

在碰撞中寻求融合——英国青年演绎曹禺笔下的旧社会女性

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Seeking fusion in collision – British youth perform women of old Chinese society as written by Cao Yu

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“这部戏让我联想起西班牙剧作家加西亚·洛尔卡的那些关注西班牙乡村女性作品。这是一部非常动人和精彩的作品。音乐的使用让作品深刻并让人产生共鸣，让我们意识到这么压抑的事实居然就在并不久远的历史上……”在 2012 爱丁堡艺术节的演出中，记者听到了这样的评价。这是一部融合了中国戏剧大师曹禺多部作品而成的舞台剧《太阳不是我们的》。

“I was led to think of the plays of Lorca concerning women in early modern rural Spain. This is a very engaging and attractive production, where the music adds depth and resonance, and which makes us aware of how oppressive things were so recently...”

In 2012, during the performances at the Edinburgh fringe festival, this was typical of evaluations I heard. The piece is a fusion of Chinese master playwright Cao Yu's many works, which have been transformed into the stage production *The Sun is Not for Us*.



在爱丁堡艺术节的舞台上，来自“利兹舞台巡演剧团”(stage@leedstouring)的一群英国利兹大学的年轻学生们呈现给世界各地的观众不一样的繁漪、陈白露、金子、瑞珏、四凤.....在这个舞台，演员们将这一群女人的爱、恨、希望、沮丧、挣扎，集中而强烈地呈现在观众面前。

At the Edinburgh Fringe Festival, a group of young British students from the University at Leeds theatre company stage@leedstouring, present distinctive portrayals of the characters Fanyi, Chen Bailu, Jinzi, Ruijue and Si Feng to audiences from around the world... On this stage, the actors bring together and passionately convey the love, hate, hope, dejection and struggle of these women.

从上个世纪三、四十年代以来，曹禺的剧作就一直风靡海内外，频频登上国内外的戏剧舞台。这一次在 21 世纪的英国，《太阳不是我们的》主创人员，并不满足于翻译和重现原创作品，而是重新梳理出一条创作主线，聚焦于曹禺先生四部作品中女性人物的悲剧命运，在英国青年的演绎下，重新组合、串编，最终表现出来的，是一部具有现代意念，同时彰显中西方文化碰撞与融合的作品。

Ever since the 1930s and 40s the plays of Cao Yu have been consistently popular, frequently performed on stages within and outside China. This time, in 21st century Britain, the producer of *The Sun is Not for Us* was not satisfied with translating and performing an original play. Instead he took a new approach, threading the theme of the tragic lives of women in Cao Yu's four plays throughout his production. Performed by the British youngsters, the production brings the stories together, interweaving them to produce a modern work that collides and fuses Chinese and Western culture.

这样一台跨文化的戏剧作品，元素多样，风格随意，却有埋藏着深沉而又不时爆发的情感。英国青年对中国文化的演绎，引导着西方观众瞥视二十世纪初中国女性的悲惨境遇，他们从自身的理解出发，发挥自己的情感，用自己的表演成功折射出当时中国社会的黑暗。正如舞台上英国演员缓缓述出的台词一般，“太阳出来了，黑暗留在后面，但是太阳不是我们的.....”

该剧由利兹大学东亚系高级讲师李如茹博士制作，香港演艺学院戏剧学院前院长蒋维国执导。本期艺周刊就舞台剧《太阳不是我们的》的创作，对两位艺术家进行了专访，倾听他们讲述戏里戏外，关于中西之间，情感意念交流互动中的那些“你来我往”，“穿插融合”的故事。

The play straddles two cultures with multiple elements and all kinds of styles. It contains underlying, deep, and occasionally explosive emotions. This performance about Chinese culture by the British youngsters gives western audiences a peek into the circumstances of Chinese women in the early twentieth century. By conveying their own understanding, drawing on their own emotions and using their acting abilities, the performers reflect the darkness of Chinese society at that time. Just as upon the stage the actors slowly relate their lines, “The sun has come out, the darkness has been left behind, but the Sun is not for us...”

