



柏林雷寧廣場劇院
Schaubühne Berlin

《暴力的歷史》

History of Violence

2023.9.16 Sat. 14:30

2023.9.17 Sun. 14:30

衛武營戲劇院
Weiwuying Playhouse

演出全長約 120 分鐘，無中場休息
Duration is 120 minutes with no intermission.



National Kaohsiung
CENTER for the ARTS

WEI WU YING

衛武營 國家藝術文化中心
國家表演藝術中心 National Performing Arts Center

■ 節目簡介 Synopsis

2018年柏林雷寧廣場劇院首演的《暴力的歷史》，由歐斯特麥耶 (Thomas OSTERMEIER) 導演，改編自法國當紅年輕作家艾杜瓦·路易 (Édouard LOUIS) 自傳小說。

《暴力的歷史》取材自作者本人多年前在巴黎被強暴的事件始末以及心理餘波：聖誕夜遇見一名男子搭訕、將他帶回單身公寓。男子後來偷竊未遂，掏出手槍威嚇、試圖用圍巾勒死他，最後強暴。受暴後他聽見家人轉述的版本；去醫院驗傷，感到醫護人員對同性戀者與性病的成見；讀警察做的筆錄，滿是恐同與種族歧視。

這版歐斯特麥耶導演的《暴力的歷史》以簡潔有力的審美出發。幾個主要演員之外，唯一一名樂手從頭到尾待在左下舞台，以打擊樂器現場製造出好似心跳或呼吸的節奏。投影、麥克風，配合演員（時不時打破第四面牆）的精準表演，在劇場空間裡，將原著議題響亮地拋向觀眾。

艾杜瓦·路易說：「我要成為一個書寫暴力的作家。你越去深入談論暴力，你越有可能去消除 (undo) 暴力。」暴力的歷史在這裡早已不是「被強暴的歷史」，而是所有敘述與再敘述層層疊疊。每一層敘述，都極有可能是一個二度加害的利器：問向讀者／觀眾：敘述一則被害者的故事本身，是否無可避免地，會讓敘述者成為一個加害者？

History of Violence, which premiered in 2018 at Schaubühne Berlin, directed by Thomas OSTERMEIER, is based on an autobiographical novel by notable young French writer Édouard LOUIS. *History of Violence* is based on LOUIS' rape in Paris and its traumatic aftermath. LOUIS met a man on Christmas Eve and brought him back to his apartment. When he caught the man stealing, the man flew into a rage, threatened LOUIS at gunpoint, tried to strangle him with a scarf, and eventually raped him. After the incident, LOUIS overheard his family's recount of the rape, experienced the prejudice of the medical staff toward homosexuals and STDs during an exam, and read the homophobic and racist police report.

The stage adaptation of *History of Violence*, directed by OSTERMEIER, possesses minimalist aesthetics. Sharing the stage with the actors is a percussive musician whose performance operates like a heartbeat or breath. The projection, the sound design, and the actors' precise (fourth-wall-breaking) performance vividly bring the source material to life in a theater space.

LOUIS noted: "I want to be a writer of violence. I think the more you talk about violence, the more you can undo [it]." The history of violence is no longer the simple chronology of events pertaining to the rape but the multiple layers of discourse that in and of themselves are probable acts of violence. The novel and adaptation pose a question: does recounting the victim's story, inevitably, make a perpetrator?

■ 創作摘記 Production Notes on the Work Process

由戲劇構作暨劇場版共同創作者弗洛里安·波希邁爾編撰

在此部出色的散文新作的舞台調度上，我們在劇場版中完整保留了原本小說敘事的片段式結構和複調 (polyphony)¹ 的形式：由第一人稱主角敘述事件本身，而類似另一個自我的內在聲音則作為魔鬼的代言人，反駁與評斷著主角的主觀想法。

本劇劇本大多是以小說內容為基礎，艾杜瓦·路易出席了初期的排練，並為劇場版的創作做出許多貢獻，包括添加一些書中沒有的新對白，好讓劇場版能更真切地再現他的經歷，也因此造就了最終版的劇本。

除了演員外，舞台上還有一名一直在台上的鼓手，掌握整場演出的節奏，以鼓聲象徵各場景中的呼吸與心跳聲。舞台上巨大的背景牆則能投影預先錄製或演員現場用手機拍攝的影像；如此一來，便能透過演員的主觀視野打破觀眾的全知視角，創造出與主要場景相互拉扯的第二現實。

一般來說，由散文改編的戲劇作品都較具文學氣息，而本劇卻以生動、多層次的表演方式，結合了多種不同的藝術語彙，打造充滿能量的演出。事實上，本劇與典型的小說改編的舞台劇大為不同，演員們創意十足，也參與了大量的改編工作，讓整部作品都帶有絕佳的能量。

Collected by Florian BORCHMEYER, dramaturg of the show and co-author of the adaptation

For the mise en scène of this young masterpiece in prose, we established a dramatic adaptation of the novel which maintains the entire fragmented structure of the narration as well as the polyphony of voices: The first person protagonist is the narrator of the events. An inner voice, a kind of rebellious alter ego, functions as the devil's advocate, contradicting and commenting on the subjective version of the protagonist.

