

乌镇戏剧节

2015 WUZHEN  
THEATRE FESTIVAL



# 演出 信息

演出日期 2015年10月23日 19:00  
2015年10月24日 14:30 / 19:00  
演出场地 国乐剧院  
演出时长 100分钟  
意大利语演出 (附中文字幕)

Show Times: 23<sup>rd</sup> Oct. 2015, 19:00  
24<sup>th</sup> Oct. 2015, 14:30 / 19:30

Venue: Ancient Courtyard Theatre

Duration: 100 minutes

Performed in Italian, with Chinese & English subtitles

# 导演 阐述

在意大利，“risata”（笑）这个词还有个意思是“讽刺”。我认为讽刺可能是宇宙深处最滑稽的内容，能引发观众的爆笑。讽刺能把人性中荒谬的一面呈现给我们，我们身上的陋习，我们的激情，恐惧，和愚蠢，还有很多其他的人类共性。在这之上，作为一种独特的艺术，喜剧集合了世间怪象和对常规的颠覆，充满了不公，残忍，无礼。而所呈现出的幽默，是一种观察万象的非常规视角，是最丰富的人类智慧的表现。当喜剧不能表达出这层含义，它就只能是当作一个笑话，一个诡计，或一个有趣的故事。如今几乎所有的喜剧作家都倾向于创作有趣但不犀利的情节喜剧，它们会使观众产生一种坏习惯：容易被庸俗和粗鲁的喜剧所满足。而我却认为我们失去了创作出使观众大笑的经典杰作的能力。如果我们不能再为观众创造出经典的人物和对话，这将是我们的过错和遗憾。所以这也是我接受挑战来重排莫里哀的《吝啬鬼》的原因。一部经典的主要特性是能够跨越时代，而的确没有什么东西比一个连给自己儿子也放高利贷的吝啬鬼的故事更具备时代特征的了。如果让我改写这部剧的情节，我会这样写：Harpagon 这样的老人，由于自己的利己，而使年轻一代不快乐，使他们一生都在尝试躲避他的物质精神虐待……好吧，看看我，看看我的国家，统治者和他们的走狗，我可以说这类人是我非常熟悉的。

In Italian, the word *risata* (laugh) has a curious anagram: *satira* (satire). I consider satire perhaps the deepest point of the comical universe, and the laughs that come out of it are as strong and explosive as the content is satirically fierce and impertinently biting... Satire takes us for a ride, puts on display our ridiculous vices, our reason, our passions, our fears and much of the foolishness that we harbor in our everyday thoughts. The art of comedy is first of all the art of grimace and irreverence; it's imbued with unfairness, cruelty and rudeness; everything is observed with a very particular gaze: a sense of humor, one of the highest and most typical features of the human intellect. When comedy is less than this, then it becomes only a joke, a trick or a funny story. All the authors who write comedies nowadays are inclined to divide the plot into a few gags, maybe funny, but not at all trenchant. Here, one could fall into the bad habit of blaming the audience: they are guilty of getting satisfaction from vulgar and unpolished comedies. On the contrary, I believe that we have lost the ability to make people laugh with the classic masterpieces, which are already provided with perfect comic mechanisms, strong enough to support a main plot and unveil an incredible gallery of extremely real characters (I'm talking about figures that are constantly renewable and that we can always play with a contemporary spirit... actually, that's the essence of a classic)... If we are no longer able to amuse the audience with these extraordinary characters, with their language, weaknesses, and uncontrolled passions, it means that we are the guilty ones. So, that's why it's thrilling to accept the challenge of staging *The Miser*, by Molière. As I wrote, one of the main features of a classic is that it can hold up across the ages of history, even after the times have changed. Indeed, I can't see anything more up-to-date than the story of a greedy old man who is ready to erase any chances of happiness for his own progeny, and even to become a loan shark for his own son. If I had to summarize the plot of *The Miser* in few lines, I would write this: Harpagon is an old man who, due to his own egoism, condemns the members of a younger generation to unhappiness, while they try in every way to evade his mistreatment. ...Well, taking a look around me, observing my Country, its governors and their lackeys, I could say that I recognize something extremely familiar.

