



海飞在故乡的光棍潭。  
Hai Fei in his birth place

areas after graduation from middle school during the Cultural Revolution and later became writers. They don't have difficulty setting stories in their home cities. Hai Fei is unlike these writers. He does not grow up in his parents' birthplace. A writer may need to grow up in a place to get a full knowledge of a city's geography and emotion and sentiments and its people. Despite the lack of adequate knowledge of Shanghai, Hai Fei manages to trace the past of the city in the Republican years in his spy novels.

Hai Fei started his writer's career in a small village in Zhuji. The first novels are all set in eastern Zhejiang. Then he turned to Shanghai, a city of beauty, grandeur, mystery, urban legends, seamy sides, contradictions and contrasts. The city fascinates him with possibilities for fiction. The city doesn't mind a writer writing fictions about itself. These summer and winter vacations in childhood years make the city both familiar and unknown to him. He understands

the tangible things in everyday life in the city but he has never been able to call himself a native of Shanghai without a deep knowledge of the things intangible and very much alive underneath.

However, Hai Fei manages to turn this want of deep knowledge to his advantage. It unexpectedly allows him to imagine freely. In his novels, the city pulsates with wild ethos and thrilling adventures. The heroes out of his imagination do not look like revolutionaries. They lead a fast life: dine and wine in ritzy restaurants, hang out in nightclubs and cafes, They drink and smoke. They look weak and cowardly. It is probably a new routine of spy novels: in the end, those who least look like revolutionaries are real spies of passion and devotion and faith.

Though the espionage thrillers are all out of the Hai Fei's imagination, the city where his heroes live and spy is as real as possible. He has built a large collection of old-time Shanghai photos from old publications. Many of them are hallmarks of the Shanghai past in different historical eras: churches, factories chimneys, theaters, the Bund, restaurants, landmark buildings, Suzhou Creek. Some photos in the collection keep the historical moments: the Songhu Battle in 1937, the Liberation Day in 1949 and notorious historical figures such as Wang Jingwei and Tojo Hideki, Ding Mochun and Li Shiqun, Dai Li, Fu Xiao'an. Part of his collection is about the gilded lifestyle of the past: how a bottle wine looks like, how a cigarette brand looks like. These photos are visual anchors and ballasts of his spy thrillers. They are the wings of his imagination.

The city and the heroes in Hai Fei's spy novels are both real and unreal. They all come from the author's imagination and memory of the city. ■

# 从《旗袍》到《麻雀》的谍战长梦

郭嘉



海飞作品书影  
Some novels by Hai Fei

2016年9月5日，浙江作家海飞编剧的电视连续剧《麻雀》登陆荧屏。海飞是个温情的人，但坚持认为自己欣赏残酷，奇怪的是，二者在他身上好像并行不悖，一如他笔下民国时期繁华柔软的上海，鲜血与死亡却稀松平常。海飞是个横空出世的小说家，凭着对文字的天赋和执拗，瞬间改变了既定的潦草杂乱的生活，因此，我们也就不会奇怪他误打误撞进入编剧圈后，从《旗袍》开始，短短几年，《旗袍2》《大西南剿匪记》《从将军到士兵》《铁面歌女》《代号十三钗》《花红火花》《麻雀》，还有《太平公主秘史》《隋唐英雄》逐一呈现。他已然深陷谍战、迷恋传奇，就像喝一盅温润的绍兴黄酒，吱的几口下去，灯光柔美起来，眼神迷离惬意，微醺的悠然自得，正是时候。

### 喜欢那种暗流涌动的惊心动魄

海飞对影视故事有着女人般的敏感、会把分寸拿捏得刚刚好，就像一个放风筝的手艺人，有让风筝远走高飞而收放自如的自信。他相信牵绳的这头在自己手里，就算天涯海角，也尽在他的盘算当中，分毫不差。这或许是他愿意写谍战剧或传奇剧的一点心思。他喜欢内敛与沉稳，喜欢不动声色的慢，喜欢那种暗流涌动的惊心动魄。

2010年，海飞开始创作《旗袍》，2011年七家卫视同时上映或跟播。4年后，海飞回忆说：《旗袍》是一部精湛的展现复杂人性的谍战作品，它有一个结构十分牢固的故事框架，以及复杂而干

净的人物关系。信仰无疑是这部剧的灵魂，于无声处，荡气回肠。

第五年，《麻雀》出现了，还是海飞编剧，讲的还是谍战，还是上海，还是和极司菲尔路76号有关，由金琛导演，李易峰主演陈深，张鲁一、张若昀、李小冉、周冬雨、阚清子、尹正等加盟其中。这是一场精心设计的触及人性深处的信仰大救赎，有旧上海明媚而苍凉的阳光直射进来，平静的迟缓的节奏里，陈深的剃头刀偶尔能反射出刺眼的余光，然而若无其事的寻常背后，是无尽的暗流涌动、你死我活。宰相、麻雀、医生，这些幽灵一样的代号，或沉默、或轻佻、或端庄，暗战在汪伪时代的上海天空下，直到从容赴死的那一刻统统明白，民族已经到了存亡时刻，我辈只能奋不顾身。

