

## Cao Yu: Pioneer of Modern Chinese Drama

曹禺：中国现代戏剧的先锋

(Bilingual text of the exhibition      展览版面英中双语说明词)

### Banner 1 版面一

There have been great changes in China since I first lived there in 1948. We are all very conscious of its increasingly important role in international politics and the global economy. However, China's modern culture, and particularly its modern drama, is still little known in the West. I am delighted to see that a series of events is to be organized to commemorate the centenary of Cao Yu, the great Chinese playwright. Cao Yu was the foremost pioneer of the modern Chinese drama movement of the early twentieth century. He sought to use the imported form of Western drama to reflect the political and social dilemmas facing China. In doing so, he made it a popular theatrical form in Chinese cities. I hope that the commemoration of his centenary will raise awareness in this country of both the playwright and the modern Chinese stage.

- Lady Youde, OBE

1948 年我第一次到中国居住，从那时起中国发生了翻天覆地的变化。我们清楚地意识到中国在国际政治和全球经济领域上发挥着日益重要的作用，然而对中国的现代文化，特别是现代戏剧，西方所知甚少。为纪念中国伟大剧作家曹禺先生诞辰 100 周年，在英国举办了一系列活动。看到这些我很高兴。曹禺是中国伟大的剧作家，是 20 世纪初期中国现代戏剧运动最重要的先驱，他尝试运用西方戏剧模式来反映中国所面临的政治和社会困境，这样的努力使该戏剧模式在中国各城市中广泛流行。希望曹禺百年诞辰纪念活动能够提高英国公众对于中国剧作家和现代舞台的认识。

——尤德爵士夫人（英国帝国勋章获得者）

This is an important and revealing exhibition that allows us to understand the work of Cao Yu, the founding father of modern Chinese drama. Anyone involved or interested in theatre will be fascinated by his life and career and how he navigated the twists and turns of the Chinese political regimes and, in particular, the communist ideology and Cultural Revolution. His writing has influenced two generations of young Chinese artists and been the catalyst for the burgeoning non-state-run theatre industry in Beijing, Shanghai and other cities. Cao Yu is one of the most influential playwrights of the twentieth century and I am delighted that this exhibition helps us to recognize and applaud his influence.

- Jude Kelly, OBE

这是一次重要的、具有启迪性的展览。这次展览使我们了解了中国现代戏剧之父——曹禺——的戏剧作品。无论是从事戏剧的人还是对戏剧感兴趣的人，都会着迷于他的一生及事业。而他在中国政治制度，特别是共产主义意识形态和文化大革命的曲折中前行的经历，也深深地吸引着人们。他的作品曾影响了两代年轻的中国艺术家，也是北京、上海和其他城市独立的民间戏剧工业蓬勃发展的催化剂。曹禺是 20 世纪最有影响力的剧作家之一。让我高兴的是这次展览让我们认识到他的影响力并为之深深赞赏。

——裘德·凯利（英国帝国勋章获得者，伦敦南岸艺术中心艺术总监）

Cao Yu

题目：

曹禺

1910-1996: Pioneer of Modern Chinese Drama

**1910-1996: 中国现代戏剧的先锋**

主办单位：

英国利兹大学

上海戏剧学院戏剧博物馆

上海戏剧学院演艺中心

北京人民艺术剧院戏剧博物馆

## Banner 2 版面二

### Introduction

#### 简介

Cao Yu (or Ts'ao Yu, 1910-1996) was the foremost pioneer of modern drama in China. As his life and career exemplify the dilemmas and difficulties faced by generations of Chinese intellectuals throughout the twentieth century, this exhibition serves also as a narrative of modern China.

曹禺（1910—1996 年）是中国现代戏剧最重要的先驱者。他的戏剧人生，充分说明了二十世纪几代中国知识分子所共同面临的抉择和困难，从这个角度来看，本次展览也是现代中国的一个缩影。

In rejection of China's indigenous tradition of song-and-dance theatre, enthusiastic young radicals in the early twentieth century had begun to develop a more "civilized theatre" on the Western model called "spoken drama". However, despite being promoted as representing the spirit of a changing society, spoken drama had struggled to compete against the established indigenous operatic genres and the increasingly popular movie industry. In the 1930s, the plays of Cao Yu emerged as the saviour of the movement since their plots and characters possessed immediate and widespread appeal to Chinese audiences. His work helped spoken drama gain a permanent place in contemporary Chinese culture.

二十世纪初热情、年轻的激进分子反感中国本土的传统戏曲艺术，并试图在西方戏剧模式的基础上创建一种“文明”的戏剧，这种新的戏剧形式被称为“话剧”。尽管在当时话剧被尊为社会前进精神的代表，但这一新的戏剧形式却无法与根深蒂固的本土戏曲以及日益流行的电影产业竞争。20世纪30年代，曹禺戏剧作品的出现成为这场“话剧运动”的救世主。他创造的情节和人物对中国观众具有直接而广泛的吸引力。他的努力使话剧在中国当代文化中获得了永久的地位。

Often compared to Shakespeare, Ibsen, Chekhov and O'Neill, Cao Yu gained canonical status in China due to the artistry of his writing and the skillful fusion of contemporary political and social themes in his early plays. His powerful portrayal of people and exploration of human complexity still touch the hearts of twenty-first-century audiences. Cao Yu is the only spoken drama playwright whose works have been constantly revived since they were first staged in the 1930s.

曹禺早期作品中艺术性与当代政治和社会主题的巧妙融合，确立了其在中国戏剧领域的权威地位。因此人们常常以他与莎士比亚，易卜生，契诃夫，奥尼尔等大师进行比较。在曹禺的作品中，人物的描写非常饱满，处处蕴含着对人类复杂性的探索，这些特质仍然触碰着二十一世纪观众的心灵。自20世纪30年代首演以来，曹禺的作品仍然被一直不断地搬上舞台。他是中国唯一一位取得如此成就的话剧剧作家。

Cao Yu – original name Wan Jiabao – was born into an upper-class family. His natural mother died three days after his birth, a loss he felt deeply all his life. Describing himself as a lonely little boy living in a huge tall-ceilinged mansion, Cao Yu existed through the stories told to him by his nanny, a poor woman from the countryside, and in the world of his own imagination. He became alert to the behaviour of adults, especially how people's attitudes towards his parents changed according to their wealth or poverty. Childhood loneliness in this cold home environment had left him prone to depression, and as a young man he increasingly perceived the alienation of the individual in confrontation with the external world. His exploration of this theme was at the heart of much of his writing. An acute observer of human life, Cao Yu created all his characters on the basis of his own experience. Chinese artists of his

generation could not afford to indulge in art for art's sake.

