

**The Sun is Not for Us (Edinburgh 2012) 《太阳不是我们的》2012年爱丁堡演出**  
**Audience Comments 观众评论**

**鄧樹榮 – 香港導演 Tang, Shu-wing – Director, Hong Kong**

我聽說這個戲的演員都不是學表演專業，從一般的標準來看，有幾位演員表演比較突出。舞台上用簡約的方法去處理和演繹這個劇本，有一些燈光的设计，比如光影的那些部分，都營造了一些不是很寫實的場景，有一種隱喻的感覺。重點是要幾個不同部門的學生去瞭解這些劇本，劇作家創作的精神。能夠讓西方學生去瞭解中國，對中國的戲劇有一些認識。

I've heard that none of the cast members are from acting programmes but generally speaking, a few actors were quite outstanding. The *mise en scène* was minimal: a way of expressing the director's treatment and interpretation of the original works. Some of the lighting design, for example, the silhouettes, created the non-realistic scenes full of metaphor. The emphasis of this production was to lead students from different disciplines to work in different areas of the theatre and to understand the plays and the playwright's ideas. The production has helped Western students see China and gain some knowledge of Chinese theatre.

身體是跨越不同文化的一種工具，身體這個東西是個基礎，對於形體的訓練重點是在創作的過程。無論是最後呈現為話劇還是肢體劇，背後的精神都是一樣，就是大和小的關係。身體的表達可以把一些話帶出來，尤其是在演繹比較老的經典劇本上，因為台詞不好講，需要身體的演繹來烘托。

The body is a tool which can cross cultures. It is the foundation and physical training is the creative process. No matter whether the final presentation is conventional verbal drama or physical theatre the idea behind it is the same. It is a type of relationship between 'big' and 'small'. The physical expression can bring out the words, especially when we try to interpret classical plays. Lines in these plays are often difficult to deliver, and physicality is needed to help the actor and audience.

**翁世卉 – 蘇格蘭國家劇院聯合製作人 Weng, Shihui – Associate Producer, National Theatre of Scotland**

首先我覺得這個戲要表達的畫面很清晰，上個世紀的中國封閉社會裡女性的一個種狀態，這一點展現得非常明顯。我覺得可能還有更多的當代性可以挖掘。因為即使到現在，中國男女平等的概念也沒有西方這樣開放，中國從來沒有過女權運動。

First of all, I found all the scenes clear and expressive. The display of the women's condition in a closed society was obvious. I feel modernity could be explored further. Even now the concept of equality between men and women in China is different from that in the West. We never had campaigns about women's rights.

..... 這些英國的年輕演員都是大一大二的學生，還是天天喝酒買醉的年齡，應該完全不能理解這樣的一個狀態。讓這些年輕人去飾演這個狀態有一種錯位的意味，探索的意義比較大，對於他們自己，參與演出去瞭解當時的那些歷史和處境一定收穫非常大。

... These young British actors are all first or second year university students, and they cannot be supposed to be able to understand the condition of the Chinese women. We gained a sense of disjunction when we saw them act these Chinese female characters; the theatrical exploration thus achieved significance. For these actors, I'm sure they gained a great deal when they came to understand the history and the women's conditions through the performance.

**Davey Anderson – writer, composer, director 大衛·安德森 – 蘇格蘭導演、編劇、作曲家**

*The Sun is Not for Us* is a fascinating introduction to the plays of Cao Yu. I like the focus being given to the female characters and their struggles, providing a window into a particular place and time, but also drawing out the transcendent themes of love, sex, money, self-worth and social standing.

《太阳不是我们的》是一部曹禺作品的绝妙介绍。我非常喜欢演出聚焦于女性人物与她们的挣扎之中，向我们展现了特定的时代与地点，可是又从中表现了爱、性、金钱、自我价值与社会地位的永恒主题。

### **王翀 – 北京導演 Wang, Chong – Director, Beijing**

我從來沒有看過曹禺（的戲）用英文演出 ..... 在這部戲裡面，有很多可以指認的點，這個是什麼故事，是什麼人物，這是很有趣味性的，可以說是對經典再詮釋的時候，給觀眾的一種觀看的快感。非常喜歡這個視角，從女性角度來連接這些作品 ..... 是站在俯瞰曹禺諸多作品的視野上做出的。我剛剛導演的《雷雨 2.0》恰好也是從女性的視角，去挖掘兩位人物身上具有對照性的悲哀。我很喜歡這樣方式的主題挖掘。

I had not seen Cao Yu's plays performed in English before. In today's production, there were many moments when we could recognize the original characters and related stories. This is most fascinating. I must say this is the type of appreciation that audiences acquire when they watch classics being re-interpreted. I very much like the angle this production sets. From the female point of view, the performance links Cao Yu's different plays together. This can be done only when you stand aloft and gain an overview of these plays. I've just done my production of *Thunderstorm 2.0*, which is also a performance focusing on women and exploring the sadness between the two contrasting images. This is a good way to explore the themes of the plays, and I like it.

毫無疑問，作為教育的一種方式，對於每個人，舞台上的舞台下的，參與進來學生們，肯定都有特別大的收穫，去瞭解方方面面的關於戲劇的，關於舞台的，關於文本的等等知識。是一種特別好的教育經歷：這種方式耗費很多資源，很多教育者的心血，很好也很不容易，好的教育都應該這樣，下心去做。

No doubt, as a way of learning, all the participants, whether they were on the stage or backstage, gained much expertise from this production. They must have learned knowledge of theatre, of stage, and of the texts. This is an excellent method of teaching. However, this demands huge resources, as well as educators' time and energy. It is excellent but it is not easy. Good education should follow this model and educators need to throw themselves into it.

### **Susan Gellatry 苏珊·杰莱瑞**

Like Chekov and Shakespeare, his characters can criss-cross all boundaries allowing us to sigh, laugh, cry and smile with them as they are brought memorably to life by this engaging cast.

如同契可夫与莎士比亚，曹禺的人物可以跨越任何边界，而这一群演员演得活生生，令人难忘，让我们和他们一起叹息、畅怀、痛哭与微笑。

### **Val Pellatt – Senior Lecturer at University of Newcastle, UK 维尔·帕莱特 – 英国纽卡斯尔大学高级讲师**

White for purity, white for weddings (in the West), white for mourning (in the East). The white (female) and grey (male) costumes are timeless and intercultural. The messages are still relevant in many parts of the modern world. Well done, stage@leedstouring.

白色为纯洁，白色是婚礼（西方），白色是丧仪（东方）..... 服装的白色（女人）与灰色（男人），永恒而又文化互动。你们所描绘的故事至今仍然存在。做得好啊，利兹舞台巡演团！

### **Chen Ming – Professor of Kennesaw State University 陈明 – 美国肯尼索州立大学教授**

I thought the show flew well and dug deeply into the girls' psyche successfully, especially in such a short period of given time.

我认为这部演出非常流畅，尤其在如此短短的演出时间之内成功地挖掘出了女性的内心世界。

**Tina Stockman – Aberdeen Chinese Studies Group** 迪娜·斯多克曼 – 阿伯丁中国学小组

The selected plays concern contemporary social issues, the title reflecting the gradual emergence of women from the shadows of inequality and oppression.  
选择的剧本都体现了当今的社会问题。作品的题目反映了妇女不平等与被压迫的阴影。