

NATIONAL THEATRE COMPANY OF CHINA 中国国家话剧院

Spoken drama or *huaju* (premiered 2003)
话剧（2003年首演）



前跪者为庄姬（后来孤儿的生母），这是赵家灭门之前的一段戏，她因与丈夫的叔父通奸而遭到丈夫追杀。

Zhuang Ji (the later orphan's natural mother), kneeling downstage, is punished by her husband because of her affair with her uncle-in-law. The consequences of this incident yield the pretext for the murder of the whole Zhao clan.

Our life today is full, disorderly, busy, stressful and constantly moving with the times. Interpersonal communication is superficial, while distrust and loneliness are common problems for many people today. I live in a modern age, but my soul is not satisfied with the status quo. I am not content that my outlook is constrained to what is right before my eyes, nor am I content that my works can only reflect the present. I believe that my soul can wander around at will, traversing throughout different dynasties and eras.

The story of The Orphan is touching, compact, and intensive. On one hand, the orphan immediately caught my attention; the state of mind of modern people is similar to that of the orphan. Deep down in our hearts, we are lonely, no matter whether our parents are still with us or not. As the innate goodness of a newly born baby (according to the Chinese concept) contrasts with acquired worldly possessiveness, we are puzzled at which course to follow. On the other hand, Cheng Ying emphasizes his integrity, responsibility, and his code of conduct. Shall he follow the rule of a human being, or follow the rule of the world—gaining 'success' on a secular level? The two issues collide, yet they are also two sides of one theme.

Thus, the theme of the production boils down to: 'Facing the predicament, I have to make a choice. I do not want to choose, but I must face the predicament.'

-- Tian Qinxin (Director)

现代生活繁花似锦、杂乱、时尚，匆忙而有压力，人与人的交往大多止于表面，不信任和心灵孤寂是现代人的通病。我是一个现代人，但我心灵不满足，我不甘心我的眼界只能看到我的眼前，我更不甘心我的作品只能反应我的当下。因为，我相信我的灵魂可以随意游走、穿行于各个朝代，横贯古今。

这个故事很动人，紧凑、集中。我关注的重点从这个孤儿开始。我们现代人的气质更接近“孤儿”，无论父母是否安在，我们内心都很孤独。生而为人的善良和在世为人的占有欲，让我们发出何去何从的感叹。另一方面，是程婴，他做出他的诚信和责任担当，他坚持他做人的“宗教”。是要生而为人，坚持做人的意义？还是要在世为人，在世俗层面上靠竞争获取“成功”？这两个主题相互冲撞，但互为表里。

因而，这个戏的主题是：“面对困境，我要选择。我不想选择，可是我，面对困境。”

——田沁鑫（导演）



2006年9月3日至14日韩国美丑剧团在首尔演出由田沁鑫导演的韩语版《赵氏孤儿》。根据韩国演员载歌载舞的能力，作品趋于抽象，孤儿由一男一女两位演员扮演。

3-14 September 2006, the Michoo Theatre Company presented the Korean version of The Orphan in Seoul. Inspired by Korean performers' excellent singing and dancing skills, Tian Qinxin worked out an abstract version, in which the orphan was played by two actors, one male and the other female.



为了实施二人的救孤计划，白发苍苍的公孙杵臼冲向已经献出亲子的程婴手中的尖刀，自杀而死。屠岸贾在一旁冷眼旁观。

Having made the plan to save the orphan, white-haired Gongsun Chujiu throws himself on the sword held by Cheng Ying, who has given up his own son to replace the Zhao's offspring. The courtier Tu'an Gu is on the far left.



照片由田沁鑫戏剧工作室、中国国家话剧院提供
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