

25-27.3.2011

香港演藝學院歌劇院

Lyric Theatre

Hong Kong Academy for  
Performing Arts

演出長約1小時40分鐘，包括2節休息  
Running time: approximately 1 hour  
and 40 minutes with two intervals

本場刊採用環保紙張印刷。 This programme is printed on environmentally friendly paper.



香港藝術節委約  
Commissioned by  
the Hong Kong Arts Festival

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敬請關掉所有響鬧及發光裝置，請勿擅自攝影、錄音或錄影，多謝合作。

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## 主創人員 Creative Team

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編舞 Choreographer	王媛媛 Wang Yuanyuan
作曲 Composer	杜薇 Du Wei
舞美及服裝設計 Set and Costume Designer	葉錦添 Tim Yip
舞美及燈光設計 Set and Lighting Designer	韓江 Han Jiang
音樂顧問 Music Consultant	陳其鋼 Chen Qigang
劇本改編 Writers/Script Adapters	劉傑、柏邦妮 Liu Jie, Bangni Bai
音樂製作 Music Producer	陳雨犁 Chen Yuli

## 主要舞者 Principal Dancers

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潘金蓮 Pan Jinlian	張小川 (25, 26) Zhang Xiaochuan (25, 26)	梁星 (26日場, 27) Liang Xing (26 m*, 27)
西門慶 Ximen Qing	鄒小強 (25, 26) Yan Xiaoqiang (25, 26)	劉偉 (26日場, 27) Liu Wei (26 m*, 27)
李瓶兒 Li Ping'Er	吳珊珊 Wu Shanshan	
龐春梅 Pang Chunmei	陸雅慧 (25, 26) Lu Yahui (25, 26)	蔡娜 (26日場, 27) Cai Na (26 m*, 27)
武松 Wu Song	孫銳 (25, 26) Sun Rui (25, 26)	朱柯 (26日場, 27) Zhu Ke (26 m*, 27)
武大郎 Wu Dalang	尹昉 Yin Fang	

## 群舞演員 Ensemble Dancers

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袁嘉鑫 馮琳舒 孫榕 邱晶晶 樸婷 謝明 蔡鐵明 王浩 朱亞超  
Yuan Jiaxin, Feng Linshu, Sun Rong, Qiu Jingjing, Piao Ting, Xie Ming, Cai Tieming,  
Wang Hao, Zhu Yachao

## 錄音演奏 Pre-recorded Music

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### 樂團

Orchestra

中國國家交響樂團

China National Symphony Orchestra

### 古箏

*Guzheng*

常靜

Chang Jing

### 獨唱

Vocals

陳小朵、常石磊、杜薇

Chen Xiaoduo, Chang Shilei, Du Wei

### 架子鼓及打擊樂

Drums and Percussion

武勇恒 (貝貝) (崔健樂隊)

Wu Yongheng (Bei Bei) (Cui Jian & Band)

### 電結他

Electronic Guitar

姚瀾 (二手玫瑰樂隊)

Yao Lan (Second-hand Rose Band)

### 低音結他

Bass

韓陽

Han Yang

### 古琴

*Guqin*

巫娜

Wu Na

## 製作人員 Production Team

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### 舞台監督

Stage Manager

陳俠吉

Chen Xiaji

### 音響設計

Sound Designer

劉勃

Liu Bo

### 造型設計

Make-up Designer

徐藝殊

Xu Yishu

### 舞美設計助理

Set Design Assistant

龔勳

Gong Xun

### 技術總監

Technical Director

何永太

He Yongtai

### 舞美製作

Scenery Production

岳建華

Yue Jianhua

### 燈光設計助理

Lighting Design Assistant

劉恒志

Liu Hengzhi

### 服裝設計助理

Costume Design Assistant

馬曉楠

Norma

### 音響設計助理

Sound Design Assistant

李嘉

Li Jia

### 造型設計助理

Make-up Design Assistants

馮櫻、陶芳

Feng Ying, Tao Fang

## 舞團管理 Company Management

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藝術總監 / 團長 Artistic Director	王媛媛 Wang Yuanyuan
製作人 Producer	韓江 Han Jiang
執行製作人 Executive Producer	凌濛 Ling Meng
國際運營經理 International Operation Manager	張於 Zhang Yu
排練助理 Regisseur	謝洋 Xie Yang
團長助理 Artistic Director Assistant	王超 Wang Chao
製作助理 Production Assistants	車承蓉、曹陽 Che Chengrong, Cao Yang
財務 Accounting	歐琳 Ou Lin
鋼琴伴奏 Piano Accompanists	何佩勳、任紹屹 Sunny River, Ren Shaoyi
英文翻譯 English Translators	張南、趙晗 Zhang Nan, Zhao Han

## 聯合製作 Co-producers

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## 序幕

金蓮目光所及，各種男女因愛而愉悅的姿態，輕柔、旖旎，一片煙華虛浮景象。

## 一幕

金蓮鬆挽雲髻，武松正襟危坐，目不斜視。金蓮潮紅暗喘，媚眼如絲向武松答禮，情難自禁。武松坐立難安，金蓮欲寬衣勸酒，武松甚是難堪，憤而離去。

金蓮掩門而出，任風雪吹亂，難掩清淚散落，夜伴清月飛雪。

妓院之中，層層疊疊的曲檻隱闌，狂歡的場面，敞胸束腰的女子彩雲一般，滿面風流的西門慶，看到金蓮一臉失意又春情暗湧，不禁慾火中燒。

兩人久久對視，頓覺傾心傾身，不顧一切地糾纏起來。

冷清街道上的武大郎，飛雪撲面。

珠簾後媾合的金蓮，望着武大，報復般的快樂席捲身心。

狂風掀開了屋門，武大衝進屋門，被害，口吐鮮血而亡。

金蓮驚恐中被西門慶扯進風中。

—— 休息 ——

## Prologue

Pan Jinlian wanders around, watching the intimacy of others, looking at the vanity fair.

