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“艺穗节点评”，由 tychy 写作  
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The Leeds University production “The Sun is Not for Us” departs Edinburgh today, after spending the week at the Spaces on North Bridge, and a review in these circumstances is now perhaps as useful as a parasol in moonlight. The only remaining spoiler is the play’s absence. “The Sun is Not for Us” was certainly a welcome enterprise – a play comprised of several intertwined storylines from the works of one of China’s most prestigious playwrights, Cao Yu. Not only have the words been translated into English but also the actors, an overwhelmingly Caucasian cast from Leeds.

利兹出品的《太阳不是我们的》今天离开爱丁堡，结束了为期一周在北桥“空间”(the Spaces on North Bridge)的演出。在这种情况下再来评论这部舞台剧犹如月光下的遮阳伞一样并不那么有用，现在唯一还能引起大家注意的是这部戏已经离开了艺穗节。《太阳不是我们的》无疑是一部受欢迎的有创意的舞台剧——此剧由中国最具声望的戏剧作家曹禺笔下的几个交织的故事组成。不仅对白被翻译成英语，而且演员也皆是来自利兹的白种人。

Cao Yu is sometimes called “the Shakespeare of the Orient,” and since Chinese theatregoers have been captivated by Shakespeare for decades, it might be at least politic for our culture to return the complement. The scholar Frances Wood, writing for the Guardian last year after the Chinese premier Wen Jiabao’s visit to Stratford-upon-Avon, fathoms the depths of our ignorance:

...Dickens, Conan Doyle, Balzac, Stendhal and the Russians were translated in the early 20th century and soon became household names. Many Chinese, including political leaders, take pride in being well-read. By contrast, how many English people, let alone political leaders, could name China’s foremost 18th-century novelist, or the great poets of the 8th century?

曹禺被誉为“东方的莎士比亚”。既然中国的戏迷们几十年来都被莎士比亚深深吸引，让我们的文化回报一下他们的赞扬至少是颇为明智的行为。学者弗兰西斯·伍德(吴芳思)在中国总理温家宝去年访问埃文河畔斯特拉特福后，向英国《卫报》投稿时认真分析了我们的无知，并写到：

.....迪根斯，柯南道尔，巴尔扎克，司汤达和俄罗斯的作者们的作品在二十世纪初被翻译成多种语言，不久便家喻户晓。很多中国人，包括政治领袖，以博览群书而自豪。相较而言，有多少英国人，更别提政治领袖，能够说出中国十八世纪最知名的小说家和最伟大的诗人？

Yet Cao Yu was ultimately a devoted student of Western literature and particularly keen on Ibsen, or so it at least seems from the evidence of “The Sun is Not for Us.” The play is like little peeps through the window of a dolls’ house. Aside from the opening scene, in which girls’ feet are crushed to make them smaller, these stories could be set anywhere and they are mostly set in a Doctor Seuss world outside of identifiable time and space. Moreover, the play is far more feminist in its concerns than Chinese.

实际上，曹禺本人就是一个致力学习西方文学的人，他尤其热衷于易卜生，这点大约至少能从《太阳不是我们的》中找到证据。如同透过玩具娃娃房子的窗口，这部戏使我们窥视到生活。除了开场时女孩裹小脚的场景之外，这些故事可以发生在任何地点，如同苏斯博士（写作了 48 部图文并茂读物的著名美国作家）作品里的世界，让我们无法辨认其发生时间和空间。此外，这出戏对于女性主义的关注更甚于对于中国的关注。

However deeply the title “The Sun is Not for Us” may resonate with an Edinburgh audience, this play explores the darkness at noon of China’s women. There are spare, stark accounts of lonely women, whose hearts are broken by well-meaning but wandering men. The men of the play revolve around the women, drawing near and then shooting away again like comets, and we see them obscured through a veil of female paranoia and uncertainty. The foot-binding is the ultimate in female oppression, making women acceptable for the marriage market but leaving them often literally unable to walk.

尽管《太阳不是我们的》这个题目可能与爱丁堡的观众产生很多共鸣，这出戏探索的却是中国女性最为黑暗的时期。这部戏剧表现出女人当时的悲惨境遇，她们因为被善意但是徘徊不定的男人伤害而心碎。戏中，男人游移在女人身边，有时很近，有时像彗星一样稍纵即逝，透过女人（在压抑之下的）偏执和不确定的这层“面纱”，我们所看见的只是一些模糊的男人的形象。缠足是对女性最恶劣的压迫，令她们得以在婚姻的市场被接受，但是使她们成为根本无法行走的人。

Curiously, the first of Shakespeare’s plays to be performed in China was *The Merchant of Venice* (in 1913), and the character Flower in “The Sun is Not for Us” at one point recites lines similar to those of Shylock’s famous “Hath a Jew not eyes?” address. If you pinch Flower, does she not hurt? Yet as with Shylock none of these women are pure victims – they each make terrible misjudgements – and the only time that they ever come together in anything approaching solidarity is through song.

有趣的是，《威尼斯商人》是第一部在中国上演的莎士比亚的戏剧（1913年），而在《太阳不是我们的》中，花金子这一角色一度说出了与夏洛克著名的“难道犹太人没有眼睛吗？”（“Hath a Jew not eyes?”）相似的台词。假如你掐一朵花儿，难道她不会疼吗？但是，正如夏洛克一般，这些女人中没有一个纯粹的受害者——各自都做过错误的判断——她们团结在一起只有一次：她们一起唱了一首歌。

The cast at first appear amateurish and studenty, but several performances of real power gradually break through the hubbub on stage. If some scenes are occasionally evoked in silhouette, however, the play’s 3D scenes are often of a similar depth. A sketchy storyline which ostensibly involves incest and hysteria is so scribbled that we may scarcely discern what has happened. The cast at times work wonders with what they have, but we are only glancing at the characters, peeping into the dolls’ house. Yet it is self-evidently futile to complain that a truncated crash course in Cao Yu’s theatre does not have the complexity of true drama. A lifetime of ignorance cannot be corrected in an hour.

演员们一开始表现的不专业还有些学生气，但经过几次真枪实弹的表演，他们渐渐打破了舞台上的躁动。偶尔有些场景产生剪影的效果，但是，这部戏的 3D 场面也只能做到这种程度。这部戏的故事主线非常粗略，表面上包含了乱伦和竭斯底里，我们几乎不可能知道发生了什么。演员有时用他们仅有的几件物品创造出了奇迹，然而，我们仅仅粗略地浏览着这些人物，管中窥豹而已。我们有充分的理由抱怨一门曹禺戏剧速成课无法体现戏剧本质的复杂性。一辈子的无知不可能在一小时内得到纠正。