为我跟高渐离有个什么关系的,岂不是株连九族。所以说,平时千万不要对陌生人怀有同情、悲悯之心。
- **酒客**二 瞎猜什么,高渐离乃为六国大义而刺杀暴君,为民除害。你们这些人一边喝着酒一边说风凉话,真没良心。
- 酒客一 你是谁啊?
- 酒客二 是谁不重要,重要的是你们如此冷酷无情,如此鼠目寸光。
- **酒客**一 分明在混淆视听。始皇帝统一六国,这才是天下之大幸啊。没有始皇帝,我们连做奴隶的资格都没有啊。
- 高渐离 (追光)我,高渐离,敢做敢当,所作一切与任何人无关。
- **赵 高** 陛下,高渐离定是有备而来。受到有心人的盅惑。得严加拷问,查出最大的幕后黑手。 来人,给我狠狠地打,打到他招认为止。

拷打的手段与声音

- 高渐离 我,高渐离,再说一遍,我刺秦与任何人无关。从来没有任何人收买得我。我是自由的。那怕我一生孤独和贫贱。我都是自由的。我,出生于一个最普通的低端家庭。我是最低贱的歌者。我,没有钱请乐师。我,没有人脉,组织不起乐队。我的家境和阶层无法让我成为伟大的乐师。我没有机遇展示我的才华。曾经是一个漂泊无家的亡命徒。一生被名所束缚。刺秦,是我追逐名利的延伸。
- 赵 高 打,给我狠狠地打。打到他供出幕后黑手为止。
- 高渐离 我,高渐离,既没有割舍不了燕国灭亡的事实,更没有接受不了天下归秦的真相。六国

的敌人收买不了我的心,至于荆轲与太子丹,他们更非我的知音。说到知音,恐怕他们都不比上秦始皇。我知道秦始皇酷爱音乐,也知道秦始皇害怕我复仇。但是功名险中求啊。所以我把双眼刺瞎了。把自己送进宫殿的虎口。

最后一声极其悦耳的拷打声 高渐离晕去陷入回忆

第2场

青楼女 来啦来啦,这是百花齐放的人间夜晚,这是春风沉醉的天上盛会。看到这些白白净净、高高瘦瘦的大姑娘没有,个个貌美如花。平时千金难求,如今赵国被秦国打败,这些美人逃难到燕国。只要一千钱啦。只要一千钱啦。就能——(高渐离想摸一下,被狠狠打)哟吓,没钱就入内,找死嘛!滚!

高渐离和狗屠同时失落回到家中

荆 轲 嘿。怎么了?是不是又被哪家的小寡妇调戏了?

狗 屠 隔壁王婆跟我说、等赚够一千钱就给我介绍一个好媳妇。

荆 轲 你现在还差多少。

狗 屠 九百。哎哎,你们还想不想住在我的小屋了。要是你们不帮我赚够九百钱。你们就到滚到大街上去睡吧。听见没有。

高渐离击筑

醉 汉 嘿,给老子吹个箫怎样。

高渐离 我不会吹箫。

醉 汉 你傻啊,不会吹箫来这里干什么。

高渐离 我会击筑。

醉 汉 老子不要击筑,老子要吹箫。听见没有,老子要你吹箫。

荆轲上前

书 童 你叫什么名字。

荆轲荆轲。

书 童 小轲同志,等下九公子练剑。无论如何,你都不能赢。伤一剑,赔一百钱。你看样办。

荆轲陪九公子练剑 一剑忍住两剑忍住,第三剑快刺中时躲 九公子倒地众人惊讶 高渐离 这是什么?

乐队长 你不是乐师吗,怎么连锣也不懂啊。

高渐离 给谁敲锣?

乐队长 死人啊。(停顿)不愿意啊?

高渐离 我是乐师,什么婚啊,丧啊,我不去。

高渐离和荆轲垂头丧气回到小屋 狗屠兴高采烈上

狗 屠 小轲,阿离,我想到了一个绝妙的成名办法——放浪形骇。现在六国都在搜罗人才,以对 抗秦国。所以呢,只要我们放浪形骇,就一定会被那些钱多人傻的贵族看上。不要犹豫 了,除此外我们这些穷光蛋没有任何出路了。

高渐离 怎样才算放浪形骇。

狗 屠 呃——比如说,阿离,胡乱弹琴击筑,故意把调唱错。这样大街上的人才能注意到你。

荆轲 那我呢?

狗 屠 小轲,平时要把衣服反过来穿,头发要披散开来。哦,还有,刺客一定要会喝酒。阿 轲,从今天起,你每天吃三斤酒。

荆 轲 可我不会喝酒啊。

狗 屠 那你想不想成名,想不想搬到大屋住,想不想抱美人。

高渐离胡乱击筑,荆轲醉意舞剑 亦哭亦歌,好不猖狂 太子丹和田光上

太子丹 此人就是荆先生?

田光 太子殿下。田某寻遍天下,阅人无数,结交各方豪杰,才发现了风流绝代的荆大侠。荆大侠,请前来见过太子殿下吧。

荆 轲 刺客荆轲, 拜见太子殿下。

太子丹 荆先生不用客气。从今往后,你我乃兄弟也。只要你刺杀了秦王,燕国上下,不,六国 所有人都会感恩于你。传我口令,今夜宴舞,为荆先生和他的朋友盛情接尘。

> 极奢美的宴舞 高渐离狗屠目瞪口呆

田光 闻言高先生乃击筑能手,何不操曲一首,让众人见识见识?

太子丹令人呈上好筑 高渐离陶醉而击,吕洁起舞 荆轲直直看着吕洁 太子丹领会,宴止,夜虫声 荆轲与吕洁嬉笑的剪影 高渐离忌妒,狠狠地捏碎手上的东西

第3场

历史深处风云变动 一个男扮女妆的乐师击筑 胡亥生气踢人

- **胡 亥** 走走走,你这叫什么击筑。真难听。人家高渐离可真是比女人还娇艳。你这丑陋的妆 扮,真气死人了!
- 赵 高 胡亥皇子, 莫要生气, 莫要生气。

赵高让乐师下

- **胡 亥** 老师啊,能不能劝一劝父皇,别杀高渐离。他要死了,谁还给教我学音乐。刚才老师也 听到了,那些无能的乐师击起筑来简直就是杀猪。
- 赵 高 胡亥皇子,您别为难老师了。昨夜荧惑守心,陛下正火气正大着呢。
- 胡 亥 什么叫荧惑守心?
- **赵 高** 荧惑守心是……心宿,是天上二十八星宿之一,属于东方苍龙七宿,共有三颗星。方士 称中央的大星为大火星,代表天子。
- 胡 亥 然后呢?
- **赵 高** 荧惑,表示心宿在运行方向上发生了改变,由顺行转为逆行。而中央的天子星被眩惑了。
- 胡 亥 那又怎样?
- **赵 高** 呃,徐福方士说了,荧惑的出现,多与悖乱,残贼、疾、丧、饥、兵等凶相联系。(低声)有人想陷害你。
- 胡 亥 啊? 谁要陷害我?
- 赵 高 胡亥皇子, 打个比方, 您不要生气。
- 胡 亥 老师请说。
- 赵 高 如果说,我说是如果,如果扶苏太子——说高渐离行刺是老师指使,那陛下会不会放过

- 胡 亥 放过老师?
- 赵 高 不不不,我说的是皇子您。
- **胡 亥** 这——(赵高不说,让胡亥领悟了)哦,这太可怕了。我这哥哥太险恶了,总想置我于死 地。老师,现在怎么办?
- 赵 高 胡亥皇子不用担心,老师这就去上朝。扶苏太子玩不出把戏。

众人列位,秦始皇带病上朝

- **扶** 苏 (奏)国家万万不可有一丝过错。天下刚刚安定,边远地区百姓尚未归附,儒生们全诵读并效法孔子的言论,今陛下因高渐离一人之事,用严厉的刑法处置数百牵连之人,儿臣担心天下不安宁。
- **秦始皇** 吾儿扶苏,太幼稚了。岂知杀了一个高渐离,还有千万个高渐离。幕后阴谋者一日不除,秦国的万世基业难以保证。
- 扶 苏 (诤) 儿臣恳请父皇——早日惩罚元凶、将高渐离立马治罪。

秦始皇欲怒

- 徐福 陛下, 现乃求药时节, 莫要动气, 让仙人见笑。
- **赵 高** 臣以为一切尚须彻查。到底是高渐离一人,还是一个团伙。只有把高渐离的恶徒团伙彻底消灭,方能保住秦朝的千秋万世。要不然,还会发生豫让刺无恤,聂政刺侠累,专诸刺王僚,要离刺庆忌、山上彻也刺安倍晋三……诸多万分不幸的宫廷耻辱。
- 秦始皇 赵卿家说得对,绝不能让平民刺杀皇族的宫廷耻辱再次发生。
- **徐福** 陛下,近日臣让人出海访仙山,却因高渐离触怒了仙人。如今仙人生气,不愿意见人, 所以陛下为了长生大计,务必揪出幕后黑手,方可顺利求得长生仙药。
- 秦始皇 徐方士说得对,那怕错杀天下人,也不能触怒海上仙人。退朝。

众人下只剩扶苏与李斯

- 李 斯 太子殿下。
- 扶 苏 老师有所教诲?
- 李 斯 殿下不该直言顶撞陛下——
- 扶 苏 老师,您曾教导扶苏要以天下的安宁为己任。作为东宫太子,当其它大臣缩手缩脚只求明哲保身时,扶苏委实有责跟父皇讲出真话。哎,父皇最近总听不了真话。想必老师您是知道的,高渐离此案根本没有所谓的幕后黑手,可父皇下令屠杀了高渐离乡里附近的十几个村庄。其实这都是赵阉人的主意。他故意借方士徐福的口吻铲除异己,父皇太糊涂、太可怜了——
- 李 斯 太子殿下。

- **扶 苏** 老师我知道,儿子不该数落父亲。可我真的看不下去了。我总觉得父皇被这一群居心叵测的小人所奴役了。哎。
- 李 斯 我最担心的是——赵高最后必然把矛头指向太子殿下。
- 扶 苏 老师说赵阉人会加害于我? (李斯点头)这我倒是不怕。我唯一怕的是父皇终有一天为 赵阉人所害。父皇如日中天,四次封禅。要不是高渐离这事,父皇还要第五次封禅。每 一次封禅都是大工程,并不比建阿房宫、灵渠运河少折腾。还有,如果父皇相信仙药可以令人长生,何必征几十万民夫修建骊山陵墓。若不信,又何必苦苦寻访仙人。天啊, 为何人都会被自负和狂妄所蒙蔽。想当年父皇是多么英明,统一六国时多么智慧。如今 竟被这些下三滥的术士蒙骗了而不自知。我登基了,定要——
- 李 斯 (害怕)太子殿下。
- **扶 苏** 老师我明白。我就不多言了,反正您最近也不跟父皇讲真话。但是,还得麻烦老师您一定要多防备着赵俺人这个大坏蛋。高渐离这事须尽快翻过去,再这样闹下去,国家没有国家的样子了。
- 李 斯 谨记殿下之托负。

扶苏悲叹下 赵高走进牢狱门里

- 赵 高 高先生,敝人本是赵国的贵族弟子。长平之役死了先父。本与始皇有不共戴天之仇。 (高渐离不理)那敝人为何还要来这里净身,做他的大官呢。其实敝人的报仇心愿并不 比你弱。只是采取的方法不同罢了。像荆轲那样轰轰烈烈刺秦,我佩服。不幸他是失败 了,被砍成了十八段。不过秦帝的罪恶,也不是他一个人造成的,始皇之外还有无数的 秦帝。你们即使杀死秦帝也救不了燕国的灭亡。(静寂)所以我把自己牺牲了,把自己 腐烂了,我要从这秦国的心脏把它腐烂。因此我才主动请求净身。您不也一样主动刺瞎 双目吗。(静寂)高先生,我们都作了不是男人的男人。把毁誉置诸度外。都曾一度得 到秦帝的信赖。他让敝人做了他最宠爱的少子胡亥的老师。于是敝人专门做着昧良心的 事,把一个弱智少年腐化掉。可怜的胡亥啊,从小就笼罩在我的奴役之中。干了男人能 干的一切坏事。
- 高渐离 赵大人。我,高渐离,再说一遍,我的行刺与任何人无关。我,出生于一个最普通的低端家庭。是最低贱的歌者。我,曾经是一个漂泊无家的亡命徒,现在是一个不男不女的人。当初跟随荆轲仅仅只是为了出人头地。家境没有法让我。成为音乐家,被人瞩目。我,没有钱请名师。我,没有人脉,组织不起乐队。我,没有机遇展示我的才华。我,一生被名所束缚。刺秦,完全出于追逐名利的延伸。

雄鸡叫, 血霞现

赵 高 听到鸡唱歌没有。您现在还来得及告发扶苏。请相信敝人,我会让历史记下您。如果您 听敝人的话,铲除扶苏。那么,大秦帝国不用三年就会崩溃掉。(静寂)只要你诬告太 子,我就会免你死罪。

高渐离傲慢地冷笑

第4场

歌 队 (表现出紧张的氛围及队形、节奏)一个月过去了,谁还能迷恋暮霭苍苍。又一个月过去了,谁还在寻觅朝歌的旖旎。三个月过去了,洛阳已经接近崩溃的边缘。当纸包不住火的时候,谁还能坦然面对蒹葭苍苍。

狗 屠 这下怎么办啊。刺秦可是要死人的。

荆轲 都怪你。

狗屠怪我?

