

重在表演的文献剧——评《关于我父母和他们的孩子》  
A Documentary Theatre That is Oriented on Performing  
Review on About My Parents and Their Child

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《关于我父母和他们的孩子》这一剧场作品，体现出多种戏剧形式的复合。影像剧场，记录剧场，肢体剧场……尽管它主要采用的是文献剧的制作方法，但令人无法忽视的，是这部戏以多种剧场手段呈现“文献剧”这一定义尝试。

*About My Parents and Their Child* expresses diverse theatrical forms, combining video theatre, documentary theatre and physical performances. Though it was made mainly through documentary method, we can not ignore the fact that this piece's adventurous exploration on multiple ways of expression besides documentaries.

文献剧于 20 世纪 60 年代的德国达到成熟阶段，其取材真实世界，不经由艺术家加工而直接呈现的艺术表达方式，本身就体现了其意欲刺痛观众而引发其思考的政治诉求。到今天，这种创作方法已经传播到世界各地，并与当地，当时的创作者背景与个人经验相结合，生发出形形色色的作品。例如，在中国，中央戏剧学院的李亦男老师就带领戏剧文学系的同学们创作了《有冇》《家》等多个文献剧项目。这些戏剧创作实践的演出主体大部分是在校学生，肢体的表现与人生的历练都带有青春的青涩，相对而言，《关于我父母和他们的孩子》的演员表演质感令人惊喜，充分展现出了剧场的魅力。

Documentary Theatre was growing into mature stage in the 1960s in Germany, it was inspired from the reality world, a direct way of artistic expression without too much processing from the artists, which demonstrates a fair dose of political appeal through its way of piercing audiences into reflections. Until today, this way of creation has already been introduced around the globe, mixed with local and contemporary creators' backgrounds and individual experiences, presenting various works, for instance, in China Professor Li Yinan at Central Academy of Drama has led students from department of Drama Literature to create several pieces, including *Family*, *YouMou*(Have, Have not). These pieces are mostly done by University students, whose physical expressions and personal experiences are still colored with youthful immaturity, in contrast, performers of *About My Parents and Their Child* showed pleasantly surprising physical tension that fully captured the charm of theatrical performing art.

演出从四个演员在台上一字排开，以高低不同的声部重现孩子与父母异地通话的场景。在这里，方言既使场景有一种令观众熟稔亲近的感觉，又带出了某种城乡的指涉，迅速引出主题。一条白色的光带类似扫描线一般在演员的身上游弋，这是第一个让我觉得有趣的场景，而这也预告了之后影像在舞台上极富意味的应用。不论是类似于皮影般对身体轮廓的投影，或手的黑白照片，还是投影与演员表演的结合，都展现出独特的感染力。尽管文献

剧中使用影像几近约定俗成，但不光是罗列史料而令影像服膺于舞台呈现本身的做法，的确令人惊艳。

The performance started by four performers standing in one line, reproducing in different scales of tones the daily conversation between child and their parents who are separated in two different locations, the adoption of the Chinese dialect in this scene not only dragged the audiences instantly into a feeling of familiarity, but also hinted this gap between city and village, therefore unveiling the topic. The beginning of interesting elements started from a line of while light scanning on performers, which also predicted the following meaningful application of videos onto the stage. Whether it is the contour left on the screen by the performers similar as shadow-puppet play, or it is the black and white photos of the hand, or the interplay between projection and performers' performance, they all showed unique infectious power. Even though the video presentation is an indispensable part of almost all documentary theatre pieces, this way of inking the videos onto stage instead of just spreading out archives was indeed spectacular.

《关于我父母和他们的孩子》的舞台呈现由三部分构成，第一是对不同个体（包括父母一辈和孩子一辈）就亲子关系这一问题被采访的影像，第二部分是四位演员从自身生活经历相关出发，发展出的 solo。第三部分是在舞台上发展的即兴。这里，区别于其他文献剧的是，文献素材的发源者与表现者为同一人，这就使得演员们在表演时，能够依托他们的专业技术，发展出真诚和富有表现力的肢体动作。同时，可以猜想，在一遍遍地反复排演和演出的过程中，演员会被迫重复多次地审视他们作为创作素材的生活经验，并由此激发内心的情感体验，进而使肢体动作灌注高于其他文献剧的真实质感。并且，我们还可以进一步推论，是否在讲述老百姓自己的故事的过程中，演员们的情感也得到了净化，从而达成了某种内心的和解呢？这是否也可以算是某种程度上的戏剧治疗呢？此外，三个部分的有机交叠，大大增强了舞台呈现的节奏感，也使得观剧体验进一步增强。

