

中国京剧震撼土库曼斯坦

浙江京剧团捧回国际大奖

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浙江京剧团《王者俄狄》获奖时刻

Artists of Zhejiang Peking Opera Troupe celebrate on the stage after learning *King Oedipus* won the top award.

阳春四月，手捧2014年土库曼斯坦国际实验戏剧节最高奖项——金质戏剧荣誉奖的浙江京剧团团长翁国生率《王者俄狄》剧组载誉归来。这是该剧在国内国外巡演120多场后获得首个国际大奖。

本届国际实验戏剧节邀请了中国、美国、俄罗斯、巴基斯坦、塔吉克斯坦、埃塞俄比亚等14个国家的实验戏剧参演。4月15日晚，浙江《王者俄狄》在该国首都阿什哈巴德的莫拉佩斯大剧院率先登场，独特的中国京剧演绎手法：手甩水袖的翩翩起舞，口中喷出的熊熊火焰，腾空高翻的飘飘跟斗，让当地观众和来自世界各地的戏剧同行相当惊诧：“中国京剧太神奇了！”

能容纳1000多人的剧院座无虚席，近两个小时的激情演

出震撼了观众。现场的热烈气氛直观地表明了第一次欣赏中国京剧的土国观众对之的喜爱。50多次喝彩叫好和鼓掌，让《王者俄狄》的演绎一直处在炽热的气氛中。演员们特别是主演翁国生的表演充满着激情与张力，无论是唱做念打翻，还是大段的咏叹念白和呼喊，让观众为之动容，不由自主地流下了感慨同情的眼泪。

《王者俄狄》改编自古希腊索福克勒斯的戏剧代表作之一《俄狄浦斯王》，内容与原著并无多大出入，说的都是一个理想化的英雄毁灭的历程。编剧孙惠柱、导演翁国生运用中国国粹京剧的艺术表现手段，夸张地再次营造2000多年前的古希腊悲剧，既彰显出东西方戏剧在美学风格上的差异和不同，又实现了两者之间的艺术共融。

水袖飘逸，演绎俄狄。
“Long Sleeves” is a stunt in Peking Opera
and many other Chinese opera genres.

在莫拉佩斯大剧院宽广的舞台上，《王者俄狄》时空跳跃、场景空灵，充分发挥了中国京剧虚拟性、假定性的美学品格。因为需要“走向世界”“接轨国际”，“唱念”之余，《王者俄狄》十分注重“做打”。扮演“俄狄”的翁国生用大开大合的动作化表演，塑造“自我惩戒”的典型性格。在剧烈的京剧音乐锣鼓配合下，翁国生以视觉冲击力很强的写意性“长水袖技巧”——两缕冲天射出、长达3米的“红色水袖”，象征着“俄狄”刺目之后从眼眶中喷射而出的两股鲜血。此时的京剧技巧表演，让这一戏剧高潮无限地放大变形，非常夸张地强化了事情发生后所带来的结果，并延化成一种情绪的张扬、一种精神的浪漫、一种情感的意象，给观众以充分的舞台想象空间。其他演员也用“甩发”“僵尸”“跪步”“颠步”“翻身”等京剧高难度的表演技巧和“高拨子”“快板流水”“喷呐导板”等众多繁杂的京剧板腔体的演唱，呈现剧中各个角色的内心变化和思想情感，抒发戏曲的象征意味和浪漫意境。

《王者俄狄》在彰显中国京剧的传统和本土化的同时，进行了舞台实验和前卫演绎。这也是浙京《王者俄狄》在此前各种国际戏剧节，如纽约跨文化实验戏剧节、华盛顿犹太人实验戏剧节、巴塞罗那国际实验戏剧节、塞浦路斯国际古希腊戏剧节、东京中日韩国际实验戏剧节和上海小剧场国际实验戏剧节等，深深吸引国内外观众的亮点。

演出结束，如雷的掌声响彻剧院。翁国生领着演员们一次次地鞠躬谢幕，又被观众的呼叫声和掌声一次次地呼唤而回。最后，观众们干脆涌上舞台，围着身着华丽戏服的演员拍照留念，整个舞台站满了兴奋的观众和各国戏剧同行。

参加本次国际实验戏剧节的其他国家的演职员，也被浙京《王者俄狄》所深深折服。塔吉克斯坦一戏剧团的团长、导演马亚克掌在谢幕时冲动地跃上舞台，紧紧拥抱着翁国生说：

“我们剧团也演过俄狄浦斯王的故事，但是没想到中国同行的表现如此抽象凝练，太出人意料了，我看戏时流下好多眼泪。”而来自埃塞俄比亚的歌舞演员博桑利亚还特地来到舞台服装间，仔细看了翁国生甩舞的红色水袖，急切地要向翁国生学两招。

由于首演非常轰动，土国文化部官员紧急请求浙京《王者俄狄》剧组临时飞赴该国的古丝绸之路重镇马雷州，为当



地观众加演一场。去年，习近平主席访问土国时，专门和土国总统库尔班古力·别尔德穆哈梅多夫一起飞往马雷州，见证过中土友好合作。所以，土国文化部非常希望代表中国民族文化的浙京《王者俄狄》一剧也能为马雷的观众带去精彩的演出。

翁国生爽快地答应了请求。热情的地方政府官员和手捧鲜花、精致食品的美丽的姑娘们，在马雷机场候机坪迎接浙京《王者俄狄》剧组。

欢迎仪式举行得隆重热烈。翁国生听说近千名观众已经在马雷市剧场内等候了两个小时，非常感动。浙京《王者俄狄》剧组马上奔赴剧场，投入化妆造型和其他一切准备工作。半个小时后，翁国生首先粉墨登场，一边表演一边解说京剧的各种表演特征，引起了观众浓厚的兴趣。铿锵的锣鼓声骤然响起，京剧《王者俄狄》在土国的第二场演出精彩开演。

