

**A Chinese Intellectual's Journey:
Lin Shen's adaptation of *Daoban Fushide*
(*The Pirated Faust 1999*)**

by

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Author's declaration

I hereby declare that I am the sole author of this thesis. This is a true copy of the thesis, including any required final revisions, as accepted by my examiners.

I understand that my thesis may be made electronically available to the public.

Abstract

This thesis has as its focus *Daoban Fushide* 盗版浮士德 (*The Pirated Faust*), a Chinese staging of Goethe's *Faust I* and *II*, which premiered in Beijing in 1999. The research questions of the study are how the adaptation remains true and differs from Goethe's original and how it addresses the expectations and cultural sensitivities of modern Chinese society.

The first and second chapters provide a general context of the discussion. Chapter one reviews *Faust* reception in China, including the Chinese publication of *Faust* in translation, critical assessments of *Faust* by Chinese scholars, and theatre productions adapted from Goethe's original. Chapter two outlines the history of Chinese theatre from the ancient rituals to traditional Chinese theatre as it survives in modern times. With the influence of western culture a new theatrical form, spoken drama, emerged in the early 20th century. *The Pirated Faust* is an example of modern Chinese experimental theatre.

Chapter three, the main part of the study, provides a systematic analysis of this Chinese *Faust* adaptation from numerous perspectives, including an explanation and discussion of the title, storylines, a structural comparison to Goethe's original, and an analysis of the adaptation's use of language, themes, characters, and settings.

My study demonstrates that this Chinese adaptation is a recodification of Goethe's classic in the context of Chinese modern society, deeply rooted in Chinese cultural and historical background. However, it still maintains the thematic thrust of

Goethe's original. Another accomplishment of this study is a complete English translation of the Chinese text of the adaptation, the only in existence, which is appended to the thesis. It provides the opportunity for non-Chinese readers who have an interest in *Faust* in China and *The Pirated Faust* to do further research.

The research and content of this thesis are the sole work of its author. Grammatical and stylistic assistance for its formulation in English was received.

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Introduction

Daoban Fushide 盗版浮士德 (*The Pirated Faust* 1999) is a Chinese staging adapted from Goethe's *Faust*. It was adapted and translated by Lin Shen¹ (沈林) and directed by Jinghui Meng (孟京辉 1964-). The staging ran from Dec. 5, 1999 to Jan. 7, 2000 at the Beijing People's Art Theatre (Beijing renmin yishu juyuan 北京人民艺术剧院) (Fan 28). Antje Budde claims that it was a long performance run for a Beijing theatre production (194), which seems to have been the case. Most dramas playing this season in Beijing lasted fewer than three weeks ("Beijing diqu quanbu yanchu"). *The Pirated Faust* was initiated by the Goethe-Institute in Beijing when its director, a Mr. Kempf (from the Chinese spelling) expressed his wish to see a Chinese adaptation of *Faust* on the 250th anniversary of Goethe's birth. Director Jinghui Meng readily committed to doing it and Lin Shen agreed to assist him. Hence, a new Chinese *Faust* was produced, which brings Chinese audiences closer to Goethe and his *Faust*.

The Pirated Faust played to full houses (Wei, par. 1; Piskol 18). Director Meng insisted that he was "simply one part of the creative process" and the success of the play was attributed to everyone who was involved in the performance, including actors, lighting engineers, and sound technicians ("Bootleg Faust").

The adaptor Lin Shen is a specialist in drama, having studied English at the

¹ The Chinese name of the adaptor is actually Shen Lin (沈林), which is the reverse of my formulation in this thesis. In Chinese the family name "Shen" is written or spoken before the given name "Lin". In the following Chinese names are reversed in the western style.

Beijing Second Foreign Language University. After graduation he went abroad and pursued his studies in England. He obtained his Masters degree and PhD from the Shakespeare Institute at Birmingham University in England and later worked as a researcher in the Folger Shakespeare Library in Washington D.C. After returning to China he became a professor in the department of dramatic literature at the Central Academy of Drama in Beijing. He works now in the research institute of dramatic arts at the same university.

Jinghui Meng is a young and leading director of the National Theatre Company of China (NTCC). He studied literature at Capital Normal University in Beijing and graduated with an MA in directing from the Central Academy of Drama in Beijing, which is regarded as one of the three most prestigious drama schools in China. Meng is one of the most prominent Chinese drama directors of recent decades in the field of experimental theatre. Since 1990 he has been active as a theatre director and has so far directed more than 28 plays. It is interesting to note that although Meng was educated entirely in China, his productions include not only stagings originally produced in China, such as *Comrade Ah Q* (*A Q tongzhi* 阿 Q 同志, 1996), *I Love XXX* (*Wo ai chachacha* 我爱 XXX, 1994), *Rhinoceros in Love* (*Lian'ai de xiniu* 恋爱的犀牛, 1999), and *Beautiful Encounter* (*Yanyu* 艳遇, 2007), but also plays adapted from western works, for example *Waiting for Godot* by Samuel Beckett (*Dengdai geduo* 等待戈多, 1991), *Lay Down Your Whip, Woyzeck* (*Fangxia nide bianzi Wyicaike* 放下你的片子/沃伊采克, 1995) adapted from Georg Büchner's *Woyzeck*, *Accidental Death of an Anarchist* by Dario Fo (*Yige wuzhengfu zhuyizhe de yiwai siwang* 一个无

政府主义者的意外死亡, 1999), *Love Is Colder Than Death* by Rainer Werner Fassbinder (*Ai bi si geng lengku* 爱比死更冷酷, 2008), and most recently *Don Quixote* (*Tangjihede* 堂吉诃德, 2009). Beyond being a drama director, Meng is engaged in the creation of dramatic plays, in film directing, and was in acting in his early years. Parts of the plays he directed were written by him as well. Meng's first cinematographic work, *Chicken Poets* (*Xiang jimao yiyang fei* 像鸡毛一样飞) premiered in Beijing in 2002.

In theatre circles, Meng is very popular and famous for his innovation. As an avant-garde drama director he is never satisfied with what he has done before. Within a climate of immature modern spoken theatre and experimental drama in China, Meng strives to develop new ideas in his plays, including settings which have never been employed on stage. A standard Meng-style drama is a comedy mixed with playful elements which provoke audiences and is further characterized by satire, humour, and reflections on social and cultural events (Davis 541). All of these can be found in *The Pirated Faust*. I will discuss them with regard to *Faust* in the coming chapters.

The Pirated Faust was performed and organized by the National Experimental Theatre, which is the current National Theatre Company of China (NTCC). The National Experimental Theatre was initially established in 1956 as a dependent institution of the Central Academy of Drama in Beijing and functioned as a practical laboratory which provided students a place to learn through practice with the help of professional staff and artists. Based on the combination of the National Experimental Theatre and the China National Youth Theatre, the NTCC was founded two years

after the performance of *The Pirated Faust* in December 2001. As a state organization of performing arts, the NTCC has a variety of talented actors, directors, and designers. Although the theatre company was re-established and renamed, it still follows the original objectives of the experimental theatre, to offer an open stage for innovation and experimental theatre performances, with the goals to develop a diversity of theatrical representation and acting and to explore new forms of performing arts with the integration of traditional Chinese theatre. *The Pirated Faust* is an endeavour of the Chinese experimental theatre within this context. As one experiment, it presented Goethe's *Faust* as a Chinese interpretation of a western classic.

The Beijing People's Art Theatre is the best known theatre in China (Rong 111). Since its establishment in 1952, it has presented nearly 300 dramas in different styles. The theatre currently operates three main stages where spoken drama (huaju) can be performed: the Capital Theatre (shoudu juchang 首都剧场), the Mini Theatre (renyi xiaojuchang 人艺小剧场), and the Experimental Theatre (renyi shiyan juchang 人艺实验剧场) ("Beijing People's Art Theatre", par. 6). The Mini Theatre, in which *The Pirated Faust* was performed, has a maximum capacity of 400, flexible seats which can be adjusted to the requirements of the performance, and good technical equipment, including sound and light systems ("Mini Theatre", pars. 1-2). The sophistication of these facilities definitely contributed to the success of Meng's staging.

Lin Shen originally entitled his adaptation *Dr. Faust. A Human Comedy* (*Fushide boshi de renjian xiju* 浮士德博士的人间喜剧). It was changed to *Daoban Fushide* (*The Pirated Faust*) for the staging. The translation of the drama's title exists,

however, in different versions. In most English articles it has been labelled as *Bootleg Faust*, in others *The Pirated Faust*. Piskol translated the title of the staging as *Raubkopie des Faust* in her book written in German. “Fushide” is a phonetic translation in Chinese from Faust, which is very clear. “Daoban” refers to “pirated”, which means stolen from the work of another, reproduced or used without authority (“Pirate[d]”). The word “bootleg” refers to “illicit trading in liquor” or “a gramophone record or tape prepared without authorization” (“Bootleg”). The latter, however, does not really fit the context of Shen’s adaptation, and hence I have opted for “pirated”. Shen reworked his adaptation of Goethe’s *Faust*, which is not the first example of “piracy” in literature and adaptations of *Faust*. Marlowe, Lessing, Heine, Thomas Mann, Hector Berlioz, and Franz Liszt, to name but a few of the most famous, as well as Goethe himself, all created works about Faust which were, in a sense, an infringement on the work of the unknown author who wrote the original legend contained in the *Faustbuch* (Shen, “Daoban fushide youli” 30). Shen explained that the substance of his “pirate” concept was to decode Goethe’s *Faust* specifically for contemporary Chinese audiences and to encode a new Chinese *Faust* (Shen, “Daoban fushide youli” 30). Despite this, I have translated the title as *The Pirated Faust*, which I think is appropriate to the Chinese version, for this adaptation discusses the notion of piracy or falsification as one of its central themes, and hence “pirate” here has two meanings: the copying of its literary model, and the idea of copying or falsification generally in modern Chinese society.

Meng’s staging was changed significantly from the original. In the adaptation,

Faust lives in a contemporary society which reflects Chinese culture, Chinese history, and some of the problems and situations faced by contemporary Chinese people. But the play still retains some western elements. Through the use of satire and humour Shen and Meng criticize aspects of Chinese society.

Very little research has been done on this staging to date, although it has received brief mention in some scholarly works. The staging is regarded by some as the most popular and successful experiment to bring the Chinese public closer to Goethe (Piskol 84). But there have been negative comments as well, for example that Mephistopheles as depicted in this adaption is a failure because he doesn't play the role of a stumbling block to Faust's pursuit of beauty as he does in Goethe's original (Fan 29), a criticism with which I do not completely agree. Before investigating such differences in a systematic way, I shall begin with an introduction of *Faust*-reception in China and Chinese theatre, which will provide a general context for my discussion.

The central question I pose in the thesis is how this adaptation of Goethe's *Faust*, parts one and two, addresses the expectations, cultural sensitivities, and thematic interests of Chinese society. It aims to demonstrate that the adaptation does all three continuously. With this argument and the appended original translation of the original Chinese text of the adaptation into English, it attempts to make a significant and original contribution to Goethe and *Faust* scholarship.

Chapter 1 Goethe's *Faust* in China

The name Goethe is not unfamiliar to Chinese intellectuals and educated people. The Chinese reception of Goethe and his works began from the late 1800s when more and more Chinese set foot in countries outside China and studied abroad. Detailed research on general Goethe reception in China can be found in several works (Yang; Piskol 9-81; Debon and Hsia), of which Wuneng Yang's *Goethe in China* provides a chronological and elaborate picture of Goethe-reception there. I will not introduce Goethe-reception to China in general, for that would be too extensive for the current study, but instead concentrate on *Faust* reception in China exclusively.

Translations of Goethe's *Faust*

According to the *Goethe-Bibliographie* (Seifert, Gutsell, and Malles 111-3) and lists of Chinese translations of Goethe's works (Hsia, "Zur Rezeption" 237-8; Yang 167-8; Piskol 193-4), *Faust* has been rendered into Chinese and officially published in at least 20 versions, a few of which were released in Taiwan. Here I opt for some versions of Chinese *Faust* translation which I think are important and influential for *Faust*-reception in China and, as examples, and list them below chronologically. Moruo Guo's versions appeared several times in different periods.

- 1) Guo, Moruo: a translation of *Faust I*, Shanghai, 1928
- 2) Zhou, Xuepu: a complete translation of *Faust I & II*, Shanghai, 1935
- 3) Guo, Moruo: a complete translation of *Faust I & II*, Shanghai, 1947

- 4) Guo, Moruo: reprint of his complete translation (unmodified), Shanghai, 1952, 1953
- 5) Guo, Moruo: a complete translation of *Faust I & II* (revised), Beijing, 1959
- 6) Guo, Moruo: a complete translation of *Faust I & II* (3rd version), Beijing, 1978
- 7) Dong, Wenqiao: a complete translation of *Faust I & II*, Shanghai, 1982
- 8) Qian, Chunqi: a complete translation of *Faust I & II*, Shanghai, 1982
- 9) Fan, Xiuzhang: a complete translation of *Faust I & II*, Nanjing, 1993
- 10) Lü, Yuan: a complete translation of *Faust I & II*, Beijing, 1994
- 11) Yang, Wuneng: a complete translation of *Faust I & II*, Hefei, 1998

The first Chinese translation of Goethe's *Faust*, published in 1928 and rendered by Moruo Guo (郭沫若 1892-1978), one of the best known Chinese writers of the 20th century, did not include all of *Faust*, but indeed the entire part one. It took Guo only four weeks to complete this version, not only because he was very talented, but also because he had a good understanding of Goethe's work (Gu 153). The era in which Goethe lived as a young man, the "Sturm und Drang", was very similar to Guo's and the May Fourth Movement in China (Yang 34). The spirit of young Goethe, wishing to destroy the old and establish a new society, compares with Guo's spirit at that time (Gu 153). Such resonance of emotions energized Guo to produce his translation.

The first complete translation of *Faust I* and *II* was created and published in 1935 by Xuepu Zhou (周学普 1900-). Later, Guo translated the second part of

Goethe's *Faust* and combined it with his previous *Faust* translation of part one, so that a complete Chinese rendition of *Faust I & II* was produced in 1947. Among various Chinese versions of Goethe's *Faust*, Guo's complete *Faust*-translation was the one which was most popular and most widely spread in the 1940s (Piskol 83).

From the establishment of the People's Republic of China in 1949 to the end of the Cultural Revolution in 1976, no other Chinese translations of Goethe's *Faust* were published in China except for reprints of Guo's version. Marián Gálík argues that the reason why Guo's translation became privileged was because he held top political positions in the Chinese government at that time (183-95). Besides his work, three Chinese versions of *Faust* were also published in Taiwan in the same period. Another two new renditions of Goethe's complete *Faust I* and *II* were published in Shanghai in 1982. The translators were Chunqi Qian (钱春绮 1921-) and Wenqiao Dong (董问樵 1909-1993). Dong translated *Faust* secretly during the Cultural Revolution (1966-1976), for it was not allowed. He explained in an interview why he did so in peril of his life:

Ich hasse die "Viererbande"[Gang of Four]. Ich habe "*Faust*" übersetzt, um gegen sie zu protestieren. Die "Viererbande" trat Wissenschaft und Intelligenz mit Füßen. ... Auch Doktor Faust ist meines Erachtens ein Wissenschaftler und ein Intellektueller. Er wagte sich nach oben in den Himmel wie nach unten in die Hölle, um den Sinn des menschlichen Lebens zu erkennen, um die Wahrheit zu klären. (Yang 153)

In comparing the four versions of *Faust* translation, Guo's, Zhou's, Qian's, and

Dong's, each has translated against different historical and social backgrounds, and each has its strengths and weaknesses. Guo and Qian were successful in translating *Faust* in verse, trying to match Goethe's original metres, while the other two wrote irregular verses (Hsia, "Goethes Faust" 109-10; Hsia, "On the Reception" 158). Dong's and Qian's translations were both readable and faithful to the original, and Qian's also provided detailed and comprehensive footnotes to assist Chinese readers who are unfamiliar with western traditions and the Bible (Hsia, "Goethes Faust" 126).

Nowadays, many Chinese Germanists are still actively engaged in Goethe research, as well as *Faust* translation. In the 1990s another three complete Chinese translations of *Faust I & II* were published, by Xiuzhang Fan (樊修章) in 1993, by Yuan Lü (绿原 1922-2009) in 1994, and by Wuneng Yang (杨武能 1938-) in 1998 respectively. Fan started to translate *Faust* in 1977 but waited sixteen years to publish his work. Although not written totally in verse, his rendition was amended several times to ensure its accuracy (Yang 154-5). Lü's version was in prose. Ruixiang Han argued that although Lü did not adhere to the form of Goethe's *Faust*, he did manage to comprehend the essence of the original and faithfully represent its imagery (35-6).

Critical assessments of *Faust*

Beyond the scholars who introduced Goethe's *Faust* to the Chinese through their translations, others began to evaluate *Faust* critically by the turn of the twentieth century. Hongming Gu (辜鸿铭 1856-1928), a celebrated linguist and writer, admired Goethe and equated him with the great Chinese philosopher Confucius (Yang 20). In

the book *Anecdotes of the secretariat Wenxiang Zhang* (Zhang wenxiang mufu jiwén 张文襄幕府纪闻), Gu used an ancient Chinese phrase “tian xing jian, junzi yi ziqiang buxi (天行健，君子以自强不息)”, which means “as heaven maintains vigour through movement, a gentleman should constantly strive for self-perfection,” to summarize the spirit of *Faust* (Wang 89; Yang 19-22). In 1904 Guowei Wang (王国维 1877-1927) published a commentary on the *Dream of the Red Chamber* (*Honglou meng* 红楼梦), which is one of the four great Chinese classical novels. In the article, Wang compared the *Dream of the Red Chamber* with Goethe's *Faust* and further argued that the fate of Baoyu Jia (贾宝玉), the male protagonist in *Dream*, is the same as Dr. Faust's (Yang 27; Piskol 9-10). Wang deemed both works, *Dream* and *Faust*, as the “Meisterwerke des Weltalls” (Yang 27).

On the 90th anniversary of Goethe's death in 1922, an article by Wentian Zhang (张闻天 1900-1976), “Goethe's *Faust*” (*Gede de fushide* 歌德的浮士德), was published, which became known as the first elaborate and far-reaching research on Goethe's great tragedy. His analysis was conducted against the background of European cultural development and combined elements of Goethe's personal life and thinking with the *Faust* characters (Yang 36; Wang 90). Zhang believed that he found a new philosophy in *Faust*, a spirit of perpetual striving for excellence, a spirit of reformation, and a spirit of rebellion (Yang 37). At the end of his article, he exclaimed “O weh, ihr konservativen, genügsamen Chinesen” (37), which reflected the Chinese situation at that time. Zhang's philosophy was that the old stagnant China had to break with traditions and introduce reforms.