*About My Parents and Their Child*'s stage presentation was formed by 3 parts, one part is individual video interviews of child and parents (on topic of their relationship in-between); second part is 4 performers' own solos derived from their own life experiences; another part is improvisation developed on the stage. What was in contrast with the other documentary theatre works is that the origins of these documentary are also the presenters of these documentary, which made the performers, based on their professional techniques, develop into sincere and very expressive physicality during the performance. Meanwhile we can easily imagine that after rounds of rounds of rehearsals and performances, performers would be forced to examine repeatedly their own creative materials born from themselves, hence inspiring their own emotional experiences along the way, eventually injecting a higher level of reality and sincerity into the performers' physical language compared with other documentary theatre works. Moreover, we can

further speculate, is it possible that through telling other people (the larger crowd)'s stories, performers' own emotions were also purified, thus leading to a kind of reconciliation with themselves mentally? Can this to some extent function as theater therapy? In addition, these three parts are organically overlapped, which vastly heightened the rhythm of the performance, therefore enhancing audiences' viewing experiences.

第一段 solo 由澳门舞者卢晓薇呈现，她逐渐剥去一开始上场时穿着的中性服装，渐次以花纹围裙与舞蹈韵律服示人。舞者的艺术生命短暂，而作为子女，选择不能安身立命的职业，本来便有悖于儒家伦常之“孝”。然而，这一代的子女，比他们的父辈更渴望自我独特的生命意义，更渴望全新的建构而非继承。相异的历史文化背景下成长起来的两代人，中间不可避免地横亘着时代的沟壑。然而，血脉毕竟相连，精神交流的需求仍旧存在，尽管两代人之间并不存在一种可以直接沟通的爱的语言。卢晓薇的肢体动作爆发力强，后翻以头指地，将脆弱的肚皮指向天空，同时呼唤着“妈咪，你会来看我的演出吗”，给人一种顽强固执而又羞涩的印象，似乎我们每个人在父母的面前，都必须是个别扭的小孩，想要宣称自己已经长大了，但却又极度需求父母的认可。剥去衣衫的动作似乎暗示着某种坦诚，但这有所保留的坦诚，却又正是独生子女一代特有的情感模式。

The first solo was done by dancer Hio Meilou from Macau, she peeled away the unisex costume she worn from the beginning of the show, gradually presented herself with stripe-patterned apron dress and leotards. The artistic career of a dancer is swiftly passing, as a child, choosing a career that cannot bring permanent and stable resources is originally considered not "Xiao" (filial obedience, Confucianism virtue) to the parents. However, this generation of children are more eager to explore their own unique meaning of life than their parents' generation, more eager to structure anew their lives instead of just passing on. Two generations influenced by contrasting historic backgrounds are inevitably gapped by the progress of the era. However, connected via blood, these two generations are still in need of a kind of spiritual connection, though there is a lack of direct communicative language of love existing in-between. The physical movement of Hio Meilou is of strong power, she bent backwards with head down, the fragile belly upwards to the sky, meanwhile sending out words "Mama, will you come to my performance?", together giving the feeling of a little girl being stubborn yet insecure. It is like everyone of us, once in front of our parents, we become this awkward child, who on the one hand proclaims that he or she is already a grow-up, on the other hand really craves for parents' recognition. Peeling through all her costumes hinted a certain degree of candor, while this partially reserved candor is the exact unique emotion mode of this generation of single child.

在一串影像记录与手的影像令人想起掌纹，命运，血缘等等一系列概念之后，观众被导向对亲子关系这一话题的进一步深入挖掘。由大陆演员张加怀带来的第二段 solo 可以被命名为“两根香蕉带来的思索”。童年时，“我”的香蕉是这样，爸爸的香蕉是那样。长大以后，香蕉变了样，困惑也变多了。生活该是什么样？爸爸并没有讲。尽管此香蕉非彼香蕉，同一个吃香蕉的动作还是让人想起罗伯特威尔逊在《克拉普最后录音带》里面一根香蕉吃十分钟的荒凉忧郁。但本剧中的“香蕉”更多地指向一种由 Y 染色体联结的血缘关系。有一种未经考证不知科不科学的说法是，亲人之间存在着心电感应，宛如基因带来的共鸣。这牢不可破的关系使得子辈向父辈发出的质疑近乎义正辞严又恍惚无力——谁说带来生命的人就能够包办解决一切对生命的疑问呢？而且这种疑问必须由每个孑然一身生命自行回答？这正是生命的悖论，年轻的演员无法排解，只能将香蕉皮朝着屏幕上父亲照片的投影掷去。而在那之后的一幕却令我感动：演员撩起上衣，以肚腹为屏幕，将父亲的影像投射在皮肤上，面孔仿佛与脐带交叠，指向生命深层的联系。即便愤怒起落，剪不断的情感却留存如初。