曹禺，原名万家宝，出生于上流社会家庭。他出生三天后生母离世，每想到此，不免让他深觉悲凉。曹禺自称是一个住在高屋大房里的孤独小男孩，只活在保姆（一位来自农村的贫困妇女）讲的故事和自己想象的世界中。对成人的一言一行曹禺总是很敏感，当发现人们对待他父母的态度随着家里的财产状况而变化时，他被深深地触伤了。冰冷家庭的孤独童年造就了曹禺易感伤的性格，作为一个年轻人，他也越来越意识到个体在与外部世界对抗时所产生的异化。而对这种异化的探索，正是他大部分作品的主旨。曹禺是人类生活的敏锐观察者，他在自己真实经历的基础上，创作了所有的人物形象。曹禺那一代的中国艺术家并不沉湎于“为艺术而艺术”的创作理念。

In 1930, he gave up his politics, and entered the Department of Western Languages and Literatures at Tsinghua University in Beijing. At the age of twenty-three, he completed his first work: the groundbreaking spoken drama *thunderstorm*, which was published in 1934. Chinese students in Tokyo performed a Japanese translation in 1935 before the play's professional premiere in China later that year. *Thunderstorm* became China's most important modern play and established the prestige and popularity of spoken drama in the 1930s. Over the next ten years, Cao Yu's playwriting flourished in spite of the disruption of the Second Sino-Japanese War, and his plays gained international recognition being staged in many cities including Moscow and Tokyo. In 1946, invited by the U.S. State Department, Cao Yu, along with novelist Lao She, lectured in the United States.

1930年，曹禺放弃政治学课程，转入北京清华大学西洋文学系学习。23岁时，他完成了处女作《雷雨》，这是话剧史上具有突破性的作品。剧本于1934年出版。1935年中国留学生在日本东京演出了该剧的日文版，而中国的专业首演则在同年稍晚的时候。《雷雨》是最重要的中国现代剧本，20世纪30年代在确立话剧威望和推动话剧普及过程中起到了举足轻重的作用。此后十余年，虽处于抗日战争之中，曹禺仍然笔耕不辍，创作新剧本，并逐渐得到国际社会认可，其戏剧也在莫斯科、东京等地公演。受美国国务院邀请，1946年曹禺和作家老舍赴美讲学。

Communist victory in 1949 ended China's years of civil war. Thereafter – apart from the Cultural Revolution period (1966-76) – Cao Yu held numerous high official positions right up to his death in 1996: president of the Beijing People's Art Theatre (China's most prestigious spoken drama company) from 1952; chairman of the All-China Dramatic Workers Association from 1978; deputy of the National People's Congress from 1954, and member of its standing committee from 1978. Yet his creativeness was eroded by the ever-shifting political climate and he wrote only three plays during the last five decades of his life.

1949年，共产党在全国取得胜利，终于结束了长达几十年的内战。此后（除1966-1976年的文革期间）直到1996年去世，曹禺曾先后担任诸多高级职务：1952年起终生任职北京人民艺术剧院院长；1978年任职“中国戏剧家协会”（原名“中华全国戏剧工作者协会”）主席；从1954年开始当选为全国人民代表大会代表；1978年任人民代表大会常务委员会委员。与此同时，他的创作力被不断变化的政治气候所侵蚀，三十岁以后的五十个春秋里他仅仅创作了三部作品。

### Banner 3 版面三

When just three years old, Cao Yu started accompanying his stepmother to the theatre. He was fascinated by the variety of traditional Chinese opera and its distinctive songs, dance and acrobatics. Subsequently, at the Nankai Middle School in Tianjin, he became an active member of the drama club and his first major role was the female character Petra in Ibsen's *An Enemy of the People*.

三岁的时候，曹禺就开始陪着继母去听戏，深深着迷于各种中国传统戏曲的独特唱腔、优美动作和多样的表演技艺。后来在天津南开中学读书时，他积极投入学校的戏剧社团活动。曹禺的第一次重要演出是在易卜生名剧《国民公敌》中扮演女主角佩特拉。

Acting led Cao Yu to the study of original Western masterpieces: with the aid of dictionaries he read Ibsen, O'Neill, Galsworthy, Chekhov, Shakespeare and Greek tragedies. Enthralled by the power of artistic expression, profound characters and the significant

social and political immediacy the Western style of “spoken drama” offers, he decided to “borrow the golden threads from foreign masters” to make his own “humble coat” as a playwright.

戏剧表演引领曹禺走上了西方巨著的研究之路：在字典的帮助下，他读了易卜生、奥尼尔、高尔斯华绥、契诃夫、莎士比亚等大师的作品和希腊悲剧。由于深深着迷于西方话剧的艺术表现力、深刻的人物形象刻画以及直接反映重大社会和政治现象的特点，曹禺决定开始写戏，“一缕一缕地抽取主人家的金线”缝制自己“丑陋的衣服”。

红条标题：

## FROM ACTING TO PLAYWRITING

### 从演戏到写戏

照片：

Moliere *The Miser* re-written and acted by Cao Yu (right), 1935

1935 年曹禺（右）改编并表演莫里哀的《吝啬鬼》

Cao Yu as Mozart in *Requiem*, a translated Hungarian play, 1943

1943 曹禺在匈牙利剧本《安魂曲》中扮演莫扎特

Cao Yu as the board chairman (right) in Galsworthy's *Strife*, 1929

1929 年曹禺（右）在高尔斯华绥的《斗争》（曹禺改编为《争强》）中扮演董事长

Galsworthy's *Silver Box* translated, directed and acted by Cao Yu (right), 1933

1933 年曹禺翻译、指导并出演高尔斯华绥的《银匣》

## Banner 4 版面四

Cao Yu's Major Theatrical Works:

曹禺的主要戏剧作品:

*Thunderstorm* 1934

《雷雨》 1934

*Sunrise* 1936

《日出》 1936

*The Wilderness* 1937

《原野》 1937

*Metamorphosis* 1940

《蜕变》 1940

*Peking Man* 1941

《北京人》 1941

*The Family* 1942

《家》 1942

*Roumiou and Youliye* (translation of *Romeo and Juliet*) 1943

《柔蜜欧与幽丽叶》(翻译莎士比亚剧本 *Romeo and Juliet*) 1943

*Bright Skies* 1954

《明朗的天》 1954



*Courage and the Sword* 1961

《胆剑篇》 1961

*Consort of Peace* 1978

《王昭君》 1978

“I always feel that human beings are the most complicated yet the most valuable and noble creatures in the world. Human beings! We ought to understand them.”

