

教育 | 我们父母的孩子，都如何谈论他们的父母？

Education: How is (Our Parents')Child Talk about Their Parents?

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“你吃晚饭了吗？在做什么”？

“Have you eaten? What are you up to?”

“吃了，刚在楼下散了会儿步”。

“yes, I did, taking a bit stroll downstairs.”

“最近身体还好吗”？

“How do you feel recently?”

“还好，你呢”？

“I am ok, you?”

“你和爸最近还好吗？”

“How is my father and you, are you two ok ?”

母亲沉默。沉默良久后，像是为了让对话继续进行下去一样，她开口问儿子：“你晚上吃的啥”？“天气凉了，注意添加衣服”。

在停顿和中断之后，母子两人又回到看似毫不间断的寒暄中。

Then the Mum fell into silence, after a while, as if trying to make the conversation continue, she started to ask her son: “what did you eat as supper?” “the weather is turning cold, get yourself more clothes.” In between the interruption and intermission, both mother and son went back to a seemingly fluent chat again.

在7月的北京南锣鼓巷戏剧节上，一部易卜生国际委约创作的文献剧《关于我父母和他们的孩子》吸引了我。戏剧由一段段独白构成，与背景受访者的叙述交织在一起。导演马蒂亚斯·约赫曼希望舞台构成的是一个意义开放的对话空间，而不是传达创作者的任何意图。对像我这样的中国观众来说，那些对话与肢体语言则饱含细微之处的张力和布满腠理的隐喻，引发出许多日常生活语境里的想象与共鸣。

“About My Parents and Their Child”, a documentary theatre play commissioned by Ibsen International and staged during the 7th Nanluoguxiang Performing Arts Festival, attracted my attention. The play was composed with a series of monologues, interacting with the interview videos on the background. Director Matthias Jochmann hoped to build a conversational space with open-mindedness and meaningfulness with the stage, rather than deliver any intentions from the creators. As a Chinese audience like me though, the conversation and physical languages were filled with subtle tension and threads of metaphors, triggering many imaginations and resonances in the context of daily life.

比如，开头那段儿子与母亲在舞台上的电话聊天，对话里就全是长期不在父母身边的我们与父母在电话里聊天的熟悉内容。在我看来，这些沉默之处，却又是我们与父母慢慢开始疏远的痕迹：自中学住进寄宿学校、大学远离家、毕业后在另一个城市定居，与爸妈的书信和电话交流虽然依旧频繁，但那些构成我们各自生活的无数细节，却成了不便详陈、来不及详陈、慢慢不再详陈，直至无法再深入交流的沟通盲区；父母亦然。在嘘寒问暖的唠家常和对琐事的叮嘱里，小时候与父母的亲密无间在不经意中变得隔膜，直到重聚，我们发现，父母对构建我们自我的很多历程都因不再全面和细致了解而错估或误解。

For instance, the phone conversation between the son and the mother on the stage at the beginning were everything of a typical long-distance call with our parents whom we are away from. In my view, this slices of silence are the traces of our estrangement with our parents: i.e. boarding school since middle school, away in the college of another city, settling down in another city after graduation, even though the letters or phone calls are still going on between parents and child, millions of details that web into our life are slowly becoming things that we are not convenient to mention, or cannot even have time to mention, gradually would not even try to mention, till finally crashing into the blind spot of dis-communication from both sides, vice versa. Among these routine greetings and trivial naggings, that kind of 100% intimacy with parents in

your childhood had been melting so seriously that later when you re-gather after a long time, you notice how far astray their constructed ideas of you has gone due to the blank knowledge of your life of journey.