After the Cultural Revolution, scholars and intellectuals began to throw themselves into literary and cultural research. It seemed as if they were trying to retrieve the 'lost' culture. The representative scholars active during this time researching Goethe's *Faust* included Wenqiao Dong, Zhi Feng (冯至 1905-1993), Wuneng Yang, and Kuangfu Yu (余匡复 1936-). Wenqiao Dong's *Faust study* (*Fushide yanjiu* 浮士德研究), published in 1987, laid a new foundation for Chinese *Faust*-research (Piskol 83). In this book Dong provided wide-ranging and systematically organized information on the play. In 1998 Kuangfu Yu wrote *Faust – Goethe's spiritual autobiography* (*Fushide – Gede de jingshen zizhuan* 浮士德—歌德的精神自传), in which he investigated and compared Faust's spiritual development to Goethe's (Piskol 84).

Stagings of *Faust*

During the Goethe centenary celebration in 1932 a number of selected scenes of Goethe's *Faust* were mounted on stage in China, but the first complete Chinese staging of *Faust I & II*, named *Fushide* (*Faust* 浮士德) did not occur until 1994. This theatre production, translated and adapted by Jianming Li (李健鸣) and directed by Zhaohua Lin (林兆华 1936-), premiered at the Central Academy of Drama in Beijing. Some parts of the performance were also broadcast on the Central Chinese Television (CCTV) which greatly extended *Faust* reception in that land.

Director Lin synthesized characteristics of traditional Chinese theatre, modern spoken theatre, and Brechtian theatre in this staging. He also showed his astonishing

creativity and imagination in doing so. Two actors, old and young, were chosen for the role of the protagonist Faust. Just as, or perhaps even more interesting, is that the role of Mephistopheles was played by a female. Such casting, a female acting a male role, is common in some traditional regional theatre styles in China, for example in yueju (越剧). In the production, a live band played accompanying music. The musicians were visible on stage, which is itself one of the features of traditional Chinese theatre, but in Brechtian terms, also generated a “Verfremdungseffekt” (Budde 192; Yang 101).

In 1999, another Chinese *Faust* adaption was staged, this time on the occasion of Goethe's 250th birthday. This was *The Pirated Faust* directed by Jinghui Meng, the subject of the present study. The previously mentioned two *Faust* stagings of 1994 and *The Pirated Faust* of 1999 were both performed in Beijing. Thereafter, a new adaptation of Goethe's *Faust*, with an identical title in the translation (*Fushide*), was created by Kuangfu Yu who also served as dramaturge and advisor to the production. It premiered in Shanghai in 2008, directed by Xiaozhong Xu (徐晓钟 1928-). Almost a year later, in 2009, this production was re-staged in Beijing. Xu's *Faust* was totally different from the experimental theatre of Zhaohua Lin and Jinghui Meng. In order to retain the original appearance of Goethe's *Faust*, as well as the aesthetics and artistic charm of the classical work, the director and translator announced that the *Faust* of 2009 was cut considerably from Goethe's original, but that none of the parts that remained were changed (Li, par. 2).

Besides the Chinese *Faust* stagings above, which were performed as spoken

theatre, Goethe's *Faust* was adapted to traditional Chinese theatre as well. A play *Faust and the Devil* (*Fushide yu mogui* 浮士德与魔鬼) was created in the style of Qinqiang (秦腔), a regional theatre from the Chinese northwest, in order to be represented at a cultural exchange which took place in Taiwan in 2004. The actor Xiaofeng Li (李小锋 1965-) performed two roles, Faust and Mephistopheles, in the play and spoke in Shanxi, a dialect from the province of the same name (Zhou, par. 1).

Chapter 2 Chinese Theatre

Chinese Theatre has a very long history. It includes three major categories: xiqu (traditional Chinese theatre 戏曲), which is an indigenous Chinese dramatic style, essentially a non-spoken drama, sung in dialects, and a synthesis of song, dance, costume, combat, acrobatics, and instrumental music; huaju (spoken theatre 话剧); and other contemporary performance types, such as geju (opera 歌剧) and wuju (dance drama 舞剧).

Timeline of the development of traditional Chinese theatre

<u>Dynastic Periods</u>	<u>Main Theatre Forms</u>
probably 3 rd Millennium BC	shamanistic rituals
Tang dynasty (618-907)	canjun xi (adjutant play 参军戏) puppet show
Song dynasty (960-1279) Jin dynasty (1115-1234) 12th century	yuanben (院本) zaju (variety play 杂剧) nanxi (southern drama 南戏)
Yuan dynasty (1280-1368)	zaju
Ming dynasty (1368-1644) Qing dynasty (1644-1911) Beginning of the 20 th century	difang xi (regional theatre 地方戏) such as: Beijing opera, Kunqu
Cultural Revolution (1966-1976)	eight yangban xi (model plays 样板戏)

History of traditional Chinese theatre

Traditional Chinese theatre can be traced back to ancient shamanistic rituals probably from the third millennium BC (Brandon 26-7; Leiter 104). These early performances functioned also as entertainment, combining song, dance, gesture and costume (Brandon 27). Records show that performances on stage in the Han dynasty (226BC-220AD) consisted of a brief sketch which included a theme, a plot, and dialogues (Rong 101). In general, performances of traditional Chinese theatre are presented on stage through four stylized fundamental performing skills, chang (song 唱), nian (speech 念), zuo (dance-acting 做), and da (combat 打). There are numerous regional branches of traditional Chinese theatre in different dynastic periods.

In the Tang dynasty (618-907), in which imperial China reached the climax of its politics and culture, several forerunners of later Chinese traditional theatre developed. One good example was canjun xi (adjutant play 参军戏), which was a comic skit and “the basis for many later comic types” (Leiter 104). Canjun xi included roles and dialogues accompanied by instrumental music. Puppet shows also flourished in the Tang dynasty and became popular in market places. The techniques of story-tellers were highly developed as well by that time. It was also common to erect high platforms or stages for story tellers to perform so that audiences were able to see (Brandon 27).

During the Song dynasty (960-1279) and Jin dynasty (1115-1234) canjun xi further developed into a type of farce named yuanben (院本) or, in north China, zaju

(杂剧). Yuanben is an abridged form of “hangyuan zhi ben (行院之本)”, which literally means “scripts from performers’ quarters”. The art forms in zaju were various, reflecting the literal meaning of the term “zaju”, “variety play”. They included dancing, acrobatics, comic sketches, and music. The core of zaju was a simple and funny playlet with an identifiable storyline (Leiter 105). Five role types were involved in zaju, specifically moni (末泥), a male protagonist, fujing (副净), a comic role evolving from nanxi, fumo (副末), a secondary male protagonist, zhuanggu (装孤), a role acting as an official, and yinxi (引戏), a dancing leader. The themes of the plays often concerned love affairs, ghosts, gods, or the satire of officialdom.

In the 12th century, a popular form of Chinese traditional theatre called nanxi (southern drama 南戏) arose in southern China. In contrast to yuanben or zaju, nanxi had a longer and more complex storyline and sophisticated theatrical conventions. For this reason, nanxi is regarded by some scholars as the earliest dramatic form in China and the first fully developed form of Chinese theatre (Brandon 27; Leiter 105). Seven role categories, which are the foundations of the characters in most later Chinese theatre, were formed: sheng (生), male protagonists, dan (旦), female protagonists, mo (末), secondary male characters, wai (外), old male or female characters, tie (贴), secondary female characters, jing (净), comic roles, and chou (丑), comic roles as well, similar to jing (Brandon 27).

Nanxi lost its popularity and declined after the Mongols conquered southern China and then established the Yuan dynasty (1280-1368), although it did revive in the middle of the fourteenth century. Over the intervening period zaju replaced nanxi

and developed its splendour. The Yuan dynasty is regarded by some scholars as the great age of Chinese drama and the Yuan dynasty zaju as “the most developed theatre yet produced” (Brandon 28; Leiter 105; Rong 101).

Most playwrights of the Yuan dynasty were famous poets as well. Many of their dramatic works are still performed on stage and continue to influence Chinese traditional theatre (Rong 101). The major Yuan dynasty plays include *The Injustice to Dou* (*Dou E yuan* 窦娥冤) by Hanqing Guan (关汉卿), *Romance of the West Chamber* (*Xi xiang ji* 西厢记) by Shifu Wang (王实甫 1260-1336), and *Circle of Chalk* (*Hui lan ji* 灰阑记) by Xingdao Li (李行道), which inspired Brecht’s *The Caucasian Chalk Circle* (*Der kaukasische Kreidekreis*).

Theatre in the Ming (1368-1644) and Qing (1644-1911) dynasties became widespread all over China. During the 18th century various traditional theatre forms emerged, each employing regional art styles and dialects. More than 300 different defang xi (regional theatres 地方戏) existed in China at the time and each varied, not only in the regional language, but also in approach (Rong 101; Leiter 110). Examples were jingju, known also as Beijing opera, which is the Chinese “national theatre”, and kunqu, which was a predominant theatrical form from the sixteenth to eighteenth centuries. For the public, venues, such as temples, guild halls, and temporary places in open markets could be stages. The higher classes might have a permanent stage and actors or even private performing troupes at their residences (Brandon 34; Leiter 105). Performers had a very low social status. Most actresses were prostitutes. A male-only theatre became the norm.

At the beginning of the 20th century a few talented performers stood out. Lanfang Mei (梅兰芳 1894-1961) was the most towering artistic figure of Chinese traditional performance. He was a dan actor in Beijing opera, a male actor specializing in female roles. He innovated in the old theatrical tradition to suit social changes. His artistry helped old Chinese theatre reach the apex of public esteem (Brandon 36). Mei's contributions lay also in international cultural relations. He enjoyed great success during his performing tours to America and Russia in the 1930s (Brandon 36).

Traditional Chinese theatre was used as propaganda in the Second Sino-Japanese War (1937-1945). Many regional folk theatres declined in the postwar era. After the establishment of the People's Republic of China in 1949, the Chinese government embarked on the revival of traditional Chinese theatre, but the Cultural Revolution (1966-1976) halted the development of the nation's performing arts. During the Cultural Revolution almost all theatres disappeared. Only eight yangban xi (model plays 样板戏) including five Beijing operas and two ballets were created and all had revolutionary themes. They were performed everywhere, again and again, while all other plays were banned.

Xiqu is a generic term for all traditional Chinese theatrical forms mentioned above. Prior to the 20th century xiqu was the only major genre in existence in Chinese theatre (Davis 678-9). As we have seen, xiqu is a performance style incorporating music and choreography in its basic structure and is fundamentally performer-dominated. Performers specialize in portraying a specific character role,

which has “its particular formalized speech and movement techniques together with a distinctive makeup and costume style” (Brandon 26). Gestures and manners of walking are all stylized. Actors were the controlling forces in that type of theatre until the 1950s (Rong 114).

Modern spoken theatre

With the influence and impact of western culture, initially via Japan, a modern Chinese theatre, huaju (spoken theatre 话剧), was established at the turn of the 20th century. In contrast to xiqu, this modern spoken theatre is more ‘free-style’, representing a new Chinese theatrical form, radically different from xiju.

In the early 20th century thousands of young intellectuals went abroad to study. Many chose Japan as their destination for it enjoyed early success in modernization and was geographically and culturally closer to China than other options (Brandon 37; Leiter 827). Upon their return from Japan, these intellectuals became a major influence on the further development of modern Chinese theatre (Brandon 37). In 1907, the Spring Willow Dramatic Society (Chunliu she 春柳社) was founded by a group of Chinese students in Japan. In the same year, they performed two plays in Tokyo, *Camille* (*Chahua nü* 茶花女) by Alexandre Dumas, and *The Black Slave’s Cry to Heaven* (*Heinu yutian lu* 黑奴吁天录), an adaptation of *Uncle Tom’s Cabin* by Harriet Beecher Stowe. In 1907 the Spring Sun Society (Chunyang she 春阳社) under Zhongsheng Wang (王钟声 d. 1911) was established in Shanghai and staged *The Black Slave’s Cry to Heaven*. Shanghai then became “the centre for early

experiments in the new Western form” (Brandon 37). *The Black Slave’s Cry to Heaven* was the earliest spoken drama in China (Davis 264), and signalled the beginning of a new dramatic genre there, named huaju (spoken drama).

The May Fourth Movement boosted the development of Chinese modern theatre. On May 4, 1919 students protested against the Chinese government’s weakness in responding to the Treaty of Versailles. The designation May Fourth Movement generally refers to an iconoclastic cultural movement which called for the creation of a new Chinese culture integrating western standards of science, democracy and performance arts. Some artists, such as Yuqian Ouyang (欧阳予倩 1889-1962), Han Tian (田汉 1898-1968), and Shen Hong (洪深 1894-1955), borrowed theatrical practices from the west and explored Chinese spoken drama using them. In their original works, local Chinese concerns were addressed (Davis 265).

During the Second Sino-Japanese War Chinese modern spoken theatre was also utilized as propaganda to political ends. Street theatre (jietou xi 街头戏) was performed in public spaces to educate people about Japanese aggression (Leiter 114). After the establishment of the Chinese Communist government in 1949, spoken drama played an ideological role to promote the doctrines of the Chinese Communist Party. During the Cultural Revolution launched by Chairman Zedong Mao (毛泽东 1893-1976) spoken drama suffered much the same as traditional Chinese theatre. All huaju was removed from the stage except for eight model plays.

Chinese modern spoken drama resumed after the Cultural Revolution. Along with the general trend of literature, Chinese spoken drama moved back to critical

realism as it had in the May Fourth Movement (Tung 17). Some works, such as the first post-Cultural Revolution production *In a Land of Silence* (*Yu wusheng chu* 于无声处, 1978) by Fuxian Zong (宗福先 1947-), and *Power Versus Law* (*Quan yu fa* 权与法, 1979) by Yixun Xing (邢益勋), were staged in the late 1970s to criticize the Gang of Four, a radical faction during the Cultural Revolution composed of four Chinese Communist Party members (Wang 121), as well as party officials (Leiter 116, 158-9; Brandon 53). The party authorities had become more tolerant and moderate in literature and ideology so that playwrights had much broader freedom in choosing the topics of their plays (Tung 17). As long as literary polemics were not too political, the party, most often, did not intervene directly.

Since 1978 economic reform has brought enormous changes to Chinese society, as well as Chinese theatre. Experimental theatre developed during the 1980s and aimed to explore diverse methods of stage expression. Although influenced by western drama, Chinese experimental theatre “sought less to imitate than to creatively adapt to the local situation” (Leiter 191). In the following analysis, I will argue that *The Pirated Faust* is an avant-garde work fusing western and local Chinese cultural elements, some of which stem from the history of Chinese theatre. *The Pirated Faust* was staged at a so-called ‘Little Theatre’. Since the 1990s “Little Theatre” (xiao juchang 小剧场), which refers to huaju staged in small theatres, has flourished. Little Theatre performances introduced from the west are able to engender direct actor-audience communication and encourage audience participation (Davis 342). Shen’s adaptation, *The Pirated Faust*, was staged in the Mini Theatre (renyi

xiaojuchang), one of the stages of Beijing People's Art Theatre, an outstanding example of this theatre type.

Among contemporary directors of Chinese experimental theatre, Zhaohua Lin (林兆华 1936-), Sen Mou (牟森 1963-), and Jinghui Meng are prominent and have explored innovative representations of the performing arts, from proscenium to black box and outdoor productions. These and some other directors have reworked the stories from traditional Chinese theatre and presented them on stage with modern interpretations and stage techniques (Leiter 159).

Western influence on spoken theatre

Chinese modern spoken theatre has a short history of one century. It was established under the influence of western drama. Graduate students returning from foreign countries, such as Japan, America, and those in Europe, played a significant role in its formation (Leiter 827). The great directors, playwrights, and translators who were engaged in the development of early Chinese spoken drama were educated overseas, Xilin Ding (丁西林 1893-1974) and Zuolin Huang (黄佐临 1909-1994) to name just two.

Chinese spoken drama has been heavily influenced by western ideas in many ways, including theatrical theory, playwriting, and directing. Although impacted by various western movements, Chinese socio-historic conditions led playwrights to choose Henrik Ibsen's realism as the dominant mode in huaju performance (Leiter 827). For example, *Thunderstorm* (*Leiyu* 雷雨, 1933) written by the renowned

Chinese playwright Yu Cao (曹禺 1910-1996), is a creative work influenced by Ibsen (Leiter 827). Chinese playwrights were also inspired by other realists, for example Anton Chekhov, George Bernard Shaw, and Constantin Stanislavski. Yu Cao's *Beijing Man* (*Beijing ren* 北京人, 1940) and Yan Xia's (夏衍 1900-1995) *Under Shanghai Eaves* (*Shanghai wuyan xia* 上海屋檐下, 1937) are examples that show how Chinese dramatists began to criticize and satirize social issues using the tool of realism.

Stanislavski's system of acting became the dominant approach and for three decades (1950-80) the sole government-recognized training method (Leiter 828). Along with realism, playwrights were occasionally influenced by aestheticism, symbolism, and expressionism. However, with the emergence of the rebellions against social realism in the 1980s, new experimental activities were inspired.

The directors themselves were a major source of western influence on Chinese theatre as well (Leiter 158). While performers of traditional Chinese theatre were the leading forces to control and interpret plays, directors of Chinese modern spoken theatre gained authority and also became the interpreters of scripts and the coordinators and arbiters of multifaceted aspects of theatre under the influence of western theatrical concepts.

In sum, Chinese theatre has a long history. Traditional Chinese theatre developed from ancient rituals and has flourished since the Yuan dynasty. It evolved into at least 300 different regional theatres by the 18th century. The performance in Chinese traditional theatre is strictly stylized, which also has been retained to date. The artistic performance of traditional theatre is a fusion of song, dance, music, and

combat. Speech in traditional Chinese theatre is mainly presented through singing accompanied by music.

With the emergence of Chinese modern spoken theatre at the beginning of the 20th century, which was inspired and influenced by western drama, China has gained a new form of artistic performance. In contrast to traditional Chinese theatre, stories are mostly expressed to audiences through a spoken word, the literal meaning of huaju (spoken theatre). Although the ways of performance in modern spoken drama have fundamentally changed, some aspects, for example comedy and the satirization of social problems, which have their roots in early traditional Chinese theatre, have been borrowed and employed in modern spoken drama for experimental purposes and have been evident on stage since the 1980s.

The Pirated Faust, as an example of experimental theatre, was structured in the form of Chinese modern spoken drama, but also assimilated features originating from traditional Chinese theatre, including comedy, satire, criticism of officials and social phenomena, and the combination of music and dance in the performance. I will include reference to these associations in the analysis of *The Pirated Faust* and indicate how they were employed in the play.