—Jurij Ferrini, Director

2015  
乌镇戏剧节

国际

意大利

TEATRO  
STABILE  
TORINO

# 吝啬鬼

## THE MISER

导演 尤里·费里尼  
意大利都灵国家剧院

Directed by Jurij Ferrini

Presented by Teatro Stabile di Torino - National Theatre, Italy



## 剧情介绍

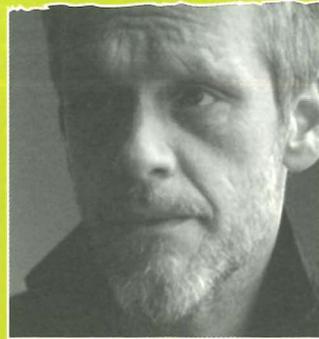
主人公阿巴贡是个放高利贷的老鳏夫，认为“世上的东西，就数钱可贵”。他老怕别人算计他的钱，就把一万金币埋在花园里。他想娶年轻姑娘玛丽雅娜，但玛丽雅娜前来相亲时，却与阿巴贡的儿子克莱昂特到花园里去幽会了，原来他俩早已相爱。阿巴贡气得暴跳如雷。又发现埋在花园里的钱丢了，顿时痛不欲生。克莱昂特表示，若能得到玛丽雅娜，保证找到丢失的钱。阿巴贡一口答应。原来钱是克莱昂特的仆人阿剑偷的而不是乔装佣人的贵族青年法赖尔偷的，这时法莱尔也在不知情的情况下公开了他与阿巴贡女儿艾莉丝的恋情。两对年轻人喜结良缘。《吝啬鬼》是法国著名剧作家莫里哀的代表作。该剧首演于1668年9月9日。

Along with *Tartuffe*, *The Imaginary Invalid* and *The Bourgeois Gentleman*, *The Miser* is one of the most important of Molière's comedies—among the most famous, celebrated and adapted since September 9, 1668, when the play had its premiere in Paris, at the Théâtre de Palais-Royal. This is a bitter comedy that sometimes winks at tragedy, built on many influences and literary sources. It's a perfectly oiled mechanism, both hilarious and accomplished, and animated by



some of the most traditional themes of the comic theatre: the maniacal weakness of the main character, greed; the crooked and scheming servants, the obstructed love of a young couple, the love rivalry between two major characters, father and son; a lot of misunderstandings and a happy ending that resolves all the intrigues. *The Miser* is a vast and fertile field for Ferrini's interpretation. Following the success he achieved with *Cyrano de Bergerac*, he confronts the theatre's fundamentals with the certainty that "...you have to wear the words. A classic is a text that has become part of the human genome. To stage that kind of masterpiece, messing it up with affectations, means to subtract from it for younger generations.

# JURIJ FERRINI



## 导演 介绍

尤里·费里尼，于1970年生于奥瓦达，毕业于热那亚戏剧学院，并且于2003年获得外星人最佳新演员奖。他工作于剧院和影院，因此有机会重新结识很多导演，如贝诺·贝森，阿尔费雷德·阿里亚斯，马赛厄斯·朗霍夫，马里奥·玛通，加布里尔·瓦赛斯。他曾导演过多部著名剧作家的经典作品，其中包括贝克特，哥尔多尼，田纳西·威廉，莎士比亚，和马麦特等人的作品，赢得了观众的认可与好评。2014年，尤里受邀去领导意大利都灵国立剧院下属的一个年轻剧团排演《大鼻子情圣》，获得巨大成功。2015年，尤里将导演莫里哀的《吝啬鬼》。

**Jurij Ferrini**, born in Ovada (AL) in 1970, graduated from the School for Actors at the Theatre of Genova, and in 2003 he was awarded the ETI (Italian Theatre Institute) Prize for Best Emerging Actor. During his career, he has worked in theatre and cinema with many renowned directors, such as Benno Besson, Alfredo Arias, Mathias Langhoff, Mario Martone and Gabriele Vacis. As a director, he has worked on many classic plays by Beckett, Goldoni, Tennessee Williams, Shakespeare, and Mamet; all his productions have been acclaimed by Italian audiences, and had long tours throughout Italy. In 2014, he was invited by the Teatro Stabile of Torino (National Theatre) to lead a young company in the staging of Edmond Rostand's masterpiece, *Cyrano de Bergerac*; the production was a huge success with audiences and critics. In 2015, with the same company, Ferrini directs *The Miser*, by Molière.