太多的相似，注定了两剧的分道扬镳。海飞一再强调，虽用了颜值爆表的李易峰，但这绝不是一部时尚剧，而是正剧。海飞觉得也许到了要年轻演员体会前赴后继的时候，并且坚信《麻雀》会比《旗袍》更惊心动魄、酣畅淋漓，环环相扣中紧紧抓住观众的心。同时还有陈浩忠、陈顾方等这样的业界大咖参与



电视连续剧《麻雀》概念海报  
A poster for Sparrow, a blockbuster television drama

制作，《麻雀》一定会是精品。

两部令海飞满意的谍战剧之间，相隔5年。海飞的长梦还在继续，在《麻雀》关机杀青后，他的谍战小说《惊蛰》《线人》的改编已经或即将启动。

### 上海是华灯掩映下的故事之城

海飞从不掩饰对上海的钟情。无论已经热播过的《旗袍》《旗袍2》《代号十三钗》，还是已经或即将改编为影视剧的长篇小说《向延安》《麻雀》《捕风者》《往事纷至沓来》，还有即将完成创作的中篇小说《秋风渡》和《苏州河》等，都是上海往事。

回忆起在上海逗留过的童年，海飞始终有一种无法出戏的情感。当在三维电子地图查到曾经生活过的里弄早就成了一片林立的高楼时，他不愿意面对，甚至觉得自己像一个失魂落魄的流浪汉。是不是过往在上海的岁月太匆匆、太浅表、太冷眼旁观，所以他要做一些补偿，把上海写进他的故事里，做一次文艺创作的主宰。



《麻雀》演员：李易峰、周冬雨、张鲁一（从左至右）  
Li Yifeng, Zhou Dongyu and Zhang Luyi (from left to right) appear in Sparrow.





写作中的海飞 Hai Fei at work

过去，上海光怪陆离，盛产故事。在那个世界，可以醉死梦生，可以挣扎反抗，可以小资爱恋，可以江湖仇杀，一如《上海滩》的歌词：浪奔、浪流，万里滔滔江水永不休……

在“浪奔、浪流”里，海飞发现了一个特殊的时期，就是汪伪政权时期。他深信沦陷后的上海仍然有着精神残缺的美丽。精致的呢子大衣、旋转的舞厅、高档的咖啡馆……他觉得那时候每个人的故事都是一场电影。麻雀也是，它栖在屋檐上的时候，一定望着这座沧桑而繁华的城市百感交集。

于是，海飞成了旧上海茶馆里一个老到的说书人。他的眼神扫过听客，醒木的声音响了起来，接着是他滔滔不绝的南方口音。他说《旗袍》里的关露萍，身姿曼妙，穿着名贵的九凤旗袍款款走来，便如西施一身抵得百万雄兵。他说《麻雀》里的陈深，爱人死时装作不认识，同志死时装作无所谓，那么敢爱、爱得热烈，那么敢死、死得从容。他还说千千万万与汪伪特务机关展开各种殊死较量的甲乙丙丁，在旧上海温情温柔的气味里前赴后继，永垂不朽。

上海是奔流在海飞血液里的故事之源，是他影视和小说永远的母本，是一个他不愿意醒来的长梦。

### 小说和剧本是不离不弃的兄弟

海飞说：“左手小说，右手影视，我愿意在创作之年，如此前行。”现在，的确是海飞最好的时光，他在小说和剧本

之间游刃有余地工作，羡慕旁人。

海飞像调控器一样，一会儿按键到影视剧本写作，一会儿按键到小说创作。但他会如科学工作者一般精准警惕，知道写剧本时造就的浮躁心态会直接影响到小说的质量。他在开写小说前，会有一个清空“剧本意识”的过程，就像武侠小说中的入定一

样，进入到小说的核心。海飞认为，其实“重归小说”没有那么艰难，如同一个老理发师，多年不给人理发，拿起剪刀也未必手生。重要的是，老理发师主观上是不是想拿起那把剪刀。

在海飞眼里，作家转型编剧，有许多其他类型编剧很难替代的优势。一是作家可以改编自己创作的小说，这些小说因为几经修改并发表，是活的，改编起来特别灵动与生活。二是作家转型的编剧，往往更注重细节，特别喜欢用细节来衬托气氛，用道具来串联剧情。三是小说家有特别好的艺术感觉，是那