Chapter 3 Analysis of *The Pirated Faust*

Due to the absence of a video recording of this production, my analysis of the play must be focused on the written text, Lin Shen's adaptation, which is available on the internet (http://www.cbe21.com/subject/chinese/html/010504/2000_12/20001229_634.html). Using Christopher Balme's terminology for performance analysis, the text can be seen as a script or "Inszenierungstext" (83, 103), because it includes not only the "Haupttext" (77, 80), dialogues and monologues, but also a "Nebentext" (77, 80), the stage directions, which provide us information other than the "Sprechtext" (80), such as gestures, facial expressions, stage settings, and costumes. This script also differs from a performance text or "Aufführungstext" (80, 83, 104), which is a text emended by the director during rehearsals and performances. As is the case with most dramatic productions, the thirty-three performances of *The Pirated Faust* varied somewhat from day to day and the variants were not recorded. Therefore, my analysis of the adaptation will be focused on the invariant text preset by the adaptor. In addition, Shen's adaptation exists so far only in Chinese, making it inaccessible to non-Chinese audiences. Hence, I provide a translation into English as an appendix to my thesis. No other exists. My analysis will demonstrate that Shen's adaptation and its staging were changed significantly from Goethe's original but at the same maintained its thematic thrust. In order to distill the essential differences between the adaptation and Goethe's original, I will first closely compare the structures of the two works in order to show retained, omitted, and newly added scenes in the Chinese

adaptation. Using Balme's commentaries on theatre, and particularly his outline for performance analysis, "Fragenkatalog zur Inszenierungsanalyse" (89), I will then analyze the adaptation from several perspectives to demonstrate that this play is a collage combining western and eastern cultures and incorporating both contemporary and ancient elements.

Overview and comparison with Goethe's original

Summary of the action

The plot of *The Pirated Faust* was greatly changed to conform to contemporary Chinese society. Professor Faust is depicted as an expert in all knowledge and theory, yet dissatisfied with his desperate position and grievous past as he is growing old. His student Wagner visits him and tells him that the outside world is splendid. He then takes Faust to a pub as the first step to convince him. Their conversation in the pub attracts interest from Mephistopheles, an assistant director of television broadcasting, who sits next to them. Soon after in the pub, Faust meets Gretchen, an apprentice waitress, and is besotted by her presence. She remains in his thoughts when he returns to his study. Mephistopheles then visits Faust. He suggests to Faust that he throw himself into real life and society through the public media. Subsequently both come to an agreement that if in the world of human society Faust finds one moment that he enjoys so much as to live on without fear, his soul will belong to the devil.

Invited by Mephistopheles, Faust appears as a special guest on the television program "Backpacking Honeymoon". Gretchen is fascinated by Faust's image on the

screen and later allows him to seduce her in exchange for an acting contract. Faust thus gains Gretchen's 'love' with the devil's assistance, but as a result her mother dies by an overdose of sleeping pills, given to her by Gretchen from Faust, and her elder brother is killed by Faust's sword, guided by Mephistopheles. Suffering as a consequence, Gretchen becomes insane and drowns her newborn child. She refuses Faust's attempt to rescue her and accepts her punishment.

Faust then serves as the chair of an adjudication committee for the first beauty contest in history. Hera, the goddess of heaven, has bribed Faust with power; Athena, the goddess of wisdom, has bribed him with wisdom; and Aphrodite, the goddess of love and beauty, has bribed him with Helena, the most beautiful woman in the world. However, the absent Helena is finally awarded the most beautiful woman distinction by Faust. Afterwards Faust and Helena spend a happy time together, but Helena leaves him after the death of their son Euphorion.

Accompanied by Mephistopheles, Faust arrives in a country beset by problems on all sides and meets Wagner again. Faust has put forward a plan to rescue the country by creating robots who can serve the population. But soon after the plan goes bankrupt Faust is accused of improper behavior. The aging Faust continues to strive ceaselessly and joins the Apollo project to land on the moon. He is part of this achievement and himself takes the first step on the new planet. For a moment he feels happiness and satisfaction, and when he expresses this sentiment with the words "linger on, you are so fair" (*The Pirated Faust* 154; hereafter *PF*), Mephistopheles has won the wager. But before Faust is damned to hell, Gretchen saves his soul and

both enter paradise.

Shen's adaptation is not separated by scenes, but contains five subtitles to indicate the development of the storyline, as below. In order to facilitate the following analysis, I have inserted 22 scene numbers into the translation of his script to clarify the divisions.

	Scenes
Introduction: Life in the study	1
The changing society: Television scholar	2-8
Vanity Fair: The legislator of beauty	9-13
Making contributions and starting careers: A child of fortune	14-16
Moving mountains and filling up seas: A hero landing the moon	17-22

The plot of *The Pirated Faust* can be divided into four parts. The first strand, which is about Gretchen's tragedy, is taken basically from Goethe's *Faust I*, but the other three parts are related to new scenarios which at first seem to have no parallel in Goethe's work. These include the first beauty contest, the robot plan, and the moon landing project. Yet their thematics, it can be argued, do. These new content strands reflect the contemporary world, both in China and elsewhere.

The preliminary parts of Goethe's *Faust*, which include the "Zueignung", "Vorspiel auf dem Theater", and "Prolog im Himmel", are completely expunged from the Chinese adaption. Shen's version starts from Goethe's first scene "Nacht", in modified form. The episodes of Faust's turning to magic and his attempted suicide are not found in the Chinese adaptation either, while his other philosophical ruminations are. Goethe's "Vor dem Tor" of the original is also retained in general, becoming Scene 2 in the Chinese version. Faust's walk with Wagner is briefly mentioned in

Shen's adaptation, but Mephistopheles enters first as an ordinary human being instead of as a dog in Goethe's original. Omitting "Studierzimmer [I]", Shen's rendition of the agreement between Faust and Mephistopheles roughly matches Goethe's "Studierzimmer [II]". In Goethe's "Auerbachs Keller in Leipzig", Faust's first attempt to enjoy life when Mephistopheles takes him to a tavern is changed by Shen to Faust's going to a pub accompanied by Wagner and this modified episode is retained in Shen's Scene 2. Goethe's "Hexenküche" was omitted by Shen and thus the significant fact that Faust ingests a magic potion from the witch is not mentioned. The scenes of Goethe's Gretchen's tragedy from "Straße [I]" to "Kerker" are basically kept, but adapted substantially in several respects. The main thematic strands of the tragedy, including their love, the death of Gretchen's mother and brother, and her punishment, are preserved, while the scenes "Wald und Höhle" and "Walpurgisnacht", are omitted entirely.

The second part of Goethe's *Faust* seems at first glance to have been ignored to a great extent by Shen in terms of its main strands of action. However, traces of Goethe's original can be found in the adaptation nevertheless. Shen depicts a country beset by problems in "Making contributions and starting careers", a setting similar to the set of circumstances described in the first act of Goethe's *Faust II*. The figure of Helena also appears in the adaptation, even if Faust's quest to win her love is re-cast. At the conclusion of the scenes in "Vanity Fair", Helena leaves when their son Euphorion dies, which is in accord with Goethe's third act of part two. In addition, Wagner's return to meet Faust in the second act of Goethe's *Faust II* also appears in

Shen's adaptation.

Detailed scenic comparison between Goethe's *Faust* and Shen's *The Pirated Faust*

Goethe's *Faust*

Status in Shen's *The Pirated Faust*

Der Tragödie erster Teil

Zueignung	Omitted
Vorspiel auf dem Theater	
Prolog im Himmel	
Nacht	retained and modified
Vor dem Tor	
Studierzimmer [I]	Omitted
Studierzimmer [II]	retained and modified
Auerbachs Keller in Leipzig	Omitted
Hexenküche	
Straße [I]	retained and modified
Abend	
Spaziergang	
Der Nachbarin Haus	
Straße [II]	
Garten	
Ein Gartenhäuschen	
Wald und Höhle	Omitted
Gretchens Stube	retained and modified
Marthens Garten	
Am Brunnen	
Zwinger	
Nacht. Straße vor Gretchens Türe	
Dom	Omitted
Walpurgisnacht	
Trüber Tag. Feld	retained and modified
Nacht, offen Feld	
Kerker	

Der Tragödie zweiter Teil

Erster Akt	generally omitted but some thematic connections retained
Zweiter Akt	
Dritter Akt	
Vierter Akt	
Fünfter Akt	

Beyond the first part of the tragedy, the story lines of *The Pirated Faust* are drastically changed from its model. Shen also exerted his creativity in integrating some forms of expression which coincide with those appearing in other Chinese translations of Goethe's *Faust*, with which he was certainly familiar. Comparing *The Pirated Faust* with the *Faust* translations of Chunqi Qian and Wenqiao Dong discussed above, it is evident that a number of lines in Shen's adaptation are precisely the same as those in Quan's and Dong's, or only slightly changed. Hence we may conclude that Shen integrated other Chinese translations into his. Some of his lines are further direct translations from Goethe's text as well, for instance, "wo bu shi xiao jie, ye bu mei li; bu yao hu song ye neng zi ji hui jia (我不是小姐，也不美丽；不要护送也能自己回家)" (PF 90) vs. "Bin weder Fräulein, weder schön, Kann ungeleitet nach Hause gehn" (Goethe, "Faust I" 77); "ru guo wo dui mei yi shun jian shuo: ting yi ting ba! ni zhen mei li! ... rang wo de jin sheng he lai shi jiu ci zang song! (如果我对某一瞬间说：停一停吧！你真美丽！...让我的今生和来世就此葬送！)" (PF 95) vs. "Werde ich zum Augenblicke sagen: Verweile doch! Du bist so schön! ... Es sei die Zeit für mich vorbei!" (Goethe, "Faust I" 50); "na shi wo mo bo zuo sheng, ting ta men chui niu, zui hou wei xiao zhe mo mo hu zi, ju qi zhen man de jiu bei shuo: ge you qian qiu! (那时我默不作声，听他们吹牛，最后微笑着抹抹胡子，举起斟满的酒杯说：各有千秋！)" (PF 100) vs. "Saß ich in meiner sichern Ruh, ... Alles nach seiner Art!" (Goethe, "Faust I" 109); "wo chen shi sheng ya de hen ji jiang yong shi yong jie bu hui xiao shi, ... xiang shou zhe ge zui gao de shun jian. (我尘世生涯的痕迹将永世永劫不会消逝，... 享受这个最高的瞬间。)" (PF 153) vs. "Es kann die

Spur von meinen Erdetagen Nicht in Äonen untergehen. ... Genieß ich jetzt den höchsten Augenblick.” (Goethe, “Faust II” 203-4). Such examples, which sparkle in the script, are not a few.

A significant feature of *The Pirated Faust* which differs from Goethe’s work in structure is the role of narrators. The four strands in the Chinese adaptation are held together by a narrator who is designated to be acted by two characters. One is the actor playing the role of Mephisto, and another is the actress playing the role of Gretchen. Both take off their costumes while appearing as commentators. Before Mephisto enters the stage, he is acting first as a narrator at the start of Scene 2 and summarizes the Gretchen tragedy which will be performed soon after. The other four narrations appearing in Scene 9, 14, and 17, and at the end of the play are performed by the actress of Gretchen, who concludes her performance as Gretchen after being executed in Scene 8. Because of the non-continuity between the four strands of the storylines the role of narrator is indispensable in this play. Meng borrowed the method of narrators or story-tellers from traditional Chinese theatre, which was highly developed in the Tang dynasty, and applied it in his experimental spoken drama. In addition, the narrations not only play the role of linking the scenes by introducing the following happenings, but also provide audiences the comments with Goethe and the figures in *Faust* from the author himself and others as well. For example, “[歌德]在大千世界的生活仿佛暗合了他笔下的人物 the characters in [Goethe’s] works seem to coincide with the life he experienced in the world” (107); Gretchen “成为这学富五车的唐璜的第一个牺牲品 becomes the first victim of this well-educated “Don

Juan”” (88); Gretchen is “最动人的女性形象 the most vivid female figure” deemed by Karl Marx (88). By employing this technique of adding commentaries in narrations, no matter whether these arguments are recognized by audiences or not, they were drawn out from the scenarios in which they are deeply immersed and hence caused a “Verfremdungseffekt”, recalling Brechtian technique. Meng and Shen attempt to distract audiences from the plot development and lead them to be objective and critical observers.

Beyond the technique of story-tellers, two other features originating from traditional Chinese theatre are also assimilated into *The Pirated Faust*, comedy and the combination of music and dance. Comedy, humorous elements, can be found constantly in the language. The way the goddess Hera talks to Faust is like that of a housewife from the country who is his next-door older sister: “你这样...的人才，我们家宙斯振兴奥林匹亚山是要重用的。听大姐的没错。A talented person ... has to be respected and put into a significant position which is very important for Zeus of our family to develop Olympia. Believe me and take your sister’s advice” (109). The phrases “Zeus of our family” and “your sister”, while unremarkable in English, sound extremely amusing in the original Chinese text. Comic effects are seen in the behaviour of actors as well. For example, “假牙落下，... 随手拾起假牙，努力将其重新置入浮士德口中，未遂，放入自己屁股口袋 Faust’s false teeth fall from his mouth. ... Mephistopheles picks up the false teeth and tries to put them back into Faust’s mouth, without success. He puts them into his hip pocket” (145).

Music and choreography are the fundamental elements involved in the

performance of traditional Chinese theatre. Evidence can still be found in this Chinese *Faust* adaptation. “啦啦队上，载歌载舞 a squad of cheerleaders enters, sings and dances” to celebrate the upcoming lighting ceremony (150). When the spaceship carrying Faust and Aldrin lifts off, “霍斯特交响乐“行星”激荡人心的音符飘荡起来 the inspiring notes of the orchestral suite *The Planets* by Holst waft through the air” (150). Finally the performance of the play ends in “音乐伴奏下的哑剧表演 a mime accompanied by music” (155).

Title of the adaptation

We can surmise that Meng changed the title of his staging from Shen’s *Dr. Faust. A Human Comedy* to *The Pirated Faust* because it reflects more distinctly Chinese characteristics and the flavour of Chinese culture. Similarly, Meng’s adaptation did not adopt the two other Chinese modern *Faust* adaptations of 1994 and 2008, which were simply entitled *Faust*. The term ‘pirate’, added to his title, is particularly meaningful for the Chinese.

Modern China is renowned for ‘pirated products’. They can be seen everywhere there. Pirated goods, such as apparel, shoes, and watches, bearing famous brand names and insignia are excellently copied and sold in China at low prices. CDs, DVDs, and software in great quantity are also recorded for sale. Very recently, a phenomenon called “Shanzhai Culture (山寨文化)” has arisen in China. The essence of this phenomenon is to imitate core technology, which is similar to piracy and in a sense infringes on intellectual property rights (Chen 29). Shanzhai Culture originated

with the Shanzhai cell phone, a phrase used to denote cell phones produced in imitation of famous brands. Nowadays the designation and phenomenon have reached many other product areas. Shanzhai movies and Shanzhai television programs have emerged in Chinese society. With the development of Shanzhai Culture, Shanzhai products also seek to have their own original and creative elements blended with the imitation of others.

A critique of this practice of piracy behavior is beyond the scope of my current study. But in this regard, Xiang Feng (冯象), a Dr. of Letters from Harvard, a Dr. of Law from Yale, and a law professor at Hong Kong University, holds the view that copyright is just the other side of piracy, an Americanized system in which the one who pirates first prevents successors from learning for free (Shen, “Daoban fushide youli” 30). Products become popular through ‘piracy’. Likewise, Goethe’s *Faust* became more widespread in China through *The ‘Pirated’ Faust*, as interpreted by the Chinese.

Not only does Meng’s title show the particular Chinese culture of piracy, but in Shen’s script a particular turn of phrase about imitation corresponds to it. The utterance “嗯哼 Uh-huh” is “讲假外国话的诀窍 a trick of pretending to speak a foreign language” and “外国话的假商标啊 a fake trademark of a foreign language” (*PF* 122). “Printing fake trademarks and producing fake bottles” are the shortcuts of producing “fake wine” (121). The title of Meng’s staging is both satirical and attractive. Because of its specific cultural background, when audiences see the title first they make a link to the pirate culture in their society and ask themselves in which

respects the play imitates Goethe's original and how it has been adapted to address this new phenomenon in Chinese and international society.

Language

The language of *The Pirated Faust* is a particularly rich and characteristic feature of the adaptation. Unlike Goethe's original, the adaptation was in general not written in verse, except for a few brief inserted poems. The style of its language is diverse, including classical Chinese phrases, references to Chinese literature, contemporary slang, dialect, and English. An extraordinary number of Chinese idioms and excerpts from poetry and literature are incorporated into it as well so that at times it even seems to be little more than a collage of such references. Collages of this type appear at first outwardly inharmonious, and in general, the language of the play seems uncommon and contrary to conventional modern Chinese oral expression.

From the perspective of its contents, all four main storylines in *The Pirated Faust* are set against the background of contemporary society. However, director Meng and adaptor Shen played with their temporal associations by means of multivalent language usage. Many expressions are transported from their original historical and cultural locations. Meng and Shen were attempting an avant-garde method to contrast the present with the past through the medium of experimental language.

It should be noted further that the language of the original script includes a mixture of historical linguistic forms of Chinese, whereas my translation into English

shows only the equivalents in modern English, hence losing the sophisticated and fine original differentiation in the Chinese. This flaw is addressed to some extent by the extensive footnotes accompanying the translation, which date many phrases and references by years, historical period, and dynasty. Through the translation alone readers are unable to recognize which terms originate from classical Chinese. For example, “de mu zhen shen (得慕真身)”, which has the form of ancient expression into Chinese, is translated in modern English as “see you in person” (PF 124). While this rendition conveys the contents of the original script, it unavoidably fails to communicate the elegance of the Chinese original. In another example, the narrator uses “yu yun xiang xiao (玉陨香消)” to indicate that “Gretchen passed away” (107). Though the meaning is rendered, the Chinese original is more artistic and builds a visual atmosphere because the connotation of the phrase, the death of the woman, is not directly expressed in the Chinese, but implied by the metaphor “a jade falls off and an aroma disappears”. Hence non-Chinese readers relying on the translation alone cannot enjoy the flavour of the language or its extensive historical and cultural associations.

Unlike readers of the English translation only, Chinese audiences were acutely aware of the linguistic and cultural sophistication of what was going on, for example in the use of the formal “you (nin 您)” which exists in Chinese but not in English. Examples are “allow me to escort you home (mao mei di song nin hui jia 冒昧地送您回家)” (90, 98), “If you are a woman who can not only talk (yao shi nin bu jin neng zuo er lun dao 要是您不仅能坐而论道)” (119), “can make you vigorous (ke yi rang

nin lao dang yi zhuang 可以让您老当益壮)” (142), “how do you feel now (nin xian zai gan jue ru he 您现在感觉如何)” (144), and “I wish you success (wo yu zhu nin cheng gong 我预祝您成功)” (147). The above examples demonstrate that the linguistic sophistication existing in Shen’s original by using the formal “you” through which the speakers show respect for the listeners is entirely wiped out in the English rendition. In the sentence “Wagner, I regard you now with special esteem” (134), Faust calls himself “an old fogey (lao xiu 老朽)” to show his modesty. However, the word can only be replaced by the first person “I” in the English translation. In the scenes of the robot project, the slogan of the robots “serve the villagers” (135, 136) contains an association with Chinese culture that is absent from the English translation. “Serve the villagers” is a reference to the political slogan “serve the people” which was originated by Chairman Zedong Mao and widely used in China, particularly during the Mao era. Nowadays the slogan is rare, but its effect has still remained in modern Chinese society. Hence the phrase is very familiar to Chinese. During the inspection of the troops, “serve the people” is one of the fixed responses to the inspecting leader in ceremonial exchange.

