



## 譚孔文 浪人劇場

Tam Hung-man, Alex  
Theatre Ronin

譚孔文不諱言從前創作時比較我行我素，不太理會觀眾的感受；今天他卻嘗試走進觀眾的世界，了解他們的需要，非為取悅觀眾，只為引領他們走進他的世界。

Alex Tam does not deny that he always created his arts in his own way in the past, paying little attention to the feeling of the audience. Today, he tries to enter the world of the audience and understand their needs, not to please them but to lead them into his world.

### 譚孔文 Tam Hung-man, Alex

浪人劇場創辦人及藝術總監、香港演藝學院客席講師。1997年畢業於香港演藝學院科藝學院，主修舞台及服裝設計；1999年畢業於香港演藝學院戲劇學院，主修導演。遊走於劇場之中，擔任導演、編劇、舞台及服裝設計等不同崗位。作品喜從不同劇場元素融合成充滿詩意的意象，創造質樸而具想像力的表演風格。

Founder and Artistic Director of Theatre Ronin, guest lecturer of the Hong Kong Academy for Performing Arts, Alex Tam graduated from the School of Technical Arts of the Hong Kong Academy for Performing Arts in 1997, majoring in Stage and Costume Design and the School of Drama of the same institute in 1999, majoring in Directing. Tam works for the theatre in various capacities including director, playwright, and stage and costume designer. His works are marked by poetic imageries composed of different theatrical elements and a simple, unadorned but imaginative style.



## 01 浪人劇場的不少作品均改編自香港文學，又或深具香港文化特色，背後的理念是甚麼？

Many of the productions of Theatre Ronin were adapted from Hong Kong literature or infused with Hong Kong cultural style. What is the underlying idea for that?

四個字——我愛香港。我們的劇團一再改編香港文學，但重點不是文學，而是香港。文學於我，是尋找尋常生活中的不尋常。作家筆下的事物，可能同樣在一般人的生活中出現，只是他們視而不見。又好像大家都曾踏足彌敦道，但劉以鬯、董啟章和韓麗珠眼中的彌敦道可以各具風光；然後我會問自己，我看到的彌敦道又是怎樣的？劇場不能離開生活，而我就是要讓別人看到那些不尋常，讓他們想到還可用別的角度看事情。當然我也會閱讀世界文學，但因為終究不是在那些地方生活，一些事情我無從知曉，能夠回應的力度就不如改編香港文學那麼大。

Just four simple words – I love Hong Kong. Our theatre repeatedly adapts Hong Kong literature, but the emphasis is not on literature but Hong Kong. For me, literature is to see the extraordinary in the ordinary. Things depicted by writers may as well appear in the life of ordinary people, but they overlook those things only. For example, everyone has been to Nathan Road, but Nathan Road has different appearances in the eyes of Liu Yichang, Dung Kai-cheung and Hon Lai-chu. And then I would ask myself, what about the Nathan Road that I see? Theatre cannot stand alone from life, and I want to let people see the extraordinary and understand that they can take other perspectives. Of course I also read world literature, but I do not live in those places after all. I do not know some of their backgrounds, so the strength of my response will not be as strong as that for adapting Hong Kong literature.

## 02 很多時候，你除了擔任導演或編劇，還會兼任舞台及服裝設計，如何看這些崗位給你的空間？

For most of the time, besides being the director or playwright, you also take up the role of stage and costume designer. How do you perceive the space that these roles provide?

唸書時舞台及服裝設計先挑選了我，然後我再主修導演；在擔任導演的過程中又嘗試兼任編劇，甚至做過一陣子行政工作。我曾經涉足許多崗位，但都不離劇場。在差不多20年的劇場生涯裡，我不斷轉換身份以尋找認同，盡量發揮可能性。設計工作讓我有機會在大、中、小劇團遊歷，看到很多不同的東西；導演工作則讓我做自己喜愛的事，說想說的話。

When I was still a student, stage and costume design chose me, and then I chose to major in directing. When I was a director I also tried the work of a playwright. I even did administration work for some time. I have been involved in the work of many positions, but I never leave the theatre. In my 20-year theatrical career, I changed my identity constantly to seek recognition and exploit different possibilities. The work of design gave me the opportunity to visit drama groups of different scales and see many things. The work of directing allowed me to do what I like and say what I want.