马蒂亚斯·约赫曼是 1987 年出生的德国人，这部文献剧的演员则全是中国人，讲述的是中国年轻一代人与父辈的关系——在大量采访的基础上，他们用舞台的肢体语言来表达自己的家庭记忆与情感。我很好奇，观察者与当局者的合作，会产生一部如何审视中国家庭关系的作品。例如，约赫曼告诉我，刚才那段独白，中断处的留白不过是日常对话的自然形态，“我们在与他人的对话中也充满了自我的对话”，他从未试图赋予这些留白与沉默任何意义，但对中国文化语境里的接受者来说，却又是充满意义的。

约赫曼对中国最初的兴趣，是 50 年前的中国历史，但这不是一个他能够直接切入的话题，所以他把关注点放在了中国人的家庭关系上。在这之前，他做过一个关于中国人祖辈关系的戏剧项目——《美丽新世界》。在那个项目里，他跟随中国朋友在春节期间去拜访他们的家庭。他一直小心翼翼在作品里不希望带入任何德国人的视角和解读，但旁观者毕竟还是会受到“局内人”视为空气一样理所当然的细节所冲击：他发现，在春节这样一个和圣诞节一样家庭团聚的日子，人们吃很多盛宴，一起看联欢晚会或其他电视节目，各自玩手机，却不怎么进行家庭谈话，“父母并不真正问孩子问题，孩子也从不问母亲为什么会和父亲结婚这样的问题”，他们谈论的时常是“毕业后的工作打算”、“是否与现在的男朋友结婚”这样的话题。这与约赫曼的家庭团聚记忆是显然迥异的，他的圣诞节“没有电视，没有手机，全是家庭谈话”。他疑惑的是：为什么他们并不真正的交流？这或许和中国近五十年来政治动荡和剧烈转型的历史有关——父母的记忆与孩子的记忆有着巨大的断层和差异。

Director Matthias Jochmann was born in Germany in 1987, while all the performers for this play are Chinese, the play talked about the relationship between the younger Chinese generations with their parents. Based on extensive interview materials, they use physical languages on the stage to express their own family memories and emotions. I am curious

to see how this collaboration between an observer and several insiders would turn out and in what way it would inspect on the Chinese family relationship. Matthias told me that the silence embedded into that daily conversation between the son and the mother is actually a very normal and natural state. Our conversation with others are also conversation within ourselves.” he did not intend to symbolize this silence and gap with any underlying messages, yet to the recipient in the Chinese cultural context, this is full of meanings. Matthias’ s initial interest to China is about the Chinese history 50 years ago, since it is not a topic he can tap into directly, he has turned his focus onto the Chinese family relationships. Before this play, he did a theatre project on the relationship between young generation and grandparental generation, titled “About the Beautiful New World”. In that project, he visited friend back to their hometown during the Spring Festival. He was always very careful not to bring any German view of point and interpretations, yet as an outside observer, he cannot help but feel surprised with the small details which have been taken so much as granted by the insiders: he noticed that during such a traditional holiday, similar as Christmas in Western countries, family members would enjoy a lot of good food and watch gala in the same room, yet few interactive conversation happened among them, they would rather play cellphone by themselves. “Parents were not asking real questions to the child, and the child would not chat with their parents, asking the question like why you get married with my dad ”, even if they were talking, they would talk about “the future planning after graduation”, or “whether you would get married with the current boyfriend”. This is forming such a big contrast with the situation in which Matthias comes from. In their Christmas, there is “no tv, no cellphone, all about family conversations.” His confusion is: why cannot they have real communications? May be it has to do with the recent political turbulence and swift social transformation, which has resulted in huge gap and differences between parents’ memories and child’s memories.

剧里给我印象同样非常深刻的，是一位农村长大的 85 后女孩邹雪平的独白。她出生在华北平原的一个普通山村，2009 年从中

国美术学院新媒体系毕业，现在是一位独立纪录片导演。几年前，她曾回到自己的村子，采访拍摄村子里的老人，记录老人记忆中 1959 年至 1961 年的“三年饥饿时期”的经历和故事。她有四部作品：《饥饿的村子》、《吃饱的村子》、《孩子的村子》和《垃圾的村子》是唤醒邹家村记忆的四部曲，也是她重新认识家乡的切入口。她尝试着审视对自己来讲既熟悉又陌生的村庄，也重新理解她的父母：“我父母那一代经历过太多的苦了，他们身上也背负了很多的烙印。而我的小时候还是很自由的，很快乐的；父母种地赚钱一直都很辛苦”。

The most impressive part to me is this girl and performer called Zou Xueping who were born in 1985 in a village. She came from a normal village in the China North, graduated from Central Academy of Fine Arts with the major of New Media, now working as an independent documentary director. A few years ago, she went back to her hometown to interview the elderly from the village, documenting their memories in the “Three Year Hunger” from 1959-1961 in China. She has four main works: “Hungry Village”, “Sufficiently Fed Village”, “Children’s Village” and “Garbage Village”, which are her way of awaking the memories of the village and her perspective into the village. She tries to look into this village, which to her feels both familiar and strange, and also tries to re-understand her parents: “our parents’ generation had been through so much pains, which left too deep an ink on them. While when I was growing up, I was still quiet free and happy. Parents were working really hard in the field.”

