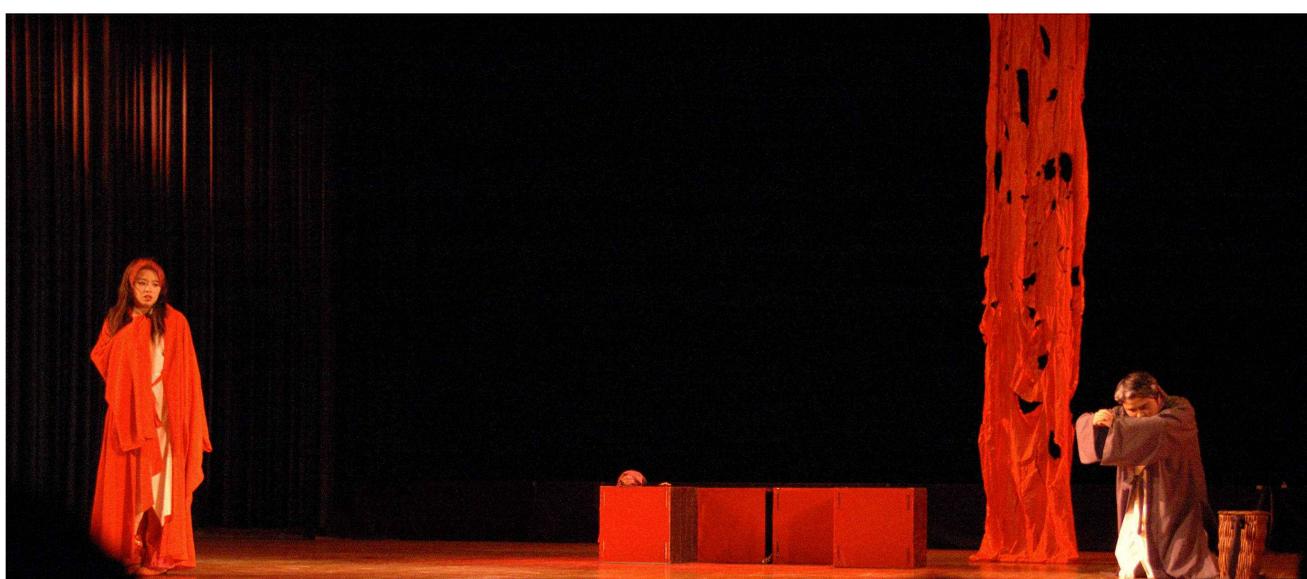


HEIBAI DRAMA SOCIETY, ZHEJIANG UNIVERSITY 浙江大学黑白剧社

Spoken drama or *huaju* (premiered 2009)
话剧（2009年首演）



公主恳求程婴帮助把婴儿带出宫，程婴跪地相拒。

When the Princess first begs Cheng Ying to take her son out of the palace, Cheng kneels down to refuse the request.

Modern drama in China is known as *huaju* or spoken drama, distinguishing it from the traditional song-dance theatre. It emerged in the 1910s, following the style of Western theatre and was considerably influenced by students' activities.

Zhejiang University, a prestigious Chinese university with a history of over a century, started its drama activities as early as 1937. The Heibai Drama Society ('heibai' is the transliteration of the written Chinese characters 'black/ white') was founded in 1990 and has performed around fifty productions in various styles. The majority of the participants are students from different disciplines, sharing a great interest in theatre.

Our performance of *The Orphan of Zhao* aimed at drawing more students to the theatre, and helping them to obtain a deeper understanding of Chinese classic theatre on the stage. We have presented the play from the perspective of contemporary Chinese university students.

The drama focuses on portraying Cheng Ying, an ordinary man, as a righteous person who keeps his word. The production begins with the orphan's coming-of-age ceremony, and then adopts flashback to recount the massacre and the salvation of the orphan. After learning the truth, the orphan is determined to seek revenge. However, his enemy is his foster father. He faces a dilemma: either commit patricide or become a traitor, turning a blind eye to the persecution of his family.

The stage design is simple: three red silk ribbons and four wood blocks make up our set. Nonetheless it embodies Chinese elements and oriental aesthetics.