荆 轲 当初要不是你那招放浪形骇,我们就不会被逼去刺秦了。看看,玩火自焚了。(狗屠吓得瘫痪在地)怕什么怕啊,来,酒盅满上。燕国城池的地图,樊子期的人头,还有徐夫人的鱼肠剑。这三样东西一个比一个难办。太子丹又不傻,花了很大的代价才留住了樊子期。

荆轲继续放浪 樊子期手拿鱼肠剑提头而上

樊子期 听说你想要我的人头。给你。(超现实主义的场景)这是鱼肠剑,我以身试过了,绝对一剑封喉。给。(呈剑、递头)樊某不多言,就静静等着荆先生为我复仇了。

荆 轲 在下谢过樊将军。

荆轲颤抖接剑 樊子期对头颅留恋,下

狗 屠 小轲,这这这怎样是好?要不你装疯?对,你装疯的话,太子就会放过我们了。

荆 轲 (胡言乱语)我,站在艳绝的午后等你飘来。遍地破碎我忧伤,去到哪里都只剩苦涩的宣言。有人笑我。如树上的猴,喜欢捞月不问事物的真相。可我剑法的醉了,已没有胃口啖吃冬天。除了风给窗台写信,不知何时阴山的雨提前冬眠。谁嗅到了被遗弃的兰香。战马闯入深渊嘶叫几百年。黝黑的林荫冷却了我的梦影。心里燃烧着一种异常痛苦的惊悚。

高渐离跟太子丹耳语 狗屠被士兵拉出去

狗 屠 小轲救我啊!!!

狗屠的头滚来 高渐离吓得两腿无力 一杯血酒呈上,荆轲自知装傻不行了

荆 轲 太子殿下,荆某明天动身。

太子丹 好。

太子丹下 荆轲来到高渐离面前

荆 轲 今晚到我屋来。

高渐离久久回过神来 藏了一把匕首来到荆轲屋前 荆轲月下擦剑 高渐离害怕不敢进

吕 洁 高先生,何不进屋?

高渐离回头发现盛装的吕洁

荆 轲 进来吧。

高渐离不得不进, 吕洁给二人倒酒

吕 洁 高先生请喝酒。

高渐离不敢喝

荆 轲 你怕什么?你这狠毒心肠的人,连自己的兄弟都敢出卖,你还怕死?那我先干为敬了。

期轲喝酒 高渐离不知如何是好 荆轲拿起剑 高渐离从袖里拔出匕首 吕洁尖叫 只见荆轲割下头发

荆 轲 渐离,以往的恩怨过去就过去了。我此刺秦,必死无疑。这是我的头发,请务必葬回我的故里。以后不要再步入繁华,把筑毁了吧,不要沉迷音乐,好好生活。

吕 洁 那我呢?

荆 轲 你改嫁吧——或者跟渐离一起。

高渐离 (以为荆轲在试他)荆兄,这万万不可!

荆 轲 不可?好,那我现在就杀了她,免得她日后被人欺负,被人糟蹋。

期轲举剑 吕洁用哀求的眼神看着高渐离 荆轲把剑放在吕洁颈上 吕洁脆下哭泣

荆 轲 (收剑)前天我喝醉了酒,在梦中里看到另一个自己:一个不是侠客的荆轲。我从田地里回来,坐在门口看夕阳。影子渐渐地变长。我的妻子,不是你,是一个很普通的女人。她没有你漂亮,没有好看的眼睛,没有秀长的身段。但她在我的身旁,我觉得很幸

福。那种幸福我在现实中从来没有过。走吧,走得越远越好。放下一切名利的诱惑,绝不要再贪恋富贵。随便到一个乡下隐姓埋名。(推高渐离和吕洁下)风萧萧兮易水寒,壮士一去兮不复还。哈哈。太子殿下,今荆轲为您、为天下苍生刺秦去也。

冷风吹着荆轲悲壮的心情 进大秦殿的庄严仪式

画外音 禀告秦王、荆轲到了。

荆轲向秦王献地图 图穷匕见 秦始皇拔不出长剑 荆轲被击伤,倚柱子大笑

荆 轲 大事之所以没能成功,是因为我想活捉你,迫使你订立归还诸侯们土地的契约回报太子,以免天下人被你奴役。

秦始皇 杀!

传卫们蜂拥而至杀死荆轲 秦王目眩良久

第二幕

第1场

秦始皇 我,并非暴君。我就要让天下黔首看到我是一代明皇,千古一帝。我要让一切刺客知道,寡人不怕你们。只要徐福替寡人找到了长生药,我的太平盛世就能统治世界一千年。一万年。一亿年。李卿家,明日寡人就去泰山封禅。

李 斯 陛下, 斯已作好碑文。

秦始皇 呈上。

歌 队 维帝兼有天下,黔首是富。普天之下,抟心揖志。器械一量,同书文字。日月所照,舟 舆所载。皇帝之明,临察四方。尊卑贵贱,不逾次行。奸邪不容,皆务贞良。细大尽 力,莫敢怠荒。远迩辟隐,专务肃庄。端直敦忠,事业有常。皇帝之德,存定四极。诛 乱除害,兴利致福。节事以时,诸产繁殖。黔首安宁,不用兵革。六亲相保,终无寇 贱。欢欣奉教,尽知法式。六合之内,皇帝之土。西涉流沙,南尽北户。东有东海,北 过大夏。人迹所至,无不臣者。功盖五帝,泽及牛马。莫不受德,各安其宇。故群臣相 与诵皇帝功德,刻于全石,以为表经。

秦始皇 好,人迹所至,无不臣者。功盖五帝,泽及牛马。

秦始皇下 赵高来到李斯面前

赵 高 自商鞅变法以来,家庭与群兽没有太多的区别。天下越是太平,像你和我这样的人,只能有更悲惨的命运。一统天下,付出了太多的代价了。它给被奴役者带来了什么?自由? 权利? 还是提供了发展的机遇? 说到底,大一统只是奴役者的梦想罢了,至于被奴役者的愿望和权利鬼才去想。

李 斯 赵大人想说什么?

赵 高 丞相,您今虽然位居三公,享尽荣华富贵,但不为自己的未来担忧,不怕有一天眼前的一切会化为泡影。

李 斯 何出此言?

赵 高 丞相认为,秦帝国的未来谁会接替?

李 斯 陛下自有定夺。

赵 高 错了, 鄙人认为这得看全在丞相与我选择谁。

李 斯 如此大逆不道的话,赵大人怎么说得出口?

赵 高 依丞相之见,在才能、功绩、谋略、取信天下以及扶苏的信任程度这几方面,你与蒙恬 将军谁强呢?

李 斯 不及也。

赵 高 丞相是个聪明人,其中的利害关系恐怕比鄙人看得更清楚。大公子一旦即位,丞相之职必定落入蒙恬之手,到时候,你还能得善终吗?

李 斯 依赵大人高见?

赵 高 胡亥皇子痴呆无主见,实乃立嗣最佳人选,希望丞相仔细度量度量。

李 斯 接着说。

赵 高 如果高渐离同意说出幕后黑手是扶苏太子呢?

李斯明白。

赵高明白?

李斯明白。

赵 高 问题是,高渐离不配合啊。

李 斯 让高渐离配合,易如翻掌也。

赵 高 丞相这般自信?

李 斯 我明白高渐离想要什么,我去一趟定有收获。不过,需要赵大人准备一下。

赵 高 准备什么?

李 斯 七八个美人。

赵 高 七八个美人?

李 斯 没问题吧。

赵 高 如期定排!

李斯走到牢中的铁栅前

赵大人有令,不许任何人探看高渐离。

李斯拿出丞相牌令,守卫退让高渐离做梦,窗外雨雪霏霏

第2场

寒冷破陋的小屋 雨滴声, 吕洁化妆 高渐离修理他的破筑

吕 洁 没有米啦。

高渐离 (没有看她) 我一会去买。

吕 洁 没有盐啦。

高渐离 (没有看她) 我就去买。

吕 洁 胭脂没了,酒坛空了,被子破了,屋漏水了,梁歪了,衣服也旧了……

高渐离 (陪笑) 我我我今晚就给你买回来。

吕 洁 今晚要是没买回来, 就别上床!

高渐离 一定,一定。

风雨中高渐离背筑来到大街 听到宴乐之声

九公子 在这个天下统一的年代,贫贱与富贵都是一样的。娇妻和恶婆也是一样的。奴役与自由 更是一样的。庄子不是说了,方生方死,方死方生;方可方不可,方不可方可。故为是 举莛与楹、厉与西施、恢诡谲怪、道通为一也。

高渐离 (逮住一个路人)请问, 那是谁?

路人甲 哦,他是李猛虎将军的九公子。

高渐离 众人因何围他?

路人甲 九公子一生下来就拥有大量的封地,无数人在他面前点头哈腰。可是他做过什么没有? 哈都没有。整天忙于花天酒地,调戏良家妇女。昨天在城墙上放风筝,今天和王孙在郊外赛马,比谁的鹰更快地啄死犯人。也许明天他又会离开一百个妻与妾,进山跟风流雅士,谈诗论道。

高渐离来到柳街花巷 十三郎胡乱击筑唱着小曲

十三郎 啊, 筑啊, 筑, 你懂不懂我的爱情啊。我的爱情啊比木棍还粗。我的爱人比木瓜还要大。

高渐离 (逮住一个路人)请问那是谁?

路人乙 他是赵金山大人的十三郎。他五音不懂,却因为花大钱买了一个官,掌管着宫廷的圣乐雅歌。每逢节庆祭祀的日子,他都是万众瞩目的焦点,也是一切歌者舞者的崇拜对象。可惜他不喜欢女人。也不喜欢花花草草,他喜欢的是刺激和场面。凡是有斗狗斗牛斗蛇的地方,就有他的身影足迹和吆喝。你是谁?

高渐离 我,我也是一个乐师。

路人乙 那你给我弹一弹。弹得好的话,我帮你推荐给十三郎。

高渐离 献丑了。

高渐离调筑, 正要开始

路人乙 错了。你是从哪里学的?

高渐离 我自学的。

路人乙 怪不了。也就是说,没有一个名师给你指导过?

高渐离 是的。

路人乙 那不用弹了。

高渐离 怎样才能成为名师之徒?

路人乙 你跟鄙人学吧。

高渐离 跟你学?

路人乙 是啊。鄙人十一岁就师出名门,十五岁就在京师里成名了。这样吧,你先交我一万钱,明天来上课。

高渐离气得发抖, 闪电雷鸣

高渐离 苍天在上,为何我拼尽了全力也不能被人尊重。别人不管是什么人,都会对我的音乐指 手画脚。可他们真正懂音乐吗?他们用各种陈旧的观点和术语来评论我的作品。可是他 们真的懂艺术吗。如果他们懂音乐,他们为什么自己不演奏。如果他们不懂,又为何偏 偏要评价我。明明无德无能啊。却又作威作福。明明只是跳梁柱小丑,偏偏是高官厚 禄。

为什么,有些人轻易地就能获得想要的一切。他们跟我到底差别在哪里。我辛辛苦苦地练就音乐,练就自己的恒心和技巧。可来自四面八方的困难,就像一座大山压着我。即使我跃过一座大山,还会有更高的大山死死地围着我。

我,行吟在人间。渺小如一缕尘埃。为什么有人一生下来就是太子。始皇一生下来就拥有秦。我跟他们到底差别在哪里。难道我永远也改变不了自己的命运,只能终生卑微如蝼蚁?