但她的母亲却越来越不理解她。在采访里，母亲坐在村庄旧舍凋敝感一望而知的床上——那依旧是个只有 200 个孩子、一条唯一的主路和一家商铺的村庄，一家电影院都没有。她对女儿的评价，口气中是不解，甚至有些不屑：“不知道她在做什么”，“只知道不赚钱”，“不赚钱怎么行”，这位老母亲并不想过多谈论女儿的选择。对于一些 70 后、80 后的年轻人来说，他们在父辈的记忆中尝试理解父辈的苦难。一位女孩这样谈论母亲：“我妈妈她经常回忆她年轻的时候，她说的最多的就是三年自然灾害的那个年头，她说一家人，几粒米煮了一个粥，然后我姥姥举着它不让孩子过来抢，结果粥就泼掉了地上，

就无意中掉了，一家人都没有吃上，说吃树皮，什么树皮都吃光了，没得吃，然后就什么都吃，然后他去别人家里，甚至去偷东西”。

However her mother seemed not to understand her. In the video interview shown on the stage at the back, her mother sitting on a bed in a desolated village house, outside is a village which only has 200 children, only one main street, and one shop, none cinema. Her comment to her daughter sounded very denouncing, even with a bit of contempt: “do not know what are you doing”, “only knows that you do not make any money”, “making no money just cannot do”, this old mother did not want to talk about her daughter’s options. To young people born in the 70s or 80s, they try to understand their parents’ sufferings through their memories. One boy/performer said about her mother: “my mother always mentions about when she was young, the family had no food to eat, the whole family would only have one bowl of rice to share, later people had to eat tree bark, even stealing food because of starvation”.

舞台上，邹雪平以一种近乎尴尬的肢体语言——将头埋向大腿之间，臀部耸立着，边倒立行走边辩解式的独白，“我是邹雪平。我拍过很多电影，参加过很多国际影展——我去过英国，去过哈佛，去过台湾……”。她是个在国际上已经知名的独立导演，过着全球化的生活；但她的父母连北京也从未来过。对父母来讲，她的工作并不意味着任何事情或价值；她挣扎着想靠近父母，却很徒劳。当母亲的脸最终投影到舞台上撅着屁股挪动的邹雪平身上时，我仿佛看到了母女间脆弱关系的隐喻：她的母亲已无法对她做出任何判断；她爱她的女儿，但又在她的世界里找不到给女儿的位置。

On the stage during performance, Zou Xueping used a kind of even awkward body language to express her solo, putting her head down under her crutch, with her hip protruding in the air, moving while saying “I am Zou Xueping, I have done many films and attended many film festivals, I have been to London,

to Harvard, to Taiwan.....” She is already becoming a very promising young film artist living an international life, yet her parents have not even visited Beijing. To her parents, her work means nothing valuable; she tries to approach them, yet to no avail. When her mother’s face in the video was finally projected onto Xueping’s inverted body, I seemed to read a kind of metaphor of the fragile relationship between the mother and daughter. Her daughter’s life is already out of her grasp, she loves her daughter, yet she does not know where to position her daughter on the map of her life.

在另一个场景里，舞台背景的访谈播放着受访父母对孩子的期待：希望他们做自己想做的事情，开心就好；但在舞台前，一个女孩不断乞求着舞台上的人，“妈妈，来看我的演出吧”，却被舞台上所有的人狠狠推倒或摔倒在地。家庭关系里那种无法沟通的疼痛，就像隐形的墙，耸立在想要冲破它却又无能为力的父母与子女之间。

In another scene, the background interview video was about parents’ expectations: “hope they can do what they want, as long as they are happy”; yet on the stage, one girl was almost begging “mum, come to see my show”, yet was constantly pushed away hard on the floor by everyone else. The pains of miscommunication among family relationships, as an invisible wall, block in-between the parents and child, both wanting to smash through yet feeling powerless.