《縫身》  
Sew & Soul

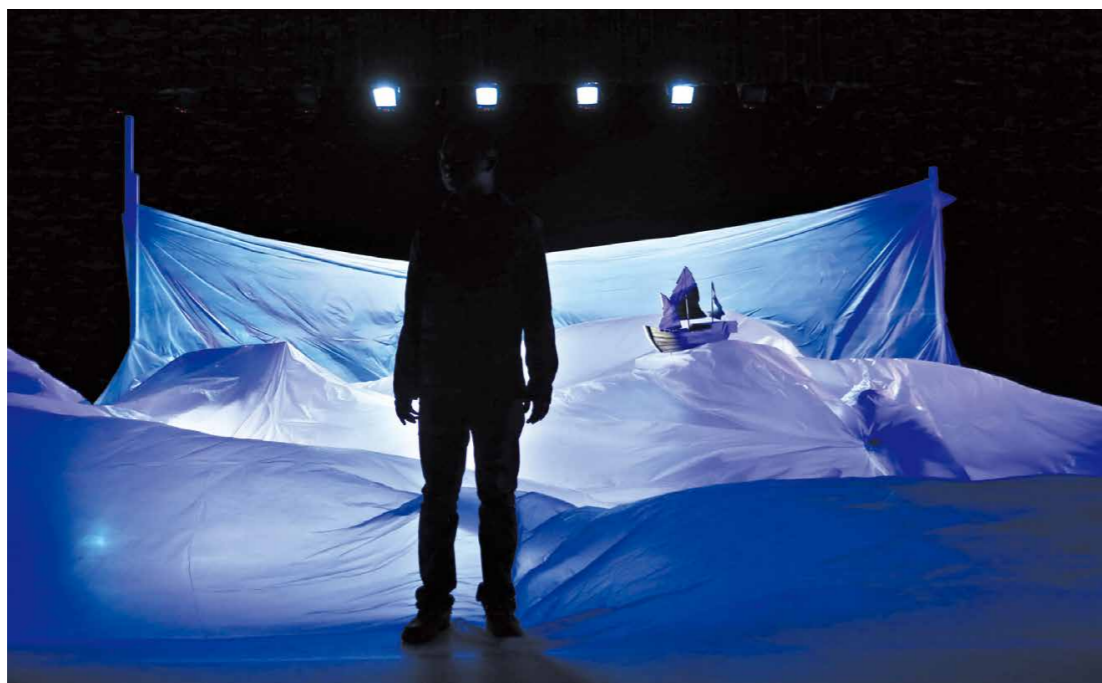


《裸「言泳」無邪》— 改編自陳冠中《香港三部曲》  
Sentimental K – Adapted from Hong Kong Trilogy  
by Chan Koon-chung

## 03 哪個作品令你最難忘？ Which one of your works strikes you as most memorable?

改編自舒巷城作品的《鯉魚門的霧》。那原是 2008 年藝發局的文學節節目，在中央圖書館的展覽館上演，是只有半小時的版本，舒太太和陳智德看了都很喜歡。兩年後，我把它延伸為 90 分鐘的足本，在黑盒劇場演出。那可說是文學和藝術視野的交流，也讓我發現原來可以如此閱讀香港文學、如此進入作家的世界、劇場可以如此去作回應。這個劇還可說是浪人劇場最「好命」的作品，後來移師北京和深圳演出，今年 8 月亦將遠征阿根廷。不過每次演出都很不一樣——從最初的半小時變成 90 分鐘，然後在北京的表演場地變成了上下兩層的黑盒劇場，在深圳則是大舞台。阿根廷的演出將濃縮至一小時，盡量少用語言，反倒以結他和色士風音樂貫串全劇，回歸意象劇場的本源。