## Act One

Wu Song, the heroic younger brother of her unheroic husband Wu Dalang visits. Pan Jinlian blushes, and smiles provocatively while Wu Song sits squarely, staring into the audience. She pours him wine and bids he drink. She yearns for him, but he restrains her desire. Jinlian walks out into the snowy night, with tears on her face.

In a brothel an orgy rages, Ximen Qing is enveloped by topless women. Then Jinlian catches his eye. Sensing her dejection and repressed desire, he pursues her.

They stare into one another's eyes, and stumble into her home, into love-making.

Wu Dalang appears outside. As Jinlian makes love to Ximen Qing, she watches the diminutive Wu Dalang with vindictive pleasure.

Suddenly, wind blows the door open. Wu Dalang rushes into the room, but Ximen Qing kicks him down. He coughs blood. Ximen Qing drags Jinlian outside.

—— Interval ——

## 二幕

一片流紅溢彩，西門慶盛裝迎客，金奴銀婢，眾人共賀新婚。吳月娘和三房妻妾陰森森地盛裝端坐，不語，金蓮心生恐懼。

黑夜中，猩紅的線繩綁着無數緬鈴，叮噹作響。這場婚禮就像一場漫長的前戲，西門慶戲弄撩撥着潘金蓮。奴僕們的欲望紅繩像天羅地網，金蓮在紅繩交錯中無處可逃。

李瓶兒於葡萄鞦韆牆頭遙望這隱逸歡樂的場面，春心蕩漾。西門慶挑逗李瓶兒，一旁的金蓮妒火中燒。金蓮一次次將西門慶拉回，西門慶又一次次被李瓶兒吸引，回到鞦韆架下。

西門府內，男女下人淫聲浪語，魚水交歡。香艷的歡愛與幽暗隱秘的偷情交織在一起。金蓮慾火燒身又氣憤難耐。燈火下了樓台，笙歌歸了院落，一盞孤燈下，金蓮臉如蠟色……清冷寡落中，金蓮如遊魂一般無人理會。那廂，西門府歡聲慶賀李瓶兒為西門慶誕下男嬰。

這邊，金蓮孤獨地在空榻上起舞，春梅着官人衣物安慰金蓮，絲般的怨毒交織在莫名的快樂中，金蓮逗引着春梅設下殺嬰圈套，報復猶如情慾翻滾，這時，嬰兒一縷消失的靈魂，似愛消散，似輪回的魂魄哀怨聲聲。

—— 休息 ——

## Act Two

In festive dress, Ximen Qing entertains guests at his wedding, it is a joyful celebration. Wu Yueniang sits sternly with the three concubines, in formal dress and speechless, which frightens Jinlian.

Numerous bells on a crimson string jingle in the darkness. Ximen pulls the string of his desire and teases Jinlian with the bells. The wedding is tantamount to foreplay: Ximen titillates Jinlian without satisfying her. The servants' red string of desire is woven into a gigantic net, trapping Jinlian.

Li Ping'Er watches from under her grapevine trellis. She is aroused by the sight then Ximen Qing flirts with Li, filling Jinlian with intense jealousy. Jinlian fails to lure Ximen Qing to her bed as he follows Li Ping'Er to her trellis.

In the Ximen residence, servants talk lewdly and fornicate freely. Posh decadence and clandestine sex weave together. Jinlian is consumed with desire and anger. As the lights and music fade, Jinlian sits by a lonesome lamp, abandoned like a wandering ghost. Meanwhile, a joyous Li Ping'Er holds her newborn baby in the company of Ximen Qing, Wu Yueniang and the other concubines.

Chunmei comes to comfort Jinlian and is coerced into a scheme to kill the baby. Lust now replaced by monstrous revenge. The fragile soul of the baby vanishes.

—— Interval ——

### 三幕

西門慶震怒，皮鞭高高舉起，金蓮卻故意一笑，拾起皮鞭打在自己身上，眼若媚絲望向西門慶。金蓮滿足地扭動身軀，呼應着西門慶的鞭打，西門慶完全被她誘惑。

李瓶兒已然瘋癲，眾人冷眼旁觀二人淫亂。金蓮極盡媚態，春梅與妻妾們禁不住也加入交歡，一時間群魔亂舞。

魔障的病痛欲奪去西門慶的生命，一生的女子從眼前掠過，西門慶痛苦不堪地在恐懼中迷失。

生命中，所有的女人消失了……

### 尾聲

金蓮癡狂中看繁華散盡，如雲煙，如宿命，如塵埃……

### Act Three

Furious Ximen Qing raises his whip, but Jinlian smiles shrewdly, and flagellates herself lustfully. Gratified by the torture, she twists her body asking Ximen Qing to lash her more. Ximen Qing is seduced completely.

Jinlian and Ximen Qing intertwine on the swing. Li Ping'Er watches in disbelief, and the others endure the sensual scene with a cold stare. Gradually, Jinlian's sexual charms stir the others to join the orgy.

Ximen Qing lies dying on his bed. All his previous lovers flash before his eyes. Futilely, he tries to embrace them. In agony, he watches as all the women disappear beyond his reach.

### Epilogue

Jinlian watches as her world collapses into a void, then stares blankly into the sky.