-- Gui Ying (Director)

浙江大学是一所拥有逾百年历史的著名中国大学，它的戏剧活动从1937年就已开展并传承至今。黑白剧社1990年成立以来演出了近五十部不同剧场形式的剧目，大部分参与者都是来自大学不同学科、对戏剧有着共同兴趣的学生。

排演这台戏是为了让更多学子走进剧场，在舞台上深入理解中国经典戏剧。我们呈现了当代中国大学生所认识的《赵氏孤儿》。

戏集中表现一介草民程婴一诺千金的诚信。从孤儿的成人礼展开，以程婴的视角，倒叙屠杀和拯救的过程。孤儿得知真相决意报仇，可是他的仇人却是他的义父。他陷入两难的抉择中：做一个杀父的魔鬼，或是做一个任亲人枉死的叛徒……

本剧的舞台设计仅用三条红绸和四个木块，勾勒出不同的场景，体现了中国元素和东方美学的神韵。

——桂迎（导演）



黑白剧社《赵氏孤儿》2009年首演广告。

Poster for the premiere of *The Orphan of Zhao* in 2009.



孤儿得知真相后，陷入弑父还是报仇的两难境地。

Having learnt his true life story, the orphan faces the dilemma: to kill his foster father or to avenge the Zhao clan.



照片由浙江大学黑白剧社提供
Courtesy of Heibai Drama Society, Zhejiang University

HENAN YUJU THEATRE, COMPANY No. 2 河南省豫剧院二团

Henan clapper theatre or *yuju* (premiered 2003)
豫剧（2003年首演）



丫环不肯说出孤儿的去向，倍受折磨。

The maid is tortured to death but remains unyielding in her determination not to reveal the orphan's whereabouts.

As one of the genres in the big family of clapper theatre (the name reflecting the importance of the use of wooden clappers in its music), *yuju* has been popular since the eighteenth century. It is now mainly performed in the area of Henan and northern Anhui provinces.

The final lyrics of *Cheng Ying Saved the Orphan* are: 'He chooses to endure and stick to his faith, but not the relief of a quick death. Through all the ordeals, he shows he is a man full of noble aspiration and daring.' The play appeals to that exact precious quality in our culture.

In order to save the orphan, the guard Han Jue ended his life with a sword, Cai Feng, the maid, chose to die rather than yield and Gongsun Chujiu sacrificed his life. The leading character, Cheng Ying, not only lost his own son, but also suffered for sixteen years raising the orphan of Zhao as he had to bear people's belief that he had betrayed the Zhao clan's trust. Finally he died to save the grown-up orphan. Yet, the rescue of the orphan is not to do with revenge, but rather to demonstrate people's unyielding faith, and that justice prevails. It symbolizes the whole nation's attitude towards 'good' and 'evil'.

History allows us to voice the yearning of humanity for these qualities. Let us learn from history, and pray that the national spirit will stay with us for eternity.

-- Zhang Ping (Director)

“一诺千金重，取义轻舍生。历尽万劫眉不皱，留一腔浩然正气贯长虹。”《程婴救孤》一剧呼唤的就是中华民族的这种可贵可敬的文化和精神。

为救孤韩厥将军拔剑自刎；为救孤彩凤姑娘宁死不屈；为救孤公孙杵臼舍命捐躯。且主人公程婴不但舍去亲生儿子，十六年来还忍受着内心巨大的压力，把孤儿养育成人，最终又为护孤而死。但程婴等人“救孤”，救的不是一个复仇的种子，是通过“救孤”，用自己的血肉之躯谱写了一首不畏强权、正义战胜邪恶的美丽诗篇，是一个民族在“善”与“恶”面前的整体态度，弘扬了中国式的民族精神。

让我们借用历史来抒发对现实生活中某种形态的感愤和对历史精神的呼唤之情，呼唤着那种永不磨灭，且闪耀着崇高、伟大之光的民族精神的全面回归。

——张平（导演）



程婴向守卫韩厥明以大义，希望他让自己和孤儿共同离开王宫。

Informing the guard Han Jue of his just cause, Cheng Ying hopes that he and the orphan can leave the palace safely.



遭受将军魏绛的误解，程婴被打伤，已经知道内情的孤儿恳请养父将自己忍辱负重的经历告诉大家。

Having been misunderstood by General Wei Jiang, Cheng Ying is severely beaten. The orphan, who has just learnt his own true story, rushes in to beg his adoptive father to recount his sufferings to the public.



照片由河南省豫剧院提供
Courtesy of Henan Yuju Theatre

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.'