Further to the same point, Comrade Fei Lei (雷锋 1940-1962), a soldier of the People’s Liberation Army, was characterized as a cultural icon of selflessness and modesty who served the people whole-heartedly. In mainland China, March 5 was designated as the official day of “Learn from Feng Lei”. In *The Pirated Faust* the robots shouting the slogan “serve the villagers” are likely to be understood as referring to the dedicated Chinese army. Such implications are obvious to Chinese

audiences, but not so in English.

Another example is an exclamation by Gretchen. She shouts, “妈呀! my sainted aunt” (96) when seeing Faust on screen. The English phrase is related to western culture and religion. In the Chinese original the adaptor Shen, in fact, did not maintain that connection, replacing the reference to Western religion with one from the east to meet Chinese cultural tastes. “Ma ya (妈呀)”, which Gretchen exclaims in the original script, literally means “oh mom” and is a common usage of an interjection for the Chinese.

Among the over 200 footnotes in the attached translation of *The Pirated Faust*, most refer to Chinese idioms embedded in the text. Chinese idioms were widely used in Classical Chinese and are still common in vernacular Chinese, the most popular written and spoken styles since the 1920s. However, it is unusual that large quantities of Chinese idiomatic expressions be incorporated into a work of modern literature. Shen’s adaptation contains a large number of Chengyu (成语), one type of Chinese idiom. Examples are, “turn up my nose at (嗤之以鼻)” (PF 83-4) and “mind one’s own business (井水不犯河水)” (117). Most Chengyu consist of four Chinese characters and stem from ancient literature, classics or outstanding works of Chinese literature. “Approaching the end of the road” is a free translation of the Chinese idiom “ri mu tu qiong (日暮途穷)”, deriving from the *Records of the Grand Historian* (史记), the magnum opus of Sima Qian (司马迁 ca. 145 or 135 BC-86BC, 83). “All creatures (yun yun zhong sheng 芸芸众生)” originates from *Tao-Te Ching* (道德经), a classic of Chinese philosophical literature by Laozi (老子 ca. 600BC-470BC), a

reputed founder of Daoism (84). The Chinese four-character Chengyu “creep silently (nie shou nie jiao 蹑手蹑脚)” stems from the *Dream of the Red Chamber* (红楼梦), a Chinese literary masterpiece, one of the Four Great Classical Novels of Chinese literature by Xueqin Cao (曹雪芹 1715?-1763) (123).

Surpassing the literal meanings of characters, Chengyu usually have broad connotations and free translations. “Versed in” (83-4) is a free translation of the Chengyu “jia qing jiu shu (驾轻就熟)”, consisting of the four characters shown here. Its literal meaning is “driving a light carriage through a familiar street”. The meaning however does not fit the context of the adaptation. Hence a free extended translation is produced. Dr. Faust studied many subjects and is adept at all knowledge. Mephistopheles uses the Chinese idiom “jin shui lou tai xian de yue (近水楼台先得月)” to depict Faust’s status. When acting as a television scholar, Faust is able to become acquainted with many beautiful women and hence “can enjoy the benefits of a favourable position” (111). The literal translation of this idiom is “the shadow of the moon can be seen first from a tower near water” because of the advantageous position of the tower which is not blocked by trees or buildings. This is just one example to illustrate that the literal translations of Chinese idioms are frequently figurative and in many cases have no English equivalent, hence leaving little option but to translate them freely.

The Chinese idiom “everyone minds their own business” (117) is a further example. The literal denotation of the original phrase in Chinese “jing shui bu fan he shui (井水不犯河水)” would be, “the well water does not intrude into the river water”.

Using this figurative expression Faust suggests that Athena should not interfere with his business. The English idiom “it’s a snap” (124) belongs to Chinese idioms as well. But the Chinese original “tan nang qu wu (探囊取物)” is more visual, literally meaning “like taking something out of one’s pocket”. Faust uses the idiom to indicate that it is easy for Aphrodite to participate in the beauty contest. Another example, the idiom “inspiring and enlightening (zhen long fa kui 振聋发聩)” (135) also demonstrates the differentiation between its literal and free translations. The sum of the meaning carried by the four words describes a sound which is very loud as if a deaf person could hear. Further, when Faust puts forward the robot project to rescue the country, he uses the idiom “an instant result” (134-5) to describe the effect of the plan. The literal meaning of its Chinese original “li gan jian ying (立竿见影)”, however, pictures a circumstance in which a shadow can be seen as soon as a pole is put up. Faust claims that he knows “every type of beauty” (126) by using the idiom “huan fei yan shou (环肥燕瘦)”, which literally denotes “Yuhuan Yang was plump and Feiyan Zhao was slender”. Two women in Chinese history are named in the idiom, the Consort Guifei Yang and the Empress Feiyan Zhao. Both were beauties. Yang was known for her full build while Zhao was known for her slender lines. In the literal meaning of the idiom the history of China is involved, but no trace of Chinese culture and history is left in the free translation. Chinese idioms become colourful due to their images and associations, often visual, figurative, witty, and charming. Their dominating presence in the language of Shen’s adaptation enriches his text enormously and makes it a virtual mosaic of Chinese history and culture. It is truly a

pity that through translation the wealth of Chinese idioms in the adaptation remains completely unrecognizable and cannot resonate among the non-Chinese audiences who lack the same cultural background.

The structure of Chinese idioms is highly succinct and compact. Since Chinese idiomatic expressions do not comply with the general syntax of modern spoken Chinese, even the Chinese often do not easily grasp their meanings. Therefore, Chinese idioms, as a part of Chinese literature, are required learning in Chinese schools. Generally, the more idioms a speaker uses in his or her speech, the more well-educated he or she is regarded. The fact therefore that Dr. Faust uses a host of idioms in his speech testifies to his erudition and cultural sophistication. He is convincingly the professor who has “studied literature, history, philosophy, politics, economics, and jurisprudence with fervour, mathematics, chemistry, medicine, theology, and agriculture as well” (*PF* 83-4). In contrast to this profound scholar, Gretchen, “an apprentice waitress” (89-90), “didn't succeed at studying” and only “attended vocational high school” (98). Consequently, the language she speaks is plain and falls within the category of modern spoken Chinese. No idioms can be found in what she says. Other characters in the adaptation, such as Mephistopheles, Wagner, and the members of the cabinet use Chinese idioms occasionally.

Besides Chinese idioms, excerpts from poems, novels, and speech sparkle like jewels in Shen's adaptation. Mephistopheles persuades Faust to enjoy life with this verse from the *Nineteen Ancient Poems*, a collection of the early five-character poems: “you have lived fewer than a hundred years, but you always worry about the problems

which might happen a thousand years from now” (142). “All are past and gone! ... Look to this age alone.” (129), is excerpted from a poem by Chairman Zedong Mao, *Snow – the Tone of Spring in Qin Garden*, written in 1936, and is part of Faust’s closing speech at the first beauty contest. It is also interesting that a short excerpt of a poem, “ev’ry youth for love’s sweet portion sighs, ... From the noblest passion that we prove” (107), prefixed to Goethe’s *Sorrows of Young Werther*, is introduced in *The Pirated Faust*. The director and adaptor seemed to imply here the correlation between Goethe and “the characters in his works” (107). In addition, a lament prepared for President Richard Nixon (1913-94) to announce if the Apollo lunar landing project had failed (Woodward, par. 3) was slightly adapted according to the context of Meng’s staging and quoted in the adaptation: “Fate has ordained that Professor Faust who went to the moon to explore in peace will stay on the moon to rest in peace! ... there is some corner of another world that has been conquered by Faust” (*PF* 155).

The vocabulary employed in Meng’s staging is mixed as well. Many words and phrases follow modern Chinese usage, since Meng’s adaptation is a contemporary Chinese spoken drama. In fact, the staging is also infused not only with ancient vocabulary and phrases, but also with modern colloquial words, slang, contemporary phrases, dialect, specific terms, and English. Examples are “see you in person (de mu zhen shen 得慕真身)” (124) (ancient vocabulary and phrase), “is there something you want to see me about (you he jian jiao 有何见教)” (116) (ancient phrase), “success belongs to the persevering (jian chi jiu shi sheng li 坚持就是胜利)” (136) (contemporary phrase), “a fat job (fei que 肥缺)” (137) (colloquial words/slang), “the

body (shen ban 身板)” (137) (dialect), “cadre (gan bu 干部)” (109) (specific term), “follow me” (121) (English). Meng seemed to build “a global village” (129) in his staging, combining the past and the present, associating Chinese and foreign elements to “achieve a common objective” (129) of human beings, which is indeed the wish of Dr. Faust himself.

A further example of this is the Chinese term “shu zhai 书斋”, which was used in ancient times and means a room or study. Nowadays, the term has been replaced by a modern word “shu fang 书房”. The ancient term “shu zhai” appears three times in the adaptation: in the first subtitle of the staging, “Introduction: Life in the study” (83), which, I assume, was showed on a screen in front of the audience; in Wagner’s question, “why don’t we continue the topic that we discussed in your study?” (89); and that of a host, “somebody thinks that intellectuals should stay in their studies and focus on books and research, and not show their faces in public on television...” (96). The modern term “shu fang” appears twice in the script as well. Just following the first subtitle of the play, “shu fang” is used in a stage direction, “Faust’s study appears as the stage is illuminated” (83), which provides the information for the lighting technician to set the lights. “shu fang” is used again as a stage direction at the beginning of Scene 17, “we return to the study of the first scene” (141). Both incidents of “shu fang” appear in stage directions. It is obvious that in the description of stage settings the adaptor Shen chose the general term “shu fang”, which is used in modern Chinese daily life, while in the story and dialogues he chose the ancient term for “study” deliberately in order to frame a past atmosphere different from

contemporary society. The word “shu zhai” brought the audiences to the past, the era in which the real Faust in Goethe’s work lived.

Other usage of words in Shen’s adaptation show significant meaning for their context and the play’s message as well. For instance, in the scenes of the robot project, the use of the word “cabinet” suggests that the country in crisis is one from the west, at least not China, for the group of high-ranking members of the government is not called the “cabinet” there. But an efficient robot is given a Chinese name “Ju Ying” (137). The residents appeal to Ju Ying as their “Prime Minister (zai xiang 宰相)” (138), the highest-ranking official of the government in ancient imperial China. However, other ministers defined as members of the cabinet in Shen’s adaptation, such as the Ministers of Public Security, Culture and Inspection, do in fact exist in modern Chinese society. When Faust queried the cabinet as to why he would be punished before he had been judged in court, Shen uses an ancient term “guo tang 过堂” (140), which means “appear in court to be tried”. In this way, the director Meng and adaptor Shen intentionally confuse audiences by misplacing many anachronistic words which attribute customs, persons, or objects to different periods and conflict with each other so that audiences are not able to determine the precise or consistent historical background of the staging, leaving it vague and uncertain, hence allowing it to transcend time.

The majority of idioms and passages from literature which permeate *The Pirated Faust* and the style of its language are generally formal and serious. Colloquial words and dialect break this harmony. In a short section of the scenes about the robot plan,

the use of colloquial language, slogan, and dialect are particularly pronounced, for example, “a fat job (fei que 肥缺)” (137), “eff off (gun dan 滚蛋)” (137), “a big talker (kan ye 侃爷)” (137), “shake off (dou luo 抖落)” (137), “the body (shen ban 身板)” (137), and “How arrogant you are (zhuai shenme zhuai 拽什么拽)” (139). These examples are all excerpted from the speeches of the villagers. Shen and Meng are cautious when choosing vocabulary. They apply distinct styles of language to dissimilar groups of figures in the adaptation. Rural people in China are much less educated than urban folk. The language here shows their coarseness.

Code-switching denoting the mixing of two or more languages in conversation is also evident in Meng’s staging. The Chinese adaptation in Beijing naturally was played, with few exceptions, to a Chinese public. But Mephistopheles and Faust occasionally lapse into English during their speech, for example, “incredible” (144-7, 151-2) and “Oedipus Complex, Electra Complex” (124-5). The phenomenon of mixing English words into Chinese speech is becoming popular in China. Especially American-born Chinese, whom Chinese call “ABC” and those who have studied abroad, are used to adding English words to their conversations. Opinions among the public vary on this issue. Director Meng reflected the cultural phenomenon through his staging, which is typical for Meng-style dramas, and the technique no doubt found various reactions in his audiences.

The Pirated Faust is a comedy rife with playful elements, which are also evident in its use of language. In the scenes of the beauty contest, Mephistopheles acts as the secretary general of the organizing committee. It is however ridiculous that the

so-called devil became a “cadre (gan bu 干部)” (109) when Dr. Faust introduced him to Hera. “Cadre”, a term widely used in China after the establishment of the People’s Republic of China, refers to the backbone or the leader of a small organization, usually related to a political or military organization. Shen thus uses a term infused with Chinese socialistic flavour which is entirely incongruous, and hence humorous, when applied to Mephistopheles.

Humour is also frequently engendered by word play. The Graduate Record Examination is labelled in Chinese by Shen as “Ji A Yi” according to the Chinese pronunciation of “GRE” (123). Through the feature of homonym, the adaptor is making a joke with his audience, for the written Chinese words refer to chicken aunt. “Ji” means chicken and “A Yi” means aunt. Another example of word play demonstrates the author’s manipulation of language usage as well. “美奂美仑 Mei huan mei lun”, is reversed from the last two words of “mei lun mei huan 美轮美奂”, a Chinese idiom, in order to rhyme the phonetics of the Chinese name “海伦 Hai lun (Helen)” (126-7). Shen and Meng further produce levity by their use of western names. Meng plays jokes with such names in accordance with Chinese cultural custom. Faust, Mephistopheles, and Athena are called “Doctor Fu” (108, 109, 110, 125, 134), “little Mephi” (109, 118), and “Miss Ya” (116) or “Master Ya” (119, 120, 123) respectively. Take the example of Faust. “Fu Shi De” is the phonetic form of the Chinese name of Faust. Because the surname goes before the given name according to Chinese custom, in this case “Fu”, the first syllable, is regarded as Faust’s family name. Hence in our case Doctor Fu refers to Doctor Faust. However, the Chinese

would never address foreigners with parts of their names. They would always use their first names, last names, or full names. Furthermore, Mephistopheles, a supernatural spirit, although he is evil, should surpass Faust, a human being, in the Chinese conception of him. But Mephistopheles was called “little Mephi” (109, 118) by Faust. It might make sense in that Mephistopheles was Faust’s “servant” (94) or “slave” at that time (94), or his “assistant” (131), but not according to Chinese cultural expectations. According to Chinese custom, the young can be styled “little ‘his surname’” by seniors in age or in position, and a senior and respectable person can be called “Master ‘his surname’”, such as “Master Ya” (119, 120, 123). Meng’s manipulation of names not only brought audiences mirth, it also contributed to the creativity of Chinese experimental theatre.

The language of this theatre to a great extent reflects Chinese customs and manners, but as an avant-garde director, Meng attempted to try something beyond tradition. The subject of sex is a daring example of this in the adaptation. With the modern development of Chinese society, sex has become a less taboo subject than in bygone years. But issues related to sex are still not encouraged for public discussion since China is a conservative nation. The topic of sex is also rare to see in entertainment programs. Here, Meng broke down the barriers and challenged tradition. Faust professes himself to be “a great sexologist of the 20th century”, claims that he does research at the “sexual research centre”, and “wrote a paper entitled *The Relationship between revolutionary violence and pornography*” (125). A series of sexual phrases and behaviours, which are avoidable or could probably be replaced by

others, such as “sperm” (149) and “1001 different positions for making love” (134), “prostate” (145), and “protects his crotch with hands” (118), are boldly spoken. The Chinese erotic literature “*Xiu Ta Ye Shi, ... Yao Hu Yan Shi*” which Faust tells us he read in junior high school (125) actually consists of prohibited books. Meng challenged the inertia of custom, which is sometimes an obstacle to progress, and looked rather for dramatic creativity.

Themes

Based on the above discussion we can conclude that *The Pirated Faust* was changed significantly from Goethe’s original with respect to its contents, structure and the language itself. However, it must be made clear that Meng and Shen at the same time nevertheless maintained its thematic thrust.

The interpretations of Goethe’s *Faust* are various, but most would agree with the venerable English Germanists Henry and Mary Garland who summarized its main theme in this way: “The play symbolically embraces human life, commenting with irony on human, social, and political phenomena, and insisting on endeavour, striving, and unremitting activity as the fundamental human virtue” (Garland 222). Goethe took Faust through a series of human experiences in the play, from the small world, “the world of private emotion”, to the great world, “the field of public affairs, of politics, economics and education represented by art” (220). Those experiences can be enumerated in broad strokes through the following stages (Passage xcii):

1. Love (the Gretchen episode, second half of Part I)

2. The life of a Prime Minister (Part II, Act I)
3. Science and Pedagogy (Act II)
4. Art (Act III)
5. Generalship (Act IV)
6. Empire (Act V)

Faust leaves his study and breaks away from academic knowledge, which disgusts him because of its unreality. He indulges himself in the enjoyment of the senses when Mephisto introduces him to the excitement of ‘real life’. After pursuing enterprise and aesthetics thereafter, Faust reclaims land from the sea and wishes to establish a prosperous society on that new territory. Finally he realizes that “Nur der verdient sich Freiheit wie das Leben, Der täglich sie erobern muss” (Goethe, “Faust II” 203). The Faustian spirit is essentially an endeavour, an insatiable desire which drives human to explore the meaning of life and the ideal society.

Analysing the four story lines in Shen’s *The Pirated Faust*, we can see that his script conveys the same fundamental message to his audience as does Goethe’s. In the adaption, Faust’s self-realization is clarified through four processes: the pursuit of love, of beauty, of authority, and of achievement. Faust is dissatisfied with his life style, existing only in “这间斗室 such a small room” (PF 84) and accompanied by a lifeless “加工手册 manuscript” (84), “羊皮书 parchments” (84-5), and “标本 samples” (85), because “一切的学问早就让他恶心 knowledge makes him ill” (95). Hence he decides to “投身事变的洪流 devote himself to changing society” so that “让他在感官世界的深处疗慰他燃烧着的热情 in the depth of his senses his

burning passion can be consoled” (95). The balance of these strands in the Chinese text can be seen in this chart:

Themes	Scenes
Pursuit of love	4-8
Pursuit of beauty	9-13
Pursuit of authority	14-16
Pursuit of achievement	18-22

In the small world Faust attempts to gain Gretchen’s love in order to gratify his individual emotional needs, which is very similar to Goethe’s original. He is besotted by her presence at first glance and desires to possess her. He seduces her with an acting contract, a temporal love affair which ends in tragedy.