After a series of documented videos and hand images which aroused a train of concepts of handprint, destiny and consanguinity, audiences were directed into a deeper exploration upon this topic of parents and child. The second solo presented by mainland performer Zhang Jiahui could be called “some thoughts induced by two bananas”. “In the childhood, my “banana” looked like this, my father’s looked like that.” When he grew older, “bananas” changed, confusion piled up. What is life supposed to look like? His father never tells. This banana, though different, made people think of the performance *Krapp’s Last Tape* by Robert Wilson, in which Robert spent 10 minutes eating one banana, too absurdly depressing, however in this performance, the banana is pointing more towards a kind of kinship generically connected through a Y chromosome. One untested yet not fully scientifically proven saying is that amongst family members there exists a kind of telepathy, like a resonance brought by the same family of genes. This unbroken tie made the child generation’s question to their parents sound righteously appealing yet vaguely wobbly, who says the one who bestows life have the sovereignty to unlock all the questions in the lifespan? Plus this questions should be answered by the individual human being itself? This is exactly the contradiction of life, which plunged the young performer into unfathomable gutter, who, not knowing what to do, threw the banana peel angrily onto the backdrop of his father’s picture. The action followed this burst of anger touched me: the performer held up his shirt, exposing his belly, on which his father’s image landed, father’s face went overlapped with performer’s bellybutton, flowing into a deeper level of life entanglement. Though there is anger, the invisible emotional thread is there as new as beginning.

第三个段落是关于“期待”的讨论。似乎那个生你养你的人，天生有资格要你做一些他们希望你去做的事情，比如不要早恋，比如找份朝九晚五的工作，比如赶紧结婚，比如迅速生孩子。不过问题在于，改革开放背景下长起来的一代人，见得多想得也多，拒绝过放羊生娃生娃再放羊式的生活。对重视自我价值的孩子们来说，期待并非是一种必须要被满足的东西，因为每一个时代都有每个时代需要被实现的课题。但期待随着血脉如影随形，就像套在演员王海林头上，手上，脚上的各色丝袜一样，薄如蝉翼，却也令人窒息，层层叠叠地束缚着他的行动。以爱之名的期待，唯有等到冲突的双方都老到无力拉锯，生命方才得到一点点喘息。就像影像中演员所说：“他们慢慢地也不再管我了”。可谁又能说父母的期待是错的呢？就连影像里那些被采访的戏剧人，年轻时个个自诩叛逆颠覆，到有了家庭，对孩子的期待也不过是和天下父母一模一样，唯盼愿他们平安罢了。或许换位想一想，父母的期待，也不至于一定是生命不可承受之重。问题在于，在哪一个点上达成适当的和解。

The third part is about the discussion of “expectation”. It is as if the ones who give birth to you and raise you up are naturally qualified to require you to do some things that they hope you could do, for instance, require you not to have pre-mature relationships, require you to get a stable job, to get married soon and to have babies fast. However the question is the generations born against the background of China’s Opening Up have seen bigger and have thoughts that are wider, they refuse to live the life as a reproductive machine. For those who care more about self-value, expectation from parents are not some thing that must be satisfied, for each era has its own topics to be realized. Nevertheless, expectations are like kinship tie following you as a shadow, as the silky multi-colored socks on top of performer Wang Hailin’s head, on his hands and on his feet; it is as thin as a cicada's wing, yet overwhelmingly stifling, layer after layer dragging his movement. Expectation in the name of love can only be loosened up until both sides of the conflict are too old and too tired to fight. As mentioned in the documented video, “they would slowly let go of me, not care so much of me”. But who would say parents’ expectation are wrong? Even for those interviewed children in the video who work in the performing arts circle, when young, they are labeling themselves rebellious and subversive, when having their own family, these children-turned-parents are having exactly the same expectation that every parent on earth would have for their child, which is just to be safe. If we stand in our parents’ shoes, parents’ expectations are not as heavy as the weight of life that we cannot bear, the key is to which degree should we strike a balance.

第四个段落宛如演员邹雪萍和她的母亲通过录像进行的一场对话。那饱经生活忧患洗礼的母亲，面对摄影机说着她对女儿选择艺术之路的担心。“这不是长久的事”，她说着说着便红了眼眶。而邹雪萍则重复诉说着自己在这个领域已经做出的成绩，自己去过的国家，拍摄过的作品，辅以手足并用的行走，想要以行动定义她自身。她不断弓起背脊又摔向地