约赫曼希望通过戏剧，打开关于父母和孩子之间关系的话题，也想以此探索国家的发展对于家庭结构的影响：家庭作为一个微型的社会单元是如何隐喻作为宏观社会的国家的？国家又如何作用和影响作为微型社会的家庭？这是一个浩瀚的命题。在对五个城市十多位 80 后青年和他们父母的采访里，他看到了一些片断，虽然这些片断不一定能全面解答他那个雄心勃勃的初衷。

Matthias hopes to open up this topic via theater, he also wants to explore how national development can affect the family structure, i.e. how can family, as a micro social unit, serve as a metaphor of a macro unit, the country? And in what ways can the macro unit, country, affect and influence the micro unit, family? This is a vast topic. Among the interviews with a

dozens of young people who were born in the 80s in 5 different cities, Matthias spotted some fragments, even though it may not answer back all his questions.

一位叫裘臻的女孩，她的妈妈这样谈论对女儿的理解：“现在环境竞争越来越激烈，就业、生活压力，会比我们那个时候更大。我们那个时候，只要有工作了，那就是铁饭碗。现在吧，永远不可能停留在一个工作上面，你不断的要挑战新的岗位，新的工作，会有更多的追求，那么也有更多不确定性，压力就会更大。所以我觉得现在生活更不容易。……还是希望她有个幸福的家庭，我觉得人生才不会有遗憾。……结婚了，有了小孩，就不能离婚了，离婚对小孩不好。这是我自己最大的遗憾，所以我不希望她重蹈覆辙”。

Also in the interview, Qiu Zhen's mother mentioned her understanding of her daughter in this way: “now the social environment is getting more and more fierce, the pressure of job and living is very heavy, much bigger than our times. Back then, as long as you have a job, then you know you got a iron rice bowl, you would have no worries for your whole life. But nowadays, you cannot stay just in the same job, you have to challenge into new positions, new jobs, you will have more pursuits, then of course more uncertainties, and more pressure. So I think the life now is much harder……I still hope she has a family, then her life is complete……if getting married, having kids, then you'd better not divorce, divorcing is quiet bad for kids. This is my biggest regret, so I hope she would not take onto the same path.”

一位叫安妮的女孩，她的父母离异了。她的父母这样谈论自己和对她的期望：“我们还是很先进，离婚的事情自己处理，没有像有的夫妻，打得死去活来的，不让见孩子什么的。我们非常开放，离了婚，孩子两边儿走，去哪边都是可以的”；“我现在真的觉得生活本身可以有各种形式，她愿意，她有合适的人，她结婚，生子，挺好。但是没有呢，她这样一个人也挺好。我对她这方面没有任何条条框框。……现在的小孩会因为父母开心而结婚吗？我不敢想象安妮会因为我开心而结婚，我完全不能想象。……差距太大了，他们没有一个这样思考的环境”。

Another girl, called Annie, had divorced parents. They

mentioned expectations to their daughter like this: “We are very open-minded actually, we dealt with divorce ourselves with friendliness, instead of some parents fighting seriously over child. We are quiet ok, after divorce, she can come and live with either of us, and we are both ok with it.” “I think life can have many different ways of choices, if she wants, she can find someone and get married, if not, it is also ok to be alone. I do not want to frame her life.....the kids nowadays will not get married because they want their parents happy.....I cannot imagine Annie doing that, never.....the gap is so big, they just do not have that same environment that would lead them to that way of thinking any more.”