我,谦卑、谨慎和善良,不但没有让我获得别人的尊重,反而更加受人欺负和冷笑。不管清醒还是醉意,那座无形的大山死死地压着我。压得我无法买得起房,压得我无法买一支鲜花。压得我配不上你的名字。你的呼吸。你的影子。

那天。你穿着黑色的衣服。微笑如花。被安排到荆轲的房间。虽然得太子丹也让我们住进王宫的后花园。但我的心。依然空空如也。为何是荆轲拥有你,而不是我。

吕洁看见高渐离空手而归哭泣 高渐离拿着破被走出 随后个性张扬的阮康带礼物骑骏马上

阮 康 请问,这是高先生的家吗?

吕 洁 公子是?

阮 康 在下名叫阮康, 乃本郡长官之子。

昌 洁 阮公子有礼。

阮 康 夫人有礼。

吕 洁 阮公子想学击筑。

阮 康 正是。

吕 洁 相公,相公,本郡的长官之子阮康先生找您学击筑啦。

高渐离不答晾阮康在一边随意击筑 阮康尴尬欲走

高渐离 何所闻而来?何所见而去?

阮 康 有所闻而来,有所见而去。

吕 洁 阮公子, 小女子也略懂音乐, 不知阮公子愿意学否?

吕洁教阮康击筑举止间充满挑逗 歌队围绕两人

歌 队 在欲望的丛林下做贼心虚,我偷了自己的青春以作赌注。一赌京城夕阳西下,星辰妖娆,一赌你莞尔一笑,长发及腰。 可怜白发生,我坐在窗前心乱如麻,打翻了青春的梦为此受罚。一罚烛下与空墙相看两不厌,二罚独饮你的影子,长醉不眠。

吕 洁 阮公子, 你想跟我共头白老吗?

阮 康 你说呢。

吕 洁 那你带我走吧。在燕国,我本是一个舞伎。被太子丹看中,让我留在宫中。需要时,就让我弹琵琶,起舞。一日,太子丹宴请荆轲。当时荆轲,他把盏间,总是偷看我。我有点害羞。人生中第一遭害羞。太子丹明白,宴罢,即把我送去荆轲的房间。阮公子,我不喜欢荆轲,他除了装什么都不会。我喜欢的是太子丹,他高大英俊,豪气奢侈。而我本来有机会成为太子丹的女人的。都怪荆轲他,他破坏了我的美梦。后来,太子丹让荆轲刺秦。他知道一旦失败,不但无命归来,我也必然会被卖到青楼妓院。于是他让其貌不扬的高渐离来照顾我。这些年头,我和高渐离在乡下躲了很久。但我真的忍受不了他。他那么平凡,那么快变态,我真的受够了,高渐离他——他天天不让我出门走走。

阮康吻吕洁 光骤灭光渐起 吕洁血溅燕子楼 阮康狼狈而逃

阮 康 高渐离你这个朝廷的通缉犯,竟也敢杀我。我现在就向我爹举报你。

高渐离收拾东西逃走士兵追 狰狞丛林边缘追捕声 可怕的幻象丛生 高渐离被幻象百般折磨 顿起轻生之意 高渐离来到树下结绳

高渐离 我应该早离开繁华和美梦的,如荆轲说的那样。在这里,我迟早会被官兵追辑归案。但我就是离不开名声。成名的欲望太强烈了,如毒草深深地扎根在我的内心。这几天,我总能梦到美人和一群狗。军队在无端地打架,所有的人慌成了一片。你从容地把我在荒丘的边缘带到百花亭中。银辉泄在那个美人的脸庞。我陶醉在疲倦的冬天。迷恋着那荒唐的沉沦,追忆着恍惚的发笑。但梦醒后我提心吊胆春天还会不会来,能否秉烛夜游桃花深处。

高渐离犹豫 一个颇有几分姿色的寡妇 往树下走来

如果我就这样离开人世, 世人就会把我忘记。我之所以离开家乡, 就是要为了我的音乐

和名声。果敢地撒手人寰还是苟且地忍辱偷生?我做梦都想成名,让天下人都知道我的音乐。但我就是离那个目标很遥远,遥远的路有一座大山压着我,一生一世都喘不过气。到处是熟悉的虚无。我不甘心愚昧行使正义。

高渐离 你要做什么?

寡 妇 我想上吊。

高渐离 为什么?

寡 妇 我全家的男人都没有了。我的丈夫被征去长城,死了。我的小叔去修陵墓,死了。我的儿子也被抓走了。

高渐离 为什么?

寡 妇 朝廷要征三千童男童女。

高渐离 这……天下苦秦久矣。

寡 妇 公公因为承受不了打击,已经去逝了。婆婆也伤心死去了。现在只剩下小女子一人。

高渐离 当年荆兄刺秦若成了,估计——哎!

寡妇 你来这——

高渐离 我也想上吊?

寡 妇 小兄弟, 你有什么想不开的?

高渐离 我?我躲官兵,躲了很长时间了。常常风吹雨打,连一个茅屋也没有。今日不死,他朝 也不知有命无。哎。我如此狼狈,如此蹉跎,留在世上又有何益。

寡 妇 看样子, 你是乐师?

高渐离 嗯。

寡 妇 听说朝廷正在招乐师呢。我家隔壁的王公子就去京师了。小兄弟,要不你也去试试,说不定日后飞黄腾达呢。

高渐离 万一我被官兵认出……不管怎样,今日多谢大嫂的劝慰,他日若是富贵,定不忘您的恩 泽。

> 高渐离下村妇上吊 高渐离又上

寡 妇 小兄弟, 你这是——

高渐离 大嫂你这一死,我来日苟富贵了,也无法报答你了。为了报答你,等你上吊后我将埋葬了,以免被你的肉身野狼山鹰吃了。

村妇上吊, 上吊, 上吊

寡妇 小兄弟,我不想死了。

高渐离 为什么?

寡 妇 我……你走吧。不走?我……你想干什么?别过来。再不走,我就喊人啊。

高渐离 大嫂你——我,我……我走就是了。

高渐离感到莫名其妙 迷茫而下

穿 妇 夫君啊, 奴家经过几天的挣扎后, 今日本来有勇气上吊自杀的, 却无故跟一个陌生男人 倾谈了许久。我不是不想死, 而是不能死。我怕奴家死后, 这猥琐的男人会对我——对我 的身体图谋不轨。对不起了, 夫君, 今日奴家无法黄泉下相见了, 他日再来上吊。

一群乐师弹奏乐器 太监一个一个地领走 高渐离没被看上

高渐离 公公,我……我——你觉得我的音乐才华怎样?

公 公 你这也叫才华!

高渐离 我看旁边那位仁兄。

公 公 人家老爸是咸阳市最大的棺材商人——你懂的。

高渐离 我懂。我懂。

公 公 那还不走。

高渐离 公公, (拿出身上仅有的几个钱) 我……

公 公 这点钱是要打发讨饭的。

高渐离 若是公公能帮忙, 日后我一定会好好报答。

高渐离鞋根断了,穿不上鞋 很狼狈的样子,公公看了不忍心

公 公 看在你这么坚持的份上,我就指个明路给你吧。

高渐离 为什么?

公 公 我也曾有过没有鞋子穿的日子啊。看到那个女人没有。

高渐离 黑衣那个。

公公对了。她叫孀夫人,很早就没有了丈夫。她管这事的——不明白?

高渐离 明白。

公 公 明白就去准备吧。

公公下, 高渐离十分别扭地来到孀夫人面前

高渐离 孀夫人平安多福。永葆青春。

孀夫人 你是谁。

高渐离 刚才有位公公说?

孀夫人 他说什么了?

高渐离 他他他——没说什么。孀夫人我——我会击筑。真的。我现在就击给您听。

孀夫人 你想入殿?

高渐离 想。只要能入殿,让我做什么都可以。

媚夫人 今夜月上柳眉梢时,到长安街头那朱色门的屋来。我给你指点指点。

高渐离 好的。

高渐离在门外犹豫几番 徐进 孀夫人脱去高渐离上衣 虐待 事后给高渐离一套乐师的衣服

孀夫人 穿上它,明天五更在阿房宫前门等候。

高渐离 谢谢孀夫人。

乐师列队听候孀夫人规训

孀夫人 你们不要以为是天之骄子。你们什么都不是。你们只是皇上的黔首。皇上建了这座阿房宫,给你们展示的不是才华,而是你们的忠心和无私的奉献。你们必须像狗那样警惕,不能有丝毫的过错。最重要的是。你们必须像猪一样无脑,不得有丝毫想法。但凡有的,不怪我不提醒,到时五马分尸,满门灭族。

一个乐师跟孀夫人耳语 孀夫人让高渐离过去

孀夫人 你回去吧?

高渐离 孀夫人,我——

孀夫人 你不叫尧,你叫高渐离。你是荆轲的朋友。不用害怕,我不举报你。你自己走吧。能离 开京城是你的本事,离不开是你的命。

高渐离被驱逐出屋子 寒风 高渐离悲伤荆轲影子出现

荆 轲 早跟你说了,不要迷恋音乐,不要把名利当成追逐。你就是不听,看看,走投无路了吧。我把你喜欢的女人留给你,你却把她杀了!说到底,你不懂什么是感情。你以为感情就是占有,就是控制。你这是自私自利,自负自狂,毫无人性,毫无善心!

高渐离 跟我谈善心?你怎么不跟秦始皇谈?他有人性?他动不动就把征用几十万民夫修建他的 骊山陵墓,修建他的阿房宫殿。动不动就要诛人九族,坑书焚儒。天下苦秦久矣,我要 刺秦。我要做出你做过的事。

荆 轲 你疯了。

高渐离 我没疯。蝼蚁尚且偷生。天命在我!

荆 轲 天命在我。哈哈。天命无常啊,天命无常啊。

荆轲隐去 高渐离再找孀夫人

孀夫人 你还来?你不怕死。

高渐离 怕。

孀夫人 那你想怎么样。

高渐离 恳求孀夫人把我推荐给始皇。

孀夫人 皇上若知你是高渐离,你想……他会立刻将你五马分尸——

高渐离二话不说弄瞎自己的双眼, 血流一片

高渐离 高渐离恳求孀夫人!

静场, 血色弥漫

孀夫人 好吧。既然你选择了,那不成全你,我就显得无情了。

高渐离 无论皇上害不害怕我,或者喜不喜欢我的音乐,我,高渐离,都独立承担一切后果。我 选择我的命运。现在我瞎了,但我看到我的前途一片光明。

画外音 宣高渐离!

歌队为高渐离包扎双眼 一如当年荆轲刺秦时节降重的入殿仪式

击筑进入种天人合一的境界 一举成名

太 监 始皇帝宣旨,高渐离,为天下第一击筑乐师,赏金百两,华庭一栋,赐美人双姝。

高渐离成名后克隆了两个吕洁 一个吹箫一个伺候 还有一个假荆轲在舞剑

高渐离 重了,轻了,好。就这样的力度。左边一点,过了。不对。右边一边。好。就这个位置。(吟唱)我欲卧睡霜叶兮满阶红,人间无奈何兮非君独伤痛。士生一代间兮谁不有浮沉。待我成尘兮只盼那一笑。

高渐离享受着这种变态的乐趣 乐师匆忙上

乐 师 高先生,大事不妙了!

高渐离 发生什么事了?

乐 师 听说一个公公跟妃子发生了那事。

高渐离 那事?

乐 师 就那事啊。

高渐离 不会吧,公公不是?

乐 师 可能当初净身不够彻底吧. 反正被查出来了。

高渐离 管它呢,反正又不是我们乐师出事。

乐 师 错了。上次南边一个部落发生瘟疫,立刻封死所有人。这次皇上为了杜绝根源,所有在宫中的男人都净身。赶紧走吧,再晚一些,命根子都没了。

高渐离 (留恋的痛惜) 我的华屋, 我的乐器, 还有我的女人……

突然一群十兵进来

士兵长 好大胆、居然想擅自离开。限你们今日去太监房净身。违令者、斩。

乐师被阉割的仪式与号 鬼哭狼嚎中是徐福的装神弄鬼 秦始皇欣赏陵墓中的兵马佣、水银湖

徐 福 臣和其他人寻访灵药和仙人,常常不能遇见,好像有物从中破坏。按仙方要求,君主应 经常隐蔽行踪以躲避恶鬼。避开恶鬼,真人才能来到身边。君主的居处被臣民知道,就 会有害于神仙。

秦始皇 那怎么办?