一部中西穿插的跨文化戏剧： 采访制作人李如茹、导演蒋维国

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**A Cross-Cultural Production, Combining Chinese and Western Cultures:
An interview with the producer, Li, Ruru and the director David Weiguo Jiang**

The Chinese Weekly, Friday 24 August 2012 Chen, Jiani & Wang, Sisi (intern journalists)



《华闻周刊》：舞台剧《太阳不是我们的》选择将曹禺多部戏剧重新整合，使悲情的中国女性繁漪、陈白露、金子、瑞珏、四凤等女性全部出现在同一出剧中，会不会太悲了？在创作剧本的时候，有过这样的顾虑吗？创作中进行了怎样的调整？

Reporter: The live theatre show *The Sun is Not for Us* adapts several of Cao Yu's plays and presents Chinese female characters from these works who have tragic lives: Fanyi, Chen Bailu, Jinzi, Ruijue and Sifeng, in a single show. Might that be too tragic? Did you have such kinds of worries when conceiving the script? What adaptations have you made during the creative process?

制作人李如茹博士：我们在一开始构思这部作品时就确定了以曹禺作品中的女性为题材，这是因为曹禺倾注了他极其深切的情感，创作描画了一群女子的经历和遭遇，她们的性格各异，情感都很强烈，而在那样的不自由的社会背景下，各自的故事又是那么悲惨凄婉，人们之所以熟悉这些人物如繁漪、四凤、陈白露、金子、瑞珏、梅、鸣凤，就是因为她们都在全力地争取甚至是挣扎，想要为自己和自己所爱的人争到一个光明的前途，但在那样一个社会环境下，她们一个个都失败了，结局那么惨，那么令人同情和难忘。这正是曹禺这些剧本的魅力所在。我们想要的是以集中的方式，和现代人能接受的结构，向观众传达这种魅力。悲剧有悲剧的审美特点，人们从“美的毁灭”中感悟人生，何况剧中包含着大量对人生的思考，具有深沉的内涵，不是一味的凄凄惨惨，因此我们并没有产生过“太悲了”的顾虑。

Producer: When conceiving this show, we decided to choose female characters from Cao Yu's plays as the subject. This is because Cao Yu used his deep emotions to create the experiences of these women characters who have their own personalities and strong emotions. In such a social background, without freedoms, their respective stories were all very sad. The reason why people are quite familiar with these characters, such as Sifeng, Fanyi, Chen Bailu, Jinzi, Ruijue, Mei and Mingfeng is that they struggled all their lives. They wanted to strive for a bright and prosperous future for themselves as well as those they love. However, in such a society, they all failed, coming to tragic and unforgettable endings. This is the fascination of Cao Yu's scripts. We hope to reproduce the beauty of these plays, using a structure more easily accepted by today's audiences and making the plots more concentrated. Tragedy has its own unique aesthetic features and people can perceive their lives through "the destruction of beauty". Moreover, the show includes lots of thinking about life, with deep connotations instead of just simple sadness. Thus, we never worried about the problem of being "over-miserable".

《华闻周刊》：在这出剧中，有些情节对于西方演员是无法理解的，比如裹小脚。类似这样的情况，作为导演如何能够让他们对中国文化有更加深入的理解呢？

Reporter: In this show, there are some parts which Western actors may not understand, for example, the "foot-binding". As a producer, how can you help them come to a better understanding of Chinese culture?

李如茹：这个剧的排演是一个跨文化的创作过程，有意思的就在于两种文化的碰撞和融合。目前全剧开始于几张裹小脚的形象。说起来裹小脚完全是中国旧时代风俗，英国人没法理解吧？但恰恰不是。这一令人惨不忍睹的事实震撼了英国青年的心灵，给了他们“压迫”（这种）非常抽象的概念以直接感受，因此，我们的演员非常关注这个在《家》一剧中出现的情节，是他们推动了将这个内容选放入剧中的。而且，恰恰英国、欧洲有相似的旧时代习俗——束胸，在这一点上，两种文化就找到了交叉点。当然对于英国的演员来讲（尤其是他们还是学生），必要的对中国文化、中国传统的知识还是需要传授的，我们通过一些必要的阅读以及导演蒋维国带领大家所作的练习，增进了他们的了解。更多的是在具体排演的过程中，演员们自己会饶有兴趣地问我们有关的情境在中国会是怎样发

生发展的，这些随时随地的交谈和交换意见无疑是推动整个工作的重要环节。

Producer: The planning and performance of this show was a cross-cultural journey and the interesting point was the collision and merging of two different cultures. The show starts with several images of foot-binding. You might think that British people would not understand this custom in old China. But actually they did. This outrageous custom shocked our British young actors and gave them a direct impression of the abstract idea of “oppression”. Thus, they paid a lot of attention to the scene, (from *The Family*) and finally decided to use this to open the show. You know, in Britain and Europe, corseting women is also an old custom. Thus, Chinese and Western cultures have found a crossing point. As for the British actors (most of them are still students), it was necessary for us to offer them some essential knowledge of Chinese culture and traditions. Their understandings improved tremendously through some essential readings assigned by us and the exercises led by director David Jiang Weiguo. In the preparation and rehearsal process, the actors became more interested in what would happen in real life if they were in the circumstances depicted in these scenes. They wanted to learn more. Undoubtedly, these discussions and exchanges of ideas played a crucial part in the creation of the show.