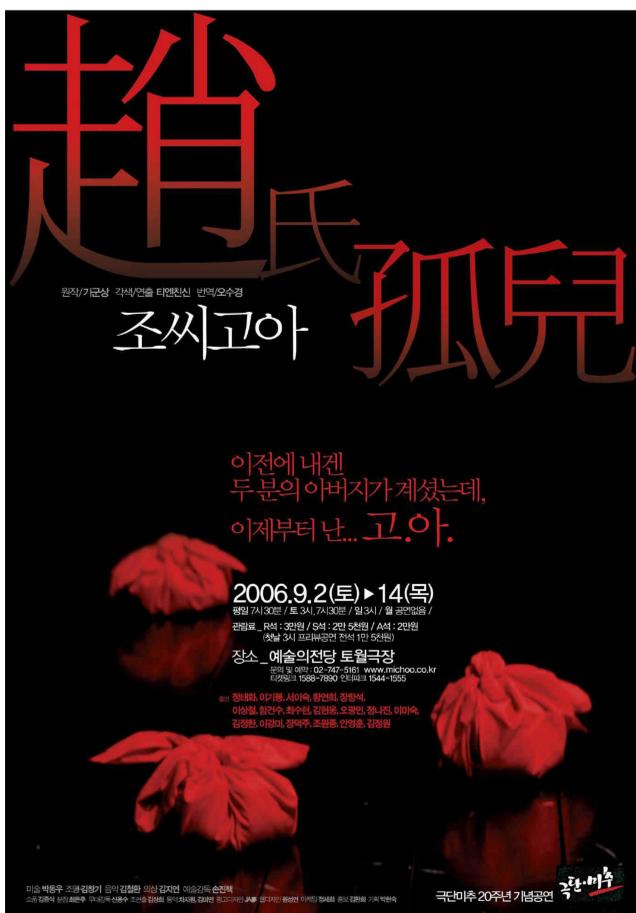
-- Tian Qinxin (Director)

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
Courtesy of Tian Qinxin Theatre Studio & National Theatre Company of China

THE ROYAL SHAKESPEARE COMPANY 皇家莎士比亚剧团

English Production (premiered 2012)
英语演出 (2012年首演)



城门口，韩厥（右）面临抉择：该不该放走程婴（左）以及药箱里的婴儿？

Han Jue (right) decides whether to save the orphan, brought to him by Cheng Ying (left) at the city gate.

Staging *The Orphan of Zhao* is part of a commitment at the RSC to engage with Shakespeare's global peers and bring less known international classics to a British audience.

James Fenton adapted the play from a range of Chinese sources; allowing us to choose the threads of the story that would work best for this production. We discovered a version where the Princess does not die in giving up her son, and therefore survives into the second half of the play where she is reunited with the Orphan and this felt like a great development of the plot and is something we have retained in this version. We have also made one major addition to the play, a final scene that acts as a kind of 'epilogue' and completes the story of Cheng Ying. We felt that especially to a Western audience this sacrifice is perhaps the hardest to understand and needed a sense of closure, beyond the end of the Orphan's story of revenge. This epilogue allows us to retain the structure of previous versions, and the traditional arc of the Orphan's story, whilst creating a space at the end of the play to complete Cheng Ying's journey.

Greg Doran, the director, did a lot of research into Chinese theatre traditions and visited China with Niki Turner the designer to get ideas for the production; this was very useful in terms of understanding the culture from which the story comes. A key part of our process was then to filter the elements of this rich and fascinating culture that were useful to us and a company of Western trained actors in the telling of our story. The range of voices and experiences in the rehearsal room meant we as a company were asking the same questions our audience would in approaching the play for the first time, allowing us to ensure that this complex story was clear and exciting for an audience who, on the whole, do not know it.