After experiencing this emotional failure, Faust throws himself into the great world, in which he seeks his value as an individual. During the first beauty contest he takes the advantage of being the chair of the adjudication committee to designate Helena as the most beautiful woman. He further receives this embodiment of beauty, who is at the same time the only candidate meeting “这个新时代女性美的客观标准 the objective criterion of women’s beauty in new times” (129).

From Scene 14 to 16 Faust is in a country beset by social, political, and economic problems. He attempts to take the country through the crisis with his talent, supported by modern science and technology, and therefore puts forward a new robot plan. When he sees that the robots are accepted by the residents with favour, the plan becomes a great success and he exclaims excitedly to Mephisto: “我还是有所作为的，到老时不会因为碌碌无为而感到羞耻的。 I did something. I won’t feel ashamed of my vain and humdrum life when I am old” (138). At first Faust “妄想通

过执行他意志的机器人篡夺内阁领导权 expects to usurp the leadership of cabinet with robots which are controlled by his will” (140). But finally he discovers something which helps him make sense of his life. His behaviour promotes the process of civilization of mankind and “文明的曙光已照亮这方水土 a cultural dawn illuminates the land” (138).

This Faust does not forget the essence of life when he grows aged, as he records in his poem: “尊重知识啊！而又乐于探新啊！ Respect knowledge! Be willing to explore!” (146). With a zealous passion for democracy and freedom the 82-year-old Faust bravely participates in the Apollo moon landing project. He becomes famous through television broadcasting and even his drillmasters ask for his autograph, “一缕头发 a lock of his hair”, and his “精子 sperm” for their memories (149). However, fame is not what he strives for. He continues his path of exploration and further becomes the first of mankind to explore outer space. Before leaving the moon, he finally becomes aware of the goal of his life: “我为我们自由的国家开拓出一片自由的疆土 I’ve developed a piece of free territory for our free country”, “自由的人民会在这里建立一个自由的国度 free people will establish a free country here”, and “我献身于这样一个宏伟理想，这便是我一生的总结。I myself am devoted to such a majestic ideal, this is the conclusion of my life” (153-4).

The erudite scholar is not satisfied with the knowledge he learns only from books. He enters into real society and seeks life’s perfection. The themes that the adaptor Shen attempts to express in *The Pirated Faust* are the pursuit of temporal love, the pursuit of the embodiment of beauty, the pursuit of authority, and the pursuit of

achievement. All these can be understood as the spirit of an unremitting endeavour. Therefore the motifs in both Shen's adaptation and Goethe's original are coincident although the storylines and their historical backgrounds are dissimilar.

Characters

The main characters, Dr. Faust and Mephistopheles, and some of the secondary roles of Goethe's *Faust*, for example Gretchen, Wagner, and the members of the cabinet, present in Act 1 of *Faust II*, are retained in Shen's adaptation, though some of these figures have more, others less, distinct characteristics of those in Goethe's *Faust*. Shen maintains the original names of these roles, but endows them with fresh characteristics to present distinct Chinese features. Many figures here represent Chinese stereotypes.

Faust and Wagner

The hero Faust and his student Wagner of the Chinese adaptation not only are individual persons, active in their personal affairs, but also represent a group of people, more accurately, Chinese intellectuals. Dr. Faust is an erudite professor, “新知识旧学问兼收并蓄，大理论小细节驾轻就熟 versed in all knowledge and theory” (83-4). In China, it is deemed that intellectuals hold higher social positions in all ages. An old, but familiar Chinese saying proves this perception: 万般皆下品，唯有读书高 pursuing scholarship surmounts all other occupations. Chinese has had a high regard for education since ancient times. “朝为田舍郎，暮登天子堂。满朝朱紫贵，

尽是读书人。 A plebeian in the morning becomes a minister in the evening. Officials of all ranks and descriptions at the court secure official positions through study.” (108-9) Study is the way, in fact the only proper way, to enter the state’s bureaucracy in order to achieve a noble life. In imperial China officials were selected through imperial examination. Any candidate who passed the examination, regardless of his wealth and social status, would have a bright future and his fate would be changed from that point on. Although the imperial examination system was abolished, such an idea among ordinary Chinese still exists in contemporary society. Nowadays parents and students regard the academic examination for entrance into higher education institutions as an extremely important means for youth to develop their successful future careers. However, the typical Chinese intellectuals were deemed as bookish and pedantic in the past for they know nothing except study and have no practical experience at all, as Mephisto claims: “文化学者不就是知道一千零一种造爱姿势可没同一个女人造过爱的那种人吗? A scholar is someone who knows 1001 different positions for making love, but never made love with a woman” (134). Faust, at the initial stage of the adaptation, belongs to this type of intellectual, as does Wagner. The ancients said 两耳不闻窗外事, 一心只读圣贤书 they cared nothing of external trivialities, but only read the sacred scholars’ books, which depicts the life of Faust in the study:

忙时浏览罗素、维特根斯坦、索绪尔, 闲时研究黑格尔、费希特、康德。淡泊宁静读柏拉图、奥古斯丁; 神思飞扬诵尼采、叔本华。

I browse through the books of Russell, Wittgenstein, and Saussure

while doing other things at the same time—for me they are easy. I do research on Hegel, Fichte, and Kant at leisure. I read works of Plato and Augustinus in tranquility while I recite Nietzsche and Schopenhauer with vigour. (83-4)

Faust's wisdom extended no further than the walls of his study. He failed to notice the variation of the seasons: “都入夏了 it's summertime already” (87), and he did not know even the scene outside his window, for the cloves had gone “several years before” (87).

The traditional view of Chinese intellectuals, as well as possessing “知识分子的良心，读书人的傲骨 intellectual conscience and unyielding intellectual character” (94) become hindrances for them to make progress. Some further think that research becomes boring and has the same effect as sleeping pills: “说说你的论文吧，我睡不着 talk to me about your thesis. I can't sleep” (87). Yet with the rapid development of society and its economy in modern China more and more intellectuals bravely step out of their studies and set foot in the real world. Our Faust becomes one of them, although others do not agree with his actions. “有人认为读书人应当在书斋里皓首穷经，不该在电视上抛头露面 Some think that intellectuals should stay in their studies and focus on books and research, and not show their faces in public on television” (96); Hera “实在心酸 feels sad” because Dr. Faust is “同群众沆瀣一气 doing the same thing as the masses” (108-9); Faust is queried by Athena “学问怕搁生了吧？ whether his knowledge is rusty” (117) for it seems that he has been spending a great amount of his time doing social activities in the last two years instead of

reading; Wagner is dissatisfied with Faust as well: “浮博士在名利场中摸爬滚打，学生不敢跟从！ Doctor Fu is experiencing Vanity Fair. I as your student however dare not follow.” (134)

Nowadays, Chinese intellectuals are beginning to become socially integrated, for example, providing lectures in public, delivering speeches and opinions concerning social phenomena, and taking part in social affairs. A popular television broadcasting program entitled ‘bai jia jiang tan 百家讲坛 Lecture Room, literally translated as ‘Lecture Forum from A Hundred Schools of Thought’ invites scholars from various disciplines to provide lectures on television. Through the media the public can be taught without needing classrooms. Faust carries the responsibility of intellectuals and “走上电视传道授业解惑 comes on television to pass on the truth and overcome ignorance” for the public good (96-7). He also makes a closing speech in the beauty contest to express his views in regard to female aesthetics in new era. This Dr. Faust is a ‘growing’ Chinese intellectual who is part of the general social progress while Wagner remains an unworldly scholar focusing merely on his research. With new temptations in modern China’s open society, Faust becomes a utilitarian pursuing his greatest happiness, in his career and his personal life, reflecting the reality of many modern Chinese intellectuals.

Mephistopheles

Unlike Mephisto in Goethe’s original, who is the representative of evil, the figure in the Chinese adaptation is a real person without magic power, though his “艺

名魔鬼 stage name is devil” (91). In the play the adaptor Shen treats Mephisto as an ordinary human on the same level as Faust. However, Mephisto still has the peculiar power of controlling others. He has money and is able to influence the behaviour of greedy people. The differentiation between Mephisto and Faust is based on their attitudes towards life. Faust is an ambitious scholar with spiritual ideals, whereas Mephisto is a materialist who advocates hedonism. In terms of the understanding of the Mephisto figure, this is a position we can endorse: “der Mephistopheles ist nicht der klassische Teufel, sondern die Materialisierungstendenz der Kultur” (Piskol 93). Mephisto thinks that the philosophy of life is “迈向知识经济，靠科学致富、凭智慧生财 to cash in his knowledge financially and become rich through science and intelligence” (*PF* 111). For such a materialist, beauty is certainly “皮肉上的事 a matter of skin and flesh”, “一个形而下的问题 a physical problem” (111-2), which can be solved by “整容美学 cosmetology” (112).

Mephistopheles is the opposite of Faust, an obstacle on the way to Faust's striving for an ideal. He persuades Faust to “寻欢作乐 go out for fun” and “去身体力行 to experience life personally” (93) by means of money, “取出一厚叠钞票 he takes out a thick wad of bills”, “将钱塞入浮士德上衣左边口袋, slips money into Faust's left coat pocket”, “将钱塞入浮士德上衣右边口袋 slips money into Faust's right coat pocket”, “将钱塞入浮士德左边裤兜 slips money into Faust's left trousers pocket”, and “将钱塞入浮士德右边裤兜 slips money into Faust's right trousers pocket” (93). Money, in contemporary Chinese society, becomes a weakness of intellectuals and one of the most powerful attractions, since their respectable social

status and limited incomes stand in contrast.

The distinction between Mephisto and Faust is not an issue of good and bad, right or wrong, but idealism and realism. Hence we may take the two characters as a whole and consider their interactions as a mental activity in one's cognition, a conflict between spiritual and material aspiration. On the one hand, Chinese intellectuals desire to be real scholars, and on the other, profit and fame obsess them and allure them so that they may become lost in an economic society. Fortunately, the Faust of this adaptation is not controlled by the materialist Mephisto.

Cabinet

The cabinet ministers described in the episode "Making contributions and starting careers" represent corrupt Chinese bureaucrats. The critical situations enacted in the text of the adaptation are a reflection of the problems faced by contemporary Chinese society, though these issues are to some extent exaggerated for particular scenarios and dramatic effects. The economy of the country in the adaptation is on the border of corruption. "大臣贪污腐败，欺上瞒下；警匪一家，横行乡里。 Ministers are corrupt, mislead their superiors, and hoodwink subordinates. Police and bandits are in league and rampage through towns" (132). Fake commodities are predominant on markets. "假药 fake medicine", "假烟 fake cigarettes", "假酒 fake wines", "假鸡蛋 fake eggs", and "假土豆 fake potatoes" are for sale (132). It is believable that the corruption of the government and the officials are at the root of these social evils. However, the ministers frown upon inducement and irrationally argue that "腐化是人

性的证明，上帝造人时就是这样造的 corruption is a personality trait and is produced by God” (140).

The social phenomena in scenes 14-16 in fact arise in much the same way in modern China. The corruption of officials makes outlaws bold and reckless because their activities can be concealed by bribery. In China’s major cities, some thieves and beggars are affiliated with organized groups, similar to the beggar company controlled by Jonathan Jeremiah Peachum in Brecht’s *Die Dreigroschenoper*. If criminality becomes a ‘professional occupation’, public security is a serious social issue of concern. For example, in Shanghai residents are accustomed to installing “防盗门 security doors” (132) at home and those living in lower or top levels of buildings even construct “铁护栏 steel guardrails” (132) outside windows to ensure their safety. Meng and Shen are criticizing bureaucratic officials and appalling social abuses, which provoke warnings and public reflection.

Gretchen and Helena

Gretchen and Helena are two models of beauty who meet distinct aesthetic criteria. Gretchen is the stereotype of Chinese beauty. The Chinese have their own definition of women’s beauty, as Dr. Faust expresses himself. Put simply, it is “德行、语言、容貌、才能 women’s virtue, women’s language, women’s appearance, and women’s contribution” (127). The judgment criteria on beauty do not comprise a current theory, but originate from the *Rites of Zhou Offices of Heaven Nine Concubines*, one of the ancient classics of Confucianism (“Si De”).

In the adaptation, Gretchen is portrayed as a woman who meets all four standards mentioned above. First, women's virtue, which means "the beauty of women's mind" (*PF* 128). Gretchen is "实在太清白, 心中没有一丝邪念 truly pure and her heart is without evil" (97). Even Mephistopheles, a demon, thinks he has "无能为力 no power over her" (97). Second, women's language. Gretchen is a pure and simple girl, and her language is easy, natural, and "大大方方 direct", which "叫人魂飞魄散 captivates [Faust] even more" (90). Third, women's contribution, which refers to women's ability to do housework. Gretchen grows up in a small family, which she takes the responsibility for looking after, in that her father died early and her mother has been sick. "做饭 cooking", "打扫 cleaning", "裁缝 sewing", "洗衣裳 washing clothes", "买菜做饭 going grocery shopping, preparing breakfast", and taking care of her sister are all Gretchen's strengths (98-9). Last, women's appearance. Faust is "如痴如醉 besotted by Gretchen's presence" (90). He exclaims three times in the play: "天呀, 这姑娘真是动人! 我从没见过如此美貌。如此端庄温柔, 还带有些微的矜持, …口唇上的殷红, 两颊上的霞光, …那低垂的双眼, 深深地印在了我的心上。 Oh, my God, the girl is so enticing! I've never seen such a beautiful appearance, dignified, tender and a little bit reserved as well. ... The red of her lips, the lustre of her cheeks. ... Her lowered eyes deeply impressed on my heart" (90, 98).

"这个新时代女性美的客观标准 the objective criterion of women's beauty in new times" is exemplified in "美国著名美女杂志《时尚》刊载的玉照 women's photographs in the famous American magazine *Fashion*" (129). Helena meets the standard in all respects. This qualification of women's beauty is highly Americanized

and limited to mathematical measurements, the units of which, for example, “呎 feet”, “吋 inches”, and “磅 pounds”, are also related in American standards (129).

Gretchen and Helen are both beauties, but beauties from dissimilar cultural backgrounds. Beyond outward appearance, Chinese women also pay attention to the construction of inward beauty. Gretchen is such a girl, not only attractive in appearance, but also virtuous. However, Chinese often say ‘红颜薄命 beauties are ill-fated’, which refers to a beautiful girl who has an unfortunate life. In his Chinese adaption of *Faust*, Shen roughly retains the ending of Gretchen’s tragedy in that she commits infanticide and accepts her punishment. The arrangement of the storyline accords with Chinese culture and custom.

No god, no spirits

Many supernatural characters associated with Goethe’s *Faust*, for example the Erdgeist and other spirits, are absolutely not adopted in *The Pirated Faust*. In the original play, there are dialogues and monologues of God and His chorus of angels, but they are ignored in the adaptation. As we know the European *Faust* Legend is deeply rooted in Christianity. The arrangement of supernatural beings is significant for the drama within those socio-cultural terms. But Chinese culture and religion have a profound effect on *Faust* representation and reception in China, and its adaptation as well.

China is not a monotheistic country. Its religion includes a multiplicity of forms which include at least four different belief systems, Buddhism, Daoism, Confucianism,

and popular religion (Budde 188). Christians are only a small percentage of the population in the country. In recent times, due to the political and social upheavals at the beginning of the 20th century, religious influences were greatly weakened and hence after the establishment of the People's Republic of China in 1949 the country became officially atheist (*China*). About two-fifths of the Chinese population are nonreligious (*China*). Within this non-Christian cultural base it is incomprehensible that Chinese audiences would understand Goethe's *Faust* in the Christian context in which it was written. Therefore, *The Pirated Faust* is recoded according to Chinese culture and religion. All supernatural beings are expunged and Mephistopheles is no longer a devil in Christianity in the play.

Settings of the adaptation

Along with content, theme, language, and characters, the setting is a fundamental element in drama, providing social, historical, and cultural backdrops to a play. *The Pirated Faust* as a modern Chinese adaption of the German classic encompasses not only eastern milieus representing ancient Chinese culture and history, but also modern social environments which have been developing with the influence of the West.

The protagonist Faust himself is a good example of this. It is probably common that an 18th-century European scholar was good at philosophy, jurisprudence, medicine, and theology. The hero in the Chinese adaptation living in the modern era has studied “文学、历史、…政治、经济 literature, history, ... politics, economics” (83)

as well. More interestingly, he is not only “西学造诣了得 versed in the knowledge of the West” (125), but an expert in Chinese ancient literature, “十三经，二十四史、诸子百家，无不烂熟于心 he has learned the *Thirteen Confucian Classics, Twenty-Four Histories*, and Selected Readings of Confucian and other Ancient Chinese Classics, all by heart” (83-4). These readings are Chinese classics which are entwined in multifaceted aspects of feudalistic Chinese society, such as doctrines, history, and culture. Obviously, the settings of the adaptation provide the storylines with a fictitious and cross-cultural setting which is not restricted by time and space, and integrated with east and west culture, ancient and modern society.

Eastern and ancient

Some scenes in the adaptation refer directly to Chinese customs. Anyone who has a basic sense of Chinese culture can follow easily. For example, the economists eat “老婆早饭卖剩的馄饨 the leftover wontons sold for breakfast by their wives ” (126). Those economists are typical Chinese in that wonton is a popular Chinese dish. Faust “晨练都拿两个小时大顶 spends two hours every day standing on his head in morning exercises” (144), which is associated with a picture of group physical activities in the cities of China. Older people, especially retirees, habitually rise early and engage in public exercise to maintain their health. In the mornings, striking sights can be seen everywhere in parks, plazas, and residence communities when groups of people gather together and do morning exercises to music and co-ordinated steps, all connected to distinct Chinese culture. Qigong (气功), an internal Chinese meditative

practice, Tai chi chuan (太极拳), an internal Chinese martial art, and Fan dancing are also popular morning practices. Faust's "拿大顶 standing on his head" (144) is certainly one such Chinese morning activity. "裹小脚 Foot-binding" (120) is another excellent example of Chinese cultural history. Athena, the goddess of wisdom in Greek mythology, is hilariously affiliated with the unfortunate traditional custom which Chinese women have suffered for about ten centuries. Further, when a female drillmaster teaches Faust to sing a song, attentive audiences would notice that the three ways of singing the drillmaster instructs are the fundamental categories of Chinese vocal music, "一、美声 二、通俗 三、民间 Bel Canto, popular style, and folk style" (148), in which folk style singing is particularly characterized by Chinese flavours. Generally singers are divided into three groups according to their styles of singing to participate in singing contests in China.