## 關於原著

### About the Original Novel

《金瓶梅》，也稱《金瓶梅詞話》，寫於四百年前，是中國小說史上第一部文人獨立創作的長篇白話世情小說，作者為明代蘭陵笑笑生。這是一部傑出的文學著作，雖在歷朝歷代屢遭禁毀，卻幾乎在其成書同時，即被明末著名文學家馮夢龍連同《三國演義》、《水滸傳》、《西遊記》一起稱為「四大奇書」。不久，又被清初著名文藝理論家張竹坡稱為「第一奇書」。

《金瓶梅》的書名是書中三位主要女性人物潘金蓮、李瓶兒、龐春梅之名的縮寫。小說從《水滸傳》中引出，根據其中西門慶勾引潘金蓮，殺武大郎，最後被武松所殺的情節展開，略加改動，描寫了西門慶從發跡到淫亂而死，以及西門府這一當時中產階級典型家庭由盛至衰的故事。小說創造了西門慶這個商人、惡霸、官僚三位一體的典型人物，是中國小說人物中一個空前的形象。中國封建社會延續了近兩千個春秋，到了明代中後期，已是千瘡百孔，積重難行。把這樣一個社會、這樣一種狀態形象地描繪出來，《金瓶梅》是第一個。這種由「一家」而及「天下國家」的寫作方法，被魯迅稱為「著此一家，即罵盡諸色」。《金瓶梅》可以說是明代中後期暨中國封建社會晚期的一部百科全書。《大不列顛百科全書》稱其為「中國第一部偉大的現實主義小說」。

Often considered “The Fifth Classic Novel” of the Chinese canon, the novel *Golden Lotus* has been banned in China practically since its publication in 1610. Though forbidden, it was an instant classic, and can be seen as a literary masterpiece with few precedents in world literature. It was released around the same time as the emergence of the novel as a major literary form in European literature; Cervantes’ *Don Quixote* was published in two volumes in 1605 and 1615.

The novel tells the tale of the rise and fall of Ximen Qing — a corrupt merchant and social climber who squanders his fortune and his life in the pursuit of sex with his wife and the many concubines, maids and prostitutes contained within his wealthy household.

Known in Chinese as *Jin Ping Mei*, it takes its name from the names of the three main female characters: Pan Jinlian (Golden Lotus), Li Ping’Er (Little Vase), and Pang Chunmei (Plum Blossom). The plot descends from the novel *Water Margin* and expands the story in which the protagonist Ximen Qing seduces Pan Jinlian. Unlike in *Water Margin*, where Ximen Qing is killed by Wu Song and the story follows the latter’s adventures as an outlaw hero, *Golden Lotus* concentrates on Ximen Qing’s rise and fall due to his insatiable lust.

Generations of readers have recognised the sophisticated literary techniques and the dramatic role of the explicit eroticism in the novel — the play of bodies serves to critique the elite, it indicts corruption and it

《金瓶梅》在中國古代小說中，是第一部細緻地描述人物生活、對話及家庭瑣事的小說。大多數學者認為，《金瓶梅》對《紅樓夢》的寫作有很大的影響。魯迅在《中國小說史略》中寫道：「作者之於世情，蓋誠極洞達……同時說部，無以上之」。而毛澤東則認為，《金瓶梅》描寫了真正的明朝歷史。

據美國漢學家韓南研究，《金瓶梅》引用小說話本、戲曲、清曲百多種，還有宋史及其它說唱文學作品。他寫道：「《金瓶梅》的作者無視文史學家對各種體裁判定的分界線，不論是正史、小說、戲曲，也不論是長篇、短篇，只要與作者的想像力相近，都在錄取之列……由於《金瓶梅》如此出色地接受了多種文學形式，儘管作了大量的借用，它仍然超過前期的文學作品。」

exhorts Confucian and Buddhist values — but censors have not been able to see beyond the intoxicating sexual surface. Just as western literary works, such as Lawrence's *Lady Chatterly's Lover*, have suffered censorship for erotic content, the *Golden Lotus* has stirred controversy for centuries. The novel is also considered an encyclopaedia of Ming Dynasty culture, and the representation of the house of Ximen can be taken as a microcosm for the Ming society at large.

The work remains banned in China to this day, but it will not be contained and many modern Chinese know the story.



## 潘金蓮

潘金蓮是追求性的代表，但不等於她不需要愛情。她真正愛過的只有武松。面對死在她淫床上的西門慶，她腦海裏浮現的也是武松。可以說，她從沒得到過愛情，於是她只能轉而追逐性愛，而西門慶是她最好的遊戲夥伴。他們互相操控，棋逢對手。

潘金蓮的另一個特點，是她不爭金錢和家庭地位，而這是一般封建社會婦女最在意的。她爭的只是男人，只是性滿足。

西門慶有着讓所有女性都無法招架的性慾，惟獨輸在了潘金蓮手上，最終在潘金蓮的一再索求下精盡而亡。潘金蓮把一個封建社會女性在性上面的可能發揮到了極致。

西門慶死後，她的人生也結束了，因為她失去了惟一的遊戲對手。所以，在被逐出家門後，她本能的走到了武大郎家，因為她又想起她生命裏一個最大的空缺——愛情。

## 李瓶兒

李瓶兒是《金瓶梅》裏下場最悲慘的女性——她和潘金蓮爭漢子，又和吳月娘爭地位。她並沒有主動去爭，但幸運之神眷顧她：她得到了西門慶惟一的一次愛情，又有了西門慶第一個孩子。於是，她成了周圍女人的頭號敵人。

李瓶兒的前半生比潘金蓮還多了幾分心計，是西門慶改變了她。她對西門慶的愛情使她進入西門家後很快變成了賢妻良母，處處退讓，維護家庭的穩定。面對潘金蓮的爭寵

## Pan Jinlian

Pan Jinlian is a gorgeous and ambitious nymphomaniac. Expelled from her household, she marries a short and unattractive man named Wu Dalang, yet loves his younger brother, Wu Song.