-- Zoe Waterman (Assistant Director)

皇家莎士比亚剧团一直致力于着眼全球，并向观众呈现在英国不太为人知晓的世界戏剧经典。《赵氏孤儿》便是我们努力的成果之一。

詹姆斯·芬顿从多种中国版本《赵氏孤儿》中取材改编，为我们选取了最适合这台制作的故事线索。有一个版本中，公主在托孤后并未死去，因此得以在下半场与孤儿（公主亲生子）重聚。这在我们看来是个极好的情节发展，因而在我们的版本中采用了。我们也对原剧本做了一项大改动，即增加了最后一场戏来完成程婴的故事，似一个“尾声”，因为我们感到对西方观众来说程婴的自我牺牲可能是最难理解的部分，因此需要一个复仇故事结局之外的归结感。这个尾声保留了原版的叙事结构和传统孤儿故事弧线型的发展，同时得以在剧终时创造了空间来终结程婴的人生历程。

导演格雷格·多兰对中国戏剧传统进行了广泛研究，并与舞台设计师尼基·特纳一起访问中国，为该剧寻找感觉，这对于了解《赵氏孤儿》所根植的文化非常有用。我们工作的重点之一就是这丰富、生动的文化中提取对我们西方培训的演员有用的元素，来演出我们创作的故事。排练场里大家的经验及表述显示，我们这个团体面临的问题，与观众初次接触这个戏时产生的疑问是相同的，这就促使我们一定要让这个复杂的故事清晰、动人，来献给对它并不熟悉的观众。

——佐伊·华特曼（副导演）



屠岸贾在训练灵獒神犬。

Tu'an Gu trains the Demon Mastiff in his compound.



程婴之子的鬼魂（右）将自杀了的父亲拥入自己的怀里。此为全剧结尾。

The ghost of Cheng Ying's son (right) cradles his dead father at the end of the play.



照片由皇家莎士比亚剧团提供
Courtesy of Royal Shakespeare Company, photograph by Kwarme Lestrade.

SHANGHAI YUEJU THEATRE 上海越剧院

Yue Opera or *yueju* (premiered 2005)
越剧 (2005年首演)



程婴把婴儿装在药箱里，希望偷偷跑出王宫，不料被守卫韩厥拦住。

Cheng Ying attempts to smuggle out the baby concealed inside his medicine chest, but he is stopped by the guard at the palace gate.

Yueju, also known as *shaoxingxi*, is a popular regional song-dance theatre originated from tea-picking ballads in the lower reaches of the Yangzi River. Absorbing stage conventions from other older genres, it developed quickly in Shanghai in the 1930s and it is now welcomed in many areas in China.

In *The Orphan of Zhao*, Cheng Ying is the leading character, but he has never considered himself as a hero. He is depicted as a folk doctor, a 'normal man' who chose to rescue the orphan out of kindness and the sense of justice and sympathy in his nature.

He was not a man abandoning life, nor was he reckless in desperation. Having witnessed the guard Han Jue's suicide after releasing the orphan, and Gongsun's valour in saving the orphan, he finally decided to swap the infants (his own son with the orphan of Zhao) regardless of his wife's objection. Being the eyewitness to the brutal death of both old Gongsun and his own child, Cheng bravely chose a long-suffering path of raising the orphan for sixteen years, despite being cursed and reviled by people who were unaware of the truth.

When the darkest time passed, Cheng Ying again faced the loss of a child whom he had treated as his own for sixteen years. He had to return the orphan to his natural mother, the Princess. Bidding farewell to the orphan of Zhao became even more painful than when he had lost his own son.

In the rustling autumn wind, the weather-worn couple leave the orphan behind with his natural mother in the palace. Their figures, as they walk away supporting each other, indicate the essence of one simple word: human.

-- Yu Qingfeng (Playwright)

我笔下的程婴，自始至终都没觉得自己是英雄。我写了一个草泽医生，一个在救孤与否的抉择中出于善良本性、正义感和同情心而行动的“正常人”。

他并非不顾及身家性命，不顾一切“铤而走险”。他是在目睹了韩厥将军为了放孤而刎颈自杀，又感受到公孙老人为了救孤而敢于担当，终于不顾妻子阻拦，做出了献出儿子“换孤”的抉择。他不但亲眼目睹公孙老人的惨死，更目睹了亲生儿子被活活摔死……所有一切，壮实了程婴的一颗坚忍之心，在不明真相的世人唾骂中，十六年忍辱负重，把孤儿抚养成人。

漫天阴霾散尽，程婴却面临着第二次失去儿子，要把视如己出的赵氏孤儿归还给他的生母庄姬公主。这第二次比第一次还要艰难！

历经沧桑的程婴夫妇，在瑟瑟秋风中离去，他们的背影逐渐在我眼中高大起来，变成了一个完整的“人”字，一撇一捺相互支撑着。

——余青峰（编剧）



屠岸贾命令程婴棒打年迈的公孙杵臼。

Cheng Ying is forced to beat the old Gongsun Chujiu.