Other surroundings containing Chinese features are even highly allusive for non-native speakers. Take the example of "路边鲜花 flowers on roadsides" (107), which literally depicts a natural landscape, but figuratively indicates "women appearing on the way of Faust's life". 'Flowers' under certain circumstances in Chinese may refer to women. In the previous lines of the adaptation Shen already provided the audience with a hint for the proper understanding of this term: "24 岁的歌德被鲜花美女簇拥 the 24-year-old Goethe was inundated by flowers and beauties". "路边鲜花 flowers on roadsides" (107) is in fact a reference to '路边的野花 wild flowers on roadsides', which, we may surmise, originates from a popular song *Don't Pick Wild flowers by Roadside* (路边的野花你不要采) by Teresa Teng (邓

丽君 1953-1995), an immensely influential Chinese pop singer. The song is about a man who is leaving a village. His girlfriend reminds him not to fool around with ‘wild flowers’, referring to loose women. Nowadays, this term is widely used and accepted.

In the stage directions we also find details demonstrating an environment of Chinese style. Shen indicates distinct residents and drillmasters by employing Stems-Branches, a traditional Chinese means of numbering, such as ‘甲乙丙丁 jia yi bing ding’, instead of Arabic numbers or the Roman alphabet. In this way “AUNT A” is named as “大娘甲 (aunt jia)” (136-7) and “Female drillmaster B” as “女教官乙 (female drillmaster yi)” (148-9), to name just two. In the translation of *The Pirated Faust*, Chinese numbering which is replaced by the alphabet is not recognizable by a non-Chinese audience.

Examples of 10 Heavenly Stems

		Stem	Chinese pronunciation
1	A	甲	jia
2	B	乙	yi
3	C	丙	bing
4	D	丁	ding
5	E	戊	wu

Some elements in the settings cannot be understood without a knowledge of Chinese history. For instance, the minister of propaganda declares that Faust makes “个人崇拜 a cult of personality” (139) by implementing the robot project. In China, a cult of personality appeared in the regime of Zedong Mao, particularly during the Cultural Revolution. Mao was presented as a god-like, infallible figure, whose image was displayed everywhere in offices, homes, and public. Many songs from the period praised Chairman Mao, who was deemed to be “金色的太阳 the shining sun”, “我们

心中的红太阳 the red sun in our hearts”, and a “人民的大救星 saviour of the people”. Chinese would not be unacquainted with the phrases “机器人万岁 Long Live robots” and “浮士德万岁 Long Live Faust” (139) referring to “毛主席万岁 Long Live Chairman Mao” or more traditionally “皇上万岁 Long Live the Emperor” in ancient China.

Another example is “中国一位身上缠了二踢脚的先行者 a Chinese pioneer whose body was bound with cannon crackers” (144). He is regarded as a forerunner of the human being and can be associated with Faust’s son Euphorion in the adaptation. At the first half of the 20th century, many Chinese soldiers died on the battlefield while striving to establish a new China. Cunrui Dong (董存瑞 1929-1948) is one of them, who carried a satchel charge and exploded an enemy fortification at the cost of his young life. As he pulled the ignition wire, he shouted, “for the new China, move forward”. His sacrifice for a free country and Euphorion’s attempt to fly, with its historical background in Lord Byron’s commitment to the Greek War of Liberation (1821-29) represent the same motif in *The Pirated Faust* and Goethe’s *Faust*, that is, to fight for independence and explore the future through daring endeavour.

Not only does the language convey the Chinese history and culture, but light, music, and props assist the performance of the actors and actresses to do the same. A classic scene of this play is the execution of Gretchen. “灯光渐暗，逐渐收缩 The light dims and gradually fades away” (106). “只有甘丽卿头颈和地上一只箩筐上仍留有光线 It falls only on Gretchen’s neck and a basket on the ground” (106).

Gretchen sees “眼前的空箩筐 the empty basket in front of her” and “脖子边钢刀的寒光 the cold light of a steel blade on her neck” (106). The punishment comes to her. In China, decapitation is a traditional and severe form of execution. Chinese consider that keeping bodies intact is respectful to their parents because bodies are bestowed by their parents as gifts. Gretchen receives the cruel penalty as a result of killing her mother and son. With the sound of the church bells the audience sees three puppets representing Gretchen’s mother, son, and older brother lying in flowering shrubs. The three are “[被]白布蒙住 covered with white cloth” (101), which is a Chinese tradition. Gradually the sound of bells fades away as the light dims. Director Meng designed the scene as a small memorial ceremony for the three who have passed away.

Western and modern

The Pirated Faust is after all a contemporary adaptation, which embodies modern elements in its stage settings. Numerous elements common in modern society appear in the play, for example “国际会议 international conference” (86), “酒吧 pubs” (88, 91, 92, 96, 97), “电视机 television” (149, 151), “秀 shows” (117), “照片 photos” (115), “履历 resume” (115), “名片 business card” (116), “埃洛比克斯 aerobics” (114-5), “蹦极、撞卡丁车、乘过山车 bungee jumping, driving karts or riding roller coasters” (145), “阿波罗登月计划 the Apollo moon landing project” (143), “夫权/男权 masculinity” (117), and one of the most famous female stars of the 20th century “玛丽莲·梦露 Marilyn Monroe” (149).

To a remarkable extent the play reflects phenomena of modern Chinese society. “整容 Cosmetology” has become a popular topic among the youth, involving various cosmetic surgeries, such as “抽脂术、拉眼皮术、隆胸术 liposuction, eyelid surgery, and breast augmentation” (112). Entertainment stars are inclined to plastic surgeries in order to enhance their images on screen. Such striving for beauty has also penetrated into the ordinary population. Although plastic surgery is not accepted by everyone, some bravely attempt operations which sound awful, for example “广泛皮肤剥离拉紧 tightening and peeling of the skin” (113), to realize their dreams of becoming beautiful.

The adaptation further satirizes social events, which are indicated in the storylines. Shen and Meng expose a common practice in the entertainment world, namely, an actress who sleeps with a director or producer is able to secure a role in a play. Nowadays many young women dream of becoming film stars, for that can bring them fame and fortune. Faust utilizes this common idea in such females, which Gretchen may have as well, in his allusion to her of “出演女主角的片约 a contract for an actress” (99). The opportunity is like “我们这个时代的水晶鞋 the glass slippers of our era”, he says, which can turn Gretchen’s life from poverty to riches and through which “灰姑娘一夜变成公主 Cinderella becomes a princess for a night” (99). Gretchen pays for this by welcoming Faust into her room at midnight. It is obvious that Faust does not simply “去她房间里，给她说说 go to her room and teach her” (100), but engages in sexual activity with her, when he “浮士德半裸，从内冲出，欲夺路逃走 dashes out of the room half-naked” and “tries to escape” (100-1).

The trade, however, does not come to a successful conclusion. Instead of receiving the contract which he promises Gretchen, she loses her virtue, her family, and finally her life.

Another phenomenon in entertainment is represented through the various competitions for finding new talent in singing, dancing, and other activities. In the West, the programs “American Idol,” “Britain’s Got Talent,” and “Miss World,” all broadcast on television, have become very popular. There are many similar contests on television in China. People participate actively in these programs which draw large and enthusiastic audiences. The results of some of these competitions are controlled by judges who take bribes for personal benefit. In the adaptation, the first beauty contest attracts three goddesses from Greek mythology, Hera, Athena, and Aphrodite. Aphrodite’s firm intention to succeed in the competition is evident from her first glance when she meets Faust. She pretends to be a flirtatious woman, yet does not completely conceal her noble temperament and identity. Aphrodite “眉宇步态间有些许风尘感，但气度不凡 looks coquettish, but distinguished and emits an impressive spirit” (123). She tries to tempt Faust with her beautiful figure to ensure a victory. “阿芙乐黛特露出低开胸短裙 Aphrodite exposes her dress with a low neckline ” (123-4). Faust is “如五雷轰顶 dumbstruck” (123-4), and seems to desire more than she expects to deliver. He hints to Aphrodite that it is “探囊取物 a snap” for her to win this beauty contest as long as he “替她策划一下 makes arrangements for her” (124). He thereupon “靠近阿芙乐黛特，动手动脚 goes close to her and fondles her” (124). Finally Aphrodite bribes Faust with Helena. This, however, is ridiculous, for

she is the only one who is absent from the competition. Nevertheless, she is crowned by Faust as the most beautiful woman instead of Aphrodite.

The figure “Ju Ying” is an ideal icon of officials in the minds of public. With the rapid development of the social economy in recent years corruption has become a common practice in China. Many people value money highly. Therefore, when the residents recommend “Ju Ying” to be “模范公民 the model citizen” and “国大代表 a representative of the national congress”, some say “什么年月了!人家在乎这个 we are in new era. Who cares about the title” and “又不是个肥缺 that’s not a fat job” (137). In fact, the Chinese public expects to have an official like “Ju Ying” who is “廉洁 honest and uncorrupted” (137) and can serve the people from his heart.

Meng and Shen also satirize Chinese or other countries which are growing up under the shadow of the America, which although not mentioned specifically is referred to indirectly. According to Faust’s plan, “面向新千年, 人类将实现大同 in the coming millennium human beings will achieve a common objective” (129). Yet he says that it is absurd that we, “后现代化、现代化、未现代化国家 post-modern countries, modern countries, and pre-modern countries” are still “在自由女神的光芒照耀下 beneath the shining light of the Statue of Liberty” when “共组一个地球村 striving to build a global village” (129). Likewise, in Scene 19 when Faust is in training to land on the moon, the same situation occurs. Faust is asked to sing “星条旗永不落 The stars and stripes forever” (148), the National March of the United States, after landing on the moon. The adaptor Shen does not make clear the national affiliation of the landing project, but surely his audience would have understood that it

was American. The female drillmasters, by contrast, come from different lands according indicated by their designations, for instance “木村美晶子 Kimura Mitsuko” (149), is a Japanese, and “玛丽.布劳恩 Mary Braun” (149) a German. Meng and Shen describe a social environment which is always under the influence of America.

In sum, the plot, the structure, the language, the connotation of the characters, and the stage settings of *The Pirated Faust* are designed to conform to contemporary Chinese society as well as to represent Chinese history and culture, although at the same time Shen and Goethe are in accord about their central themes: the spirit of Faust and his unremitting endeavour. Meng and Shen apply fundamental tools of traditional Chinese theatre to expose social problems and engage in social criticism. Meng’s experimental theatre emphasizes the engaged role of theatre, the interrelation between drama and society, and shows constant innovation to encourage self-reflection.

Conclusion

This study has focused on *The Pirated Faust*, a Chinese staging of Goethe's *Faust I & II*, which was performed in 1999 at the Beijing People's Art Theatre. Its research questions were how the play was adapted to suit Chinese culture and its historical background in the modern era, and how it addressed the expectations of a modern Chinese audience. Its first contribution to scholarship was to re-name the English title of the adaptation to *The Pirated Faust*, as opposed to *Bootleg Faust*, to which it has been referred in scholarship to date, arguing that the notion of piracy is central to its thematic significance for both Chinese and non-Chinese audiences.

This Chinese *Faust* adaptation was created in recognition of the 250th anniversary of Goethe's birth. *The Pirated Faust* is a successful attempt by Chinese experimental theatre to re-codify Goethe's classic in the context of Chinese modern society. Because this adaptation has existed to date only in the original Chinese, very little research has been done on it so far. A few scholars, such as Piskol and Budde, have mentioned the adaptation and discussed it in their works, but by no means thoroughly or systematically. Moreover, they do not provide access to the original dramatic text to non-Chinese readers, nor the opportunity for readers to assess their interpretations against the original. Thus, beyond re-titling and re-focussing the adaptation, the additional contributions of my study are twofold: to translate Shen's complete dramatic text of the play into English and hence make it accessible to a huge new reading audience; and to provide a critical analysis of *The Pirated Faust* from the

perspective of contemporary Chinese society.

Before commencing the detailed analysis of the adaptation, the thesis provided a general context for the discussion. In chapter one, it presented an overview of *Faust* reception in China from its earliest impact, and that of Goethe in the late nineteenth century, and then traced Goethe and *Faust* translation and reception to show its general acceptance, popularity, and status in China until today. Beyond that, the thesis provided a summary of *Faust*'s critical reception among Chinese scholars to set the context for its discussion of the new interpretation offered by *The Pirated Faust*.

This production cannot be fully understood, especially by westerners, without familiarity with the traditions of Chinese theatre. To that end the thesis traced the main thrusts and styles of Chinese theatre history, arguing that numerous elements of that tradition manifest themselves in the staging of *The Pirated Faust*.

The major part of the thesis itself provided detailed evidence for the central argument that while the adaptor maintained the main themes of Goethe's *Faust*, many features of this adaptation must be considered in order to understand it from a Chinese perspective and to explain the many different sub-themes, storylines, the structure, the characters, the settings, and above all the language. A major claim of the thesis is that this text is rooted deeply in the history of the Chinese language and the myriad of traditional turns of phrase, linguistic images, similes, metaphors and sayings stretching back for millennia in Chinese cultural history. In the notes accompanying the translation into English, appended to the thesis, this is proven beyond doubt and argues most strongly for the Chinese character of the adaptation. The many innovative

thematic strands discussed, inserted by the adaptor into Goethe's storyline and far from it in their associations, provided then a broader range of clear reflections of modern Chinese society which help the reader of the thesis, and scholars to come, to locate this adaptation within the broader terms of both Chinese society and history and its relationship with the western world.

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盗版浮士德

The Pirated Faust

沈林

Lin Shen

浮士德博士的人间喜剧

Dr. Faust: A Human Comedy²

(中央实验话剧院与歌德学院改编演出用名《盗版浮士德》)

(Adapted by the National Experimental Theatre and the Goethe-Institute)

第一场

Scene 1³

引子：书斋生活

Introduction: Life in the study

舞台渐亮，现出浮士德尘封的书房。

Faust's study appears as the stage is illuminated.

浮士德：我对文学、历史、哲学、政治、经济、法律科科下过苦功夫，数学化学医学神学农学门门花过真本钱。新知识旧学问兼收并蓄，大理论小细节驾轻就熟。十三经，二十四史、诸子百家，无不烂熟于心，福柯、拉康、德黑大、罗兰巴特更是家常便饭。左边卢梭、马克思、葛兰西、阿尔都赛、萨特，右边洛克、休谟、亚当斯密、孟德斯鸠。忙时浏览罗素、维特根斯坦、索绪尔，闲时研究黑格尔、费希特、康德。淡泊宁静读柏拉图、奥古斯丁；神思飞扬诵尼采、叔本华。以往，对一班营营苟苟的鼠辈以物喜为己悲的作派，我总是嗤之以鼻，但近来不知为什么常常感叹日暮途穷、去日苦多。

FAUST: I've studied literature, history, philosophy, politics, economics, and jurisprudence with fervour, mathematics, chemistry, medicine, theology, and

² "Dr. Faust. A Human Comedy" is the title of an adaptation by Lin Shen of Goethe's *Faust I & II*. The adaptation for performance was re-titled *The Pirated Faust*. As there are no definite or indefinite articles in Chinese, translators must always choose one or the other depending on the context. In this case I have chosen the indefinite article "a" which suggests the general significance of the *Faust* legend, which seems appropriate in this context.

³ The Chinese original does not indicate scenes, but I give the number to differentiate them.

agriculture as well; indeed, I'm versed in⁴ all knowledge and theory. I have learned the *Thirteen Confucian Classics*⁵, *Twenty-Four Histories*⁶, and Selected Readings of Confucian and other Ancient Chinese Classics, all by heart. Even Foucault, Lacan, Derrida and Roland Barthes are like common sense to me. To my left are Rousseau, Marx, Gramsci, Althusser, and Sartre; to my right Locke, Hume, Adam Smith and Montesquieu. I browse through the books of Russell, Wittgenstein, and Saussure while doing other things at the same time—for me it is easy. I do research on Hegel, Fichte, and Kant at leisure. I read works of Plato and Augustinus in tranquility while I recite Nietzsche and Schopenhauer with vigour. I always turned up my nose at⁷ the scoundrels who have no principles and seek fame and gain⁸, whose emotions are easily affected by surroundings. But recently I don't know why I often sigh. Time is fleeting and I am approaching the end of the road⁹.

(推开窗户)

(He opens the window)

这房间怎么这么幽暗，光！我要光！更多的光！

How gloomy it is in this room. Light! I need light! More light!

我怎么会枯守这间斗室？但窗外又有什么？不过是永远不变的水泥丛林和穿行其间的芸芸众生。铁架上的稿纸为什么如此黯淡，像车床旁油腻的加工手册？日光灯下，一切都清晰、惨白，像医院的太平间，这竟然是我的世界，我生活其中几十年的世界！这也算是生活？可这就是我的生活！

How can I exist in such a small room? What is outside the window? Only a concrete jungle which has never changed and all creatures¹⁰ walking across it. Why is the manuscript on the steel shelf so dim, like a greasy operations manual beside a lathe? Under the fluorescent light everything is clear and pale, like in a morgue. This is my world, a world where I have lived for decades! Can I call this a life? But it is my life!

字典、羊皮书、腐烂的拓片、发霉的简牍，成捆成捆的卡片上扎着的皮筋已经老化发黏。沙发后面堆积着一个个空酒瓶，有我的，也有我前任的。那老嫖夫已经

⁴ “Versed in” is a free translation of a Chinese idiom which stems from a work by Han Yu (韩愈) (768-824), a precursor of Neo-Confucianism, an essayist, and an outstanding poet, who is considered the first of the renowned “Eight Masters of the Tang and Song”. A literal translation is “like driving a light carriage through a familiar road”. (Handian)

⁵ Thirteen canonical classical works of Confucianism (Baidu Baike)

⁶ This is a well-known collection of Chinese historical books covering a period of Chinese history from 3000BC to the 17th century. (Baidu Baike)

⁷ “Turn up one’s nose at” is a free translation of a Chinese idiom originating from the *Book of the Later Han* (后汉书), one of the official Chinese historical works, compiled by Fan Ye (范曄 398-445), a Chinese historian. A literal translation of the idiom is “sniff at”. (Handian)

⁸ “Scoundrels who have no principles and seek fame and gain” is a Chinese idioms stemming from *Now and the Future* (现在与未来) by Li Dazhao (李大钊 1889-1927). (Handian)

⁹ “Approaching the end of the road” is a free translation of a Chinese idiom stemming from the *Records of the Grand Historian* (史记) written by Sima Qian (司马迁 ca. 145 or 135BC–86 BC). A literal translation is “the day is waning and the road is ending”. (Handian)

¹⁰ “All creatures” is a Chinese idiom originating from *Laozi* (老子), also known as *Tao-Te Ching* (道德经), which is a classic of Chinese philosophical literature written by Laozi (老子 ca. 600BC–470BC), who is the reputed founder of Daoism, venerated as a philosopher by Confucians and a saint or god in popular religion. (Handian)

长眠地下，虫子像当年这读书人啃书一样正啃着这读书人的脑子。这竟然是我的世界，这竟然就是我生活其中几十年的世界！这也算是生活？可这就是我的生活！Dictionaries, parchments, rotting ink rubbings, musty bamboo slips. The rubber bands holding the cards are packed in bales and have aged and become sticky. Behind the sofa lie empty wine bottles about the floor. Some are mine and some are my predecessor's. That old man sleeps eternally underground. Insects gnawed at the intellectual's brain as he studied his books in those years. This is my world, a world where I have lived for decades! Can I call this a life? But it is my life!