However it is Ximen Qing who seduces her, luring her into his household to become one of his concubines. Frustrated with the pursuit of love, she turns completely to sex, becoming embroiled in the lascivious carnal based power struggles of the house. But only Jinlian's lust matches that of Ximen's and the couple seek to control each other with their ravenous desires.

Ximen Qing has a towering sexual appetite, but is toppled by Pan Jinlian's passion eventually perishing from sexual exhaustion. When Ximen dies, she loses her best source of pleasure and leaves for Wu Dalang's house. The simple home, and absence of her former lover, reminds her of the great hole in her life: love.

## Li Ping'Er

Li Ping'Er begins as a manipulative and ambitious woman, but ends as a dutiful mother and wife. She bears Ximen his first child, which provokes jealousy in the house.

Initially, she is married to a selfish man who indulges himself in brothels; Ximen takes advantage of his neglect, and her longings, to seduce her. Her husband dies of indignation upon hearing of the affair.

Once with child she makes sacrifices to maintain the stability of the household. Confronted with the jealousy and machinations

她從不與之正面交鋒，更從來不向西門慶抱怨。

她的忍讓為她釀成了禍端——潘金蓮設計害死了她的兒子官哥兒。在西門慶刑訊逼問主使者的時候，李瓶兒寫下了她人性中最光輝的一筆：為家庭的穩定放了潘金蓮一馬。這一切西門慶都知道。他在李瓶兒臨終時表現出來的，是真正的愛情。

### 龐春梅

原著中，春梅多數時候不是個光彩的角色，但也有極光彩的幾筆：她敢於頂撞西門慶，有自主意識，雖然只是個丫頭。她對潘金蓮極其忠誠。潘金蓮死後，只有她去祭奠。所有的人都認為潘金蓮是蛇蠍，只有她知道金蓮的愚弱和可憐。可見她有着超乎常人的悲憫情懷。春梅成為守備夫人後，在寺廟重遇吳月娘，當場以小妾之禮相見，並沒有以勢壓人。

縱觀春梅的一生，她代表着女性追求人格獨立的一面。同時，她也有着不讓鬚眉的度量和政治頭腦，知道在公眾場合表現出大度，為自己贏得尊重。本劇中，春梅是個注解式人物，着筆不多，但主題最終是在她身上體現的。

### 吳月娘

吳月娘是西門慶正妻，統領所有妻妾，可她忠於的不是西門慶，而是西門家族的利益。她吃齋念佛，知道無慾則剛。就算西門慶難得到她房裏一次，也往往持拒絕態度。西門慶在潘金蓮的挑唆下，一度 and

of Pan Jinlian, she diffuses tensions, seeks peace, and never complains.

Later in the novel, Pan Jinlian schemes to murder her son, Guange. When Ximen discovers the plot, he tortures Jinlian. Li Ping'Er forgives her and refuses to seek revenge — a grace of character that wins the heart of Ximen.

### Pang Chunmei

In the original novel, Pang Chunmei receives less attention than Pan Jinlian and Li Ping'Er. An accomplice to Pan Jinlian, she helps her seduce her brother-in-law as well as a servant. She also colludes to win favour with Ximen through sexual stratagems.

She does display more courage than Pan Jinlian, however, openly opposing Ximen, despite being just a maid, demonstrating a strong and independent spirit.

She is also loyal. Throughout the novel, she never betrays Pan Jinlian. Even after being forced out of the household and married off to a wealthy family she asks her new master to take Jinlian as a concubine. And when Pan Jinlian dies, only Pang Chunmei mourns for her.

### Wu Yueniang

Wu Yueniang is the official "wife" of the house of Ximen, and as such in theory has authority over all the concubines. She understands very well, however, that there is power in youth, and she takes a strategy of asceticism. She strives to live as a Buddhist and cast away desire.

月娘有嫌隙，可最終發現，自己身邊最靠得住的還是吳月娘。

吳月娘有善的一面。她對身邊的人能放過則放過，不肯落井下石。哪怕對她最恨的潘金蓮也是如此。吳月娘也有冷酷的一面。西門慶死後，她沒有遵囑贍養幾位小妾，尤其讓春梅和潘金蓮淨身出戶。吳月娘和春梅都得以善終，因為她們沒把男人當作惟一的靠山。她們從來就有自己的方式來應對一切。

## 西門慶

西門慶壞的方面無須細說，但他還是有善念的，從他對李瓶兒的愛和宋惠蓮事件可以看出。而對於姦淫，他認為只要豁出他的潑天財富去做善事，這一點罪孽是贖得回的。因為這一絲未泯的善念，作者給了他一個較光明的結局，讓他有了一個後代。在他死去的同時，孝哥出生了。但孝哥最終出家了。他似乎是為了償還父債而生，隱喻人世一切皆有定數。

西門慶在大事上有自己的原則。在官商兩界如何吃得開暫且不提，對待家庭，他始終維護吳月娘在妻妾中的統治地位。這是西門家族得以興旺發達的一大原因。西門慶臨終時，也表現出男人的一面：要求吳月娘善待幾房妻室，不許遣散。在這部舞劇中，把西門慶作為「惡」的典型表現的同時，也着力挖掘他人性的一面。這個世界上原本沒有絕對的好人與壞人，事事抱有公允寬恕之心，也是這部小說的精髓。

She is capable of both kindness and cruelty. She forgives others their mistakes, and does not hold a grudge even with Pan Jinlian, the person that she hates the most. But she does have a harsh side. When Ximen dies, she ignores his will and turns all the concubines away.