孤儿明白了自己的身世，不希望程婴夫妇离他而走。

Having learnt his life story, the orphan of Zhao does not wish the Cheng couple to leave him.



照片由上海越剧院提供
Courtesy of Shanghai Yueju Theatre

BEIJING PEOPLE'S ART THEATRE 北京人民艺术剧院

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



马的自然与恬静与程婴内心的焦躁形成鲜明的对比。这是全剧开场时程婴自述的场景。

The tranquillity of the horse is in distinct contrast to Cheng Ying's anxiety in an act one monologue.

From the very beginning of working on this piece, I had realism in mind. In this production only a small number of plots and structures were altered, and no perspective of 'good' or 'evil' was emphasized. Instead, the cast were asked to play a narrative character without being morally judgmental. As a director, I only provided a specific choice for a character under a specific circumstance.

For example, it seems sensible for the traditional villain Tu'an Gu to take revenge and for the orphan not to take revenge because of his gratitude to his foster father Tu'an. We let the characters make their own choices which best fit in their circumstances.

As for the scenography, I went for 'emptiness', but the seemingly empty stage actually contains numerous details. For example, about 50,000 bricks were laid on the floor. It was mountainous work indeed, yet I was determined to create a kind of realistic *mise en scène* for the production. What I meant by 'real' included two actual horses and city-wall bricks. People can hear the sound of the gallop; it produces a wartime atmosphere.

As for the acting, the cast were asked to be 'marionettes'. When on stage, one should be both the puppet that performs, and the hand which operates it. Therefore, an actor can hopefully distinguish the different roles of the character and the self, and stay clear-headed by monitoring his or her own performance. Pu Cunxin who plays Cheng Ying has successfully done so.

-- Lin Zhaohua (Director)

关于《赵氏孤儿》，我从一开始就是要弄个现实主义的话剧。我只是在叙述故事情节、结构上有些改变，没有在“善”和“恶”上下功夫，我要求演员扮演一个叙事的角色，不做道德的批判，我只是给每个人物在特定环境下一个特定的选择。

在一般人眼中反面的屠岸贾复仇具有其合理性，赵氏孤儿因为养育之恩不愿复仇也是他个人正确的抉择，我们只是让人物做出了符合其自身情况的选择。

关于舞台，我做了空舞台的处理，但是虽然舞台上看上去空空荡荡，其实有很多细节。我在上面铺了4-5万块窑砖，这个虽然看起来却是给自己加了很多工作量，我希望一切都写实，包括拉上两匹活马，真实的城墙砖，真实的马，两匹马对穿跑的时候，就是当时真实的声音，另外，两匹马的马蹄声也能营造战时的氛围。

在表演上，我一直要求演员遵循“提线木偶”的表演方式，即在舞台上你是那个表演的木偶，也应该是那只提着木偶的手，能随时在角色和自我之间抽离，立于舞台上空审视自己的演出，保持清醒。濮存昕（程婴的扮演者）现在已经抓住了这种状态。

——林兆华（导演）

程婴告诉长大成人的孤儿其身世真相，期盼孤儿报仇雪恨，但是孤儿拒绝了他的要求。

Cheng Ying tells the orphan who he really is, expecting him to take his revenge, yet the orphan refuses to do so.



孤儿得知真相后，陷入弑父还是报仇的两难境地。

Having learnt his true life story, the orphan faces the dilemma: to kill his foster father or to avenge the Zhao clan.



照片由北京人民艺术剧院提供
Courtesy of Beijing People's Art Theatre

NATIONAL CENTRE FOR THE PERFORMING ARTS, CHINA 中国国家大剧院

Western operatic style (premiered 2011)
西洋歌剧（2011年首演）



找不到赵氏孤儿，屠岸贾下令杀死所有与赵家孩子年龄相仿的幼童。前排歌队为恐慌的母亲。

Unable to find the orphan of Zhao, Tu'an Gu demands all the children of a similar age to the orphan be killed. The choir in the front are panicked mothers.

Chinese artists started composing and performing Western style opera from the 1930s. *The Chinese Orphan* is the third original opera produced by the National Centre of Performing Arts (NCPA).