-Cao Yu

*Biography of Cao Yu*

“我一生都有这样的感觉，人这个东西，人是非常复杂的，人又是非常宝贵的。人啊，又是极应该把他搞清楚的。”

——曹禺

《曹禺传》

红条标题:

Major productions

照片:

主要作品

*Thunderstorm*

《雷雨》

*Bright Skies*

《明朗的天》

*The Wilderness*

《原野》

*Peking Man*

《北京人》

*Sunrise*

《日出》

*The Family*

《家》

*Courage and the Sword*

《胆剑篇》

Tibetan version of Cao Yu's translation of *Romeo and Juliet*

西藏版 《柔蜜欧与幽丽叶》（翻译莎士比亚剧本 *Romeo and Juliet*）*Metamorphosis*

《蜕变》

*Consort of Peace*

《王昭君》

### **Banner 5 版面五**

In the summer of 1933 before his graduation from the Department of Western Languages and Literatures, Cao Yu stayed in the library at Tsinghua University to complete his maiden play *Thunderstorm*, which he had been planning and thinking about over the

previous five years.

1933 年夏天，从西方语言文学系毕业前，曹禺在清华大学图书馆完成了他的处女作《雷雨》，这是一部他已规划和思考了五年的作品。

红条标题：

*Thunderstorm* (1934)

《雷雨》(1934)

照片：

Servant Lu demands money from his wife, 1935

仆人鲁贵向妻子讨钱，1935

The stepmother persuades her stepson lover not to abandon her, 1954

继母周蘩漪恳求她的继子（也是她的情人）不要抛弃她，1954

Vietnamese production in Hai Phong City, 1989

越南版《雷雨》，海防市演出 1989

Hong Kong, 2008

香港版，2008

Shanghainese operatic adaptation, 2004

沪剧《雷雨》，2004

## Banner 6 版面六

"I was not clearly aware that I wanted to rectify satirize, or attack anything. Near the end of the writing, however, there seemed to be an emotional surge pushing me forward, and I was releasing and transforming my suppressed anger into bitter denunciation of the Chinese family and society. In the beginning when I began to form a vague image of *Thunderstorm*, what interested me were a couple of episodes, a few characters, as well as a complex and aboriginal sentiment.

To me, *Thunderstorm* was the lure. The sentiment that came along with *Thunderstorm* formed my imagination, which I found difficult to describe, about the mysteries in the universe. *Thunderstorm* can be regarded as the remains of the primitiveness in me."

-Cao Yu,

Preface to *Thunderstorm*, 1936

“我并没有显明地意识着我是要匡正讽刺或攻击些什么。也许写到末了，隐隐仿佛有一种情感的汹涌的流来推动我，我在发泄着被压抑的愤懑，毁谤着中国的家庭和社会。然而在起首，我初次有了《雷雨》一个模糊的影像的时候，逗起我的兴趣的，只是一两段情节，几个人物。一种复杂而又原始的情绪。

.....

《雷雨》对我是个诱惑。与《雷雨》俱来的情绪蕴成我对宇宙间许多神秘的事物一种不可言喻的憧憬。《雷雨》可以说是我的‘蛮性的遗留’。”

——曹禺

《雷雨》序，1936年

*Thunderstorm*, a four-act play, looks to the three unities to provide the foundation for expounding a complex story involving family hierarchies ,adultery, incest, threatened murder and labor unrest. The relationships between masters and servants, as well as

between stepmother and stepson, not only reveal love and hatred but also embed an exploration of fate within a plot that exposes the oppressive realities of contemporary society. The themes reflect the spirit of iconoclasm in the 1920s and 1930s which advocated the liberation of the individual from the patriarchal family and the emancipation of workers from capitalist exploitation. The drama's tragic ending, inspired in part by Greek tragedy, is also a meditation upon fate.

四幕剧《雷雨》以“三一律”为基础，讲述了一个复杂的故事，其内容主要涉及家庭、等级、通奸、乱伦、威胁、谋杀和劳工骚乱等。雇主与雇工的关系、继母与继子的关系不仅仅揭示了爱与恨，而且揭露了当时社会的现实压迫，蕴含着关于命运的探索。作品反映了上个世纪二、三十年代破除旧习，主张个人从父权制家庭解放、工人从资本主义剥削中解放的精神。全剧的悲剧性结尾，在某种程度上是受希腊悲剧的影响，但同时亦是对命运的沉思。

Since its premiere on the Chinese professional stage in 1935, *Thunderstorm* has been revived constantly (except during the Cultural Revolution). Many celebrated actors have claimed the learned how to portray characters from acting in this play. *Thunderstorm* has also been adapted into regional musical theaters, Western opera ballet and film.

自 1935 年（除文化大革命期间）在中国首演以来，《雷雨》一直不断上演。许多著名演员都曾表示通过此剧的表演，学会了如何刻画人物。《雷雨》先后被改编为各种戏曲、西洋歌剧、芭蕾舞剧和电影。

照片：

Storytelling genre adaptation, 2010

评弹改编版，2010

Western operatic adaptation, 2006

西洋歌剧改编版，2006

Ballet adaption, 1981

芭蕾舞剧改编版，1981

## Banner 7 版面七

*Sunrise*, another four-act, was first serialized in the *Literary Monthly*.

《日出》，另一部四幕剧，最早连载于《文学月刊》

红条标题：

*Sunrise* (1936)

《日出》(1936)

Greatly shocked by the suicides of two young female film stars who had been the target of merciless gossip in the tabloid press, Cao Yu poured his empathy into *Sunrise*'s heroine, Chen Bailu. Groups of people including bankers, clerks, university students, workers, prostitutes and mafia figures revolve around Chen, a student-turned-courtesan, who lives in a luxury hotel, supported by a wealthy banker. Later, faced with her benefactor's bankruptcy, Chen commits suicide. Presenting vivid scenes of contemporary Chinese metropolitan life, the play studies evil and suffering, and conveys a strong social message: the need to rebel against the ruling plutocrats.

由于一直受到小报八卦消息的残忍攻击，两位年轻的女电影明星先后自杀，令曹禺非常震惊。曹禺把对逝者的同情全部倾注在陈白露（《日出》女主角）的人物塑造上。陈白露是学生出身的交际花，被富裕的银行家包养，住在豪华的酒店里。她的身旁围绕着银行家，职员，大学生，工人，妓女和黑帮份子等形形色色的人物。之后，面对供养者的破产，陈白露选择了自杀。该剧生动展示了当年中国大都市的生活场景，在思考罪恶与苦难的基础上传达了一个强烈的信息：这是一个需要反抗富豪统治的社会。

Cao Yu outlined his intentions in this play by eight quotations, the first and last of which are as follows:

曹禺用 8 段引言概括全剧的意义，其中第一段和最后一段如下：

For thus the way of God  
Cuts people down when they have had too much  
And fills the bowls of those who are in want.  
But the way of man will not work like this:  
The people who have not enough are despoiled  
For tribute to the rich and surfeited.

Laozi magnum opus on Taoism

“天之道损有余而补不足，人之道则不然——损不足以奉有余。”

老子《道德经》

Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and the sea was no more.