In the end, it is only she and Chunmei who find some happiness, for neither of them depend too much on a man.

## Ximen Qing

Ximen Qing has a reputation for vice: ravishing women, framing his brother, bribing officials and monopolising the market. He does, however, have a bright side, particularly evident in two manifestations.

One is his love for Li Ping'Er. The other is the Song Huilian incident. After he takes her by force, he tries to placate the husband by giving settlement money. Pan Jinlian, however, persuades him to murder the husband. The incident demonstrates a tension between good and evil in him — it seems that he is too subject to the influence of other powerful people. He tries throughout the story to give to charity to compensate for his sexual excesses.

He seems to keep strong principles for big problems, but he stumbles on small issues. He defends Wu Yueniang as his officially wedded wife. At the same time, he treats women as toys, though he sees this only as spice for sexual games.

## 金瓶梅緣起 末世的風光

文：劉傑、韓河

十六世紀末的中國，既不是「治世」，也不是「亂世」，而是「末世」，是「濁世」。這是將死的僵而未死，方生的未能生發的時代。兩股潮流相生相剋，清泉與濁流，曙光與夜幕，僵腐與詩情。用以書寫這一頁歷史的，並非輝煌的金色，也不是絕望的黑色，而是夾雜着諸種雜色的，沉悶壓抑的灰色。這灰色，是死和生中間的色彩，是從傳統中國的黑與白中，分離出來的異色世界。

這就是產生《金瓶梅》那個時代的風光。

這個時代是近一千年來社會風氣最為開放的時期，家長制文明的長期禁錮，在人身上造成了強烈的反效應，慾望與生命力終於得以噴湧。雖然這是一種有限的活力，一種崩塌前的極度釋放，但它依舊造就了一群可以免於物質匱乏的「中產階級」，而他們的慾望、空虛、放縱，則成為通過歷史體認當下的最好鏡鑒。我們瞄準的，正是《金瓶梅》這種不同以往的特質。

《金瓶梅》以西門慶的家庭生活為中心，圍繞這個有獨特身份和地位的男人，卻寫出了一個女人世界，一個完整的、湧動着生命活力的女人世界。對應到人物上，通過對原著的梳理，我們遵照原著精神遴選出三位女性作為主要表現對象：潘金蓮、李瓶兒、龐春梅。而其中又以潘金蓮的視角為主線，去表現這一幕幕悲歡至極的大戲。

這三位女性，其實正契合着今天消費文明中的三種現象：追求性（資本文明對人的引誘、規劃以及慾望的具體釋放）；追求愛情（價值觀判斷與道德規範）；追求事業獨立自主（個體存在核心與生活目的）。這不是一個三分的命題，而是串聯成一個整體在舞劇出現。舞蹈戲劇的表現方式將預置的觀念分離出來，使我們得以觀察自身的缺失——看看那些文明的馬賽克，是如何鑲嵌在我們的肉身之上。

正如沒有牆壁就沒有房間，如果沒有壓抑，恐怕也不會產生高強度的慾望。從某種角度來說，愛情本身即是對道德的認同，而愛情在潘金蓮身上留下的壓抑痕跡，則最終促使她的行為脫離了道德禁錮。她盲目的慾望不受任何控制，也不被任何目的所引導，混沌而原初，以致凡常價值觀幾乎無法評判它，這與今天被創造出來的可消費的慾望是如此不同。

從潘金蓮的內心慾望出發，我們可以窺到全劇其他人物身上的社會規範與倫理蹤跡，覓得千年文化中人的禁錮與掙脫，也更為彰顯當下社會因為四處豎壁密不透風而壓制得一觸即發的慾望。當今時代，我們的慾望總是可以通過計劃而實現，而這也為我們的慾望接受控制提供了便利和藉口。生命力鑲嵌在以全職工作為核心的生活價值中，消費反而放大了壓抑，將人生減值。

## Inspiration for the Dance: A *Fin de Siècle* Landscape

by Liu Jie, Han He

*Golden Lotus* centres on the family life of Ximen Qing. Yet although the story revolves around a man with a unique identity and status, it portrays a world of women, a self-contained world oozing vitality. In this world, various common women living in imperial China act out a striking tragedy.

Lanling Xiaoxiaosheng probably never approached *Golden Lotus* from an artistic point of view, but he nevertheless arrived at the underlying substrate of art. Xie Yi said of the novel, “As readers encounter Ximen Qing and other illusions contained herein, how can they not feel compassion? How can they not feel fear?” (Preface to *Golden Lotus*) Through his description of the many characters, and through exposing the “ugliness” in the ethical vision, the author all but extracted the notion of human being from the closed environment of the classical novel, and rendered it into an open and suggestive literary image. Often, the classical novel is placed on a shrine and worshipped precisely because it is “ancient;” but *Golden Lotus* can easily fit into our contemporary context, and generate emotional connections with us through diverse ways of presentation. It is devoid of didactic teachings, but it cultivates in us an anticipation of internal peace after we finish reading it.

China in the very late sixteenth century was in a period of neither great prosperity

nor great upheaval, but rather befuddlement, a typical *fin de siècle* epoch. This was a time when the dying had stiffened but not quite gone, when new life had not yet emerged. Conflicting forces were generating and impeding each other simultaneously: the clear mountain spring and the muddy creek, the dawning sunlight and the falling dusk, the decayed and the poetic. This was an epoch when history should have been turning but was not, a period when “there was history but no event.” It was not with glorious golden colours that this history was painted, nor with despairing black, but rather with a motley crew of colours dominated by a repressive grey. This grey, a colour in between life and death, was a heterodox world born out of the traditional realms of black and white.