瞧瞧这些瓶瓶罐罐。蝾螈、蜥蜴、蟒蛇、蟾蜍，翻着青白肚皮，它们多像大腹便便的教授。还有癌症标本、畸形的胎儿、猿人头骨、圣徒的指甲，我就终日与他们相伴。这竟然是我的世界，这竟然就是我生活其中几十年的世界！这也算是生活！可这就是我的生活！

Look at those bottles and containers. Axolotls, lizards, boas, and toads show their bluish-white bellies like professors with large paunches. Those creatures accompany me all day, along with cancer samples, freakish embryos, skulls of ape men, and nails of saints. This is my world, a world where I have lived for decades! Can I call this a life? But it is my life!

看见那些博士论文了吗？一本一本堆得顶到了天花板，冬天阳光照进来，藏蓝书皮儿上烫金的名字就亮了起来，变成一个个模模糊糊的光晕，让人想起黄昏时墓地里一座座石碑。我人还没入土，可这学术墓地里已经有了我的一隅。这竟然就是我的世界，我竟然就是生活其中几十年的世界！这也算是生活！可这就是我的生活！

See those doctoral dissertations? They are heaped to the ceiling. In the winter, sunlight pours in. The golden words on the purplish blue cover page are shining and become a dim halo which reminds me of gravestones. My feet have not yet stepped into the cemetery, but this study is already for me an academic grave. This is my world, a world where I have lived for decades! Can I call this a life? But it is my life!

这些又是什么呢？成绩单、作业、考卷，都摞在这里让蠹虫去咬。咬吧，有人求学、读书、做文章，有人酗酒、吸毒、谈恋爱，读书不过是体面地浪掷青春，而我就教唆人家的子弟浪掷青春。这竟然是我的职业。这竟然就是我的世界，这竟然就是我生活其中几十年的世界！这也算是生活！可这就是我的生活！

What are those things? Transcripts, schoolwork, and examination papers piling up here are nibbled by silverfish. Enjoy your dinner! Someone elsewhere is studying, reading, and writing articles. Some drink, take drugs, and carry on love affairs. Studying is merely a respectable way to idle away your youth. However, I abet children in wasting their youth. This is indeed my profession. This is my world, a world where I have lived for decades! Can I call this a life? But it is my life! This is my world, a world where I have lived for decades! Can I call this a life? But it is my life!

(敲门声)

(A knock at the door)

进来，门没锁。瓦格纳，来来。

Come in, the door is unlocked. Wagner, come.

瓦格纳：博士先生，我听到您在朗诵，真是慷慨激昂，一定是国际会议宣读的论文。我想以您为榜样，也走这条道路，特来请教，不多耽误您的时间。

WAGNER: Doctor, I heard you declaiming, with great passion¹¹. It must be a paper for an international conference. I want to model myself after you and follow your lead. I wanted to come to ask your advice. I will not take a lot of your time.

浮士德：我的时间，你不来耽误，也是我自己喝酒、看闲书、打笔墨官司浪费掉。

FAUST: My time, if you don't take it, would also be wasted on drinking, light reading, and engaging in polemics.

瓦格纳：我已通过考试，该选论文题目了，想听听您的意见。

WAGNER: I already passed my exam. It's time to choose the topic of my thesis. I would like to hear your opinion.

浮士德：选了什么题目？

FAUST: What is your topic?

瓦格纳：普鲁旺斯行吟诗人对伊丽莎白宫廷诗的影响。

WAGNER: The influence of Provençal poets on aulic poems.

浮士德：好大的题目，简直可以让你这小伙子做到头发花白。我在你这个岁数也觉得一膀子撞过去，就可以把长城撞出个豁口。年老了，觉得能用绣花针在窗纸上扎个窟窿眼就不错了。

FAUST: How broad the topic is! You can work on this from youth to old age. When I was your age I felt strong too, as if I could smash a big hole in the Great Wall. Now, as I get older, it's quite good if I can make a hole in window paper¹² with a needle.

瓦格纳：做小学问多无聊啊？

WAGNER: Is it boring to do basic research?

浮士德：无聊才算得上学术规范。看见那本博士论文了？不过是搞清了拜尔德琼斯进入温彻斯特教堂时的年龄。

FAUST: Academic regulations are certainly a bore. Do you see that doctoral dissertation? It only clarifies the age when Burne-Jones¹³ went into Winchester Cathedral.

¹¹ "Great passion" is a free translation of a Chinese idiom which stems from a poem of Li Ling (李陵 d. 74BC), a Han Dynasty general. A literal translation is "with deep feelings and enthusiasm". (Handian)

¹² Window paper has been used instead of glass in parts of China for centuries.

¹³ Sir Edward Coley Burne-Jones (1833-98) was a stained-glass artist, one of the prominent painters and designers of England in the 19th century ("Burne-Jones").

瓦格纳：有什么用呢？

WAGNER: Meaning?

浮士德：用还是有一点用的。做论文那几年，晚上夫妻并头躺着，夫人就会说：说说你的论文吧，我睡不着。（两人笑，沉默）

FAUST: Very little. During the years the dissertation was being written, the couple slept together on their bed at night. The wife asked, "Talk to me about your thesis. I can't sleep". (Both laugh, then are silent)

瓦格纳：先生，给您带来一瓶酒，不知好坏。

WAGNER: Sir, I bring you a bottle of wine. Do you like it?

浮士德：新葡萄酒已经下来了？

FAUST: The new wines are now in?

瓦格纳：都入夏了。

WAGNER: It's summertime already.

浮士德：怎么没闻到窗外丁香？

FAUST: Why didn't I smell cloves through the window?

瓦格纳：哪里还有丁香，好几年前的事儿了。

WAGNER: Where have all those cloves gone? That was several years ago.

浮士德：过去是一片丁香林呢。风过时，墙外行人都用鼻子捕捉那香气。

FAUST: There was a field of clove trees. When the wind blew, walkers tried to catch the aroma with their noses.

（瓦格纳为浮士德添满酒杯，远处传来钟声）每年这时候，教堂每天下午都敲钟，钟声悠扬，从窗口飘进来，岁月就随着变得悠长，悠长得都停滞了。我就不觉着时间流走。可现在，不知为什么，四季交替的景象忽然触目惊心了。

(Wagner serves Faust wine as a distant bell sounds.) Every year in this season, the bells of the church are rung. As the melodious sounds float through the windows, the years seem to be longer, as if they have stopped. I feel that time doesn't fly. But now, I don't know why the changing of seasons suddenly makes me fearful¹⁴.

瓦格纳：先生硕学鸿儒，怎么做女儿伤春模样。丁香林没有了，校外还有一处初夏景色，我可以带您去散散心。

WAGNER: Sir, you are a profound¹⁵ scholar. How could you be sad like a woman! No fields of clove trees any more, but off-campus there is a lovely view in early

¹⁴ "Fearful" is a free translation of a Chinese idiom stemming from a work by Han Yu (韩愈 768-824). A literal translation is "strike the eye and rouse the mind". (Handian)

¹⁵ "Profound" is a Chinese idiom stemming from the *Book of Jin* (晋书), one of the Twenty-Four Histories, which covers the history of Jin Dynasty from 265 to 420 (Handian).

summer. I can take you there to relax.

浮士德： 什么样的地方。

FAUST: What is it like there?

瓦格纳： 一条热闹街道， 两旁是酒吧茶馆。

WAGNER: There's a busy street, pubs and tea houses on both sides of it.

浮士德： 好， 就去酒吧， 正是姑娘们换裙子的时节。

FAUST: Okay, let's go to the pub. It's exactly the season when girls change skirts.

第二场

Scene 2

红尘滚滚： 电视学者

The changing society: Television scholar

眉飞斯特演员：（不着装，以戏外解说人语调）浮士德博士离开象牙塔，邂逅了小家碧玉甘丽卿。甘丽卿，这个马克思赞为最动人的女性形象，是歌德对古老浮士德故事的最大贡献。浮士德在魔鬼帮助下获得了她的爱情。为了和浮士德幽会，甘丽卿把过量的安眠药投给母亲而毒杀了她。哥哥因为阻止她和浮士德幽会，死在浮士德剑下。甘丽卿遭此剧变，精神错乱，溺杀了自己和浮士德的婴儿。她拒绝浮士德救她出狱的图谋，甘愿受刑，成为这学富五车的唐璜的第一个牺牲品。THE ACTOR PLAYING THE ROLE OF MEPHISTOPHELES: (not in costume, appearing as a narrator) Dr. Faust left the ivory tower and met Gretchen, a pretty young woman from a small family¹⁶. Gretchen, whom Marx deemed to the most vivid female figure and Goethe's most significant contribution to the legend of *Faust*. He won her love with help from the devil. In order to meet secretly with Faust, Gretchen gave her mother sleeping pills, but the result was her death through an overdose. Her elder brother tried to prevent Gretchen's meeting with Faust, but he was killed by Faust's sword. Undergoing dramatic changes, Gretchen becomes deranged and kills her baby, the child of Faust. She refuses Faust's attempt to rescue her and is willing to accept her punishment. She becomes the first victim of this well-educated¹⁷ "Don Juan".

瓦格纳： 博士先生，跟你散步非常有益，而且无上光荣。我通常不会单独到此，

¹⁶ "A pretty young woman from a small family" is a Chinese idiom stemming from *A collection of Chinese poems in a folk song style* (乐府诗集). (Handian)

¹⁷ "Well-educated" is a free translation of a Chinese idiom originating from *Zhuangzi* (庄子), a Taoist book, written by Zhuangzi (庄子 c. 369BC-286BC), the most significant of China's early interpreters of Daoism and an influential Chinese philosopher. A literal translation is "the books one read can be loaded on as many as five trucks". (Handian)

因为我憎恶一切粗野的举动。划拳、酗酒、喧嚣我最讨厌不过。（两人落座）

WAGNER: Doctor, it's very beneficial and also an honor to take a walk with you. Usually I don't come here alone, because I hate all barbaric behaviors, of which the finger-guessing game,¹⁸ drinking and noise are the most prevalent. (Both sit down.)

浮士德：这里倒是闹中取静。

FAUST: Here is a quiet place away from the noisy surroundings.

瓦格纳：我们何不继续书斋中的对话。生命有限，而学海无涯。但是，森林和田野看久了令我生厌，鸟儿的翅膀我也绝不羡慕。一页页，一本本读书，却让我感到精神在翱翔。翻一页珍贵的羊皮纸古籍，就如同饮下了一瓢甘露，点点滴滴滋润着我的心田。（邻座眉飞斯特竖起耳朵）

WAGNER: Why don't we continue the topic that we discussed in your study? Life is limited, while knowledge is boundless¹⁹. But I sicken of woods and fields, which I have seen for a long time. Wings of birds I don't admire either. Reading, however, lets me feel my spirit soaring. Turning one page of a precious parchment is like drinking a ladle of amrita²⁰, which lifts my heart. (Mephistopheles sitting next to them pricks up his ears.)

浮士德：（翻看酒单）我宁肯喝葡萄酒。古代文献难道是神泉？（研读酒单上的名字）“希梦葡丽丝特”，这酒酿自发霉的葡萄，这名字托玛斯曼用在最后的一个人物身上。《科鲁尔忏悔录》的同名主人公在妓院长大，对他教诲最多的是他舅舅，一个舞台美术师，名字就叫“希梦葡丽丝特”。从此可以得出一个结论：文化就是腐化：科鲁尔被腐化成骗子，就像葡萄被腐化成葡萄酒。

FAUST: (Looking at the drink menu) I prefer to drink wine. Are ancient documents divine fountains? (He reads the names on the wine list.) "Schimmelpreester", the wine is produced from musty grapes. It's also a name used for one of the characters in Thomas Mann's last novel. Krull, the protagonist in *Confessions of Felix Krull* grew up in a brothel. The one who taught him most is his uncle, a stage artist, whose name was Schimmelpreester. Hence, we have a conclusion: culture is corruption. Krull became corrupted to be a cheater, as grapes are corrupted into wines.

瓦格纳：博士什么意思？

WAGNER: Doctor, what does that mean?

浮士德：酒要多喝，书要少读。

FAUST: You have to drink more, but study less.

（实习服务员甘丽卿走过来）

¹⁸ For example, the game commonly known in North America as "scissors, paper, rock", or games guessing the combined number of fingers shown by two players, both of which are common in China.

¹⁹ "Knowledge is boundless" is a Chinese idiom originating from *Xiao Xu* (小序) by Zhang Dai (张岱 1597-1689), a writer of the Ming Dynasty. (Handian)

²⁰ In Hindu mythology this refers to a beverage engendering immortality; in Chinese custom it means sweet dew. (Handian)

(Gretchen, an apprentice waitress, comes over.)

瓦格纳：学生不明白，请先生再指点。

WAGNER: I don't understand. Sir, could you please give me some hints?

浮士德：（如痴如醉）：天呀，这姑娘真是动人！我从没见过如此美貌。如此端庄温柔，还带有些微的矜持，我竟然在这儿得遇这般美丽的人物！口唇上的殷红，两颊上的霞光，今生今世是不能忘掉；那低垂的双眼，深深地印在了我的心上。美丽的小姐，下班后，我能否冒昧地送您回家。

FAUST: (besotted by Gretchen's presence) oh, my God, the girl is so enticing! I've never seen such a beautiful appearance, dignified, tender and a little bit reserved as well. I couldn't have imagined I would meet such a beauty here. The red of her lips, the lustre of her cheeks. I'll never forget it, forever. Her lowered eyes are deeply impressed on my heart. Fair lady, would you allow me to escort you home after work?

甘丽卿：我不是小姐，也不美丽；不要护送也能自己回家。

Gretchen: I'm neither a lady, nor fair. I can go home without an escort.

浮士德：这回答大大方方，叫人魂飞魄散。

FAUST: The answer is direct, which captivates²¹ me even more.

第三场

Scene 3

（浮士德回到斗室，心潮澎湃）

(Faust returns to his study. Excited²².)

浮士德：天呀，这姑娘真是动人！我从没见过如此美貌。如此端庄温柔，还带有些微的矜持，我竟然得遇这般美丽的人物！口唇上的殷红，两颊上的霞光，今生今世永不能忘掉。那低垂的双眼，深深地印在了我的心上。（门铃响）

FAUST: Oh, my God, the girl is so enticing! I've never seen such a beautiful sight, dignified, tender, and a little bit reserved as well. I couldn't have imagined I would meet such a beauty there. The red of her lips, the lustre of her cheeks. I'll never forget it, forever.²³ Her lowered eyes deeply impressed on my heart.²⁴ (The door bell rings.)

²¹ "Captivate" is a free translation of a Chinese idiom stemming from the *Chronicle of Zuo* (左传), the earliest Chinese work of narrative history covering from 722BC to 468BC. (Handian)

²² This is a Chinese idiom. (Handian)

²³ This is a Chinese idiom (jinsheng jinshi 今生今世) in the original text. It stems from *The Injustice to Dou E* (窦娥冤), a Chinese drama by Guan Hanqing (关汉卿 c. 1225-1302) in Yuan Dynasty, one of the most popular works, even in modern times. Its meaning is untranslatable here. A literal meaning is "this life". (Handian)

²⁴ The Chinese original of the previous lines is an exact repetition of Faust's initial reaction to Gretchen above. As Chinese has no tenses, the translation has been adjusted to the requirements of English grammar.

眉飞斯特：浮士德博士？浮士德博士！不胜荣幸！景行行止，高山仰止！
MEPHISTOPHELES: Dr. Faust? Dr. Faust! It's an honour to meet you! Nice to see you!²⁵

浮士德：我们见过面吗？
FAUST: Have we met?

眉飞斯特：刚才酒吧里。
MEPHISTOPHELES: Just in the pub.

浮士德：互相介绍过？
FAUST: Have we been introduced?

眉飞斯特：先生鹤立鸡群，众人瞩目，鄙人远远瞻仰先生风采……
MEPHISTOPHELES: Sir, you were the centre of attraction²⁶. I just admired you at a distance.

浮士德：你……
FAUST: You are ...?

眉飞斯特：鄙人眉飞斯特，威丁堡市电视台副导演，艺名魔鬼。
MEPHISTOPHELES: I'm Mephistopheles, an assistant director of television broadcasting in Wittenberg. The stage name is devil.

浮士德：魔鬼深夜登门，有何指教。
FAUST: The devil comes to my home at midnight. What can I do for you?

眉飞斯特：适才先生在酒吧宏论惊人，各种典故逸闻随手拈来，妙趣横生。像先生这样的人才万万不能埋没，埋没就是犯罪。想请先生在电视文化节目上向万人一展风采。

MEPHISTOPHELES: Sir, I heard what you said in the pub. I was electrified by your erudition and humor²⁷. Classical allusions are a piece of cake²⁸. Talents like yours, Sir, can not be neglected. Neglect is a crime. I want to invite you to show your charming demeanour on a television program.

浮士德：电视还要文化？电视——文化？可以当作 oxymoron 的例子在课堂里讲给

²⁵ This eight-word phrase (景行行止，高山仰止) is now abbreviated to a Chinese idiom “gao shan jing xing (高山景行)”, which stems from the Classic of Poetry (诗经), part of the *Five Classics*. The literal meaning is “high mountain and a great road” and its figurative meaning is “great nobility of character”. (Handian)

²⁶ “The centre of attraction” is a free translation of a Chinese idiom stemming from *Zhu Lin Qi Xian Lun* (竹林七贤论) by Da Kui (戴逵) from the Jin Dynasty. Its literal meaning is “a crane stands among chickens”. (Handian)

²⁷ “Humor” is a Chinese idiom stemming from *My life* (我的生活) by Feng Yuxiang (冯玉祥 1882-1948), a warlord during Republican China. (Handian)

²⁸ “A piece of cake” is a free translation of the Chinese idiom “shui shou jie lai 随手拈来” an equivalent of the Chinese idiom “xin shou jie lai 信手拈来”. A later equivalent stems from a poem of Su Shi (苏轼 1037-1101) of the Song Dynasty, one of the major poets of the Song era. It literally means “get hold of easily”. (Handian)

学生。

FAUST: Does television need culture? Television – culture? That can be seen as an example of oxymoron²⁹ for students in class.

眉飞斯特：什么？

MEPHISTOPHELES: What?

浮士德：oxymoron 是一种修辞格，譬如残酷的仁慈、冷峻的温柔、黑色的雪花，白色的煤球。

FAUST: Oxymoron is a figure of speech, for example: brutal mercy, callously tender, black snowflake, or white lump of coal.