- **徐 福** 如今陛下治理天下,不能心境恬静。望陛下居住的官室不让人发觉,然后长生不死的仙 丹妙药或许就可以得到了。
- **秦始皇** 命令咸阳周围二百里以内的官殿二百七十座,用空中栈道、甬道连接起来,把帐帏、钟鼓、乐器和美女安置在宫中,各种布置不许移动。临幸之处,有人说出去就处以死罪。

生无可恋的高渐离把铅放在乐器里, 荆轲影子上

荆 轲 命根子都毁了,你还为秦始皇击筑。哈哈。

高渐离 天下苦秦久矣!

荆 轲 难道你还想刺秦?你一个阉人,一个瞎子,怎样刺秦?你以为秦始皇靠近时,就可以拿这破玩意砸他了?得了吧,你连秦始皇在何地都不知道。你斗不了命运。你等不到你的尊严。你现在连回头也没有机会喽。除了等死还能做什么?你的欲望的身躯将行尸走肉般散发着卑微的腐臭。哈哈。

第3场

高渐离梦中醒来, 发现李斯

- **高渐离** 我认识你。你说过,粪坑里的老鼠,遇人或狗,它们就会赶快逃走;但米仓里的老鼠, 吃得又大又肥,悠哉游哉地在米堆中嬉戏交配,就没有人或狗带来的威胁和惊恐。 是不 是啊,李丞相。
- 李 斯 高乐师,一个人有没有出息,就如同老鼠一样,是由自己所处的环境决定的。无所谓能干不能干,每个人的聪明才智本来就差不多,富贵与贫贱,全看自己是否能抓住机会和选择环境。高乐师,我和你有相似的命运。只不过你选择了刺秦,我做了助纣。大多数人的生存状态并不取决于我们的学识素养,而是取决于我们的出身,以及笼罩于我们生的奴役的游戏。

高渐离 李丞相不会是百忙之中来给我讲讲道理的吧。

李斯让妖艳的歌队上

李 斯 只要你告发太子,这些美女都属于你的。怎样。怎样。怎样。

歌队引诱高渐离 起初不为所动,后来 高渐离在美人丛中跳起死亡轮舞

高渐离 (画外音) 那一年,我穿着一身白衣。背着一把筑。沿着雪路流浪。整个冬天没有碰见一个人。雪地太大。我的眼睛无法看了。路上没有野狗。身上没有可以吃的东西了。我以为会死在茫茫雪海里。那时,我想到了我爹热乎乎的馒头,有时想到了春风里的笑。梦到弯弯的石路以及烟雨朦胧的池塘。篱笆上开满了紫色的牵牛花,每个花蕊上,都落了一只红蜻蜓。

大雪纷飞,满天地都是白茫茫一片。我站在白雪里,突然感觉自己很孤独,在天地间很虚无。心里寂寞而凄凉,感到自己的生命被剥夺似的。作为一个被奴役者。我会像一条

老狗那样默默死去。我还能做什么,应该做什么。

至今我也不知道,人的欲望为什么无法压制。如果当初我不想成名,就不会和荆轲在大街上惊世骇俗。如果不留恋荣华富贵,就不会刺瞎双眼来到宫中。我害怕失去曾经拥有的一切。狗屠啊,荆轲啊,你们都死了,而我呢,还深陷奴役中。我已经被奴役得没有眼睛了。

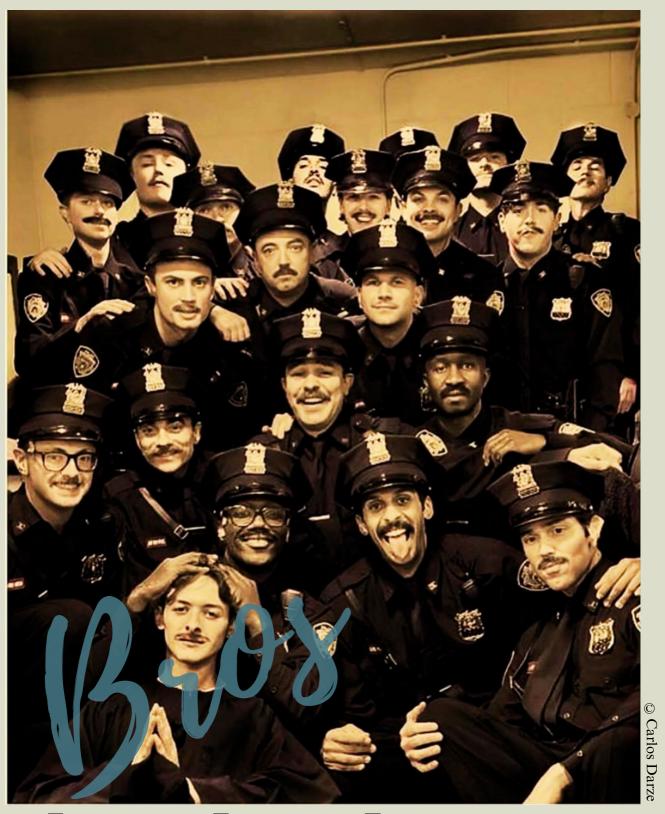
歌 队 红尘的死胡同里, 谁在舔着依依不舍的毒液。

可怜的人啊,迷糊地被诱进奴役的队伍。化作一缕烟云,留下的痕迹只有伤情:一如幻梦女神的飘逝,又如故园蝴蝶的绝影……

谁愿,独对白茫茫的午后,谁愿走在黑乎乎的街头。当一只灰影远去,带走秋色的寂寥 只能感伤回不去的时光。

> 歌队抱走高渐离幸福表情的尸体 悲伤的秦始皇化成一尊兵马俑 扶苏自刎死去 李斯腰斩 筑,幽幽响起 歌队继续表演 解决和碰触当代戏剧及其观演问题

> > 2019年8月31日粗稿于北京丰台政馨园 2019年9月03夜初稿于北京丰台政馨园 2019年9月18日二稿于北京丰台政馨园 2020年1月20日三稿于北京丰台政馨园 2023年3月8日四稿修改于北京国话先锋剧场



The Male Body in Romeo Castellucci's

INTRODUCTION

In recent years, concepts around the body's image have become even more central in fomenting the debates regarding society's traditions and values. More specifically, the male body has converged into its arena some of the most significant ideological disputes because of its hegemonic power. In other words, as the dominating figure of the established patriarchy, the male body is the most conspicuous vessel carrying the signs of power and dominance. Moreover, although hegemonic masculine traits have altered throughout modernity, what holds still and stronger than ever is its main carrier – the male body. Authoritarian governments and fascist regimes comprehend well this concept and have been using it recurrently since their origins.

In alignment with these debates, Romeo Castellucci, founder of Societas Raffaello Sanzio, described as one of Italy's most radical-thinking contemporary theaters, has recently embarked on an artistic journey that confronts the intricacies of masculinity and fascism. In his most recent production entitled *BROS*, twenty anonymous men - called in without previous knowledge of the play – are made protagonists, where they are given a police uniform and a device, from which they carry out strict orders. One of these men called in to be part of this production is the same one who writes this essay. Thus, sometimes I will draw from an insider's perspective and, at others, I will distance myself to favour an analytical standpoint.

The main object of analysis in this essay is the male body in Romeo Castellucci's theatrical performance of *BROS*, presented at the Dublin theater Festival in October 2022. Using the perspectives of gender studies – particularly the ones developed by R. W. Connell in his book entitled *Masculinities* - this essay aims to examine the core values embodied in *BROS*'s twenty-five actors onstage, used by Castellucci to expose how authoritarian minds deify the male body to perpetuate fascist values.

Additionally, this study provides insights into the contemporary tensions between masculinity ideals and fascist regimes, holding intrinsic values of power, domination, and nationalism. Supplementary theoretical support for this essay is pinned on the ideas of the "new fascist man", developed by George L. Mosse in his book *The Image of Man*. Lastly, I argue that Romeo Castellucci creates *BROS* to depict how authoritarian regimes have deliberately been using the male image as their ultimate pinnacle, forging their ideals and purposefully reinforcing a dominant masculine aesthetics. Making use of these aesthetics, Castellucci, in *BROS*, casts masculinity as a prop and relies on an ancient hegemonic model, so rooted in every male body that it needs no rehearsals for the show.

THE ANALYSIS

It is of extreme importance for the analysis proposed in this project to establish the core notions that will serve as pillars of this debate. One of the central concepts concerns gender structures, and the affirmation that it is a social construction and a practice, as R.W. Connell establishes in his book *Masculinities* (Connell 2005, 71). Secondly, the assertion that there is a "firm distinction between biological sex and the cultural construct that is gender" (Counsell and Wolf, 73) is also essential when analyzing the interplay between masculinity, aesthetics and authoritarianism in the show.

The cast of *BROS* is made of 25 people – 20 called in without any previous attachment to Castellucci's theater company – and 5 other actors from the company. In the show, some of the artists involved were only amateurs, others dancers, some of them were non-actors, other acclaimed professionals, many of them were from different nationalities, others had different sexual orientations, and some were assigned a different gender at birth. But what every single person had in common and was decisive for being part of *BROS* was the fact that they all define themselves as men. Being a man, with all that it encompasses, was the casting prerequisite of the show. Moreover, not only these people need to recognize themselves as men, they needed to have the ability to perform some forms of masculinities. To say that is to distinguish the intricacies around performing gender when analyzing Castellucci's *BROS*, and the role that the social construction of manhood plays in his production.

It is hardly a coincidence that 25 men are joined together onstage to tackle a production called 'BROS' – as in 'brothers', alluring to a collective, a brotherhood. This collective of people performing masculinity is a clear image of what R. W. Connell regards as a 'social organization of masculinity' (Connell 2005, 71). But the title of Connell's book in itself already hints at the vast spectrum of nuances and traits comprised in the term. That is to say that there is not a coherent consensus around masculinity, hence the use of the plural in the title - as there isn't only one form of it. But before depicting the spectrum of masculinities Castellucci toys within *BROS*, let us understand that 'the concept of masculinity' Connell explores "...is also inherently relational. Masculinity does not exist except in contrast with femininity" (Connell 2005, 68). In saying that, before trying to investigate what masculinity in *BROS* is, perhaps it is useful to discard what it is not.

For the theatrical production in question, Castellucci did not necessarily need to cast twenty men. What he needed were twenty bodies that would be able to perform a specific model of masculinity, as well as able to discard – at least for a moment – the traits of what is assumed to be unmasculine/feminine. In the early efforts to describe masculinity in his book, Connell also uses

this strategy of ruling out its opposite. He writes that:

In its modern usage, the term [masculinity] assumes that one's behaviour results from the type of person one is. That is to say, an unmasculine person would behave differently: being peaceable rather than violent, conciliatory rather than dominating, hardly able to kick a football, uninterested in sexual conquest, and so forth. (Connell 2005, 67)

By ruling out women from his cast, Castellucci also symbolically discards the traits and values usually associated with them, similar to the ones mentioned in Connell's excerpt above. Instead, the Italian director chooses the male body – the one that is historically trained, allowed, and expected to perform violence, domination, sportsmanship, and sexual desire – which are central themes in the show. That is the reason why Castellucci is able to make 20 unrehearsed male actors the protagonists of BROS; because their bodies, inexorably, bear the signs explored in the production.

The other aspect worth paying further attention to in *BROS* is the type of masculinity it makes use of and depicts. As Connell's studies will state, acknowledging different types of masculinities is not enough; it is also essential to "unpack the milieux of class and race and scrutinize the gender relations operating within them" (Connell 2005, 76). The image of 25 men dressed in American police uniforms, carrying batons and guns, hints and hits us with such strong signs. In effect, the entire aesthetic experience of *BROS* is committed to pointing out a specific type of hegemonic masculinity. It is a familiar type, one that claims to have all the power, and insistently promotes its leading position in social structures. Men performing physical torture, executing extremely violent acts against others, firing guns, drawing blood, walking in bunches bullying, and exalting the collective in the sacrifice of the individual, are all traits exemplifying this form of hegemonic masculinity. As Connell explains, "hegemonic masculinity can be defined as the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men [...]" (Connell 2005, 77).

