

從《怒吼吧，中國！》到《日出》：舞臺音響，照明理論 與中國左翼戲劇的發展初探

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在中國現代劇作家曹禺的名劇《日出》中，女主角陳白露一直忘不了一句話：「太陽昇起來了，黑暗留在後面；但是太陽不是我們的，我們要睡了」。此句台詞隱含兩群人物：一群跟著太陽升起來，另一群在黑暗中熟睡。前者明顯指從舊社會走向新社會的強者，後者是指跟不上時代的弱者，而結尾的日出象徵著無產階級精神的萌芽。該劇同時也反映許多中國藝人和作家在 1930 年代開始左傾並致力於以作品喚醒普羅大眾的現象，而戲劇名家曹禺、田漢、歐陽予倩等也不例外。當時許多外國普羅戲劇的譯本也被出版及演出，其中在中國轟動一時的有蘇聯詩人特列季亞科夫所寫的《怒吼吧，中國！》。特列季亞科夫的戲分別於 1930 年在廣東、1933 年在上海演出，為前述「日出」的譬喻，加上聲音的面向，以及對於壓迫大眾者的怒吼或回應。除了歷史和政治背景之外，《日出》與《怒吼吧，中國！》的相同之處在於感官知覺的運用，可以說「日出」的視覺意象搭配著「怒吼」的聽覺意象。然而，照明與黑暗，聲音與沈默不僅有象徵意義，當時也成為演出的實際問題：如何以有限的燈具造成舞台上的日出效果？如何將演員的自然聲音增強到震耳欲聾的呼叫？因此，我的演講將會從舞台燈光和音響的角度重新探討中國 1930 年代的左翼戲劇活動，分析劇本和劇場，理論和實踐之間的關係。舞台技術的運用，並非是戲劇家預見不到的困難，反而是引人深思的，對於中國現代戲劇發展具有影響的關鍵問題。

From Roar, China! to Sunrise: Stage Sounds, Lighting Theory, and the Development of Left-wing Chinese Drama

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In leading modern Chinese dramatist Cao Yu's play, *Richu* (Sunrise, 1935), female protagonist Chen Bailu delivers the line that gives the play its title: "The sun has risen, the darkness remains behind; but the sun is not for us, for we must sleep." This line, which Chen quotes from a short story, can and has been read as an articulation of a society in the process of emerging from the darkness, but in which some people are, following Lu Xun's famous metaphor, doomed to remain forever asleep in the iron house. *Sunrise*, written in 1935, contains hints of a rising proletarian consciousness and marks a moment in which many Chinese dramatists and theater practitioners, including key figures like Cao Yu, Tian Han, and Ouyang Yuqian, started to turn Left and commit their drama to the cause of rousing the proletariat. In support of this cause, many works of proletarian theater from abroad were translated and staged. Among these, none caused a greater stir than Sergei Tretyakov's *Roar, China!* (1926), performed in Guangdong in 1930 and in Shanghai in 1933. *Roar, China!* adds a sonic dimension to the solar metaphor of Cao Yu's *Sunrise* and a defiant, booming rejoinder to those who would oppress the masses. At the same time, the theatrical imagery of light and darkness, sound and silence, was not mere revolutionary metaphor. Rather, it points to the more practical problems confronting Chinese theater-makers of the 1930s: how to light a stage to look like the sunrise? How to amplify actors' voices to a rousing roar? Re-examining Chinese leftist drama of the 1930s through the lens of theater technologies, this paper will explore treatises on stage design, lighting, and sound published during this period and their relationship to dramatic composition and performance. It argues that the technical problems of staging were not mere afterthoughts or annoyances, but significant problems of theoretical import that significantly influenced the way in which Chinese spoken drama attempted to reflect and affect the realities of modern life.

主講人簡介：

陳琍敏，美國籍，哈佛大學東亞語言及文明系博士候選人。陳女士今年獲得漢學研究中心「外籍學人來臺研究漢學獎助」，來臺灣研究主題為「舞台技術與中國現代化的戲劇性」。