The script of the show is based largely on the novel. Édouard LOUIS - who was present for the start of the rehearsals and contributed significantly to the creation - has contributed to the final version of the script, writing several new dialogues not included in the book, in order to create a truly honest representation of his experience for the stage.

The ensemble is accompanied by a drummer who functions as the rhythmic center of the show; he is constantly on stage and represents the breath and heartbeat of the action. The back wall of the stage is covered entirely by a vast video screen, allowing projector footage, both pre-produced as well as shot live on stage by the actors with a smartphone, and thus disrupting the omniscient perspective of the spectator by their own subjective vision which creates a second reality in tension with the main action.

Through this combination of different artistic languages with a vivid and multi-layered acting style, the play feels very energetic and not at all literary, as it is often the case with stage adaptations of prose. In fact, the outcome does not resemble a typical theatrical adaptation of a novel at all. The actors are very inventive and creative, and participated largely in the making of the final adaptation, hence a production carried by very good energy.

¹「複調」(polyphony)一詞原意指音樂領域中的「多聲部」，後成為一種文學修辭，用來評論多條敘述線的小說體裁，抗衡單一性的書寫。

■ 導演 Director

托瑪斯·歐斯特麥耶 Thomas OSTERMEIER



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當代最知名的歐洲劇場導演，經常受邀全球各大藝術節，如紐約下一波藝術節、亞維儂藝術節、香港藝術節、愛丁堡藝術節等，其執導的《玩偶之家—娜拉》與《哈姆雷特》分別於 2006 年與 2010 年在臺北國家戲劇院演出。歐斯特麥耶生於 1968 年，畢業於柏林恩斯特戲劇學院，1996 年他接掌了柏林德意志劇院旁的小劇場「棚屋劇場」(Baracke)，從而一舉成名。1999 年起，他擔任柏林雷寧廣場劇院藝術總監至今，並於 2000 年創辦國際新劇藝術節 (Festival International New Drama；簡稱：FIND)。近年重要的執導作品包括改編迪迪耶·艾希邦的著作《回歸故里》(2017/ 2021)、改編艾杜瓦·路易的自傳小說《暴力的歷史》(2018)、奧登·馮·霍爾瓦特《義大利之夜》(2018)、瑪雅·薩德《深淵》(2019)、莎劇《第十二夜——隨心所欲》、奧登·馮·霍爾瓦特《沒有神在的青春》(2019)、艾杜瓦·路易《誰殺了我父親》(2020)、維吉妮·德龐特《Vernon Subutex》第一部 (2021)、契訶夫《海鷗》(2023)。歐斯特麥耶獲獎無數，作品入選柏林戲劇節 (Theatertreffen Berlin) 高達六次，並獲威尼斯雙年展終身成就金獅獎 (2011)、英國肯特大學 (2016) 及瑞典哥德堡大學 (2019) 榮譽博士、德意志聯邦共和國功績勳章 (2018) 等。2009 年，歐斯特麥耶獲法國文化部頒予藝術與文學軍官勳章，於 2015 年晉升為最高等「司令勳位」。

Thomas OSTERMEIER is one of the most well-known European theater directors of our time. A regular invitee of renowned festivals worldwide, such as Next Wave Festival in New York, Festival d'Avignon, Hong Kong Arts Festival, and Edinburgh Art Festival. His productions of *Nora* and *Hamlet* were presented at the National Theater in Taipei in 2006 and 2010, respectively. Born in 1968, OSTERMEIER graduated from the Ernst Busch Academy of Dramatic Arts, Berlin. In 1996, he took over the Baracke at the Deutsches Theater Berlin, as Artistic Director, which propelled him to fame. Since 1999 he has been Artistic Director at Schaubühne Berlin and founded the Festival International New Drama (FIND) in 2000. His most recent productions are: *Returning to Reims* after Didier ERIBON (2017/ 2021), *History of Violence* by Édouard LOUIS (2018), *Italian Night* by Ödön von HORVÁTH (2018), *abgrund* by Maja ZADE (2019), *La Nuit des Rois ou Tout ce que vous voulez* by William SHAKESPEARE (2019), *Youth without God* by Ödön von HORVÁTH (2019), *Qui a tué mon Père* by Édouard LOUIS (2020), *Vernon Subutex 1* by Virginie DESPENTES (2021) and *The Seagull* by Anton CHEKHOV (2023). Six of his works have been invited to the Theatertreffen Berlin. He has received numerous awards, including the Venice Biennale Golden Lion for Lifetime Achievement (2011), an honorary doctorate from the University of Kent (2016) and Gothenburg (2019), and the Order of Merit of the Federal Republic of Germany (2018). In 2009 Thomas OSTERMEIER was appointed "Officier des Arts et des Lettres" by the Ministry of Culture of France, and promoted to the degree of "Commandeur" in 2015.