Beyond the male bodies, Castellucci also creates an environment of fear and oppression, which mirrors the symbolic terrain of authoritarian governments. It is not about one place, country or era specifically, but it is the perfect visual soil in which this model of hegemonic masculinity thrives and blooms. In other words, it is important to understand that "masculinity is not an isolated object, but an aspect of a larger structure" (Connell, 2005, 67). The social structures in society, the relations of power, and the state all have a direct influence on shaping the traits related to gender. As Connell points out, "because gender is a way of structuring social practice in general, [...] it constantly interacts with nationality or position in the world order" (Connell 2005, 75). The social structure that Castellucci creates and tries to critically expose is what The Irish Times mentions in its review as "a structure of aggression, an anthropology of violence" (McCormack 2022), which we could suggest strongly flirts with *Italian fascism*. Therefore, we could advocate that the 'new Italian man' of the fascist era is the hegemonic male model employed by Castellucci in BROS.

BROS AND THE FASCIST MALE MODEL

As stated earlier, it is not difficult to recognize that there is a specific model of masculinity being portrayed, critically exposed and glorified in *BROS*. Moreover, the whole aesthetics of the show draws attention to familiar social organizations of men in power. But the one regime that has a distinct presence and representation in Castellucci's show is Italian fascism. The exaggerated way in which the director depicts manliness and glorifies its traits and forms onstage immediately triggers an analogy to the classic fascist era. In the 20 years of Italian fascism, there was a strong call for a 'new Italian male' who could represent Italy's new ideals, with Mussolini allegedly embodying the values of such a man (Champagne 2016). As George L. Moose also puts it, "never before was masculinity elevated to such heights: the hopes placed upon it, the importance of manliness as a national symbol and as a living example played a vital role in all fascist regimes" (Moose 1996, 155).

By highlighting masculinity so strongly in his show, Castellucci terrifies the audience into questioning the ties between gender roles and authoritarianism. He purposefully triggers a dormant trauma to warn that the male body still carries the flag of fascism in its veins. This terror evoked in the show is what I believe causes so many members of the audience to leave in the middle of it. Some of *BROS*'s scenes might feel so uncomfortable to the audience because, although it draws from an "old" form of authoritarianism and violence, it is still so familiar to how so many institutions in the world still perform today. It seems to us the director himself is shooting questions, screaming, as if to say: "Is fascism gone? Don't we all carry some fascist traces in our bodies as inheritors of these regimes?"

To further elucidate this point, let us consider some backstage practices along with specific scenes of the show and the main aspects pointing to the core values of Italian fascism.

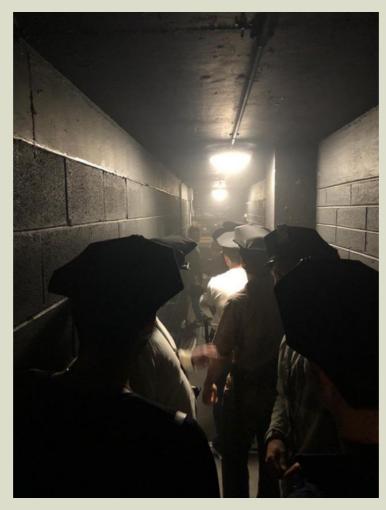


Figure 1 Photo/Carlos Darzé

In figure 1, a backstage picture of *BROS*, twenty-three of the actors are waiting to go onstage. For forty minutes, while the audience is entering the theater and one other actor is delivering a monologue, the remaining actors had to stay in complete darkness, and silence, in a tiny damp strip in the back of the theater. It was said that it was the only way to have everybody ready in one place to start the ear device that would give the commands in the same second. As one of these actors in there myself, I could witness various colleagues having to deal with claustrophobic symptoms but nobody complained because we believed we were sacrificing for the sake of something bigger, for the sake of art. After all, we had proudly made a vow, amongst all members of the show, that we would strictly follow all the commands even when we did not understand why or what to do. We were made to believe that the suffering together made the bond of the group stronger, therefore, creating a better show.



Figure 2 – Photo/Luca Del Pia

That was not the only "suffering together" the actors had to deal with in the show. Five actors in the shooting scene – firing real gunpowder as seen in Figure 2 – had their hands bleeding during the performance due to the residues from the guns. In another violent scene, an actor dislocated his shoulder and had to be removed from the production permanently. Once again, we consoled each other as one's sacrifice was for the good of the whole group. That environment certainly brought the actors closer together, as they had no other choice but to bond. The image of figure 2 also relates to the spirit of sacrificial camaraderie that Castellucci forges in his play, making a parallel, in fact, to one of the pillar ideas inherited from wartime to the fascist men. As Mosse argues, "Wartime camaraderie was for all of fascism the paradigm of society and state. [...] a camaraderie of males, and such male bonding was considered the foundation upon which the state rested" (Mosse 1996, 158). In *BROS*, Castellucci questions his own actors inside the play: "How far can we go in the name of the collective?"



Figure 3 – Photo/Andreas Simopoulos

In figure 3, the tableau seen above was created after the actors received a command that was somewhat like 'gather around for a sports team photo and look at the camera'. In it, we can pinpoint other important principles analogous to the fascist model - the emphasis on discipline, sportsmanship and virility, in order to fight. As Mosse highlights, "Mussolini's new man [...] lived in a state of permanent war. The constant wearing of uniforms, the marches, the emphasis on physical exercise, on virility, were part of the battle against the enemy" (Mosse 1996, 160). The men's "team" in the show constantly engage in scenes where they show signs of strength and glorify virility. These traits, likewise in fascism, were made assets and placed upon men to fabricate the type of hegemonic masculinity that served their purposes. This is corroborated by Counsell and Wolf's (2001) arguments of gender as a performance when they state that "such acts, gestures, enactments, generally construed, are performative in the sense that the essence or identity that they otherwise purport to express are fabrications manufactured and sustained through corporeal signs and other discursive means" (Counsell and Wolf 2001, 73).



Figure 4 – Photo/Luca Del Pia

Accordingly, the enactments of extreme violence performed in BROS also prompt us with this type of masculinity forged and used by Mussolini. As Moose mentions, the new man representing Italy in all its glory should possess the virility of a warrior, "they must fling themselves at life in a sober, unromantic manner. They must have the courage to become more brutal, more bestial, more barbaric" (Moose 1996, 157). The torture scene in figure 4 illustrates that well: a collective of men courageously suffocating one single man, for whatever reason, in the name of higher cause.



Figure 5 – Photo/Luca Del Pia

One last aspect of great relevance in BROS pointing to fascist values and its ideology – which glues together all the others previously mentioned – is the political adoration. The scene that captures this concept had a name amongst the crew of the show. It was called the "idol scene", which can be seen bellow in figure 5.

In the scene, the unified bundle of men performs a piece of choreography in adoration for an idol, which has the image of a white man. The idol in the show does not assume a clear correspondence with any historic personality, a particular politician per se, nor with a religious god. However, this ambiguity serves Castellucci's criticism and allusion to authoritarian regimes – in particular, fascism – just well. The idol can symbolize the values themselves, the myths created, the civic religion people were made to believe, or even all the "greater causes" worshipped by men and served to justify so many barbaric acts throughout history. Another option would be to identify this idol as Mussolini himself or the Duce – the Man of Destiny – the new Italian male model, which "people were asked to 'Believe, Obey, Fight' in the name of faith" (Gori 1999, 28). In either case, it is the male body's image that Castellucci transfigures to represent these values.

CONCLUSION

The project of *BROS* created by Romeo Castellucci and presented at the Dublin Theatre Festival, as well as in other cities in the world, is not easily digested by its audience. It touches on issues that are very traumatic and sore to our society today. The Italian director creates an imagetic aura and environment for *BROS* that strongly resemble authoritarian governments and fascist regimes, especially Italian fascism. Twenty-five men are cast to represent its ideals, embodying the signs of an era that deliberately used the male figure as a symbol and model, to perpetuate its dominance and hegemonic power.

As seen in our analysis up to this point, the gender construction around the fascist male model is only a type of masculinity, one that stayed in power for a limited time. Nevertheless, as argued by Connell, other forms of masculinity have succeeded the fascist model nowadays, and those forms have constantly been changing through time (Connell 2005, 77). Therefore, the question of why Castellucci has chosen to depict an "outdated" form of masculinity in his so-called 'avant-garde' theater may arise.

The answer to the latter question, I believe, can be somehow illustrated by the recent antidemocratic acts from the ultra-conservative right in both Brazil and the United States. What
former presidents Donald Trump and Jair Bolsonaro, in both their countries, have been doing
could be interpreted as a resurrection of the 'fascist man'. Their figures as authoritarian male
leaders and the enactments they foment – although in democratic environments - are very similar
to Mussolini's model. The claims for the invasion of the US Capitol building in 2021 and the
recent attacks on Brazil's Congress are comparable to the ones of the 'new Italian man'. They
were supposed to "save" their countries. And these are only two examples around the world.
Therefore, Castellucci insists on exposing this "old-fashioned" model in his production because its
representation of men is atemporal. By doing that, he links a past form of hegemonic masculinity
to the present and alerts the audience to a dangerous future. Meticulously orchestrated, the stage of
BROS serves as a runway to showcase the present "revival" of fascist manliness in society.

Lastly, despite the aesthetic beauty Romeo Castellucci manages to create onstage, the experience of *BROS* as a theatrical event is bittersweet, because it points towards problems that our society has yet to overcome. By elevating the figure of man to such heights as seen in Italian fascism, Romeo Castellucci artificially recreates an authoritarian prototype right before the audience's eyes. The director risks employing unrehearsed anonymous men because he is positive that they all carry the essential hegemonic traits they need for the show. It works as a dangerous theatrical experiment that the Italian director dares to endeavour and manipulate in front of his audience. The outcome is an audience in shock at Castellucci's courage and ability to mirror the spark of fascism that every person carries within themselves.

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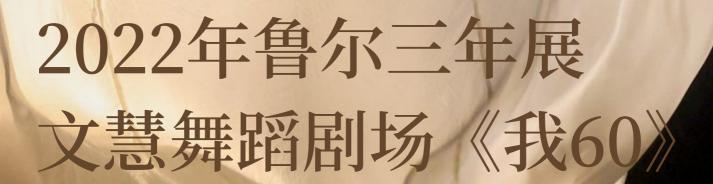
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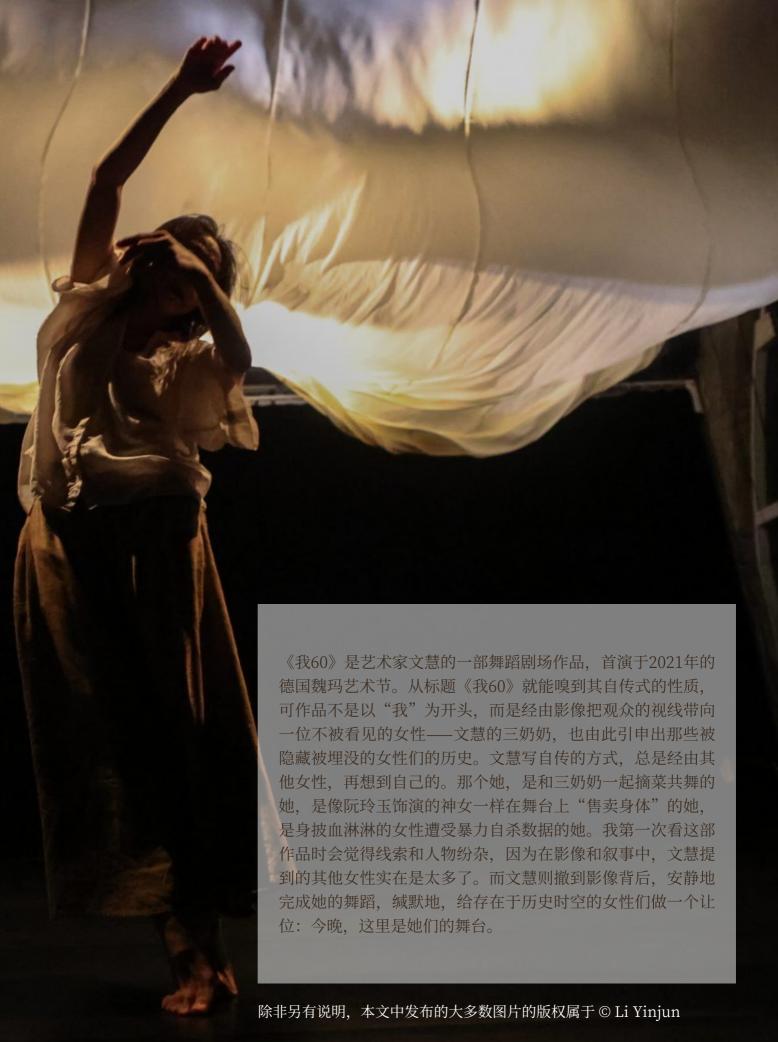






作者/高音符







一、影像之于身体是否喧宾夺主?