《**华闻周刊**》：和西方演员合作一部中国味十足的舞台剧，最难的地方在哪里？有人在看过该剧的演出后说，这些英国姑娘在剧中说着英文却叫着中国名字，摇着扇子但有些服装又是比较现代的，这样的用意在哪里？

Reporter: What is the most difficult part of cooperating with Western actors in a stage show with such a strong Chinese style? After watching the performance, some audiences even said that these British actresses had Chinese names but were speaking English in the show; they waved fans but their costumes were relatively modern. What are purposes of these ideas?

导演蒋维国：作为导演，我从一开始就明确了这一点：我不要我的演员们“演中国人”。因为他们无论怎样看也不会像中国人！硬叫他们去模仿中国人，他们会非常别扭，恐怕观众看着也会别扭。相反，我提出要他们在理解了人物的情境和情感的基础上，以自己的情感自然地表演——爱、恨、纠结、痛苦、恐惧、焦虑……一切都按他们所感受的去演，用真实的感觉去演，观众眼里看到的是英国姑娘，他们的表演是观众能理解的、有共鸣的，名字是中国的只是一个标签表明演的是中国的故事，但人物关系尤其是人物感情却是人类共有的，当然也和英国观众共通的，这是我们想要达到的剧场效果。否则，硬扮“中国人”，装模作样，就会生硬而不自然，演不好，观众不会入戏。我们排练的方式是西方常见的由一个创作群体根据题材内容自行编出场景的颇具自由度的方法，旨在充分发挥每一个创作者的能量，而不是导演一人说了算，也不是拘泥于固定的剧本文字所限定的框子。所以，实际上我们的戏是“改装”过的曹禺剧。因为是在英国演，对象主要当然是英国观众，一切要以他们的接受程度来考量。于是有趣的是，有些曹禺剧本不可能有的成分就会在我们的剧中出现，比如爱情场面中的接吻，有两处场景演员排着很自然地就接吻了，作为中国人的导演的我，难道不知道曹禺剧中是没有这个情节的吗？难道我不知道在旧时代的中国不会是那样的吗？但我决定让他们这样演，因为这里的观众会认同。有意思的是，大家眼中看到的台上都是英国男女，他们接吻看上去相当合情合理，相当自然。我们就这样演了。这个例子说明了在这样作跨文化戏剧的时候，“中”和“西”的你来我往、穿插融合是常有出现的，我觉得这是好的，是有趣的。有位中国女演员看了演出后说，她没想到周萍（《雷雨》中的大少爷）可以是像我们那个样子演的，但她认为看了觉得很新鲜：“有什么不可以呢？”

Director: As a director, I made it clear at the very beginning that I didn't want my actors to act Chinese because they will never look Chinese no matter how well they perform. Actors will feel uncomfortable if you force them to imitate the Chinese and audiences will also feel awkward. Instead, I led them to act naturally with their own emotions and thoughts – love, hatred, confusion, pain, fear and anxiety – by understanding the emotions of the characters and the situations in the script. They acted according to their feelings, real feelings. What audiences can see are young British women whose performances can be understood and which resonate. Their Chinese names in the show are just labels indicating that these are Chinese stories, but the relations among the characters, especially their emotions, are common to all humans, as well as to British audiences. This is the theatrical effect we tried to make. Otherwise, actors cannot perform well and be natural if they simply act as “Chinese” by imitation. Audiences will not be attracted, either.