■ 原著小說作者 Author of Original Novel

艾杜瓦·路易 Édouard LOUIS



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本名艾迪·貝爾格勒 (Eddy BELLEGUEULE)，1992 年生於法國北部的工人家庭，自小因自身不同的性別氣質而長期遭受暴力凌虐。2011 年艾迪考上法國最高學府巴黎高等師範學院，成為家族中第一位考上大學的人。2013 年他改名為艾杜瓦·路易，2014 年的自傳小說《與艾迪了結》是當年暢銷書，全球含臺灣有二十多國譯本。《暴力的歷史》剖析自身被強暴並差點被謀殺的一夜情經驗，2015 年出版後再度成為話題。他的創作深受社會學家布迪厄影響，至今出版五本小說，內容圍繞在原生家庭、同性戀、階級與社會暴力等議題。

2022 年阿姆斯特丹市立劇院的 Brandhaarden 藝術節，以艾杜瓦·路易為藝術節主題，呈現了來自德國的托馬斯·歐斯特麥耶、荷蘭的伊沃·凡·霍夫 (Ivo van HOVE)、比利時的米洛·勞 (Milo RAU) 與挪威的凱爾斯蒂·霍恩 (Kjersti HORN) 等知名導演改編其小說的劇場演出，確認艾杜瓦·路易已是當代歐洲的文化現象。

Édouard LOUIS (born Eddy BELLEGUEULE) was born in 1992 into a working-class family in northern France. His childhood was fraught with bullying and abuse due to his sexual orientation. In 2011, he was admitted to L'École normale supérieure in Paris, the most prestigious university in France, becoming the first ever in his family to attend a university. By 2013, he had changed his name to Édouard LOUIS. His autobiographical novel *The End of Eddy*, published in 2014, was one of the best-selling books of the year translated into over 20 languages. His *History of Violence*, which analyzes his experience of being raped and almost murdered during a one-night stand, also became a hit after its 2015 publication. His works are deeply influenced by French sociologist Pierre BOURDIEU with five novels focused on issues concerning family of origin, homosexuality, social class, and societal violence.

The 2022 Brandhaarden Festival at International Theater Amsterdam showcased theater productions based on LOUIS' novels helmed by renowned directors Thomas OSTERMEIER from Germany, Ivo van HOVE from the Netherlands, Milo RAU from Belgium, and Kjersti HORN from Norway. The event ensured LOUIS' status as a cultural phenomenon in Europe.

■ 演出暨製作團隊 Creative and Production Team

導演 | 托瑪斯·歐斯特麥耶

劇場版改編 | 托瑪斯·歐斯特麥耶、
弗洛里安·波希邁爾、艾杜瓦·路易

文本德文翻譯 | 辛里希·施密特 - 漢克

副導演 | 大衛·斯托爾

舞台及服裝設計 | 妮娜·維策

作曲 | 尼爾斯·歐斯登朵夫

影像設計 | 塞巴斯蒂安·杜普伊

戲劇構作 | 弗洛里安·波希邁爾

燈光設計 | 米凱爾·維策

編舞協作 | 約翰娜·蓮克

演員 | 克里斯多夫·葛溫達、
勞倫斯·勞芬貝克、雷納托·舒赫、
阿莉娜·斯提格勒

樂手 | 托瑪斯·維特

字幕中文翻譯 | 陳份均

Director | Thomas OSTERMEIER

Stage Adaptation | Thomas OSTERMEIER,
Florian BORCHMEYER, Édouard LOUIS

German Translation | Hinrich SCHMIDT-HENKEL

Collaboration Director | David STÖHR

Set and Costume Design | Nina WETZEL

Music | Nils OSTENDORF

Video | Sébastien DUPOUEY

Dramaturgy | Florian BORCHMEYER

Lighting Design | Michael WETZEL

Collaboration Choreography | Johanna LEMKE

Actors | Christoph GAWENDA,
Laurenz LAUFENBERG, Renato SCHUCH,
Alina STIEGLER

Musician | Thomas WITTE

Mandarin Surtitle Translation | CHEN Yi-chun

共製單位 | 巴黎市立劇院、比利時法語
文化區國家劇院、布魯克林聖安倉庫

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