我一共观看了两次《我60》。头一次是在2022年鲁尔三年节位于埃森的PACT Zollverein剧院,一座由鲁尔区的废弃工厂改造的文化场所,1999年德国政府的转型政策将它从工业废址改造成了戏剧节和旅游圣地。早在2010年的"世界剧场艺术节"(Theater der Welt),文慧和其他的中国艺术家在此演出了7个小时的作品《回忆》。2022年的11月,我又在法兰克福沐松塔艺术家之家剧院(简称沐松塔)观看了第二遍。沐松塔也曾是由肥皂工厂改造的,1988年转型为德国第一波独立制作经营的剧院。在文慧遇到回国困难时,也是沐松塔剧院向她伸来了援手,文慧便在这里做驻地艺术家。

简要地介绍一下《我60》的舞台设计:舞台后侧挂着一张白色大幕布,前侧有一张长条幕布,透出文慧的上半身。台侧立着一盏灯。这个极简的舞台设计延续了文慧作品一贯风格,探索着舞台上身体与影像的结合,留足了展示和想象的空间。尔后幕布飘扬"燃烧"起来的场景,则是文慧在巴黎城市剧院驻地时实验出来的,成了剧中最抢眼的一幕。

第一次观演,我被作为剧场里庞大的装置和信息载体的影像所吸引,而对现场的身体失焦。作品里,影像引用的材料纷纭,场景跳转频繁,绝大部分观众是非汉语母语者,还要花一会儿功夫读取字幕。文慧的身体缓慢而安静,似乎将主体让位给影像,成为一个配角。这让我产生一个疑问:观众真的需要看那么多的"背景资料"才能看懂作品/舞蹈的身体吗?

第二次观演,我故意坐在沐松塔剧院的第一排,这样离文慧很近,能专注于欣赏她的舞蹈。她的身体虽然安静,却积蓄着很多情绪,按文慧的话说"能量是从0到100",慢慢递增的。如果抛开影像,身体拥有独立的逻辑和微妙的质感,一切尽在不言中。开场,文慧极安静地触摸着手掌及脉搏到手臂的纹路,眼睛观察着自己的身体,从一只手到另一只手,专注而细致。当说到10年前她去了云南初见三奶奶时,文慧张开手臂下蹲,似乎捡起地上的东西,手上好像沾满了泥土,似乎进入了记忆之中,我从动作中似乎看到了喂鸡种菜的乡村生活。接着,文慧继续看着自己的手,似乎手上的纹路写着真相,她不断审视,试图看清,但是手也似乎主导着身体,身体和手有一种对抗感,似乎有什么在压迫她的身体……

结合两遍的观感,我认为影像材料繁杂,需要取舍,而身体细腻留白,更应立于台前,获得更多注目。影像的些许喧宾夺主,我猜想是不是舞者对自己表达内容的不够确信?是不是害怕观众无法欣赏自己的身体表达,从而用影像和文字加入许多脚注?有时候为了让观众明白一个事,会用身体展现一遍,文字复述一遍,影像重复一遍。比如,在讲到和伴侣分手的时候,字幕、影像中的身体、现场的身体都在说"分手"和"痛苦",在我看来不是强调和叠加,而是多余和重复。这就是为什么我觉得作品的戏剧构作不太清晰。所以,在沐松塔《我60》的演后谈里,大胆地向文慧以及戏剧构作张真提问:这个作品是如何处理身体和影像的关系的?会不会觉得影像的比重和信息过多,而身体的细腻表达被影像吞没?

张真退了一步说,由于疫情,这也是她第一次看到演出全貌,如果她在排练场也会些做许调整的。一般来说,戏剧构作需要去排练场上给导表演者反馈意见,毕竟是作为观众的代言人为观众争取一个有趣可观的作品。但疫情之下,如果没有办法莅临排练现场,实属可惜。

谈到影像和身体的关系,文慧给出了一个有趣的思路,说她的灵感来自于20世纪20年代的上海连环戏,"即在平剧的场面中穿插数幕电影外景,以补舞台布景之不及",是将舞台表演与电影放映相结合的艺术。

我很喜欢"连环戏"这个角度,这也是文慧一贯以来对身体和影像结合的探索,《我60》也有一处的味无穷:作品开头意味深长地插入了一段影像:2021年,文慧站在车来车往的北京路口想过马路,她停在那里等待车流过去,面露无措。这和整个作品的结尾呼应,却有微妙的变化:同样是车水马龙的北京作为影像背景,这次,她本人从影像里走到了台上,仍是迷茫的神情,站在人生的十字路口。生活,影像,舞台,媒介制造的层层幻觉中,只有等待的焦虑和不知所措是最真实的,经历过2019到2022年的人都能明白。戏里戏外的人,都像是等着要过马路却又过不去的状态。



二、当舞者开口说话

舞者开口说话了,这在舞蹈和剧场发展史上是一个很重要的时刻,在此不多着笔墨。在《我60》里,影像交叠了快半小时,文慧还是安静地舞着。 当我开始担心剧场变成电影院时,身体快要失去观众的注意力时,舞台上 文慧开口说话了。我为这一刻的开口而叫好,它宣誓身体夺回了舞台的阵 地,文慧作为主体变得清晰醒目了:

视频切换到Xin Xin(不出镜) 对文慧的采访: 怎么开始学舞蹈的?

聚光灯打在文慧身上,她舞者的身体回到了有些扭捏后撤的状态里,对着现场观众说:70年代,不想上山下乡的办法就是去考艺术。当时逃避上山下乡的只有三个办法:艺术,体育,当兵。于是她于1973年考了云南艺术学院。

这是一段很重要的讲述,关于为什么而舞蹈,是这部自传性质作品里的点睛之笔。这段不去上山下乡而去跳舞的自述,在我听来,是她主动扼住了命运的咽喉,是自主的开始。讲的这里的时候,我觉得作品不在沉浸在影像的回忆流里了,而对接下来要发生什么充满兴趣。

尔后,在同样的采访语境里,文慧又对着摄影机讲了自己没有童年照片的遗憾:文慧很想看自己小时候长什么样,但是没有自己的照片。但是作为长子的哥哥有自己的照片,文慧唯独只有2岁左右跟哥哥的合照。在采访中,文慧提问道,可能哥哥是老大是儿子,所以拍了很多照片?

同样是文慧讲述自己的亲身经历,作为观众,我还是会有这样的疑问:在《我60》里,文慧虽然多次说话,但大部分都是在影像中,经由别人的采访而说出口的。既然有两种说话,那表演者什么时候在台上说话?什么时候在影像里说话?为什么表演者本人在现场,却要在影像里说话?当影像里的表演者说话时,舞台上的表演者对影像中的自己是如何看待的呢?身体会作出何种反应和评价呢?



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记得2019年在北京歌德学院文化中心第一次看文慧的演出《红》,文慧也讲到自己去学舞蹈的事情。我发现当文慧开口时,她会不自主地向后退,这个潜意识后撤的动作,却给我带来了极深的印象。在我看来,身体的这种真实的反应,是可以作为编舞排演的一部分的,恰当使用,会使作品极为有趣而且自然。比如皮娜鲍什的作品里,舞者会用高强度的重复动作让自己精疲力尽,身体不受控制,胸口的呼吸起伏显露出来的真实反应,远比事先编纂好的动作有趣。我猜测,也许是出于现场开口说话的紧张感,《我60》将大量的讲述放在了视频采访里,而我作为观众则期待文慧一次

次作为主体,被看见被听见的时刻。

Maik Schuck

三、女性视角的引入

正如演出中引用的一段1934年的黑白电影《女儿经》——阔别十年,时光荏苒,重聚的姐妹们要把这十年里"生活里比较重要的说一段,或者是得意的,或者是不幸的,或者是奇怪的,尽量地说出来大家听听"。文慧也借这部老电影的口吻,娓娓道来:"十年前,我的生活发生了变故,我感到几乎无法生活。"正如演后谈文慧谈到的,当她看到1930s的上海老电影时,她自身与电影中女性的命运产生了共鸣:为什么这么多年过去了,女性的处境几乎没有变化呢?

《我60》里、文慧讲述了什么样的个人故事和女性处境呢?

作为一个舞者,她擅长用身体和画面的编排来"讲故事",比如将一组女性经受暴力和自杀的文献 材料投影在地面,文慧在舞蹈过程中, "暴力" "自杀"等中文字会因她身体而凸显出来,显影 在白色裙摆上,十分刺眼。

在摄影机背后,她也谈到自己人流的经历: 1980年的时候在云南做人流,要把自己包得严严实实的,然而那种羞耻感和精神上的痛苦要大于肉体上的痛苦。做完手术后医生让她在小床上躺20分钟,她提起裤子拔腿就跑回学校直接就上芭蕾课了。老师转过身去放松一点,老师一转过来就立马提起精神。舞台上,文慧还是将"手"作为表现元素,她的左手与右手打架并相互对抗,又双手交叉紧绷地挡住自己的肚子,整个人直挺挺地僵持在那里......我觉得,在这个情境里,压迫女性的不是手术的对肉体的摧残和未婚先孕的羞耻感,而是让她堕胎完立马奔回芭蕾杆前面练功的内心警察,深入骨髓的规训让女性"自觉地"加入到父权制社会对自己的压迫中去。这让我想到文慧《红》里类似的女性经历,一位红色娘子军的演员生完孩子,第二天就立马回到排练室,高强度的动作排练下,奶水湿透了衣裳和地板。而这却是被当作光荣和义务作为叙事的。

然后穿一件灰色的 年纪大的衣服



坦诚而言,作为文慧的忠实观众,我对《我60》抱着一种极为复杂的心情,一方面我极大肯定文慧对于女性主义和自我解放上的表达与自省,另一方面,我又"恨铁不成钢"地觉得这种自省和解放不够彻底。看演出的时候,我的脑中会有个声音冒出来:我们是两代人了,我的女性主义观不同了,作品里透露出来的女性苦难叙事会让我感到不适,以及对于女性解放主题的处理,我觉得还不够给劲儿。

比如,文慧在展现完分手的疼痛之后,立马放起了帕蒂史密斯(Patti Smith)的歌,唱跳着"人们有力量"(people have the power),并在幕布投影着"妇女能顶半边天"的大字。这个处理在我看来略显草率,首先,要让妇女自我培力赋权不是靠唱歌跳舞就能做到的,这个生硬的转场就像是迪斯尼动画片——主角遇到困难时唱唱跳跳就会度过难关。这样的处理,其实无法进入到更深层的"女性自我解放"的讨论中去;其次,"妇女能顶半边天"这句标语的威力很大,会让观众的反射弧迅速作出反应:它出自于毛泽东,其后半句"男人能办到的事,女人也能办到"折射了何等的毛时代男女平等观,以及文革后人们对于毛时代男女平等观的驳斥,等等丰富的语境和讨论……我看演出的时候就产生了很

大的疑惑: 文慧对这句话和毛时代的男女平等观持什么样的态度呢? 认同还是讽刺? 为何不把这句标语放到历史语境里讨论和处理, 只是摘出来放在这里呢?

