

## 戲劇構作的話

女权运动从19世纪开始一点点萌芽。一双双明亮的眼睛看向了被男性所占的权力和责任。当女性开始反思自己一直以来被作为男性附属品这一身份时，她们也真正的开始拥抱自己，作为一个独立的，拥有自由意志的人。《家》由剧作家曹禺改编自巴金的小说，以觉新、瑞珏、梅小姐三个人物关系作为剧本的主要线索。三个青年人相互之间的矛盾，封建婚姻制度给他们造成的精神创伤，深刻地揭示了悲剧的社会根源。节选一幕刻画了旧式结婚的洞房夜，两个陌生人聚在一起互不认识，而却要成为夫妻，这正是决定女人一生的命运的时刻。《家》细腻而真实地展示了旧式包办婚姻之下女性命运的凄凉跟悲惨，世世代代封建思想之下年轻女性心中逐渐扭曲的爱情观。

《原野》这部剧原本不是写女人的，但是它讲述了“对抽象的命运的抗争”，讲述了“受尽封建压迫的农民的一生和逐渐觉醒”。它讲述了一个没有在本剧中出现的人物——仇虎——的复仇过程。其中金子这一角色正是女性对于自己隐形命运抗争的代表，她知道她不满足于现状。在原野这部剧中，她大胆，奔放，敢做敢为。作为一个农村妇女，她也许并不知道什么是对于命运的抗争，却不愿对婆婆没由头的恨低头。她的婆婆焦母在这部剧中代表了不仅仅是受封建礼教压迫致内心扭曲的人，也是封建礼教的代表，而金子和她的冲突不仅是婆媳之间的摩擦，也是新兴起的女权与传统礼教的冲突。

《雷雨》这部剧曾被誉为“中国话剧现实主义的基石”，全剧的时间跨度仅仅在一天之内，但是就在这一天里，周家的人“死的死，疯的疯”，而且使得这部剧更为可悲的是“该死的没死，不该死的全死了”。在本剧所节选的片段中，我们主要探讨了三个人之间的情感纠葛。在三个人的拉扯中，我们可以看到周萍对于这两名女性的所谓“真心”其实不过是一种控制的手段。这种自私和伪善在爱情的外衣下是如此的光鲜亮丽，于是四凤和繁漪都曾孤注一掷的爱上了他。四凤和繁漪都生活在男性的压迫和轻视中——繁漪在精神状态正常的情况下被自己的丈夫灌药。四凤最亲近的父亲哥哥，一个瞧不起她，一个只是把她当成赚钱工具。然而在这个男权社会下，她们将自己命运的改变又压在了另外一个男人身上。正如繁漪所说“自从我把我的性命，名誉交给你，我什么都不顾了”。这种歇斯底里的爱的背后是一种孤注一掷的绝望。

《金锁记》讲述的就是绝望后的事情。曹七巧在众多女性角色中是唯一一个近乎于反派的主角。她有非常明显的角色性格缺陷，专横，乖戾，甚至残忍（毕竟哪一位母亲会引诱自己的女儿吸大烟呢？）。曹七巧的家中谈恋姜家的权势钱财，将曹七巧嫁给了姜家的二少爷，一个残疾人。这使得曹七巧无法从丈夫那里获得满足。常年的性压抑，与丈夫的无法沟通都将她一步一步的推向崩溃的边缘，推下欲望的深渊。她身处囹圄之中，也任由自己内心中的恶之花野蛮生长。她将目光转向了权力和钱财，试图压迫弱者和挥霍钱财来弥补自己婚姻生活的不幸。同时，她逐渐偏激的性格使得她无法目睹别人的幸福，于是亲手毁掉女儿珍贵的爱情，友情，将她也成为自己复仇计划的牺牲品。她试图将自己的悲剧投射在别人身上，以此减轻自己的痛苦。但是这种残忍的自我疏解方式只能使得她更可怜，更可悲，更可笑。

千百年来女性所经历的风霜雨雪，并非几部经典剧目可以描绘出来的。可是我们如今站在正在奔流的历史长河中，回头看这些如星闪烁的女性形象，在社会变迁与代际人的抗争中逐渐销声匿迹，而又有哪些旧时代的烙印如今依旧是你我心中隐形的枷锁？《新茶旧事——女话四则》是我们唱着旧时代的歌，念着曾经爱我们、恨我们的人，去望未来明亮的日子。

## A Note From the Dramaturg

*The Family* gives a vivid picture of struggles with the oppressive autocracy of the patriarchal family. The tone and theme was influenced by works that also influenced many Chinese authors of Ba Jin's generation, for instance *A Doll's House* by Henrik Ibsen, about the fate of a woman trapped in the physical and social structures of her marriage. The excerpt presents a woman who is about to marry someone that she does not know--a strange but common situation as a part of the arranged marriages.

Cao Yu told us a story of revenge that happened in the countryside in *The Wilderness*. Combining expressionism and realism, Cao Yu hoped to externalize man's sub-consciousness, inner conflicts on the stage. The most unique significance of the play lies in its presentation from a fresh point of view of the heavy burden on the peasants and the complex and circuitous psychological process they go through from revolt to awakening, represented by the character Jin Zi in this excerpt.

*Thunderstorm* is a tragedy involving complicated blood relationships and numerous inevitable tragic coincidences. It is a dramatic feat with profound connotations and heart-stirring artistry. The profound significance of *Thunderstorm* lies in its exposure of the close political and ideological bond between Chinese capitalists and the deep-rooted feudal traditions. The character Fanyi lives a boring, apathetic, lonely and gloomy family life under such social and family constructs. Because of her love for Zhou Ping, she was "neither like a mother as a mother nor like a sweetheart as a sweetheart". Her pursuit for dreamy happiness rendered destruction to herself and others.

*The Golden Cangue* was originally a 1943 Chinese novella by Eileen Chang, adapted into a play by Anyi Wang. *The Golden Cangue* illustrates the decadence of the idle rich. Set in Shanghai, the novelette unfolds the degeneration of the heroine, Qiqiao, and her family. The theme throughout the *Golden Cangue* was particularly anguished and survival, examining the life of a woman who is forced by her family into a lifelong loveless marriage. She grows mad after years of suffering, but eventually obtains wealth and independence after the death of her husband which turns out, still did not make Qiqiao happy as she realised that there was more to life than just attaining wealth. *The Golden Cangue* was able to almost perfectly render the hardships of a woman who is forced by her family into a loveless marriage, and by the end Qiqiao is trapped by the "Cangue of love" and the "Cangue of Money".