个先让人物形象在脑中活起来的人。

海飞认为，在剧本创作中，一个好的切入点、以小人物来写大事件、以情动人以情节抓人等，都是编剧技术手段中应该得心应手完成的。而《武林外传》《血色浪漫》的成功，都有文学向电视剧渗透的功劳，风格化的语句，甚至画面的氛围，都有小说的影子。同时，好小说很少没被改为好剧，好剧也很少缺失好小说基础。就中国小说而言，流传至今的四大名著，没有一部不被改编成影视剧。再比如《人间正道是沧桑》《潜伏》《北平无战事》等电视剧，有着十分稳固的长篇构架，其故事若成为小说，不比国内一些获长篇小说大奖的作品差劲。

所以，在海飞看来，文学与影视一直都是相互依存着一路前行的，犹如不离不弃的生死兄弟。

五年一梦，从《旗袍》到《麻雀》，海飞为自己的谍战系列取名“谍战深海”。接下来，关于上海旧警察故事，关于石库门故事，关于涉案剧、传奇剧，将会是他的又一个延续。海飞的QQ名叫“低空飞行”，麻雀也常常选择低空飞行；他认为，低而稳健，长久飞行，最适合自己的。□

（本文图片由郭嘉、达飞欧提供）



经常被海飞谍战作品提及的旧上海极司菲尔路76号。

76 Jessfield Road in old Shanghai used to be the intelligence headquarters during the Japanese occupation period. It is mentioned in Sparrow, a spy novel by Hai Fei

# The Undercurrent

The spy literature of Hai Fei

By Guo Jia

*Sparrow*, a new spy drama that made its TV debut on September 5, 2016, turned out an instant hit. It took only a few years for the scriptwriter Hai Fei to prove the barb of his stunning creativity in fictional literature in a stellar list of works represented by such widely acclaimed stories as *Qipao*, *From General to Soldier* and *Legends of Sui and Tang*. The softhearted Zhejiang native describes his encounter with the screenwriting world as “accidental”, but his literal passion seems to be inherent and instinctive, as manifested in his mastery of words that creates a magic fusion of tenderness and sharpness in many of his works. The success of *Sparrow* also shows the writer is reaching a new high in his career.

## The Undercurrent

Hai Fei has the sensitivity and subtlety that rivals that of a woman. His sense of propriety is instinctive. Like an adept kite flyer, he always knows how to tame the line in the game against the fickleness of the wind and takes great delight in calculation and accuracy. Maybe it is such a trait that makes the man an expert in writing spy stories. He stays calm and collected, and enjoys stormy undercurrents.

The writing of *Qipao* started in 2010. The release of the story’s TV adaptation came in 2011 on seven TV channels across the country. It is an exquisite piece about the complexity of human nature, and has a solid structure that presents the intricate interaction between characters in a neat way, summed

up by Hai Fei when looking back on the process of creation. “Faith is no doubt the soul of the story, making the whole thing soul-stirring,” he remarks proudly.

Also set in Shanghai, *Sparrow* is about “redemption”, and again, about the insurmountable power of “faith”. The radiant morning sunshine pierces through the window bar into the broken hearts and reaches the depths of the soul. Underneath the seemingly impassive and peaceful tempo and behind the nonchalant normality of life is the atrocity of war and the darkness of human nature that is in a life-and-death struggle.

The defining difference between *Sparrow* and *Qipao* is that the former features the performance of TV heartthrob Li Yifeng who plays the role of Chen Shen. Hai Fei clarified time and again that choosing Li Yifeng as the leading role does not mean the TV presentation falls into the trap of what may be dismissed by critics as a “fashion show”. On the contrary, *Sparrow* is “a serious drama”, and is “more thrilling” than *Qipao* in more ways than one and has a unique quality, according to Hai Fei.

The writer seems to be reluctant to wake up from his spy dream. TV adaptation of two of his new works is underway.

## Once upon a time in Shanghai

Hai Fei has a weakness for Shanghai, as shown in most of his works. His three new



《麻雀》演员：李小冉、张若昀、阚清子、尹正（左上起，顺时针）

Li Xiaoran, Zhang Ruoyun, Kan Qingzi and Yan Zheng (clockwise from top left) appear in *Sparrow*.

spy novels (*Autumn Breeze*, *The Informer* and *Suzhou River*), are also set in Shanghai.

“I am haunted by my childhood Shanghai memories all the time,” confessed the writer. “I feel homeless when seeing the place where I spent my childhood years is replaced by a forest of high-rise buildings.” In this sense, his obsession with Shanghai as an important common thread in his writing suggests his wish to offset his frustration and futility.

*Sparrow* is a story about immortality entangled with the vicissitudes of a city that is as lithe and graceful as Guan Luping in *Qipao* and as brave and fervent as Chen Shen. Shanghai is the muse of the screenwriter.

For Hai Fei, the line between fictional writing and screenwriting can be crossed with ease. In his eye, a novelist who enjoys using details to create the desired atmosphere makes a good scriptwriter. “Fiction writers tend to be more artistic when it comes to giving life to a character.” □

(Photos provided by the author and Da Feilang)