善良仁慈、单纯质朴、胸怀苍生的少年天子和命运苍凉、令人惋惜同情的凄情王后的悲剧境遇，引起马雷观众深深的同情，他们仿佛看懂了京剧的唱做念打，看懂了古希腊悲剧的沉重深厚。这场演出不仅让马雷观众感受到中国京剧的舞台魅力，而且感受到了中国艺术家不远千里、不辞辛劳为他们献上友好之心的满腔热情。剧终，所有观众起立鼓掌，持续了10多分钟。演员们一次次返身谢幕，最后，翁国生又单独在帷幕前表演了一回精彩的“水袖舞”，痴迷的观众用惊叫和掌声一直伴随。面对如此热爱中国京剧的马雷观众，翁国生和演员们的眼眶湿润了。



热情的观众
The audience burst into applaud at the Peking Opera show.

翁国生和演员们不会忘记，热情洋溢的土库曼民族大歌舞拉开了闭幕式的帷幕。当土国文化部部长玛梅多娃·贡·阿登台宣布获奖名单、报到浙江《王者俄狄》时，翁国生激动地起身向满场的观众和各国的戏剧家们挥手致敬，鞠躬致谢！为了表达中国戏剧表演艺术家对土国总统别尔德穆哈梅多夫

和戏剧节组委会的诚挚谢意，翁国生拉开嗓子，引颈高歌了一曲京剧经典唱段“今日痛饮庆功酒”。铿锵激昂、略带颤动的嗓音激起了满场的喝彩。中国京剧给土库曼斯坦观众留下了非常深刻的印象！□

(除署名外，本文照片由作者提供)

Zhejiang Peking Opera Troupe Wins International Award

By Liu Hui



热爱艺术表演的土库曼斯坦人民 (达飞欧 摄)
A show in a public square in Turkmenistan

On April 15, 2014, Zhejiang Peking Opera Troupe staged *King Oedipus* in Ashgabat, capital of Turkmenistan. The 2-hour performance brought down the house. The audience burst into applaud over 50 times during the show.

The troupe from Zhejiang was one of the troupes from fourteen countries participating in an international experimental theater festival in Ashgabat. *King Oedipus* eventually won the golden award at the festival. Since its creation in 2007 and its first overseas show in 2008, the experimental play has evolved from a 45-minute trial run at the small theater into a 2-hour full-blown show and has been staged at home and abroad more than 120 times. It was the first golden medal the troupe won for the play.

The award-winning version is an adaption of *Oedipus the King*, a Greek tragedy by Sophocles and first performed in Athene in about 429 BC. The latest Peking Opera version tells the same story of the hero's downfall



谢幕合影

This stage photo after the performance shows Zhejiang artists and people of Turkmenistan.

despite his painstaking efforts to avoid the fate foretold. With the script written by Sun Huizhu, director and male lead Weng Guosheng choreographed the play into a showcase of the beauty and the full bag of performing tricks of Peking Opera. In the very first place, the play was designed to appeal to audiences of the 21st century at home and abroad. In particular, in order to cater to international theatergoers, the play emphasizes action. In the climax in which King Oedipus blinded himself, Weng Guosheng demonstrates the heartbreaking moment by suddenly and forcefully thrusting the three-meter-long blood-red sleeves into the air and using different kinds of actions in Peking Opera.

The version highlights the difference between west and east in aesthetics and embodies how the two different aesthetics can blend.

Before the show at Ashgabat, the Chinese Peking Opera version of *King Oedipus* had been staged in various experimental theater festivals in Shanghai, New York, Washington, Barcelona, Cyprus, and Tokyo.

After the curtain fell, the whole theater burst into a long standing ovation. Weng Guosheng and other artists came to answer the curtain calls again and again. Some enthusiastic audiences went onstage to take pictures.

The Peking Opera artists from Zhejiang also wowed their fellow artists at the festival. After the fall of the curtain, they rushed onto the stage to congratulate Zhejiang artists on their brilliant show. A troupe director of Tajikistan hugged Weng Guosheng and said, "Our troupe has performed Oedipus the King before but our Chinese fel-

low artists' performance is beautifully abstract and unexpectedly amazing. I had tears come to my eyes while watching your show." A dancer from Ethiopia came backstage to examine the incredibly long red sleeves and urgently asked Weng how to use the sleeves onstage.

After the sensational success, Zhejiang Peking Opera Troupe was invited to perform at Mary, the capital city of Mary Province in Turkmenistan. It was an important outpost on the Silk Road in ancient times. In September 2013, Chinese President Xi Jinping visited Mary during his state visit to Turkmenistan. The troupe was happy to oblige the host with an unscheduled performance. And artists from Zhejiang were surprised to find a warm reception at the airport. Local government officials and people came to meet them at the tarmac with flowers and food.

Upon the conclusion of the welcome ceremony at the airport, Zhejiang artists learned that the audience had been waiting for them at the theater over the past two hours. They rushed to the theater and started preparing themselves immediately. Half an hour later, Weng Guosheng, dressed up in the classic costume, came onstage and began to give a small lecture about Peking Opera. He demonstrated some of Peking Opera's most important acting features. And then the show began and captivated the audience immediately. After the curtain descended, the audience burst into a 10-minute standing ovation. After repeated bowing to the audience, Weng Guosheng showed off the long-sleeve stunt again. The audience responded by screaming and applauding. □