板，重复念叨着自己的名字，以向海外出走的努力对抗乡村生活所限制的视野。这里，我感受到一种矛盾中的张力：摆脱命运的努力，与自身生命的根系相比，究竟哪个拉力更大？这一代人所接受的文化塑造，是否已经让他们有能力摆脱原有的生活方式？但同时，他们的父母又应该，或者被迫将在他们的生活中扮演什么新的位置？父母一辈如何面对这种与他们认知中完全不同的经济，情感，交流模式？这则 solo 投射出的，似乎是两代人在当下时代背景中无从逃离的共同困境。

The forth section is a dialogue between performer Zou Xueping and her Mum through the media of video. The mother who has been through the sufferings of life faced to the camera, telling what her concerns were on her daughter's artistic pursuit career. "this is not lasting long", said her Mum with tears boiling in the eyes. Xueping repeatedly spoke about her achievement so far in this field, about the countries she has been to, about the works she has made, aided with her physical movement of using both legs and hands walking on the floor of the stage, which was like redefining herself by action. She constantly pulled herself up and smashed onto the floor again, repeatedly speaking out her own name, setting her own efforts outwards overseas against the visions limited by village life. Here I felt a contradictory tension: if comparing the root from where the life has sprung with one's efforts to break away the chain of destiny, which is the one that has the biggest pull? Whether the child generation, with their current culture assimilation and education, is capable of getting rid of the original lifestyle? At the same time, what kind of new roles their parents should or are forced to play in their child's life? How can parents' generation deal with this totally unfamiliar mode of finance, emotion and communication? What this solo reflected is some common dilemmas both generations face in this contemporary world.

之后舞台上一段四位演员的即兴关系也是可圈可点。他们或成一组，或分离偶遇，在交错中试图触摸对方，迎来拒绝或厮打，拥抱或更深的拥抱，宛若血肉相连却不能被懂得的刺痛。我猜想，正因为是当时发生，动作才有实在的内在动力作为支持，从而能够牵动观众的情感。即兴的力量在之后的一段“比孩子”中亦有展现，虽然我并不能确定那此起彼伏的场景是否全部即兴，但无疑效果是令人捧腹的。

Later a section of improvisation from four performers is also worth mentioning. They either formed a group, or separated and then found each other again by chance; in this mixture of coming and going, they tried to touch each other, yet faced with refusal or even fighting, they also hugged, but hugged too tight and then got hurt, it was like this connection bound by blood and flesh between child and their parents, yet it was never understood. I am guessing, it is because of this spontaneity of the movement that it was full of real inner momentum, which attracted audiences' emotions. This feeling of spontaneity can also be picked up in the later scene of "competing child (shallow)", though I am not sure this undulating rhythm of competition were all improvised or not, the hilarious effect was well achieved.

若要说这出戏有什么不足，恐怕便是中间的记录部分过长，略显拖沓和重复，以及，并没有对亲子关系现象背后的社会历史成因（例如独生子女政策，社会转型时期的特征，城乡差异，文化模式与思维习惯等）有更深入的挖掘和引导。尽管最后向着观众奔跑的设计能够看出企图影响观众思考的意愿，但中国观众自古以来在剧场里审美而不思考的习惯，还是使这出戏的创作意图传递过程受到了些微的影响。如何将源自演员以及被采访者的文献，转化成影响观众的，有生命力，甚至能经受常演不衰考验的剧场艺术，仍旧是《关于我父母和他们的孩子》创作团队，乃至每一个有志于文献剧这一戏剧形式的创作者需要思考的问题。当然，《关于我父母和他们的孩子》对文献、影像、即兴与肢体这些剧场手段的综合运用，为我们提供了极有价值的样本，希望能够看到创作者更加挑战自我的作品，也感谢易卜生国际将这部戏带到观众面前，让我们对亲子关系这一中国当代的特殊社会问题，生发出只有在剧场里才能体验的独特感受。

If there is some things that need to be pointed out, then I am afraid that the video documented part was a bit too long, feeling a bit redundant and repetitive; another thing is that there can be more digging and exploration towards the social and historic reasons (e.g. single child policy, characteristics of the phase of social transformation, gap between city and countryside, culture mode and cognitive habit) that lie behind this relational phenomenon between child and their parents. Even though the last part of performers mechanically moving to the audiences can be read as a key to push audiences into deeper reflection on the bigger context around this topic, due to the fact that Chinese audiences habitually come to the theater more for esthetic appreciation than for thinking, the deliverance of this production's creative intention would slightly be affected. How to transform performers' and interviewees' documentary into infectious, full of life, and even long-lasting theater art would still be the topic for the creative crew of "About My Parents and their Child" and all the creators who are into the type of documentary theatre. Of course, "About My Parents and their Child" 's way of combining different theatre elements, including documentary, video, improvisation and physical, provides to us a valuable prototype. Hope to see more works from the creator and thank Ibsen International for bringing this piece to the audience and giving us a unique theatre experiences around this very special social topic in contemporary China.