- Book of Revelations 21:1

我看到了一个新的天地，最初的天地都已经消失，而大海也不复存在。

《圣经·启示录》第二十一章

照片：

The young banker blackmails his boss, 2000

老板被年轻的银行职员敲诈，2000 年

Chen Bailu's schoolmate reproves her sordid life, 1956

陈白露的同学谴责她过着肮脏的生活，1956 年

Chen Bai's flirts with two admirers, 1956

陈白露与两个崇拜者调情，1956年

Gangsters seek to abduct a young prostitute, 1937

歹徒试图绑架一个雏妓，1937年

Chen Bailu partying, 2002

陈白露在“派对”上跳舞，2002年

Japanese production at Tokyo's Mitsukoshi Royal Theatre, 1981

《日出》在东京三越皇家剧院公演，1981年

### Banner 8 版面八

"Having decided not to repeat myself, I thought that the style of *The Wilderness* should be different from my previous two plays. I wanted to create an artistic image: an ugly man does not have to be ugly-hearted. ... However, there was no way for him to survive. He committed suicide.

- Cao Yu

Interviewed by Tian Benxiang, 1981

“在写完《雷雨》、《日出》之后，总想再写点新鲜的东西，我不愿意重复自己。写《原野》我有一个想法，就是走另外的一个路子：打算写一个艺术形象，一个黑脸的人，但不一定心黑……然而，他没有办法生存，只能选择自杀。”

——曹禺

田本相采访，1981年



This three-act play is the only work written by Cao Yu that is set in the countryside of northern China. Superficially a story of a peasant's revenge, it interweaves darkness, nightmare, fear and mystery in the style of expressionist theatre. The heart of the play remains the playwright's philosophical obsession with fate and cosmic cruelty. While the plot relates the protagonist's deliberation, preparation and execution of his vengeance, and his consequent feelings of guilt and eventual suicide, dramatic colour is added through the rivalry for exclusive affection between a possessive old mother and a beautiful but jealous wife, as well as the primitive passions, sexual deprivation and defiant courage of life in this remote environment. The *Wilderness* has thus afforded rich opportunities for adaptations into films, Western opera, Beijing Opera and other regional theaters.

曹禺的剧作中，三幕剧《原野》是唯一的一部将故事背景设在中国北方农村的作品。表面上这是一个关于农民复仇的故事，它交织着黝暗、梦魇、恐惧和神秘，充满表现主义戏剧风格。剧作的核心，保留了剧作家关于命运和残酷宇宙的哲学迷思。全剧的根本情节包括主人公对现实的思索，对复仇的准备和执行，以及随之而来的内疚感和最终的自杀，但是偏远村庄中老母亲（占有欲极强）和妻子（美丽但善妒）间为了情感独占而进行的对抗、原始的激情、性的压抑和挑战生活的勇气等也为《原野》增加了浓厚的戏剧色彩。

《原野》具备改编为西洋歌剧，京剧和其他地方戏的诸多条件和因素。

红条标题

*The Wilderness* (1937)

《原野》（1937）

Controversial production including centre-stage toilet, 2000

有争议的创作（包括在舞台中心设置了一个马桶），2000年

The lovers hide in a dark forest, 2005

恋人隐藏在黑暗的森林里，2005年

The childhood friends are now rivals in love, 2010

孩提时的朋友，现在的情敌，2010 年

The lovers flee – Beijing Opera adaptation, 2007

恋人私奔 - 京剧改编版，2007 年

Jiao forces his wife to admit the truth, 1937

焦大星迫使他的妻子承认事实，1937 年

English production in Leeds, 1998

利兹公演（英语版），1998 年

### Banner 9 版面九

"In the natural world, there is a biological process. Many insects have to get rid of their old skin in order to develop their new life. This is what I meant by metamorphosis. We do not know what sense insects have of this process, but we can imagine that they may feel great anxiety before abrupt changes as the new life starts forming in them.

... This chapter of history, written in blood and sweat, and profuse in heroic and pathetic events, manifests the hardship that our national warriors have encountered on every frontier of their strife, as well as the despair of the degenerate class in the process of its elimination."

- Cao Yu

Postscript to *Metamorphosis*, 1940

“生物界有一种新陈代谢的现象：多少昆虫在生长过程中需要硬狠狠把昔日的老腐的躯壳蜕掉，然后新鲜的生命才逐渐长成。这

种现象我们姑且为它杜撰一个名词，叫做“蜕变”。“蜕变”中的生物究竟感觉如何虽不可知，但也不难想象。当春天来临，一种潜伏的泼刺刺的生命力开始蕴化在它体内的时候，它或者会觉到一种巨大的变动将到以前的不宁之感。

.....

这一段用血汗写成的历史里有无数悲壮惨痛的事实，深刻道出我们民族战士在各方面奋斗的艰苦同那被淘汰的腐烂阶层日暮穷途的哀鸣。”

曹禺

《蜕变》后记，1940年

照片（上部）

Cao Yu (middle) and two of his wartime students

曹禺（中）和战时的两位学生

红条标题：

*Metamorphosis* (1940)

《蜕变》（1940）

By December 1937, the adverse course of the Sino-Japanese war had forced the Nationalist government to retreat from its capital Nanjing. Cao Yu and the National Drama School withdrew to Jiang'an, a distant county in south-western China, where staff and students staged a series of new performances to entertain wartime audiences.

1937年12月，中日战争的失利，迫使国民政府从首都南京撤离。曹禺和国立戏剧专科学校来到了中国西南的偏远小城——江安，在那里所有的教职工和学生一起为战时的观众举行了一系列振奋人心的新演出。

Written in 1940, *metamorphosis* is an ode to the patriotism of the Chinese people. As in his earlier plays about social problems, Cao Yu takes a critical stance and attacks irresponsible administrators and corruption in a military hospital. This four-act drama focuses on two selfless heroes: a warm-hearted, caring doctor and an upright official. Through their struggle and ultimate success, the play presents an optimistic picture to worried audiences with the doctor's cry: "China, China, you will be strong!"

写于 1940 年的《蜕变》，是中国人民爱国主义的颂歌。曹禺的早期作品与社会问题紧密相关，该剧中他站在批判的立场上，抨击军队医院里不负责任的管理者和腐败者，着重刻画了两个无私的英雄形象：一位热心、善良的医生和一位正直清廉的官员。通过他们的斗争和最后的胜利，以及结尾处医生的呼喊“中国，中国，你是应该强的！”为观众展现了一幅积极乐观的画面。

Both left-wing and Nationalist critics reacted severely to the play, as did those who sought purely artistic value. In spite of this, *Metamorphosis* proved extremely popular with audiences who saw the hope that they needed at the time.