*Landscape in the Mist* adapted from Shu Hong-sing's short story. Originally, it was a programme for the HKADC's literary festival in 2008 which was performed in the Exhibition Gallery of the Central Public Library and only lasted for half an hour. Mrs Shu and Chan Chi-tak liked it a lot. Two years later, I extended it to a 90-minute version which was staged in a Black Box Theatre. That can be regarded as an exchange between the horizons of literature and performing arts that enabled me to realise there was such a way to read Hong Kong literature, such a way to enter the world of writers, and for theatre to respond to literature. The play is also the luckiest production of Ronin. It was later performed in Beijing and Shenzhen. In August this year, it will tour to Argentina and be staged there. But the performance is quite different every time – from the initial 30-minute to the 90-minute version, and then a version was designed to adapt to the performing venue in Beijing, which was a black box theatre of two stalls; contrarily, the venue in Shenzhen was a large one. The performance for Argentina will be condensed to one hour with minimal use of speech and the application of guitar and saxophone music to connect the whole play, returning to the origin of theatre of images.



《鯉魚門的霧》  
*Landscape in the Mist*

## 04 你希望香港的劇場生態有何發展？ What is your wish for the development of Hong Kong's theatrical ecology?

對有創意的人來說，這是最好的時代；對沒有創意的人來說，這是最壞的時代。今天的媒體再沒有誰能號令群雄，可能性比從前多。最重要是不要只說不做，香港人說得太多，做得太少了。劇場本身的設定，是表演者和觀眾「合謀」的行動，了解觀眾需要，吸引他們前來是重要的，但不是說覺得觀眾想要甚麼，便把甚麼給他們，只求取悅觀眾的創作是沒有價值的。我常說，人家已經在做的就別做了，要在作品中爆發創意，給觀眾驚喜。教育觀眾則不宜停留在單向推介，或只管承襲前人那一套，應多花點心思展示自己的東西，帶引觀眾走進我們的世界。

This is the best time for creative people, but is also the worst time for uncreative people. It is impossible for any media to be the absolute leader today, so there are many more possibilities. It is important not to just speak but take real action. Hong Kong people speak too much but act too little. The original setting of theatre is designed for the "collusive" action of its performers and audience. To understand the needs of the audience and attract them to enter the theatre is important, but we should not just give anything that the audience wants; works that simply please the audience are worthless. I always say, "don't do things that others have been doing. We have to let creativity flourish in the work and give surprises to the audience." The education of the audience should not remain at the level of unilateral promotion, or inheriting the existing methods; instead, we have to think more about how to present our work and guide the audience to explore our world.

## 05 工作上有甚麼希望達到的目標？ What are the goals you would like to achieve?

認識自己。在這個年代先不要談別的，做好自己再說。社會愈來愈個人化，愈來愈多互相傷害，大家必須認識自己才懂得好好生活。做人要思考自己的存在意義，我們籌劃每一個劇時都會想其價值。就如今年的《無聲吶喊——沙灘上的勇氣媽媽與她的孩子們》、《天空傳說：Ki Ki 與不滅火爐》，又或 9 月上演、改編自董啟章作品《安卓珍尼》的重頭劇《心林》，其實都以「自然」這條線貫串着。之前我們也一直有這條線，只是今年更明確具體，往後也會繼續努力，期望引領觀眾一起走進自然。

To understand myself. In this era, we should be ourselves before talking about anything else. The more individualised the society is, the more people hurt each other. Everyone should understand oneself for knowing how to live. We have to ponder the meaning of our existence as human beings. We think about the value of the play each time we conceive one. For example the plays, *Silent Scream – Mother Courage + Her Children on the Beach* and *Legend of the Sky: Ki Ki & the Eternal Flame*, performed this year, or our major play adapted from *Androgyny* by Dung Kai-cheung, *Nature*, which will be performed in September, are all connected by the theme "nature". We have been exploring this theme before, but it becomes more concrete this year. We will continue to work on it, hoping to lead the audience into nature.

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