In 2011, NCPA presented the world-renowned Chinese story in the style of Western opera, while retaining the Chinese ideology and aesthetic perspective. The opera was intended to further the world's understanding of China on a spiritual level by representing the classic Chinese concept of 'righteousness'. It was revealed in the opera that sacrificing one's life in this way represented the sense of value, and was what a righteous person should do.

The form of music is vital to an opera. Our composer and orchestra integrated folk music into symphony, creating a beautiful and unique effect. The opera was solemn, stirring and touching. The upright men like Cheng Ying, Han Jue and Gongsun Chujiu laid down their lives for a just cause, displaying the spirit of gentlemen during the Spring-Autumn Period (770BC - 476BC).

-- Guan Bo (Producer)

歌剧《赵氏孤儿》是国家大剧院推出的第三部中国题材的原创歌剧。

2011年，国家大剧院将这一被世界所熟知的中国传统文化经典题材，以西洋歌剧的形式，从中国的精神理念和审美视角，来呈现这一宏大的主题。希望以此还原古典大义，突出中华民族“舍生取义”的价值观，凸显中国义士的传统精神，让世界从精神的层面来认识中国。

一部歌剧的音乐形态至关重要。在乐队方面我们作曲家将民乐融合进了交响乐当中，营造出动听和独特的效果。全剧悲壮，感人。程婴、韩厥、公孙杵臼等仁义之士，为忠为义前赴后继，舍生捐命之情状，充分展示了中国春秋时期“士”的精神风范。

——关渤（制作人）

面对两个婴儿，程婴的妻子渐渐明白了丈夫的想法，她悲痛绝望。

Faced with two babies, Cheng Ying's wife gradually understands her husband's decision. She is devastated.



赵氏孤儿手刃仇敌屠岸贾。

The orphan of Zhao kills Tu'an Gu with a sword.



照片由中国国家大剧院提供
Courtesy of the National Centre for Performing Arts, China

BEIJING JINGJU THEATRE 北京京剧团 / 北京京剧院

Beijing Opera or *jingju* (premiered 1959)
京剧 (1959年首演)



魏绛将军误以为程婴背叛赵家的信任，交出了赵氏孤儿，狠狠责打年迈的程婴。魏绛扮演者是袁派花脸创始人袁盛戎。

Cheng Ying is beaten by General Wei Jiang, who mistakenly believes that Cheng had betrayed the Zhao family's trust by handing over the orphan.

Jingju, known in the West as Beijing Opera, is representative of traditional theatre in China.

The traditional version of the *Search and Rescue of the Orphan* is adapted from the Yuan dynasty's 'miscellaneous play' *Wrongs Avenged by The Orphan of Zhao*. Simply structured without distinctive characters, the piece lacks theatricality. However, its beautiful arias make the work appealing and the play is still performed today.

My grandfather Ma Lianliang, the founder of the Ma School, created a new production of *The Orphan of Zhao* in 1959, which represented his artistic ideals. One of Ma's objectives was to produce operas which appealed to both refined and popular tastes. He believed that the audience could appreciate the theatrical form better with a comprehensive knowledge of the plot. Hence, in his *Orphan*, he designed eight acts around the protagonist Cheng Ying, comprising 'The Messenger', 'Smuggling the Orphan', 'Inspection at the Gate', 'Plotting', 'Betrayal', 'Interrogating Cheng Ying', 'Revelation', and 'Revenge'. The original story was thus for the first time presented fully on a modern stage. Ma Lianliang described this production as 'a lifetime's knowledge of art devoted to Cheng Ying'.

The strong artistic appeal of the opera produced a great sensation around the country from its first performance. Ma Lianliang taught this play to his disciples; and now the third generation of the Ma School, like Zhu Qiang and Mu Yu, are performing this classic all over China. With their own understanding and artistic contribution, they will pass on the work to their students.

-- Ma Lung (Producer)

京剧骨子老戏《搜孤救孤》是与元曲《赵氏孤儿大报仇》相关的剧目。原剧结构过于简单，人物个性并不鲜明，艺术感染力不够强烈，但因其中个别唱段非常优美而得以保留。

我的祖父马连良开创的马派艺术思想之一就是演雅俗共赏的戏，让观众在了解故事的完整性的基础上，更好地欣赏京剧艺术。1959年，他为程婴设计了“报信、盗孤、盘门、定计、献孤、打婴、说破、报仇”八场戏，首次全面地将《赵氏孤儿》的故事呈现给观众。他形容自己的创作：“集毕生所学，于程婴一身”。