# 演 职 员 表

导演：尤里·费里尼

演员：伊莲娜·爱意莫内、马蒂欧·巴依阿尔迪、  
维多利尔·卡玛洛塔、菲布里佐·卡列度莎拉·德拉格、  
格洛丽亚·蕾丝图西亚、尤里·费里尼、丹尼尔·马尔、  
米拉斐尔·姆瑟拉、瑞贝卡·萝瑟蒂、  
米歇尔·赛迪克·迪·可拉、安杰·德隆卡

制作人：萨尔瓦托雷·卡尔达雷拉

舞美设计：尼古拉斯·布维

灯光设计：兰波托·皮罗尼

服装设计：阿雷西奥·罗萨蒂

音效设计：吉安·安德里亚·弗兰切斯卡蒂

导演助演：阿尔伯托·奥利瓦

编舞：蕾贝卡·罗塞提

舞台监督：马可·阿尼达

舞台技术：阿德里亚诺·马拉费诺

灯光师：丹尼艾勒·科隆巴托

音效师：里卡多·迪·吉雅尼

服装师：米歇尔·帕加诺

剧本翻译：刘加达

## CREDITS

Director: Jurij Ferrini

Performers: Elena Aimone, Matteo Baiardi, Vittorio Camarota,  
Fabrizio Careddu, Sara Drago, Gloria Restuccia,  
Jurij Ferrini, Daniele Marmi, Raffaele Musella,  
Rebecca Rossetti, Michele Schiano Di Cola,  
Angelo Tronca

Set Designer: Nicolas Bovey

Lighting Designer: Lamberto Pirrone

Costume Designer: Alessio Rosati

Sound Designer: Gian Andrea Francescutti

Director's Assistant: Alberto Oliva

Choreography: Rebecca Rossetti

Stage Manager: Marco Anedda

Stagehand: Adriano Maraffino

Lighting Technician: Daniele Colombatto

Sound Technician: Riccardo Di Gianni

Production Manager: Salvatore Caldarella

Costume Seamstress: Michela Pagano

Script Translator: Liu Giada

## 剧团介绍

意大利都灵国家剧院是意大利最重要的公共剧院，它重建于1955年，但它的起源可以追溯到18世纪早期。如今它拥有4个剧场，总共可容纳1500名观众。卡莉尼亚诺剧院是都灵国立剧院的主要演出场所，建于1710年，共有坐席750个。另一个演出场所歌贝缇剧院，建于1842年，有250个座位；Fonderie Limone可追溯到20世纪初，有两个剧院空间，分别有400个和100个座位。阿尔菲耶里，18世纪意大利最伟大的剧作家在卡莉尼亚诺剧院实现了他的戏剧成就。在19世纪末，萨拉·伯恩哈特和艾蕾诺拉·杜丝都在这个剧院表演，也是在这里指挥家阿尔图罗·托斯卡尼尼完成了他的首次亮相。20世纪，四个诺贝尔文学奖得主也被受邀来到这个剧院，他们是路易吉·皮兰德娄，阿尔贝·加缪，哈罗德·品特，和达里奥·福。从剧院预算，员工数量，生产能力，和观众数量等方面来比较，意大利都灵国立剧院在全国公共剧院中排名第二。目前平均每年剧院承办巡演演出550场，其中300场为自己的剧团演出，另外250场为外来剧团演出。国立剧院吸引了二十万国内国际观众。目前国立剧院的艺术总监是马里奥·玛通，他是一位意大利本土戏剧电影导演兼编剧。

**Teatro Stabile di Torino— National Theatre** is one of the most important public theatres in Italy. It was re-founded in 1955, but its origins date back to the early 18th century. Today, it manages four theatre spaces, with a total capacity of 1500 seats. The main performance venue is the Teatro Carignano, which was built in 1710 and has 750 seats. The other performance venues are the Teatro Gobetti, inaugurated in 1842 and having 250 seats, and the Fonderie Limone, a former metalworking factory that dates back to the early 20th century that has two theatre spaces, one seating 400 and the other 100. It also houses two important business units, the theatre workshops (stage sets, costume shop, carpentry and joinery) and the Acting Academy. Carlo Goldoni's Company performed at the Teatro Carignano in the 18th-century, and it was here that the greatest of Italian playwrights, Vittorio Alfieri, achieved his earliest successes. At the end of the 19th century, Sarah Bernhardt and Eleonora Duse both performed in this theatre, and it was here that conductor Arturo Toscanini made his debut. During the course of the 20th century, the theatre also welcomed the presence of four Nobel Laureates in Literature: Luigi Pirandello, Albert Camus, Harold Pinter and Dario Fo. The TST currently ranks 2nd among the Italian public theatres in terms of budget, number of employees, production capacity, and number of spectators. It has a yearly average of 550 performances in its own theatres and on tour, 300 of which are TST productions, and 250 being guest performances. It draws over 200,000 spectators in Torino, Italy and abroad (Paris, Berlin, Munich, New York, Geneva, Beijing, Lausanne, and Sibiu). Its artistic director is Mario Martone, a director of theatre, opera and film.