This was the landscape of the period giving rise to *Golden Lotus*.

“The history is always contemporary history,” and *Golden Lotus* is the classic novel that holds the most currency in our modern times.

Such is the general principle by which historical themes and classical works are adapted today. Similarly, we can crystallise from *Golden Lotus* certain elements that speak to our society at the present moment, thereby maximizing our emotional connections with our audience.

*Golden Lotus* is set in one of the most commercially vibrant and artistically energetic periods in Chinese history – the late northern Song dynasty (960-1127). As shown in the history of ancient Rome and Greece, with a highly developed economy, the culmination of culture and art was usually followed by social unrest and destruction.

So it was the case with the late northern Song dynasty – a period of unprecedented openness. The repressed feelings under the patriarchal civilization were erupting with desire and vitality. Like in the present day, although this was a restrained vitality released in an extreme manner right before collapse, it managed to give birth to a “middle class” that was free from material want. The desires, inanity, and abandon of the middle class then become the ideal historical looking glass for the modern day. It is for this reason that *Golden Lotus* has been the most celebrated material for the stage in the past one hundred years.

We shall zero in on the special features in Beijing Dance Theater’s *Golden Lotus*, features that are distinct from previous stage adaptations.

In terms of characters, after combing through the novel, and in accord with the spirit of the story, we have chosen three women to present as the central characters in our dance: Pan Jinlian, Li Ping’Er, and Pang Chunmei. We shall tell the story from the perspective of Pan Jinlian, and present the drama of emotional extremity.

Just as no room can exist without walls, no intense desire can be felt in the absence of repression. In a certain sense, love itself has a relationship of identity with ethical norms. But the vestiges of repressed love in Pan Jinlian eventually drive her to break out of the fetters of ethical norms. Her blind, insatiable desire knows no control and accepts guidance from no particular purpose – a chaotic, primitive desire indeed, one that is so fundamentally different from the manufactured and consumable desire of our present day that it defies judgment by any value or meaning. It exists in its original form, and its very existence is proof of life.





From Pan Jinlian's desire we can catch a glimpse of the traces of social and ethical norms in other characters. We can experience the human bondage and emancipation in Chinese culture. We can also clearly view the desires of our day – on the verge of breaking out as a result of being tightly walled in but yet restrained by consumption. In our age, we can always realise our desires through planning, so that we create excuses for subjecting ourselves to external control. Our vitality is embedded in a value of life that has a full-time job as its core, even as consumption magnifies our repression and reduces our life.

The three women each represent a phenomenon in our culture of consumption: pursuit of sex (capitalism's seduction and regulation of human beings, as well as the release of desire); pursuit of love (value judgment and ethical norms); pursuit of a career and independence (the core of the individual's existence and its purpose in life). The three pursuits exist in a nexus; in our stage presentation, they will appear as a gestalt. Using dance to link the three together on an emotional basis, we draw on them to examine our own weaknesses, to isolate certain assumptions and question them, to see the mosaics of our culture and how they are set in our bodies.



## 北京當代芭蕾舞團 Beijing Dance Theater

北京當代芭蕾舞團創辦於2008年，由創團編舞家王媛媛兼任藝術總監與團長。在她的帶領下，舞團不斷為中國當代舞蹈界推出一部部高品質作品。

舞團由王媛媛及舞台視覺藝術家譚韶遠、韓江組成核心創作團隊，聯手手國內外優秀戲劇家、音樂家和設計師，利用極具風格的舞蹈平台，向世界展示當代中國舞台藝術。

舞團以非凡的創造力和驚人的速度連續創作出六部風格迥異的高水準舞蹈作品。其作品往往展現對當代社會的深入思考：改編自《牡丹亭》的作品《驚夢》，青春激盪的凱歌式芭蕾舞作品《空間日記》，描摹當下生存與自我覺醒的作品《霾》，瑞典、丹麥及加拿大新銳編舞家攜手創作的《棱鏡》，表達熾熱糾纏的愛情的作品《情·色》，以及關於漂泊生活的新作《無足鳥》。其中《霾》已獲得美國、英國、德國、冰島，法國、義大利、荷蘭等眾多世界著名劇院的演出邀請。

2011年舞團受香港藝術節委約創作了《金瓶梅》；本年度舞團還將與法國編導安東尼·艾吉亞合作以太極融合芭蕾與街舞的肢體跨界作品《中》，並與中國著名戲劇導演林兆華合作《徬徨》。

Founded in 2008, Beijing Dance Theater (BDT) is led by choreographer Wang Yuanyuan together with visual artists Tan Shaoyuan and Han Jiang. It has collaborated with dramatists, musicians and designers of international renown gracing international dance stages across the world with its superlative productions, each of which represents the highest level of Chinese contemporary dance.

BDT's repertoire includes: *Stirred from a Dream*, a dance-drama adapted from the Kun Opera *Peony Pavilion*; *Diary of Empty Space*, an energetic triple-bill and the company's opening performance; *Haze*, a contemplation in a time of crisis; *Prism*, a triple-bill featuring work by choreographers from Sweden, Denmark and Canada; and *Color of Love*, a sensual exploration of the emotional landscape of women in their 20s, 30s and 40s. In June of 2010, the company premiered *Martlet* (Bird Without Feet), which depicts life in Beijing. All of these works have captured global attention. During 2011–2012, BDT will tour Europe and the US with *Haze*.

In 2011, BDT is presenting *Golden Lotus* at the Hong Kong Arts Festival. They are also going to present *Middle* collaborating with French choreographer Anthony Egea at Festival Croisements, as well as *Hesitation* with the well-known Chinese theatre director Lin Zhaohua.