左翼成员、民族主义批评家和那些寻求纯粹艺术价值的人，从不同角度对该剧进行了严厉的抨击。尽管如此，《蜕变》在观众中非常受欢迎。这部戏让他们看到了那个特殊年代所需要的“希望”。

照片：

**Dr. Ding hails China's future, 1987**

丁大夫热情赞扬中国的未来，1987 年

**Wartime production giving a continuous run of 28 performances, 1942**

战时连演 28 场，1942 年

**Dr. Ding encourages the nurses to help the poor, 1987**

丁大夫鼓励护士帮助穷人，1987 年

## Banner 10 版面十

"It is difficult for me to say how I wrote *Peking Man*. I only knew I wanted to write about people. Drama is about people. I am fascinated by the soul of people, their inner secrets and their most subtle feelings.

- Cao Yu,

Interviewed by Tian Benxiang, 1982

“你问我《北京人》是怎么写出来的？这是很难用几句话说清楚的，甚至连我自己也说不清楚。不过那时有一种想法，还是要写人。一切戏剧都离不开写人物，而我倾心追求的是把人的灵魂、人的心理、人的内心隐秘、内心世界的细微的感情写出来。”

——曹禺

《曹禺传》

红条标题

*Peking Man* (1941)

《北京人》(1941)

In *Peking Man*, considered by many to be his masterpiece, Cao Yu returned to his original style of drama concerned with human beings and their poignant relationships. Written with a sense of poetry, this three-act play objectively presents the decline of a once-prominent scholar-official family and fiercely attacks the tensions and hypocrisy of the Chinese gentry: the “good-for-nothing” members of the polite society of the time.

《北京人》是公认的杰作。这部三幕作品关注人类和人与人之间痛楚纠缠的关系，与曹禺早期创作风格一致，是他在戏剧创作上的一次回归。该剧以充满诗意的语言客观地展示了一个士大夫家庭的没落，猛烈抨击了中国书香门第在社会转型中的慌张与虚伪，这些“文化人”都是身处上流社会却无能的人。

照片：

The play's premiere, 1941

该剧首演，1941 年

Innovative set design using a highly-raked stage covered by paper, 2010

创新的布景设计——纸张覆盖的、高度倾斜的舞台，2010 年

The wife provokes her husband by mocking their cousin, 1990

妻子以嘲笑丈夫的表妹来挑衅丈夫，1990 年

The title “Peking Man” is doubly symbolic. As residents of Peking (or Beijing), the family is representative of the citizens of China’s centre of culture, seemingly the most refined and polished of people. Yet, cocooned within society, these culturally-intoxicated people are oblivious to the rapidly –changing realities of the world. At another level, “Peking Man” is the label attached to the skull discovered in northern China by a team of paleontologists in December 1928. This scientific dimension intensifies the playwright’s view of human evolution and social progress. Further metaphors, like the “Peking Man” silhouette seen on stage, the coffin, doves and rats, deepen the significance of the play.

剧名“北京人”具有双层的象征意义。作为北京居民，剧中的家庭成员是中国文化中心——北京——的市民代表，是看起来最光鲜的人。然而，这些茧居、醉迷于文化的人却无视世界正在迅速变化的现实。1928年12月一个古生物学家小组在中国北方发现了早期猿人的头盖骨，并称之为“北京人”。这也是“北京人”另一个层面上的意义。科学层面的概念强化了剧作家关于人类进化和社会进步的见解。而进一步的隐喻，如舞台上“北京人”的身影、棺材、鸽子和老鼠等，都加深了该剧的意义。

照片：

The grandfather's birthday, 1957

老太爷过生日，1957 年

The submissive husband identifies with the caged bird, 1957

懦弱的丈夫感到自己与笼中鸟一样，1957 年

Cao Yu with director Kent Paul and the cast of the US production at New York's Horace Mann Theatre, 1980

曹禺与美国版《北京人》导演保罗·肯特和演员在纽约霍勒斯曼剧院，1980 年

### Banner 11 版面十一

"I remember it was in 1942 during the steaming hot days in Chongqing. I wrote *The Family* on a boat anchored in the Yangzi River.... The crew members saw me hunched over a small table day by night, sweat rolling down on my bare back. A middle-aged man said to me: "gosh! You really work hard writing your plays." In my life, I've forgotten many things that I should have remembered, but this sentence, perhaps for the man's sincerity, has lived in my mind ever since.

Cao Yu,

*The Wenhui Daily*, 1978

“我记得是 1942 年，重庆的酷热如蒸的日子，我在重庆附近唐家沱的长江上浮泊着的一只江轮里，俯扑在一张餐桌上，写着这个剧本。……他们（拖船的水手）见我打着赤膊，背上流着一串一串的汗珠，还在昼夜不停地写，一位中年人惊讶地说：‘真是！你们写戏的，原来也很辛苦啊！’这一生，我忘却许多应该记住的事情，但这一句话，不知是否为了它的诚恳，我却一直记得。”

曹禺

《文汇报》，1978

照片:

Cao Yu and Ba Jin in the 1980s

二十世纪八十年代的曹禺和巴金

红条标题:

*The Family* (1942)

《家》(1942)

Cao Yu's four-act play *The Family* was adapted from the famous novel of that name by Ba Jin. In 1934, Ba Jin had been the first to recognize Cao Yu's talent as a playwright when he published the young man's *Thunderstorm* in the *Literary Quarterly*, and the two became soul mates for the rest of their lives.

曹禺的四幕剧《家》改编自巴金的同名小说。巴金最早意识到曹禺在戏剧创作方面的天赋，于1934年在《文学季刊》上刊登了《雷雨》。从此二人成为终生挚友。

照片（右面第一幅）:

The mothers fear the young couple's love will lead to tragedy, 1984

母亲担心年轻夫妇的爱情将酿成悲剧，1984年

Set in the socio-political turmoil of China in the 1920s, *The Family* explores the entire ambit of love, ranging from frustration to fulfillment, and from pretended affection to complete devotion. Love, treated with sympathy and warmth in beautiful poetic language, is contrasted against the all-pervading conflicts between generations, between tradition and modernity, and between the family and the individual. The tragedy of two young women and their innocent deaths demonstrate that the old "family" is a "prison" needing to be condemned and demolished.



《家》的故事发生在 20 世纪 20 年代，一个中国社会和政治大动荡的年代。作品探寻了爱的全部领域，从挫折到满足，从虚情假意到完全奉献。爱情是美妙、诗意的语言里所展现的怜悯和温情，与无处不在的矛盾冲突形成强烈的对比。这些矛盾和冲突不仅存在于家庭和个人之间、几代人之间，也存在于传统和现实之间。两个年轻女人的悲剧和无辜死亡，表明了旧“家庭”如同牢笼一般，应受到谴责并且全部被打碎。

Monologues from this play are regularly used in speech classes for drama students.