Our method of practice and planning is quite common in Western countries: a creative team plans and works out scenes according to the contents of the subject, which leaves much freedom for the show. This method is aimed at stimulating every creator to contribute, instead of giving the director the power to make all decisions or rigidly adhering to a framework restricted by a stable script. Actually, our new show is an adaptation of Cao Yu's drama. This is because our play is shown in the UK which means our target audiences are British people and everything should be considered and measured accordingly. Thus, some scenes which could never exist in Cao Yu's plays are added in our production, such as the kissing scene. There are two scenes in which actors naturally kiss each other during acting. As a Chinese director, didn't I know that there is not such a scene in the original script? Didn't I know that this kiss could not happen in the past in China? But I decided to let them act in that way because audiences here will definitely accept this. What the audience sees on the stage are all British young people, thus it is fairly reasonable for them to kiss in that scene. That is what we have done.

This example tells us that the combining and merging of Chinese and Western culture always appears in this cross-cultural show. In my opinion, this is very useful and interesting. After watching our play, one Chinese actress from the Yesoo Company Nanjing, said that she never thought Zhou Ping (the elder son of the family in *Thunderstorm*) could be acted in this way but she thought our production was very refreshing. “Why should we not act like this?”



《华闻周刊》：那么导演和制作人如何通过这样的一出剧让英国人更了解中国文化？

Reporter: How do the producer and director make British people understand more about Chinese culture?

李如茹: 由利兹大学的青年学生演这个戏，整个就是一个学习教育的过程，像深入阅读曹禺五个剧本、参加与中国文化有关的讨论会，自己从因特网上寻找各种有关资料、看中国表演艺术的录像等等，都是在加深全剧组对中国的了解。这批学生从对中国很少认知到有了相当程度的理解，他们自己觉得非常欣喜。

Producer: This production, which involved young students from the University of Leeds, is actually a process of learning and teaching. There are plenty of activities to deepen the whole cast's understanding of China, such as the close reading of five of Cao Yu's scripts, attending a symposium relating to Chinese culture, searching for useful resources from the internet, and watching videos of Chinese performing arts. From knowing little about China to understanding quite a lot about Chinese culture, all of our actors feel delighted to see their improvements.

《华闻周刊》：是否想再创作一些当代中国的作品？截止目前，舞台剧《太阳不是我们的》在西方一共演出过多少场？全部在英国演出吗？观众的反映如何？

Reporter: Do you want to create some other works of modern China? Until now, how many times has *The Sun is Not for Us* been performed in Western countries? Are all the shows performed in the UK? What do audiences think of this show?

李如茹: 《太阳不是我们的》仅仅是一个起步，去年（2011年）在英国伴随曹禺纪念活动和展览而演出过。今年在爱丁堡演出之前，曾于五月和七月分别在利兹作过为征求意见的演出。在爱丁堡的演出一共六场。这些，是远远不够的。我们必须清醒的认识到，在自身戏剧传统极其厚实强大的英国，人们对中国戏剧的认知是少而又少的！远逊于对印度、日本等国戏剧的推介。皇家莎士比亚剧团现在正在排演以中国剧《赵氏孤儿》为基础的新戏，这简直是凤毛麟角的罕见的对中国戏剧的介绍。我们为他们的演员作工作坊并提供任何所需要的帮助，希望他们的努力获得成功。我们所作的一切是希望让更多的海外普通人更多地了解中国文化。戏剧可以成为有效的“文化桥梁”，是一道美丽的彩虹。需要更多的人作大量的努力，才能有所推进。我们所作的，真是只能看作是开始起步的一点点微小的积累；但，只要坚持做下去，中国戏剧会越来越多的出现在英国。

Producer: *The Sun is Not for Us* is just the beginning. It was performed in 2011 following the commemoration of Cao Yu's centenary including exhibitions of his works and film screening. Prior to the Edinburgh Fringe Festival, it was performed in Leeds in May and July for the purpose of asking for suggestions. In Edinburgh, the show has had six performances. However, these performances are far from enough. We must be aware that people have a very limited understanding of Chinese drama in Britain, which itself has a long tradition of theatre. Their understanding of Chinese drama is much less than their understanding of the drama of countries such as India and Japan.

The Royal Shakespeare Company is now planning and practising a new production based on the traditional Chinese play *The Orphan of Zhao* which is a rare introduction to Chinese drama. We have held workshops for their actors and provided anything that we can offer to help them. We truly hope they can achieve success.

All that we have done has been aimed at getting more and more ordinary people from abroad to understand Chinese culture. Theatre can serve as a “cultural bridge”, and is a colorful rainbow. Further improvements require the effort of more people. Our efforts can just be regarded as a tiny accumulation at the initial stage. But if we can carry on working like this, there will be a growing number of Chinese plays performed in the UK.