莎士比亞劇場重探
——歷史劇及其風格化演出

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壹：《亨利四世》的導演理念與實踐

一、導演與主題的最初動力

導演莎劇原非計劃中事，實是生活中的偶然促成；但從觀念的出發至完成製作《亨利四世》一劇，卻正是自己對劇場演出的一種積極的演練與想法的實踐。

九一年春，父親企盼許久的返鄉願望終得實現，於寒假期間陪伴父親返回閩東一甲子的長汀老家，過農曆新年及七十歲生日。返鄉途中坦然不了心情上的一陣陣波瀾起伏，免不了同鄉相認、場面失聲的場面，但返抵福建長汀四堡鄉老家的深夜——喧天作響的鞭炮聲，大廳中年長者會式的長桌、壁上滿是父親迎親的詩句，有其名為句首、句尾吟就而成的傳統詩句對聯，昏暗無光的廳堂中坐著素未謀面、表情嚴肅、聲音粗聲大氣的十來位與父同輩的兄弟，及五百多老爸老少的家屬——才使我感受到這個既親且遠的 “家鄉”。

政治，原是生活周遭之事；父親老家的這個大家族，一如大部份的中國家族，為了誰去接機，誰來送行而心焦、翻臉而不認人，為後院的一時土地咬牙切齒，吃上官官司，為討好台灣來的老大哥（父親在十個兄弟間排行老大），輪番激動地寫文書，為彌補懸念的差別至合所遭遇的批鬥……故事長篇大論，關係如一脈，陪伴在父親身邊的我不幾日便，疑惑遠遠超越了感動。大家族兄弟間出不窮的開懷故事，不正恰如中國歷史上諸多王朝的篡位奪位一般？家族的血脈、禮法亦如老街骰盤般錯落，將每個成員牢牢縛住，我曾渡過無父系叔伯姑嫂的歲月，回頭看去，在台灣的斷代童年，益發顯得自由、狂放，毫無羁絆。

就是在這樣一次伴同父親返鄉的假日中，我想起歷史劇的問題來。是的，在那木造樓房的依稀，在被驚豔迷得不得入眠的翌日落雨清晨，望著窗外父親家鄉的一片窮山惡水——體內鼓動的一股脈動竟是，歷史劇，歷史劇其實可以如此深遠、而又如此貼近……只是，要怎樣，全身抽搐、充滿歷史包袱的歷史劇才能脫下它繁重的衣裝戲服，換掉它忠孝節義長篇大論的宏旨，真實一如眼前可觸及的日常生活？當我說 “日常扮演”，我所指的不僅是日常生活裡個人角色、身份轉換的扮演，更是隱藏在眾人骨子裡的一種十分古老的鬥爭經驗：不是千
Rediscovery of the Shakespearean Theater---History Plays and Stylistic Performance

Ma Tin-ni

I. *Henry IV* is the culmination of Shakespeare's history plays. Taking the Shakespearean script and theater as an "open text" which integrates art and real life, reality and illusion, the author discusses in this article the conception and realization process of directing a performance of the play.

Recent experiences during a trip to mainland China have brought the author to realize that impersonation in real life is not only the way of life for the sophisticated, it also represents a deep-rooted political or historical unconsciousness. Illustrating the close relationship between history and power aspiration, *Henry IV* reveals the interaction between impersonation and power aspiration through a "play within the play". The artful juxtaposition of reality and illusion, therefore, is a key to understanding the theme, structure, and characterization of the play. It is also the working assumption underpinning the author's conception and stage construct as a director. Raising the issue of reality versus illusion—the essence of theater—the author proceeds to distinguish between two kinds of performance space, the "realistic" (1 = 1) and the "non-realistic" (1 = N).

Greatly inspired by the works of Peter Brook and Ariane Mnouchkine, the author has endeavored to achieve the effect of Brook's "empty space" and Mnouchkine's stylistic performance.

II. The history play has long been neglected by critics as an independent literary genre, and Shakespeare's history plays, though unique and influential, are no exception. Taking *Henry IV* as an example, the author investigates the dominance or hegemony of the tragic paradigm in conventional Shakespearean interpretation. On the other hand, the author attempts to shake off this ever-present tragic paradigm and sketch out the special features and gists of the history play.

The article is in three parts. The first part summarizes Shakespearean interpretation since the romantic critics. A crucial turning point in contemporary Shakespearean criticism came with Polish critic Jan Kott, whose *Shakespeare Our Contemporary* was an inspiration for Peter Brook and others in their efforts to revive interests in Shakespeare's history plays. Along the same line, the second part discusses realist scholars Georg Lukacs and Eric Auerbach and points out the contribution and inadequacies of their interpretation and criticism of Shakespearean history plays. The third part concludes with the approach of the New Historicism, the most influential branch of Shakespearean criticism of the past decade. Although Shakespearean history plays (especially *Henry IV*) were
important basis of study for scholars like Stephen Greenblatt, whose discussions were replete with such popular topics as history, power, and impersonation, the towering shadow of the tragic paradigm still loomed over them all. In the final analysis, the author proposes the theme of "historical destiny versus defalsification" for a new interpretation of Falstaff and an elucidation on the gists of Shakespeare's history plays.

Translated by Li Mei-ling