戏剧专业的学生经常选择《家》的独白作为台词课的主要内容。

照片：

Shanghai's premiere, 1948

在上海首演，1948 年

The couple enjoying a nighttime reprieve, 2002

夫妇在夜间享受片刻难得的轻松，2002 年

The pregnant woman is not allowed to give birth at home due to superstition, 1954

由于迷信，孕妇不允许在家中分娩，1954 年

The bride's arrival, 1984

接新娘，1984 年

## Banner 12 版面十二

"I found *Bright Skies* very difficult to write. I went to the hospital for my fieldwork, and collected loads of material. However, I had no way to refine it to make a story. I was myself a person who needed to be reformed, and so how could I write a play depicting how

other intellectuals managed to transform themselves through "thought reform"? ..... I still cannot work out that play."

Cao Yu,

Interviewed by Tian Benxiang, 1982

“我写《明朗的天》时觉得很难写，我在协和医院搜集了不少素材，但是怎样提炼这一大堆材料，很吃力。你要知道，当时我也是要思想改造的，我也是个‘未改造好的知识分子’喽。那么，我写别的女知识分子怎么改造好了，实在是捉摸不透彻。……总之，是没有琢磨出道道来，对这个戏真没有都琢磨很透彻。”

——曹禺

田本相采访，1982年

红条标题:

*Bright Skies* (1954)

《明朗的天》(1954)

On 1 October 1949, Mao Zedong, standing on the Tian'anmen Rostrum, proclaimed the foundation of the People's Republic of China, launching the whole nation on a process of tremendous and continual change. Cao Yu tried his utmost to adapt to the new ideology.

1949年十月一日，毛泽东在天安门城楼上，宣布中华人民共和国成立，开启了整个国家不断发展变化的历程。曹禺努力适应新的意识形态。

The three-act play *Bright Skies* is set in a famous medical college in Beijing. It begins on the eve of the Communist takeover and ends in 1951 at the most intense phase of the Korean War. Cao Yu's depiction of people and their lives during these years reveals how the Nationalist community adapted itself to Communist priorities, and how Chinese intellectuals underwent "thought reform" to conform to the new society.

三幕剧《明朗的天》场景设置在北京一所著名的医学院，时间跨度从解放前夕到 1951 年朝鲜战争最紧张的阶段。作品描写了该时期人们的生活状况，展现了具有民族主义思想的人群如何适应共产主义最高权威的过程，并揭示了中国知识分子接受“思想改造”以顺应新社会的状况。

The play's premiere used elaborately-detailed sets, 1954

该剧首演布景精细，1954 年

The staff differ over ideology and science, 1954

医院的工作人员对于意识形态和科学观念各持己见，1954 年

### Banner 13 版面十三

Cao Yu's unhappiness with *Courage and the Sword* was reflected in an article he published one year later in the *Drama Bulletin*:

《胆剑篇》上演以后一年，曹禺在《戏剧报》上发表了一篇文章，表达了自己对剧本的不满。

"I feel that we will not be able to write until we really know the people and their surroundings. We should also have real feelings about them before we pick up our pens."

Cao Yu, 1962

“对环境、人物的思想没有理解透，甚至不太明了就动笔，是写不出很动人的作品的。”

曹禺，1962 年

照片：

Cao Yu (front) and colleagues marching to work on farms

曹禺（前）和同事们行进在农村的土路上。

红条标题:

*Courage and the Sword (1961)*

《胆剑篇》(1961)

By the late 1950s and early 1960s China was a nation of young people, detached from the past and ready to compete with the outside world. At the same time, the country had experienced the greatest difficulties with its economy and international relations. Following the disastrous Great Leap Forward campaign, China suffered unprecedented famine, and the Sino-Soviet split exacerbated China's economic situation. "Self reliance and arduous struggle" was now the motto for the nation to follow; professionals in literature and arts were encouraged to produce works supporting the Party's policy. *Courage and the Sword* was written and produced against this background.

二十世纪五十年代末、六十年代初的中国是青年们的国度，他们告别过去，充分准备着与外部世界竞争。与此同时，中国在经济和国际关系等方面也经历了最大的困难。灾难性的大跃进运动之后，中国遭受了前所未有的大饥荒，而与苏联关系的破裂则使中国经济进一步恶化。“自力更生，艰苦奋斗”成为全民族的座右铭。当时，政府鼓励文艺界创作并支持党的政策。《胆剑篇》就是在这样的背景下问世的。

Based on the struggle between the kingdoms of Wu and Yue, around 500 BC, the five-act historical play focuses on the resolve and strategy evinced by the King of Yue. When held captive by the Wu, he sleeps on firewood and licks the bitter gall bladder to remind himself of his shame in losing his kingdom. (In Chinese belief the gall is directly associated with courage, and the Chinese title of the play is literally "Gall and Sword".) Having gained his release, the King of Yue proceeds on a twenty-year crusade to unify his country and strengthen his army, eventually bring victory to his land and restoring pride and independence to his people. The moral of this parable is clear: even a weak and conquered nation can stand up on its own through determined leadership, tireless effort and

self-reliance.

五幕历史剧《胆剑篇》，以发生在公元前 500 年左右的吴越战争为基础，侧重于表现越王的勇气和战略。被吴国俘虏以后，越王每天睡在柴堆上、舌舔苦胆，以提醒自己不忘丧国之耻。被释放后，越王通过二十年长期不懈的努力，统一了国家，加强了军队实力。最终带领人民，在与吴国的战争中取得了胜利，而独立的越国人民也重获民族自豪感。这个故事的寓意很清楚：即使是一个积弱的、被征服的民族，也能凭借果断的领导、不懈的努力和自力更生重新站起来。

照片：

The captive King of Yue (front) challenges the King of Wu, 1961

被俘的越王向吴王挑战，1961 年

Toasting the imminent battle against the Wu, 1961

伐吴之前祝酒鼓舞士气，1961 年

King of Yue reads a letter to his wife, 1961

越王读信给妻子听，1961 年

#### Banner 14 版面十四

“Wiping off the tears from her face, I would like to let Wang Zhaojun show her own sparking colour.”

Cao Yu, 1979

“我要擦掉王昭君脸上的泪水，让她焕发出她的真正的光彩。”

曹禺，1979 年

红条标题

*Consort of Peace* (1978)

《王昭君》(1978)

The decade-long upheaval of the Cultural Revolution (1966-76) saw creativity pushed aside. Cao Yu was publicly denounced and forced to work as a cleaner, mopping the floors and toilets in the Beijing People's Art Theatre, an institution where he had been the founding president since 1952.