## 王媛媛

Wang Yuanyuan

藝術總監 / 編舞

Artistic Director / Choreographer



王媛媛是享譽國際的中國現代舞蹈編導，先後畢業於北京舞蹈學院編導系和美國加州藝術學院舞蹈專業，獲碩士學位。曾任中國國家芭蕾舞團駐團編舞，丹麥皇家芭蕾舞團、香港演藝學院、紐約市芭蕾舞團、上海芭蕾舞團及天津芭蕾舞團的客席編舞。曾在法國國際舞蹈比賽、保加利亞瓦爾納國際芭蕾舞比賽、美國傑克遜芭蕾舞比賽、莫斯科國際芭蕾舞比賽中榮獲最佳編舞獎，是目前在國際重要舞蹈比賽上贏得最多最佳編舞獎的當代中國編舞家。

她的作品包括與張藝謀合作的芭蕾舞劇《大紅燈籠高高掛》，與馮小剛合作的電影《夜宴》，還有眾多極具風格的當代舞蹈作品，如為丹麥皇家芭蕾舞團創作的《情·色》，為上海芭蕾舞團創作的《對話蕭邦》，為香港演藝學院創作的《梨花·夢迴》，為紐約市芭蕾舞團創作的《逝去的時光》，為中央芭蕾舞團創作的《劍魂》、《落情》、《夜之虹》、《牽引》及《胡桃夾子》等。

2008年4月，她與國內頂尖創作團隊，共同創辦了北京當代芭蕾舞團，在過去的兩年內連續推出當代芭蕾作品《空間日記》、《霾》、《棱鏡》、《情·色》、《無足鳥》和當代舞蹈戲劇《驚夢》。

Wang is one of China's leading modern dance choreographers. She prides herself on being rooted in Chinese traditions whilst producing innovative, thoughtful contemporary dance works. Born and raised in Beijing, she studied choreography at the Beijing Dance Academy and later served as a teacher. Aside from her early award as a dancer in the Paris International Dance Competition, she has won "Best Choreographer" awards in the Bulgaria Varna International Ballet Competition (IBC), the US Jackson IBC, the Moscow IBC and the Shanghai IBC. She has won more "Best Choreographer" awards internationally than any other Chinese choreographer and is the first to ever win four IBCs.

In 1998, she was named resident choreographer for the National Ballet of China. The following year she premiered *Butterfly Lover* for the 40th anniversary of the National Ballet, as well as a Chinese version of the *Nutcracker*. From 2000 to 2002 she trained at the Master programme at the School of Dance, California Institute of the Arts. She served as guest choreographer at the New York City Ballet in 2003. She has choreographed a ballet version of *Raise the Red Lantern* for director Zhang Yimou, the handover of Hong Kong in 1997 and the Olympic Opening Ceremonies in Beijing (again with Zhang Yimou) in 2008.

In 2008, she founded the Beijing Dance Theater with veteran lighting director Han Jiang and Set Designer Tan Shaoyuan.

## 杜薇

Du Wei

作曲

Composer



1996年考入中央音樂學院，師從施萬春等；2005年獲作曲碩士學位，導師為郭文景。其作品《染》及《異域的芳香》均在巴黎梅西安音樂廳首演，而首演於2009年北京現代音樂節的作品《彌》也應邀參與同年日內瓦音樂節。室樂作品：《染》、《異域的芳香》、《彌》、《天眼》、《大音華章》。舞蹈/實景音樂：《梨花·夢徊》、《劍魂》、《情·色》、《大型佛教盛典——法門》等。影視音樂：《動詞變位》、《白色梔子花》、《我們在跳舞》、《青春期》、《左右》、《沂蒙》、《狼災記》及《紅樓夢》。

Du began her formal study of composition in the Central Conservatory of Music, where she obtained both her bachelor's and master's degrees. Her work has been recognised internationally and has been performed by The Radio France Philharmonic Orchestra, The Royal Danish Orchestra, The National Ballet of China and the Shanghai Orchestra. She has composed the scores of several films, including: *Conjugation* (2001), *White Gardenia* (2004), *Qing Chun Qi* (2006), *Left & Right* (2007) and *The Warrior and the Wolf* (2009).

## 葉錦添

Tim Yip

舞美及服裝設計

Set and Costume Designer



葉錦添服裝、視覺藝術、電影美術、當代藝術皆精。憑《臥虎藏龍》獲奧斯卡最佳美術設計獎及英國影藝學院最佳服裝設計獎。自《英雄本色》起，與兩岸三地知名導演合作了多部電影及戲劇，作品曾在北京故宮博物院及巴黎夏佑劇院等地上演。曾於海內外舉辦多次展覽，並出版了多部作品。他的電影作品有《赤壁》、《夜宴》等；舞台作品有《樓蘭女》、《八月雪》、《長生殿》、《大明宮詞》、《橘子紅了》及2010年與美國劇場大師羅伯特·威爾遜合作的《鄭和1433》。

Yip graduated from Hong Kong Polytechnic Academy. The boundaries between costume design, visual arts, film art and contemporary art all blur together in him. In 2001 he won Oscars for Best Visual Design and Best Costume for his work in Ang Lee's film *Crouching Tiger, Hidden Dragon*. Since his first film production (*A Better Tomorrow*), he has worked with many well-known film directors and numerous Taiwanese theatre groups. His works have appeared at Beijing's Palace Museum, Opera Comique (France) and many others. His works in the films *Red Cliff* and *The Banquet* as well as several stage works including *Loulan Girls* and *Palace of Eternal Youth* have all garnered international acclaim.