写作这篇剧评的时候,我想这样放置自己的目光——把文慧的身体当作一个博物馆,去瞥见她生长的那个时代的女性观在她身上留下的烙印。我不断思考,如何在写作中去分析这样一个"博物馆"?女性主义在中国的语境里也是一直发展变化的,如何用今天的女性主义视角看待过去呢?这不仅是这篇文章的写作要解决的问题,也是我的生活要完成的思考。





四、演出之后的相见

在埃森的首演演后谈里,发生了一些让我气得发抖的事情——那位白人男主持人的做法实在有失专业性:他居然不给台下观众开放提问的机会,他对文慧的问题也不关乎她的艺术创作(不是罪过,但是他也没做功课),提问的策略在我看来非常欧洲中心主义,似乎在那位白男主持人眼里,文慧作品里对中国女性苦难的探讨,只是为"西方世界多么好"做一个注脚。

我感觉愤怒,不仅是因为女性的苦难被消费了,而且是意识到,这种国际间艺术交流的不平等,西方对东方的歧视性的想象,哪怕在再高雅的舞台上也无孔不入。其实根据我在德国观看演后谈的一点经验来说,去弥合或者缩小艺术家与机构之间对话的不平等是有很多办法的: 比如,事先告知且沟通提问纲领,尤其是当艺术家要使用非母语沟通时; 艺术家可以带自己的戏剧构作上台,或者主办方请翻译人员,这样会降低艺术家在自由表达上的心理压力; 开放观众提问,让更多的评论和丰富的视角进入到艺术家的视野里,而非主持人霸场。

也是在这场演后谈里,文慧提到只身在欧洲漂泊的不易与回国的千难万阻, 我这个因疫情困在德国三年没回家的留学生也跟着想掉眼泪,于是萌生了想 要见见文慧的想法。

2022年一个冬日的傍晚,我跟文慧在法兰克福沐松塔剧院约着看戏和采访。见面时,文慧一直遇到熟人,用极简单的英语跟他们打招呼,温和而热情,似乎沐松塔剧院的咖啡厅就像她家的沙发一样,看得出她在这里交了很多朋友。她大方地请我喝咖啡,又点了一份沐松塔剧院自制的汤,一盘

子绿糊糊加几片生菜叶子,用干面包沾着吃,有股螺狮粉的味道,越吃越来劲。这样就不干坐,一边吃,一边说话,一边等晚上的演出开场。

我偶然提到自己在德国上学却有点害怕跟人用德语交流,文慧爽朗地告诉我:她上学那会儿都没有外语培训,一句英语不会说就只身前往纽约。因为中国的舞蹈训练比较紧,她想学点放松身体的舞蹈技法,就拿着一本玛莎格雷汉的照片与地址的杂志,逢人便指着杂志问路,就这么一直问到了舞团。从窗户外面一看,是她要的放松的那种身体,就找对了。当时学单词都是从生活里,在咖啡摊前排队,若看到摊主拿着糖罐问"sugar?",前面的顾客点点头而摊主往咖啡里撒了糖,那sugar无疑就是糖了。这点对我启发触动很大,如果我有这样的勇气和自信,何尝在德国三年了还怕德语说不好呢?

我把鲁尔三年节听演后谈的感受摊开讲了讲,也庆幸在沐松塔剧院的演后谈里,张真老师的莅临以及沐松塔的主持人的敬业。我有太多的话题想跟这位前辈探讨,譬如比她满世界跳舞的经历,对于女性主义的话题体认,如何在异乡做一个自由艺术家,语言和文化的壁垒给我们切身的影响,等等。其实这些看似大而抽象的话题,我们生活的每分每秒都在面对。

我又问文慧是怎么在疫情和跨国的各种不便中"生存"下来的,正如她提到的"刚来德国的时候以为只呆一会儿就走,带了一个箱子就来了,而且一半都是装的演出的东西"结果又回不去。文慧说,她在酒店隔离了几个月,眼看疫情还是不明朗,可生活还要继续,她便不折腾了,开始了在欧洲的工作和演出。于是我问她:那你还回吗?

文慧笑着说: "我要到处去跳舞!"

(完)





戏剧是人生的光合作用

——专访清华大学艺术教育中心副主任肖薇

作者/卢凌煜



肖薇,清华大学艺术教育中心副主任、副教授,清华话剧队表演组指导老师,北京青年戏剧导演协会会员,中国台港电影研究会香港电影委员会委员,美国纽约大学访问学者。研究方向包括导演艺术研究、戏剧与电影导演本体性研究、中国电影国际传播策略研究,开设课程包括"西方戏剧史""戏剧的启示——从文本到舞台""自我启示剧场"等。

本次采访,延续了2022年9月话剧《哥本哈根》在清华大学演出及系列美育活动所带出的议题:在清华大学这样一所以理工科见长的高等院校,"戏剧"扮演着什么样的角色?戏剧艺术教育与公共美育的开展情况如何?自2013年开始在清华大学艺教中心任教以来,肖薇老师十年如一日坚守在清华校园戏剧教育的前线,相信她会带给我们独特且深入的观察与反思。她认为:"戏剧是人生的光合作用。"在她的讲述中,我们将会看到她如何在戏剧世界中找到了自己的人生方向,如何在其中不断地与学生相遇、对话、见证彼此的成长,并且共同探索更完善的教育方式与更充盈的心灵世界。



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Q: 首先请您介绍一下目前正在进行的教学 工作。

A:目前的教学工作涉及两种课程体系,一种属于通识美育课程,是面向全校同学进行的戏剧教育通识课程;另一种是专业戏剧创作训练课程,面向艺术团话剧队的同学。课程类型分为理论课,比如"西方戏剧史""戏剧的启示——从文本到舞台",包含戏剧作品、历史、流派及其艺术特点等等;创作理论课,比如"戏剧编导创作""表导演基础"等等;实践课,比如"话剧创作与导演、表演实践"等等。

Q: 2022年10月,您带领清华话剧队的同学,组织了一场"Drama Night表演工作坊",面向全校同学招募参与者。这个活动的初衷是什么?

Drama Night是由校团委与艺教中心、艺术团联合组织的戏剧工作坊活动,是面向全校学生开放招募的公益性活动,招募大约40名同学,

在实验剧场开展表演工作坊。办这个活动的原因是在于,第一,有很多学生想选修艺教中心的戏剧课程,但可能与主课的时间有冲突;第二,他们特别有好奇心,想体验表演。如果真的想学习表演是需要长程训练的,而在Drama Night我会通过比较精炼的内容,比如情绪、情感、身体,与人的互动、交流,即兴创作等等,把这些东西揉在里边,让大家进行一次两小时的体验,并且在体验之后分享自己的感受。

我每次都会作为导师去做设计,先带着所有人进行一些训练,其后由话剧队的骨干学生担任"领航员",分组带十个学生进行一些训练,然后我们会再次回到集体进行训练和分享。这会是长期的项目,我们希望能1-2个月做一次。除了戏剧工作坊,未来也可能会有舞蹈或音乐工作坊。我们有这样的初心:让大家更近距离地去感受戏剧创作的形式和方法,感受人与人的关系,打破陌生感和隔阂。

Q: 就我个人的体验而言, 这次表演工作坊 让我在忙碌的学习生活中拥有了身心放松

的时间,尤其是身体的解放和压力的纾解。这种体验性的戏剧教育活动,是否也期待达成这些附加效果?

A: 我们平时都用身体行走坐卧,但无论是日常状态的身体,还是体育状态的身体(比如玩球、奔跑),都还不是艺术化的、带有灵性气质的身体。在戏剧的空间当中,我们会用到超日常的、带有灵性体验的身体,它会有很强的开放度,会有身体的舞动、飞跃、与地面的亲密接触等等。并且我们在这个过程中会体验到,身体的感受力在戏剧所营造的安全空间之中被激活了,身体经历了一次重新被看到和解放的过程。另外,在身体解放的过程中,你也可能会重新找到身体的能量属性,去从内到外地感受自己使用身体的方式,从而发现你的身体原来很有能量,可以很灵敏、柔软、通畅。

此外,现在清华学生确实压力特别大,通过这样的活动也能释放一定的疲惫和压力。而且一定要在人与人之间的互动交流中、在陌生的场域里去进行。很多同学都会说自己现实中是"社交恐惧症",在网络上才是"社交达人"。我们就让大家面对真实的人,以游戏、戏剧的轻松方式去开始交流。让大家互相追逐,进行小型的竞技游戏,放松下来,同时认识更多人,感受在群体当中相互传递、相互影响的能量。大家就会发现,所谓的"他者"其实没有那么可怕,在陌生群体中的不适感也会通过艺术的方式被化解掉。所以很多同学反馈觉得体验很好,在其中还蛮享受的。

Q: 听您的讲述,一场戏剧教育活动的背后可能有戏剧学、表演学、心理学、哲学等多学科理论背景。这些理论资源来自于您过往的学习研究经历吗?

A: 我原来主要研究的是导演学的本体。作为戏剧导演,第一要跟文本工作,要懂得理解、分析文本;第二要跟演员工作,帮助演员去呈现作品;第三要找到各种艺术形式,最终完成一台综合性的舞台作品。归根结底,导演要懂"人",要懂得演员的心理、观众的心理,你才能够了解用什么方式去让这两个特别重要的群体产生链接。我们在剧场工作一定是让鲜活的人演鲜活的东西给鲜活的人看。

所以,从2014年开始,我比较用心地去学习了一些心理学; 2019-2020年,我在美国纽约大学访学,开展戏剧治疗理论与实践的相关研究。这时我才觉得,我对于艺术究竟应该如何感知、体验、表达、引导"人",有了更多的理解,并且如何用心理学的本质性理论和要素给戏剧提供一些支持。

心理学也是一个非常重要的科学,同时也是艺术可以表达的空间,我在尝试把这两个领域做一些联系。我计划写一本书,介绍戏剧治疗的流派,以及在中国本土化的理论和实践。此外,回国之后,我在清华开了一门课程,叫做"自我启示剧场"(Self-revelatory Theater),把西方戏剧治疗的三个主要流派——角色法、发展转化法和整合五阶段疗法——运用于学生个人成长与自我探索的领域。

Q: 您先后毕业于北京电影学院和中央戏剧学院, 您的很多同学都从事了导演、演员等职业, 而您选择成为非艺术类院校的一名艺术教师。当时为什么做出这样的选择?

A:每个人的人生道路,有时候你觉得是自己在选择它,有时候又觉得是它在选择你。我的初心其实一直是想做电影导演,从小看电影就特别想做摄影机背后的那双眼睛,希望能够把我看到的世界、想象的故事拍出来给观众看。我怎么走上了戏剧之路呢?我会觉得是命运的安排吧!当时我在中央戏剧学院攻读编导实践方向的研究生,到了中戏才发现,原来剧场有这么大的魅力。看了很多戏之后,才开始慢慢看明白戏剧和电影不同的力量:戏剧是鲜活的人和人之间的交流,不是通过影像的载体,而就是人和空间。

我博士毕业之后,辞掉了一个公职,专门想去做导演,经过大约十个月,清醒地认识到这个行业的某些属性,以及社会真实的残酷和艰难。因为目前女性要想证明自己是一个非常优秀的导演,要付出比男性导演多很多倍的努力,甚至还要遭遇到一些骚扰,我觉得这对我来说是巨大的挑战,也是对于这个行业的侮辱。我开始想:我是不是真的要去当一个老师?后来我去做了北京师范大学的博士后,之后机缘巧合来到了清华大学。

来到清华之后,我发现这是一个非常好的土壤。一方面,这份工作绝对是有挑战度的,因为学生的素质很高,学校的要求也很高。另一方面,以前我觉得做艺术是通过作品去影响人;现在我可以直接地影响人,上课时跟同学们讲戏剧,他们直接地就能感受到我。之后我开始用戏剧的方法去和普通人一起工作,会发现自己可以跟他们一起去揭示生活当中的某种真相,某些创伤记忆、遗憾情绪等等。我们可以通过戏剧的方式把它们重新整合出来,让人们重新看到一个生命更具可能性的发展空间,所以戏剧也有一种现实的意义。

Q:您最希望通过戏剧教育给学生带来什么?在您的教学生涯中,有没有收到来自学生的让您印象深刻的反馈?

A: 学生给我的反馈是特别特别重要的。我可以先和你分享一个学生曾经给我发的消息。他说:

肖老师好!想和您分享几个我很有感触的瞬 间。昨天我看到善斋北墙的爬山虎随风律动, 像一片绿色池塘中漾起的水波。上周我经过学 堂门口, 突然听到风吹着雨, 在地面上沙沙滑 动的声音, 像吹过无数的小风铃, 这些瞬间都 带给我很大的感动, 好像忽然感觉到自己重见 了光明, 好像忽然多了一种感官。继而又令我 暗自庆幸, 因为自己不敢一再错过世间的众多 美好。真的没想到"自我启示剧场"每周不到 两个小时的时间能带给我这么大的改变, 您真 的创造了一个非常特殊的团体, 在这里能够见 到人的真性情:之前退课的某一个同学,我觉 得是人群中间很平常的一位同学, 但上次听到 他捐献骨髓的消息, 才知道他的高尚非一般人 得以企及: 上次好奇一位同学为什么穿着和平 时不同, 她回答说, 是为了更好的感受春 天……我想还有许许多多让我感动、惊诧和震 撼的瞬间。我想表达对您的感激, 因为这些瞬 间一定会影响我一生。谢谢您!