长达十年之久的文化大革命彻底摒弃人们的创造性。曹禺曾遭到公开的谴责和迫害。作为北京人民艺术剧院的建院院长（自 1952 年以来一直任该职务），他却被强制清洗剧院的地板和厕所。

*Consort of Peace*, which originally had the eponymous title Wang Zhaojun, is the sole play written by Cao Yu after the Cultural Revolution. Wang Zhaojun was a lady-in-waiting in the Han court who was married off to a tribal prince to establish good relations between the Han and the Xiongnu tribe (circa 40 BC). Among the historical records, poetry, stories and plays about Wang Zhaojun, Cao Yu found her image in Han and Mongolian folk tales particularly fascinating. Her tomb, located in the Mongolian Autonomous Region, is called the "Green Tomb" because it is said to be covered by evergreen grass and shrubs even in the snows of winter. Superstition has it that infertile women will become pregnant if they spend a night at this tomb.

以历史同名人物命名的《王昭君》，是文化大革命后曹禺完成的唯一的一部作品。王昭君本是汉元帝后宫里的一位嫔妃，在宫中多年却从未与汉元帝相见。约公元前 40 年，为了汉匈两族的和睦友好，汉元帝把王昭君嫁给了匈奴首领呼韩邪单于。在历史记录、诗歌、故事和戏剧作品中，有许多关于王昭君的描写，但曹禺发现她的形象在汉族和蒙古族的民间故事中格外迷人。她的陵墓，位于内蒙古自治区，后人称之为“青冢”。据说即使在积雪的冬季，墓上仍是草色青葱。关于青冢还有一个传说：不孕的妇女只要在青冢过上一夜就一定能怀孕。

Written in poetic language, Cao Yu's five-act play presents the tale from an unorthodox angle. No longer a weeping girl unwilling to leave her home, Cao Yu's Wang Zhaojun is an independently-minded woman who volunteers to go because she wishes to help bring harmony between the two peoples and also because she sees an opportunity to gain a life of her own. She is determined not to follow the narrow existence of ladies-in-waiting whose entire lives are confined within the palace walls without even a chance of meeting the emperor. Wang Zhaojun may be seen here as a new woman who celebrates the bright future after the dark years of the Cultural Revolution.

五幕剧《王昭君》，语言优美，一反昭君传统的哀怨形象。在曹禺笔下，王昭君不再是一个哭哭啼啼不愿远离家乡的女子，而是一位独立的、有主见的女性。她决定不再像其他女人那样，一生囚于深宫，苦苦等待帝王的宠幸，却可能永远没有机会见到帝王。为了拥有属于自己的人生，更为了汉、匈两族普通人的和睦相处，王昭君自愿远嫁匈奴。在这部剧中，王昭君是一位新女性，一位经历了“文化大革命”黑暗、庆祝光明未来的新女性。

照片：

Wang Zhaojun and her newly-wedded husband, 1979

王昭君与新婚丈夫，1979年

Lady Sun excitedly prepares, not realizing she is to be buried alive to accompany the dead Emperor, 1979

孙美人兴致勃勃地准备召幸，却没有意识到自己是皇帝的活人殉葬，1979年

### **Banner 15 版面十五**

红条标题：

More than a playwright

## 剧作家之外

China is proud of Cao Yu and his plays. He was appointed to numerous high official positions, and travelled widely to fulfill his duties, meeting state leaders and appearing on public occasions. Cao Yu enjoyed running the Beijing People's Art Theatre as his day-day responsibility and giving talks to young playwrights as the Chairman of the All-China Dramatic Workers' Association. He also contributed in some degree to China's enthusiasm for Shakespeare in the late twentieth century by working with Shakespearean scholars and establishing the Chinese Shakespeare Association in 1984.

曹禺和他的作品是中国的骄傲。他历任高职，经常出差，履行与国家领导人会面、出席公共场合等职责。作为北京人民艺术剧院的院长，他视剧院的经营为自己的责任；作为“中国戏剧家协会”（原名“中华全国戏剧工作者协会”）主席，他经常与青年剧作家会谈。这些都是他所热爱的日常工作。文革以后，中国掀起了一场莎士比亚戏剧热潮。曹禺与莎士比亚戏剧学者合作，于 1984 年建立了中国莎士比亚研究会(今改名“中国莎士比亚学会”)，为中外戏剧交流做出了贡献。

照片：

**Cao Yu holding a seminar with young playwrights in Anhui province, 1982**

曹禺在安徽与中青年话剧作者开讨论会，1982 年

**Cao Yu with Chairman Jiang Zemin, 1992**

曹禺与江泽民主席，1992 年

**Cao Yu with Premier Zhou Enlai, 1961**

曹禺与周恩来总理，1961 年

**Cao Yu with Premier Zhou's wife Deng Yingchao, 1979**

曹禺与周总理的夫人邓颖超，1979 年



Cao Yu visiting the British Council, 1980

曹禺访问英国文化协会，1980年

### Banner 16 版面十六

Mrs. Thatcher's letter to Cao Yu, the Chairman of the Chinese Shakespeare Association, 1986

1986年，英国首相撒切尔夫人写信给曹禺（时任“中国莎士比亚研究会”会长）

“... ”

Your Shakespeare festival has without doubt demonstrated the universality of art. I congratulate all those who contributed to its organization. I hope that all who attended performances will have left feeling, “how beautiful mankind is! O brave new world, that has such people in't.”—Margaret Thatcher

“..... 毫无疑问，你们举办的莎士比亚戏剧节体现了艺术的普遍性。衷心祝贺为这次戏剧节做出贡献的所有学者和工作人员。我希望所有参加演出的人能在心中留下这样的感觉：人类是多么的美丽！有这样的人存在于这个勇敢的新世界！”

——玛格丽特·撒切尔

Draft of Cao Yu's speech at the opening of the Chinese Shakespeare Association, 1984.

1984年中国莎士比亚研究会成立，曹禺开幕词手稿

“All That Glisters Is Not Gold

The above line is absolutely true, yet, if it is gold, it glisters. Knowledge glisters, but not everyone can see it...” - Cao Yu

“凡是闪光的，不都是黄金。

这句话千真万确。反过来，是黄金，它就会发出光亮。知识是黄金，然而它的光亮一般人常常看不见。.....”

Manuscript of Cao Yu's translation of *Romeo and Juliet* (Act 4) stamped by the Nationalist government's Central Examination Committee for Books and Magazines, 1943

曹禺的《柔蜜欧与幽丽叶》（第四幕）翻译手稿，印有国民政府中央图书杂志审查委员会专用章，1943年  
照片：

Spoken drama *Macbeth*, 1980

话剧《麦克白》，1980年

Huangmeixi operatic adaptation of *Much Ado about Nothing*, 1986

黄梅戏《无事生非》，1986年

Spoken drama *Romeo and Juliet*, Tibetan version from Cao Yu's Chinese translation, 1981

话剧《柔蜜欧与幽丽叶》，曹禺译本西藏版，1981年

Spoken drama *Hamlet*, 1989

话剧《哈姆雷特》，1989年

## Banner 17 版面十七

红条标题

Final years...