一位同性恋男儿的母亲，这样谈论儿子：“到了 28 岁那一年，我感觉到他有问题了。我说你一定告诉妈妈，我说你已经不正常了，因为我觉得这么大的男孩子怎么他就不想谈恋爱，又不想结婚。……其实他出柜以后，我还是为他担心得多，因为我没有看过两个男孩子在一起生活，那我又想，你又不能喜欢女人，你不能跟女人结婚，那你这一辈子一个人怎么办？一个人过，你将来老了你怎么办，所以当时为他担心得多，但是也没有去纠结这个”。

Another interview clip is about a mother talking about her gay son: “when he hit the age of 28, I realized something was not right. I told him he had to tell me, because I figured a boy at this age did not like to go on a relationship and did not like to get married....so.....in fact after he came out, I was still quiet worried, because I did not see two boys live together and go on with life, I was thinking, but he does not like women, so he would not marry, then he would end up alone, and what about when he gets old, so I was quiet concerned about himself, not that much about his marriage. ”

So how does (our parents') child talk about their parents?

我们父母的孩子们，又如何谈论他们的父母？

“他们总会和我说，你想做什么都可以，做你想做的。有的时候我觉得这是一种不负责任，因为我当时是青少年，甚至直到现在我也不知道自己想要什么，总不清楚自己的目标是什么……我也没法去明确表达我的这种困惑”。

“they would always say to me, you do whatever you want, whatever. Sometimes I think it is a kind of irresponsible, because I was teenager I was not sure what I want, even now I cannot say I know exactly what I want, so I am struggling with my goal.....I cannot express clearly that kind of confusion. ”

“其实我跟我爸妈还真的算不上那种朋友，但是我在努力吧，希望能够让他们更多的理解我，能够支持我”。

“In fact I cannot be friends yet with my parents, but I am trying, hope that I can let understand me more, support me more. ”

“我跟父母，好像没有形成一种很好的沟通的习惯，所以导致我长大以后，跟别人沟通也是那种。我很需要倾诉的对象，但是这个对象建立在是不是懂得的状态，如果你觉得对方不懂得的话，你就不会去沟通，所以我没有跟父母讲过”。

“we (me and my parents)do not have that kind of habit of communication, so it affected my communication with other people. I strongly need people to share my feelings with, yet he must be someone who really understands. If he can not get it, I would block the communication. Same with my parents.”

20 世纪 60 年代，美国学者曾写玛格丽特·米德过一本书，叫《代沟》。她特别提出，“代沟”是 20 世纪 60 年代的特殊产物：老一辈失去先锋带头作用，所持的传统文化被轻易挑战；年轻人也失去学习对象，知道了上一辈的错误性却不懂得如何重构；

这是 60 年代世界剧变所致的惊慌失措，技术飞速发展却无相应文化续接。这个问题，在中国有其更加特殊的语境，弥合也更显困难。最近重读《傅雷家书》，顺带读到傅雷的长孙傅凌霄在接受一次采访中对从未谋面的祖父的看法。他说，他每次来中国，人们只要知道他的祖父是傅雷，就会赞叹他的祖父多么有文化；但即使他读了《傅雷家书》，也已很难理解祖父当年所处的时代，那些家书在他读来，“略显沉重”。其实，回过头再读这些堪称育儿典范的信，从中不仅能读出一代知识分子的父爱、人格与命运，也能在传统的父子温情里，读出含蓄的隔阂来。

In the 1960s, American anthropologist Margaret Mead wrote a

book called *Gap*. She mentioned that “gap” is a special byproduct of 1960s: the older generation had lost their pioneering function, the existing culture was challenged; young people also lost their life example to look upon, they learnt the last generation’s shortcomings yet did not know how to construct anew; this is the panic caused by the acute transformation in the 1960s, with technology advancing in fast speed yet without corresponding cultures to cope with. This problem has shown special features in China, with even bigger difficulties to face. Recently I have been re-reading Fu Lei’s “Family Letters of Fu Lei”, then I also re-read Fu Lei’s first grandson Fu Lingxiao’s interview about his grandfather. He said every time he came back China, once other people get to know he is Fu Lei’s grandson, people would always praise what an intelligent person his grandfather is; however even if he read his grandfather’s book, “Family Letters of Fu Lei”, He felt already far away from his grandfather’s world from back then, and it was “a bit too heavy” for him. As a matter of fact, looking back at those classic educative letters from intellectuals, apart from the previous generation’s stories of family love, personality and fate, there is a taste of gap too.