## 韓江

Han Jiang

舞美及燈光設計

Set and Lighting Designer



畢業於中央戲劇學院舞台美術系，及後進入中國國家芭蕾舞團任燈光設計，作品包括大型芭蕾舞劇《淚泉》、《天鵝湖》、《仙女》、《吉賽爾》等。與導演林兆華合作的作品包括《夜宴》、《狂人日記》、《廁所》、《白鹿原》、《建築大師》及《老舍五則》等。2005年始與李六乙導演合作《口供》及中芭2008年版《牡丹亭》等。現代舞方面則常與編舞王媛媛合作，如《情·色》、《驚夢》。

Han graduated from the Central Academy of Drama in Stage Design. In 2002, he became the lighting designer of the National Ballet of China. He developed his personal style collaborating with the famed director Lin Zhaohua and through his work at the National Ballet. His collaboration with Wang Yuanyuan began in 2004. His work has been featured in performances around the globe, including China, the US, Australia and Japan. In 2008, he worked with famed composer Tan Dun on the new opera *The Gate*.

## 陳其鋼

Chen Qigang

音樂顧問

Music Consultant



作曲家，2008北京奧運會開幕式音樂總設計。曾任法國國家廣播公司現代音樂顧問。2004年受聘為斯特拉斯堡愛樂樂團駐團作曲家，為法國史上第一位任該職的非法國人。2005年獲法國音樂版權組織授予「交響樂大獎」，2008年獲賓士AMG-國家精神造就者榮譽獎。其大碟《蝶戀花》獲《留聲機》雜誌評為2003年4月全球十佳唱片。2006年的新專輯獲英國廣播公司音樂雜誌評為五星大碟。所作曲目有：《夢之旅》、《源》、《五行》、《水調歌頭》、《孤獨者的夢》、電影《大紅燈籠高高掛》音樂及《蝶戀花》等。

Chen started learning music from childhood. When the Cultural Revolution broke out, his artistic father was sent to a labour camp and young Chen had to undergo a three-year "ideological re-education". His passion for music, however, survived the ordeal. In 1977, Chen entered the Central Conservatory of Music in Beijing and studied composition under Luo Zhonghong. Later he won the opportunity to go to France. There he studied with Olivier Messiaen and worked with Ivo Malec, Betsy Jolas, Claude Ballif and Claude Castérède. In 1989, he obtained the Diploma in Musicology at the University of Paris-IV Sorbonne with distinction.

## 劉傑

Liu Jie

劇本改編

Writer / Script Adapter



畢業於中央戲劇學院，現任盛和煜影視工作室簽約編劇。曾任《演藝圈》雜誌編輯及《衛視週刊》演藝部總監。曾出版散文集《紙醉金迷多憂愁》。主要影視作品：《黛玉傳》、電視劇《海上繁華夢》、改編《家》、《春》、《秋》為電視劇之《春》《秋》二部及《愛在陽光燦爛時》。舞台作品有兒童音樂劇《果果的綠野仙蹤》及实景歌劇《大漠樓蘭》。

Liu works as a scriptwriter at Shengheyu Film Studio. Early in his career he worked in entertainment journalism. His extensive writing for film and television includes the television adaptations of Lao She's stories *Home*, *Spring* and *Autumn*. His works for stage include the children's work, *Guoguo's Wizard of Oz* and the opera *The Vast Desert of Loulan*. He is a graduate of the Central Academy of Drama and has a major in Dramatic Literature.

## 柏邦妮

Bangni Bai

劇本改編

Writer / Script Adapter



北京電影學院研究院畢業。編劇作品包括：電視劇《浪子燕青》、李少紅版《紅樓夢》；電影《黃土謠》、馬楚成版《花木蘭》；舞台劇《紅樓夢》、《山海經》等。曾出版散文集《像邦妮一樣愛你》、訪談錄《不實》及《不華》。此外為各大時尚雜誌撰稿，並由09年起擔任「華語優質電影」評委。

Bai graduated with a Master of Arts from Beijing Film Academy, majoring in film script writing. Her work includes — TV series: *Langzi Yan Qing* and the new *Dream of the Red Chamber*; film: *Huang Tu Yao*, Jingle Ma's *Mulan*; theatre: *Dream of the Red Chamber* and *Shan Hai Jing*. She has published several books and also writes for magazines such as *Bazaar* and *Vogue*.

## 陳雨犁

Chen Yuli

音樂製作

Music Producer



籍貫北京，六歲前往巴黎。先後在環球唱片和法國華納唱片任職，隨後往紐約深造。回到法國後隨多位元老級製作工程師學習，如約翰·詹森，米高·懷特，以及法國組合Air的成員讓·伯努瓦·丹尼爾。2007年重返北京，與張藝謀合作，為北京2008年奧運會開幕式創作音樂。他的最新個人專輯將在2011年推出。

Chen served as the Music Production Manager for the Opening Ceremony of the 2008 Beijing Olympic. He has worked with director Zhang Yimou, music director Chen Qigang and artists such as Tan Dun, Lang Lang and Sarah Brightman. He has worked with director Tian Zhuangzhuang on the soundtrack for the film *The Warrior and the Wolf*. In 2009, he composed and produced the music for Wang Yuanyuan's dance work *The Moment*.



張小川  
Zhang Xiaochuan



梁星  
Liang Xing



鄒小強  
Yan Xiaoqiang



劉偉  
Liu Wei



吳珊珊  
Wu Shanshan



孫銳  
Sun Rui



朱柯  
Zhu Ke



陸雅慧  
Lu Yahui



蔡娜  
Cai Na



尹昉  
Yin Fang