最后的岁月.....

Although crowned with glory in public, Cao Yu criticized himself and remained deeply troubled by inner distress, suffering particularly

due to his inability to write more plays in his later years. The legacy of much of his thinking has been left in unpublished writings.

虽然在人前颇受尊荣，但曹禺从没停止过自我批评，其内心深处饱受煎熬，下半生创作的贫瘠无疑又加深了这种痛苦。他的诸多思考均蕴含在未发表的著作中，是留给后人的宝贵财富。

### Draft of Cao Yu's uncompleted final play: Bridge

曹禺未完成作品《桥》手稿

Cao Yu's notebook full of his impressions, observations and ideas

曹禺的笔记本上写满了他的感受，意见和想法

“Mother

Readers, I'm telling you a story,

You may not believe me,

I did indeed go through the darkness

And then I saw the brightness.

.....

My little mother!

I've never seen you,

I only saw a photo of you.

You stand there tidily,

With a pair of big eyes.

.....

《母亲》

“读者，我想讲个故事给你听。

也许你不相信。

我确实经过阴暗，

又见到光明。

.....

我的小母亲！

我没见过你，

只看到一张相片：

你端正地立着，

睁着一双大眼睛，

.....”

**Mother, one of the poems Cao Yu wrote in his last years.**

《母亲》，曹禺在最后的岁月中创作的诗歌之一。

照片：

**Cao Yu with Huang Zuolin, one of the greatest Chinese directors**

曹禺与黄佐临（中国最伟大的导演之一）

Cao Yu with Ba Jin

曹禺与巴金

Wu Zuguang, a renowned playwright, visiting Cao Yu in the hospital

著名剧作家吴祖光到医院拜访曹禺

Cao Yu and Xia Yan (second from the right), a Communist arts administrator and playwright

曹禺与夏衍（右二，国家文学艺术领导人之一、剧作家）

### Banner 18 版面十八

“It is very, very difficult for people to understand themselves. When you do, you are however already handicapped. This is the tragedy, a very sad tragedy. We've paid far too much for discovering the truth. ”

- Cao Yu

Interview with Tian Benxiang, 1982

“让人明白是很难很难的啊！明白了，人也残废了，这也是悲剧，很不是滋味的悲剧。我们付出的代价是太多太大了。”

——曹禺

田本相采访，1982年

The haven Cao Yu enjoyed most was his companionship with his wife, children and friends when, at least temporarily, he felt some release from his chronic anguish.

妻子、孩子和朋友是曹禺的安乐窝。只有这样的相伴才能让他脱离、或者至少是暂时地脱离周而复始、习惯性的痛苦。

Cao Yu's letter to his stepdaughter Li Ruru

曹禺给继女李如茹的信

My little daughter, my little Ruru: - image of the old Pa looking at my beautiful Ruru from the Beijing Hospital...

亲爱的小女儿，我的如茹：— 老爸爸从北京医院望着美丽的小如茹图

照片 (横三张):

Cao Yu with his wife, four daughters and his grandson, 1991

曹禺与妻子，四个女儿和孙子，1991 年

Cao Yu and Ying Ruocheng at Arthur Miller's home, 1980

曹禺与英若诚在阿瑟·米勒家坐客，1980 年

Cao Yu with John Fairbank, a renowned Sinologist, 1980

曹禺与著名汉学家费正清，1980 年

照片 (竖二张):

Cao Yu married Li Yuru, a prominent Beijing Opera singer, 1979

曹禺与京剧演员李玉茹结婚，1979 年

Cao Yu in Trafalgar Square, London, 1980

曹禺在伦敦特拉法加广场，1980 年

## Banner 19 版面十九

红条标题

Cao Yu's legacy

## 留给后人的财富

The 100<sup>th</sup> anniversary of Cao Yu's birth was commemorated in 2010 by a year of events across mainland China, together with symposia and exhibitions in Hong Kong, Macao, Japan and the USA.

2010年，中国大陆举办了一系列活动纪念曹禺诞辰100周年，同时香港，澳门，日本和美国也主持了相关的专题讨论会和展览等活动。

Through the work of Cao Yu, and fellow pioneers, an unfamiliar imported theatrical genre finally flowered into the Chinese spoken drama which today enjoys an enthusiastic following among Chinese theatre practitioners and younger audiences.

在曹禺和其他先驱的共同努力下，一种陌生的、西方舶来品戏剧形式，最终结成了美丽的花朵——中国话剧。今天，中国话剧在戏剧工作者和年轻的观众中拥有一批热情的追随者。

照片：

Grass Stage, Shanghai, 2008

草台班，2008年，上海

Cao Yu Centenary exhibition in Hong Kong, 2010

曹禺诞辰百年纪念展，2010年，香港

Cao Yu Centenary exhibition at Waseda University, Tokyo, 2010

曹禺诞辰百年纪念展，2010年，东京早稻田大学

Co-production by PIP, Hong Kong and Southern Children's Channel, Guangzhou, 2010

香港 PIP 和广州南方少儿频道联合制作，2010年，

Shanghai Music Conservatory Drama Club, 2010

上海音乐学院戏剧社，2010 年

**Garage Theatre, Beijing, 1994**

车库剧院，1994 年，北京

**International symposium commemorating Cao Yu's Centenary in Tianjin and Beijing, 2010**

纪念曹禺百年诞辰国际研讨会，2010 年，天津、北京

**Ling Yunyan Company, a physical theatre based in Shandong province, 2010**

凌云焰剧团，山东省的肢体剧场，2010 年

**Shenzhen University Student's Drama Club, 2009**

深圳大学学生剧社，2009 年

**Opening of the Cao Yu Theatre in his hometown, Tianjin, 2010**

“曹禺戏剧”在他的家乡开幕，2010 年，天津

主办单位：

英国利兹大学

上海戏剧学院戏剧博物馆

上海戏剧学院演艺中心

北京人民艺术剧院戏剧博物馆



## Banner 20 版面二十

Cao Yu

His life and career exemplify the dilemmas and difficulties faced by generations of Chinese intellectuals throughout the twentieth century, and thus this exhibition serves also as a narrative of modern China.

曹禺

他的戏剧人生，充分说明了二十世纪几代中国知识分子所面临的窘境和困难，从这个角度讲本次展览也是现代中国的一个缩影。

**1910-1996: Pioneer of Modern Chinese Drama**

**1910-1996: 中国现代戏剧先锋**

主办单位:

英国利兹大学

上海戏剧学院戏剧博物馆

上海戏剧学院演艺中心

北京人民艺术剧院戏剧博物馆