我给他的回复是:

谢谢亲爱的子康,我会因为这节课遇到你们每 一个人而感到特别的庆幸。你们每一个同学都 如宝藏一般,也带给我很多震撼和成长,非常 美好。 其实我会觉得,个体是渺小的,我可能只是一个打开门窗的人,最重要的是艺术的伟大,以及在这个时刻和你在一起的人。所以戏剧带给人的体验,只有你真正去亲近它、浸入它,你才能够感觉到它带给你的那份感动和成长。"自我启示剧场"课程进行到某个层次之后,我会让学生们去记录每天的生活,往课程群里发一些照片,他们就开始慢慢关注到自己生活之外的世界的丰富和可贵。

Q:接下来这个问题可能有些落入俗套,但 我还是非常好奇,您在清华有没有遇到因 为艺术而改变人生轨迹的同学?

A: 有一位化学系的同学,他的家庭环境不算很好,可以说是寒门子弟。在清华上到二年级时,他经历了抑郁症发作。后来我再见到他的时候,他选了艺教中心几乎所有课程,包括戏剧课、音乐课、舞蹈课、琵琶课……他告诉我,他被艺术疗愈了。之后他遭遇脑部神经的病症,又休学一年。他再回来的时候,他跟我说,他经历了重新学语言、重新学走路。大学期间,他的父亲去世了;他父亲因工伤长年瘫痪在床,妈妈一直都在照顾爸爸,所以他其实从小就缺乏父母的关注。后来因为各种事情,错失继续在清华读研究生的资格,非常遗憾。

我和他还是比较亲近的。他的母亲见过我,希望我能够给他一些鼓励,我也一直比较关注他的成长。他后来回到家乡,去做中学数学老师;现在又来到了北京,在教辅机构做老师。看他的朋友圈,平常去参加各种即兴戏剧、舞蹈创作工作坊等等,特别热爱艺术。他告诉我,他其实想做一个艺术治疗师,想要出国留学,所以他在攒钱、考语言。我觉得他是具有代表性的,一个从艺术当中找到自己生命维度的孩子。尽管他目前还没有全职从事他真正想要去做的事情,他首先要养活自己,并且同时为着理想在做准备。

Q:您从2013年开始在清华大学艺术教育中心任教以来,近十年间的社会和教育环境发生了较大的变化,您认为戏剧在清华校园和这个教育系统里的角色有所变化吗?

A: 首先清华艺教中心开设的课程是越来越丰富的。从2012年80多门次课程,到近五年平均每年190门次;课程类型原来有11种,现在大概有32种;零基础实践课从原来的13门到现在的104门。课程数量和类型的增长度是非常高的,原因在于我们引进了新的老师,还外聘了很多优秀的老师展开合作教学。2018年左右,我觉得很有进取心和力量,校园剧场也感觉特别蓬勃。我刚来清华的时候,大家还不能够线上买票,在新清华学堂门口,大家甚至会在雾霾天也排长队买票,当时能够感觉到大家对于舞台、对于艺术有特别纯粹的、发自内心的享受和热爱。

2019年2月,我离开中国去美国访学一年,一回来就碰到疫情。这几年确实感觉过得昏天黑地、七零八落的,居家隔离,上网课,剧场也限制开放。同时我能感觉到现在大家有很多的担心,考研竞争特别激烈,出国机会越来越少……到底怎么活着才合适呢?另外看数据显示,大学生失业率挺高的;经济高速增长之后的回落,对就业等等各方面都有影响。如果生活都比较艰难,哪还有时间、金钱和精力去看戏呢?

就校园戏剧的工作来说,上学期的话剧队专场演出就没有按正常计划进行,这学期想要补上,但一开学疫情似乎又要翻起来了,就很担心会不会又封校了。我们能在剧场演出,本身就是一件不容易的事情;现在演出上座率又受到控制,观众数量又少,就会觉得有点遗憾。但我们现在把一些汇报演出放在线上直播,发现有3000多人在看,突然感觉也算是推广了清华大学话剧队。但同时你又知道,这种方式就只是"看"而已,它并不能够有那种真正的生命力;戏剧必须要在空间里去做。

Q: 在欧美国家访学过程中, 您认为有哪些 值得学习借鉴的理念和方法?

A:从我的经验去看,美国在培养学生的创造力方面和中国有很大不同。我觉得美国的优势在于,他们集合了全世界的杰出人才,在体制上特别鼓励创新,真正地找到了如何教育孩子的方法,从最早期开始培养他们的创新性。他们对于"人"的研究非常深入,让孩子在每个年纪学习他们能够理解的东西,而且特别了解

孩子的耐性时间,会不断变换教学方式:讲课,实践,玩耍……同时,重视阅读,而且讲究"绘本教育",图文并茂,讲完故事之后和孩子一起去分析人、理解人,了解并尊重别人与自己的不同之处。

英国有一个概念叫做"教育戏剧",和"戏剧教育"有所不同。孩子们从幼儿园就接触不同的戏剧形态,戏剧的元素在几乎所有课程里面都会用到。戏剧在这里是一种教育手段,而不是一种高高在上的艺术形式。戏剧是从"play"开始的,让学生在游戏中去学习。

比如,有些安全教育会通过戏剧情境来进行。 教孩子如何报火警,不是通过跟孩子讲道理, 而是通过情景再现,让孩子们自己去练一练。 再比如,学习动物知识,第一步先让孩子们去 动物园观察;第二步让他们去模仿动物,进一 步地激发好奇心;第三步才是让他们上网搜索 资料,学习知识。在这个过程中,孩子们也接 受到了环保教育和生命教育。甚至道德教育, 也可以通过戏剧情境来进行,比如,"疫情来 了,你的城市缺水了,一辆马车就停在离你城 市很近的地方,可以帮你解决城市的用水问 题,你要不要让它进来?"小孩就会去 想:"到底能不能进来呢?我该怎么让它进来 呢?"这些都是非常好的思维训练。

这些方法也有用到我的课程里面。现在国内也有很多人在做儿童戏剧,但目的可能会倾向于最终的表演呈现。我觉得更有力量的是带有教育意义的戏剧形态,通过戏剧的过程,最终达成育人的目标。

Q:除了目前已有的校园戏剧创排、戏剧课程和工作坊、戏剧演出进校园等形式,您对于戏剧在大学校园教育中的形态和功能还有什么畅想?

目前我们学校的资源,有优秀的老师、学生,有不断探索和创新的课堂,有高水平的演出。在此基础之上,我首先希望剧场也是一个很重要的课堂,能把剧场作为公共艺术教育的可能性打开,更广泛地运用在各种维度。比如有些院系想开发一些专属剧目,可以结合艺教中心的教师资源,以及艺术团很多已经成长起来的学生,帮助院系进行创作排练,和大家有更亲

近的关系。此外,我们还在考虑引入更多驻校 艺术家的工作,邀请一些艺术家来带着学生一 块做创作。

另外,可能还有一些校园戏剧孵化项目。现在 我们会从学生创作中去找到优秀的文本,做剧 本朗读以及小型呈现,未来也许有可能做成更 大的剧目。还有可能和学科相联系,像《哥本 哈根》这样具有探索性的议题,也可以放在戏 剧的场域当中去探索。西方有很多新的戏剧形 式,比如一人一故事剧场、论坛剧场、受压迫 者剧场等等,我想把这些形式也带进清华。我 觉得清华是一个思想的高地,但可能因为很多 人还没有亲近过戏剧,所以会觉得它很遥远。

Q: 那么您认为,如何让更多的同学愿意走进剧场感受戏剧,如何留住观众、培养更多的剧场观众?

A: 首先是大量地开课,我们已经在做这件事情了。另外,用演出的形式去带动观众,并且考虑做一些观众群运营。我也在做一些普及性的活动,让大家能够产生好奇心,走进剧场,走进戏剧课堂。这是一个比较漫长的过程,与国内整个戏剧市场和文化艺术行业的情况也是息息相关的。有人说,一个国家文明的标志,就在于优秀的剧场的数量和质量。像俄罗斯有五百多家剧场,少年儿童剧场就有八十多家,对于孩子的培养教育是通过这种特别鲜活的、而不是枯燥的教育方式。

Q:可以请您分享一下最触动您的几部戏剧作品吗?就此而言,您认为"戏剧是什么","戏剧"对您而言意味着什么?

A:对我产生巨大影响的一部作品是韩国戏剧《童僧》。大概是讲一个小男孩被妈妈送去了寺庙,和老和尚一起生活,每天靠在歪脖子树上思念妈妈。故事非常简单,没有特别强烈的剧情冲突,但我仍然被打动,可能是因为其中对于母子之情的深刻把握。当时导演和演员还给我们做了工作坊,我才发现饰演小和尚的演员是一个20多岁的女性。她带着我们做了很多身体训练,在平地上用各种方式去走路。她说,为了体会这个角色,她有三个月都没见自己的母亲;同时,每天都爬山,每走十步就捡

一个石子放在背篮里,这是关于人生的修行。 那时候我才意识到,戏剧的表现和个人的生命 选择、生活方式是息息相关的。

另一个作品是我在2017年乌镇戏剧节看的立陶宛导演里马斯·图米纳斯的《叶甫盖尼·奥涅金》,高度精炼的艺术语言,极强的想象力,舞台上的诗意……能够超越我们平常能看到的那些戏剧的审美,达到了一个至高的境界。看完出来之后,就会特别想要去创造这样的一个世界,虽然它很短暂,但是像生命一样珍贵。

戏剧是什么呢?我觉得戏剧是人生的光合作用。戏剧就像人的生命,随着时间一天天成长,并且总有一天会面对死亡;你知道这个过程,才会更懂得如何去很好地享受这个过程。在戏剧当中,恰好具备这种理性和感性凝结而成的深度,可以滋养人的心灵。当你感到生命的匮乏,你就去到剧场里,找寻自己的生命的真谛。

我真的觉得,多盖一座剧场,可能就少盖一座 监狱。因为人的求真、向善、寻美的力量,是 要通过艺术去点醒的。对于人的教育,根本在 于"启智问心",有心灵世界的建构,一个人 才能够完整。清华的孩子很多时候是大脑非常 迅猛,反应很快,记忆力很好,但是心灵可能 是空的,还不知道爱是什么,不知道自己是什 么,也不知道学这么多东西有什么意义。所以 很多孩子内心自我的部分坍塌了,只剩下一堆 评判和认知。我们的教育,尤其是美的教育、 心灵的教育,仍然任重道远。(完)

第二十二期合作者及单位(按姓氏拼音字母排序)

主编

敖玉敏, 德国哥廷根大学

作者

陈晶晶,中国广州独立导演/艺术家 卡洛斯·泽达,爱尔兰都柏林圣三一大学 高音符,德国吉森大学 郭亮廷,台湾台北艺术大学 岩城京子,比利时安特卫普大学 李 静,中国《北京日报》社 刘晓义,新加坡避难阶段剧团

王 犁,中国上海無镜摄影工作室

王墨林、台湾牯岭街小剧场、身体气象馆工作室

钟海清, 中国国家大剧院

设计

钟芸鸾, 德国马尔堡大学

实习生

尤利娅、 陈子今、邵禹, 德国哥廷根大学

卢凌煜,中国清华大学 潘佳怡,中国中央戏剧学院 王仁君,中国南京大学

Contributors of the 22nd Issue (in alphabetical order by last name)

Chief Editor

Yumin AO, the University of Göttingen, Germany

Authors

Jin CHEN, Freelance Director/Artist, Guangzhou, China Carlos Darze, Trinity College Dublin, Ireland Yinfu GAO, the University of Gießen, Germany Liangting GUO, Taipei National University of the Arts, Taiwan Kyoko Iwaki, the University of Antwerp, Belgium LI Jing, Beijing Daily, China

Xiaoyi LIU, Emergency Stairs, Singapore Li WANG, Mirrorless Studio, Shanghai, China WANG Mo-Lin, Guling Street Avant-garde Theater, Body Phase Studio, Taiwan Haiqing ZHONG, the National Centre for the Performing Arts, China

Designer

Yunluan ZHONG, the University of Marburg, Germany

Interns

Iuliia Baturo, Zijin CHEN, Yu SHAO, the University of Göttingen, Germany Lingyu LU, Tsinghua University, China Jiayi PAN, the Central Academy of Drama, China Renjun WANG, Nanjing University, China





Listen to Your Inner Ape Directed by XI Wang; played by LI Tengfei Image $\mbox{@}$ Li WANG

Front Cover Listen to Your Inner Ape Image © Li WANG

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Aug. 2023 Follow us on social media sites @YingMingTheater