由于该剧艺术感染力强，一经上演，轰动全国。马先生将《赵》剧的表演艺术传承给了他的弟子张学津等人，目前在中国的京剧舞台上，张学津的弟子朱强、穆宇等马派传人还在继续传承上演着这一经典，他们也将把这出戏再交给他们的学生。

-- 马龙 (制作人)



多年忍辱负重以后，年迈的程婴决定将孤儿的身世告诉长大成人的赵武。马派老生创始人马连良在1959年创造的程婴影响了此后许多作品的创造与演出。(摄影者陈娟美)

After enduring years of humiliation, the old Cheng Ying decides to tell the grown-up orphan his true story. Ma Lianliang's creation of the character Cheng Ying in 1959 has had a great impact on subsequent productions in all theatrical genres.

(photographer: Chen Juanmei)



程婴告诉孤儿如若没有各路舍生取义的英雄，他绝对没有今天。程婴扮演者朱强是马派第三代传人。

Cheng Ying tells the orphan that he would not have survived until this day without the help of all the heroes who died for the just cause. Cheng Ying is here played by Zhu Qiang, a third-generation student of the Ma School.



照片由马连良艺术研究会提供
Courtesy of Research Association of Ma Lianliang Performing Art

HUBEI EXPERIMENTAL HUAGUXI THEATRE 湖北省实验花鼓戏剧院

Hubei Flower-drum Opera or *huaguxi* (premiered 2002)
花鼓戏（2002年首演）



庄姬公主请求医生程婴把婴儿装进药箱，偷偷混出王宫。

Princess Zhuang Ji asks Doctor Cheng Ying to put the orphan in his medicine chest and smuggle him out of the palace.

Huaguxi or Flower-drum Opera, is one of the regional song-dance theatres in the Hubei area, with a history of about 150 years. Developed from the local folk song and dance, it has been popular in the countryside.

Premiered in 2002, *The Orphan of Zhao* has given over 300 performances. It has been warmly welcomed by both urban and rural audiences. The main features of the production are as follows:

The plots of intrigue in court and revenge against evil were simplified, whereas the protagonist's wife and the orphan's mother (the Princess) were given prominence. Their feelings towards their sons were depicted through touching songs and beautiful movements emphasising love and humanity while playing down the story of revenge.

Reinforcing the singing parts to highlight the characteristics of the *huaguxi*. In scenes like 'Han Jue Releases the Orphan' and 'Bidding Farewell to the Orphan', large sections of monologues were adapted into songs with additional lines of lyrics. Thus the art of aria singing in the local opera is underscored.

Using local idioms and expressions, and the rise and fall of the tones of the dialect, the production conveys the grass-roots culture. For example, the use of a nursery rhyme throughout the opera adopted a folk tune to evoke the local colour of the Jiangnan Plain in the performance.

-- Wu Peiyi (Producer)

湖北花鼓戏《赵氏孤儿》2002年上演以来深受民众赞美。演出至今已超过300场。

我们这部剧的演出特点是：

一、 淡化复仇故事，突显人间纯情。将朝廷争斗、诛奸复仇的情节简化，把主人公程婴的妻子王氏与孤儿亲生母公主等人物推至幕前并细腻演示，着重展现人性、人情。

二、 强化演唱戏份，彰显剧种特色。在“放孤”、“辞孤”等戏中，将大段说白改为演唱，并增加唱词，充分显示地方戏曲的唱腔艺术。

三、 戏化民俗语言，体现草根风味。将语言移植为方言语韵，比如将贯穿全剧的“儿歌”变为江汉平原一带的民歌韵味，尽力加强地方文化特色。

——吴培义（制作人）



十六年后，孤儿长大成人，打猎途中巧遇生母庄姬。互不知道对方是谁，但是感觉似曾相识。

Sixteen years later, the orphan meets his natural mother Zhuang Ji during a hunting trip. They immediately feel an affection for each other although they have never met before.



知道自己的身世之后，孤儿与生母公主前来祭奠所有遇害的英雄。孤儿向程婴夫妇发誓：“你们永远是我的亲爹亲娘！”

Having learnt his true life story, the orphan and his natural mother pay tribute to all the heroes who have sacrificed their lives for them. The orphan swears to Cheng Ying and his wife: 'You will always be my real parents!'



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Courtesy of Hubei Experimental Huaguxi Theatre