眉飞斯特：先生是说我们没文化。其实按照先生酒吧所言，我们实在最有文化。

MEPHISTOPHELES: Sir, you mean we don't have culture? Actually according to your argument in the pub, we are the most cultured people of all.

浮士德：此话怎讲。

FAUST: What does that mean?

眉飞斯特：腐化即文化啊。我还想请教先生。“言而无文，行而不远”，做何解释？依鄙人谬见，行远就是播散四方，就是广而告之。什么传播得最远，什么就最有文化。

MEPHISTOPHELES: Corruption is culture. I'd also like your opinion, sir. How would you explain: "Writing without literary grace has no legacy"³⁰ In my opinion, "legacy" involves dissemination, which means widely publicizing. What is disseminated farthest is the most cultured.

浮士德：电视不过是播散的工具，载体罢了。舟船而已，不是货物；喉舌而已，不是大脑。岂有喉舌指挥大脑的。

FAUST: Television is a tool of dissemination, a medium only. It's a ship, not a cargo; it's a mouth and a tongue, not a brain. How can mouths and tongues control brains?

眉飞斯特：对啊。我们就是要请您当我们的的大脑。我们吹笛，您按眼儿。先生之志不会囿于这方斗室。登上荧幕就是接通了时代的脉搏。大众面对有血有肉的真面孔不会想到那后面竟能藏龙卧虎，但面对一个虚无缥缈的影子他们就觉得气象万千，不仅未婚女子会为它神魂颠倒，已婚少妇也顿觉身边丈夫熊头日脑。

MEPHISTOPHELES: Yes, you are right. We, the television broadcasters, ask you to be our brains. We play flutes, but you press the stops in them. Sir, your dream must not remain locked up in this small room. Staging on screens changes the pulse of time. The public would not think there are undiscovered talents³¹ behind screens; nor if

²⁹ In the original the word "oxymoron" is not written in Chinese, but used in English.

³⁰ This is a well-known ancient Chinese saying stemming from the *Chronicle of Zuo* (左传). (Handian)

³¹ "Undiscovered talents" is a free translation of a familiar Chinese idiom originating from a poem of Yu Xin (庾信 513-581), a poet of the Northern Zhou dynasty. A literal translation means "hidden dragon and crouching tiger". (Handian) A Chinese film released in 2000 has a very similar title to this idiom. It is called "wo hu cang long 卧虎

they are face to face and seeing flesh and blood. But when facing an entirely unreal³² shadow, an illusion, they regard it as a spectacular sight³³. Not only are single women infatuated³⁴, but also married women suddenly think their dear husbands are fools.

浮士德：此话当真。

FAUST: Is that true?

眉飞斯特：（取出一厚叠钞票）我不过劝您去寻欢作乐，去身体力行。

我不过劝您遍历人世，莫让心田干枯。

（将钱塞入浮士德上衣左边口袋）

我不过劝您摆脱孤苦，不再自艾自怨，我不过劝您不再听凭忧伤湮灭你的生活。

（将钱塞入浮士德上衣右边口袋）

和影视界摩肩接踵，至少不会形单影孤。

（将钱塞入浮士德左边裤兜）

偶尔涉足风月场也于大局无碍，奥林匹亚的众神也常常跌落尘埃。

（将钱塞入浮士德右边裤兜）

我不是什么伟人，

但如您愿意经风雨见世面，

我愿作您的仆从和奴隶鞍前马后供您使唤。

MEPHISTOPHELES: (He takes out a thick wad of bills) I only advise you to go out for fun, to experience life personally³⁵.

I advise you to experience life. Don't let your heart go dry.

(He slips money into Faust's left coat pocket.)

I advise you to cast off loneliness, to cease complaining. I advise you to abandon regret, for it can ruin your life.

(He slips money into Faust's right coat pocket.)

Keeping in touch with the world of television and films will at least give you company.

(He slips money into Faust's left trousers pocket.)

It's doesn't matter if you occasionally venture into the shady side of life. The Olympian gods often descend to this mortal world.

(He slips money into Faust's right trousers pocket.)

I'm not a great man,

But if you want to experience life, want to see the world,

I would like to be your servant and your slave, whom you can order about at any

藏龙 (Crouching tiger, hidden dragon)", which is just the reverse of the idiom in word order.

³² "Unreal" is a free translation of a Chinese idiom originating from the *Song of Everlasting Sorrow* (长恨歌), a long narrative poem, written by Bai Juyi (白居易 772-846), a famous Chinese poet of the Tang Dynasty. Bai used his poems to protest the social evils in his day, such as corruption. A literal meaning of this idiom is "empty with no substances". (Handian)

³³ "Spectacular sight" is a Chinese idiom stemming from *The Yueyang Tower* (岳阳楼记), written by Fan Zhongyan (范仲淹 989-1052), a prominent politician and litterateur of the Song Dynasty. (Handian)

³⁴ "Infatuated" is a Chinese idiom originating from *Lasting Words to Awaken the World* (醒世恒言), written by Feng Menglong (冯梦龙 1574-1645), a Chinese vernacular writer of Ming Dynasty. (Handian)

³⁵ "Experience life personally" is a familiar Chinese idiom originating from *The Philosophers of Huainanzi* (淮南子), a 2nd century BC Chinese philosophical classic that blends Daoist, Confucianist, and Legalist concepts, which is written under the patronage of Liu An (刘安 179-122BC), King of Huainan. (Handian)

time³⁶.

浮士德：你如此待我，我何以为报？

FAUST: You treat me so well, how can I pay you back?

眉飞斯特：如果在您如此不屑的红尘道上，有处风光让您流连忘返，再不愿奋勇向前，您知识分子的良心，读书人的傲骨，就留在我的案头供我观赏把玩。您的灵魂也将听我役使，永生永世不能摆脱魔鬼的纠缠。

MEPHISTOPHELES: If in the world of human society, which you so disdain, you find one landscape that you enjoy so much³⁷ as to forget to move forward without fear, then you must leave your intellectual conscience and unyielding intellectual character with me. Your soul must be enslaved to me as well and will not be rid of the devil forever³⁸.

浮士德：我不考虑来世！

砸烂这个世界，

会有另一个世界诞生。

这片大地喷涌出我的欢乐，

这个太阳照耀着我的哀思，

哪管它会不会翻天覆地，

哪管它有没有是非曲直。

早晚有一天我要同它们分离。

FAUST: I don't think about the next life.

Once this world is smashed to pieces,

Another one will be born.

The earth exudes my happiness;

The sun shines bright in my grief.

Who cares whether it undergoes earth-shaking changes³⁹ or not?

Who cares whether it has merits or not⁴⁰?

One day I will finally depart from them.

眉飞斯特：既然如此决绝，我们就可以放手大干。

MEPHISTOPHELES: Since you are so certain, let us just do it.

浮士德：好，成交！

如果我对某一瞬间说：

³⁶ The Chinese original here contains an idiom “an qian ma hou (鞍前马后)”. The meaning does not exactly show here in the translation. The meaning here is “to be with someone all the time, constantly at service” and its literal translation is “be in front of the horse and behind the horse”. (Handian)

³⁷ “Enjoy so much” is a free translation of a Chinese idiom, which originates from *Mengzi* (孟子), written by Mencius (c. 371BC-289BC), a famous Chinese philosopher. Its literal meaning is “enjoy oneself so much as to forget to go home”. (Handian)

³⁸ “Forever” is a well-known Chinese idiom. (Handian)

³⁹ “Earth-shaking changes” is a Chinese idiom originating from a poem by Liu Shang (刘商) of the Tang Dynasty. It literally means “overturn heaven and earth”. (Handian)

⁴⁰ “Merits or not” is a Chinese idiom. (Handian)

停一停吧！你真美丽！
那时我情愿毁灭！
那时让丧钟敲响，
让你的任务就此告终，
让时针折断，沙漏断流，
让我的今生和来世就此葬送！
FAUST: Great, it's a deal!
If for a moment I say:
Linger on! You are so fair!
At that time I'd rather be destroyed.
At that time let the death-bell toll;
Let your mission carry on till then;
Let the hour hand stop and the sand cease to flow in the glass;
Let my life and afterlife be buried!

(两人握手拥抱)
(They shake hands and embrace.)

一切的学问早就让我恶心，
思想的线索业已寸断。
让我在感官世界的深处
疗慰我燃烧着的热情！
我要投身事变的洪流，
我要跟上时代的步伐！
苦痛、欢乐、失败、成功，我都不问，
男儿的事业原本要昼夜不停。
Knowledge makes me ill,
My train of thought has been broken.
In the depth of my senses
My burning passion can be consoled.
I'll devote myself to changing society,
I'll keep pace with the times!
Torment, happiness, failure, or success, I don't care.
Men should keep busy in their careers.

第四场

Scene 4

(甘丽卿闺房。电视开着，听得见声音看不见影像。
(Gretchen's room. The television is on. Sounds can be heard, but the screen is not in

view.⁴¹)

眉飞斯特：观众们，“背书包的蜜月旅行”开播以来我们收到许多来信，对我们称赞有加。我们的节目采取了一种新思路“展现学者风采，传布文化福音”。今天我们请到了威丁堡的教授浮士德博士。博士孑然一身，我们这个专栏有些文不对题了。但博士将来蜜月旅行，至少要带五卡车书吧？

MEPHISTOPHELES: Dear audience, since we started to broadcast the program “Backpacking Honeymoon” we have received many letters in which you wrote your praise. Our program is now adopting a new concept: “Show the talent of scholars, spread the cultural gospel”. Today we have invited Prof. Dr. Faust from Wittenberg. He lives all alone in the world⁴², which seems not related to our theme of honeymooners. But Doctor, will you take at least five trucks of books when you go on your honeymoon?

博士：值得一读的书怕没这么多……

DOCTOR: The books worth reading are not so many ...

（甘丽卿抬头看电视上新出现的主讲人）：

(Gretchen looks up and watches the new television host.)

甘丽卿：妈呀！是……真是英俊，而且门第高贵，在酒吧我第一眼就看出来了！

GRETCHEN: My sainted aunt! He's ... so handsome and noble. In the pub I recognized him at first glance.

（凑到荧屏前）

(She moves closer to the screen)

主持人：有人认为读书人应当在书斋里皓首穷经，不该在电视上抛头露面……

HOST [Mephistopheles]: Some think that intellectuals should stay in their studies, focus on books and research⁴³, and not show their faces in public⁴⁴ on television...

浮士德：这是不负责任的知识分子的态度，这是逃避应当肩负的道义。要是孔夫子在世，他一定第一个走上电视传道授业解惑，要是当年有电视，孔夫子的弟子决不止区区三千。电视文化是时代潮流。时代潮流浩浩汤汤，顺之则昌，逆之则亡。

FAUST: That is the attitude of irresponsible intellectuals. It's the way they escape the

⁴¹ The original Chinese does not make it clear if the television screen is not within the view of the audience, or is in view but is blank. The former seems likely.

⁴² “All alone in the world” is a Chinese idiom stemming from *Records of Three Kingdoms* (三国志), the official and authoritative historical text on the period of Three Kingdoms covering from 189 to 280, written by Chen Shou (陈寿 233-297). (Handian)

⁴³ “Focus on research and books” is a Chinese idiom originating from a poem by Han Wo (韩偓 844-?). Its literal meaning is that “an aged person still learns”. (Handian)

⁴⁴ “Show one's face in public” is a familiar Chinese idiom stemming from *The Creation of the Gods* (封神演义), one of the major vernacular Chinese epic fantasy novels of the Ming Dynasty, written by Xu Zhonglin (许仲琳 dates of birth and death unknown). (Handian)

responsibility they should carry. If Confucius were still alive, he would be the first to come on television to pass on the truth and overcome ignorance⁴⁵. If there had been television in those years, Confucian students would not have been limited to three thousand. But television culture is now the trend of our time, and this trend is majestic⁴⁶. Those who follow it prosper, while those who resist it perish.

(电视上浮士德喋喋不休，渐渐听不清讲话内容)
(Faust keeps on talking⁴⁷ on television. Gradually what he says is becoming unclear.)

甘丽卿：“浩浩汤汤”——还是位有学问的先生。
GRETCHEN: “Majestic” – he’s such a well-educated person!

第五场

Scene 5

(同前酒吧，浮士德，坐在一桌前，与他相伴的是眉飞斯特)
(In the same pub. Faust sitting at a table is accompanied by Mephistopheles.)

浮士德：去给我把那姑娘弄来！
FAUST: Bring that girl over here to me!

眉飞斯特：这姑娘实在太清白，心中没有一丝邪念，对她我这魔鬼也无能为力。
MEPHISTOPHELES: The girl is really pure and her heart is without evil. I’m afraid I, a devil, have no power over her.

浮士德：我前前后后上上下下都仔细打量过了，小姑娘早就过了法定年龄。
FAUST: I’ve looked the girl over carefully. She has already passed the legal age of maturity.

眉飞斯特：知识分子实在把自己隐藏得太深了。
MEPHISTOPHELES: Intellectuals have deep desires.

(甘丽卿走来，步态中已有几分扭捏)
(Gretchen approaches reluctantly.)

甘丽卿：博士先生要点什么？

⁴⁵ “To pass on the truth and get rid of ignorance” is a line quoted from *On the Teacher* (师说) by Han Yu (韩愈) (Baidu Baike). *On the Teacher* is a well-known work that students learn at schools.

⁴⁶ This is a Chinese idiom stemming from *Yueyang Lou Ji* (岳阳楼记) by Fan Zhongyan (范仲淹 989-1052), a prominent politician and litterateur of the Song Dynasty. (Handian)

⁴⁷ “To keep on talking” is a well-known Chinese idiom stemming from the *Book of Han* (汉书) covering the history of China under the Western Han from 206BC to 25CE, written by Fan Ye (范曄 398-445). (Handian)

GRETCHEN: Professor, what would you like to order?

浮士德：天呀，这姑娘真是动人！我从没见过如此美貌。这样端庄温柔，还带有些微的矜持，她嘴唇上的殷红，两颊上的霞光，今生今世是不能忘掉；那低垂的双眼，深深地印在了我的心上。小姐，您下班后，我能否冒昧地送您回家？

FAUST: Oh, my God, the girl is so enticing! I've never seen such a beautiful appearance, dignified, tender and a little bit reserved as well. The red of her lips, the lustre of her cheeks. I'll never forget it, forever. Her lowered eyes are deeply impressed on my heart. Beautiful lady, would you allow me to escort you home after work?

第六场

Scene 6

(树影婆娑，两人并排行走)

(Gretchen and Faust are walking in the shadow of trees.)

甘丽卿：我们是个小家庭。我们没有保姆。做饭、打扫、裁缝，早晚忙个不停。我父亲身后留下一笔产业。我书没念好，就进了职高，学餐饮。每天上上课，日子倒还清静。我哥哥当兵还没复员，我妹妹已经死掉。把她带大我吃了不少苦。可是我宁愿再为她吃一次苦，她真是可爱。她跟我最亲。她在我爸爸死后出生，我们以为妈妈不行了。妈妈躺在床上，身体很弱，我只好独自用水和牛奶喂这小宝宝，就像她是我的孩子，她就在我的膝上、怀里咯咯笑着哇哇哭着，长大起来。

GRETCHEN: We are a small family without a housekeeper. From morning till night we are busy cooking, cleaning, and sewing. My father left us a business after his death. Because I didn't succeed at studying, I attended vocational high school to learn food services. I went to school every day, but it was quite leisurely. My younger sister had already died before my older brother returned from the army. I had to work hard to bring her up. But I don't mind hardship. She was really lovable. I was the closest one to her. She was born after my father's death. We all knew that my mother was going to die. She was lying on the bed and very weak. I could only feed my little sister with water and milk, as if she were my baby. She grew up on my knee and in my arms, giggling and blubbering.

浮士德：这一定很幸福。

FAUST: Those must have been happy times.

甘丽卿：有时很辛苦。夜里我把摇篮放在床边，她一有响动我就得起来给她喂奶，她哭个不停，我就抱着她摇啊摇地在屋里不停地转圈圈。一早就得起来洗衣裳，又要买菜做饭，还得实习打工。因此，先生，我常常不大有精神；可是吃也吃得下，睡也睡得着。

GRETCHEN: Sometimes it was very hard. At night I put her cradle near my bed. As soon as she showed signs of movement, I got up to feed her. If she still cried, I rocked her in my arms and walked around and around in the house. In the early morning I had to get up to wash clothes, go grocery shopping, prepare breakfast, and go to my work as an apprentice as well. Therefore, sir, I was always tired. But I could eat and sleep well.

浮士德：不要学餐饮了，也不要实习打工了，让我的朋友眉飞斯特把你引入影视界。你清纯可爱，天生丽质。

FAUST: Quit your food service apprenticeship, forget about getting a job. Let my friend Mephistopheles provide you with entertainment. You are pure and attractive.

甘丽卿：影视岂是我们老实人家普通女孩能干的。我母亲就不会同意。

GRETCHEN: How can honest girls from ordinary families be part of the entertainment scene in film and television? My mother would disapprove.

（浮士德捧吻甘丽卿的手）不要费神！这手怎能让您亲吻！这样粗里粗气！我什么家务都干！

(Faust lifts Gretchen's hand and kisses it.) Gretchen: Please don't! How could you kiss this hand? It's so rough! I do all the household chores.

浮士德：单纯，这是还未认清自身的价值。谦卑，这是自然赐予人的最好秉赋。

（将一精制的小匣子送给甘丽卿）打开看看吧。

FAUST: Your simplicity shows that you don't realize how special you are. Humility is nature's best personal disposition. (He passes a small exquisite chest to Gretchen.) Open it.

甘丽卿：是什么，象是珠宝……（取出一张纸和一个剧本）

GRETCHEN: What's this? Jewellery? (Takes out a piece of paper and a movie script)

浮士德：是我们这个时代的水晶鞋。

FAUST: These are the glass slippers of our era.⁴⁸

甘丽卿：出演女主角的片约！啊呀，这怎么可以……

GRETCHEN: A contract for an actress. Wow, how can I ...

浮士德：你看马路上那匆匆来往的人流。像这样的蚁民，只能让他们自生自灭。一部电影可以一夜间把一个人的面孔变成萦绕在千万人脑海的幻象。只一步，你就活生生地跨入了不朽。闺阁密友瞬息间变成丑姐妹，灰姑娘一夜变成公主。哪怕前清格格真的还魂，也要自叹不如。

FAUST: Look at those hurried streams of pedestrians on the streets. They're like ants

⁴⁸ The story of Cinderella collected in *Grimm's Fairy Tales* is well known in China. Generally parents tell fairy tales to their children before they go to bed.

who can only run their course⁴⁹ without thinking of anything else. One film in one night can make one face become an illusion which haunts the minds of thousands of people. A single step away can make you immortal. Best friends suddenly become opponents; Cinderella becomes a princess for a night. Even if Qianqing Gege⁵⁰ were raised from the dead, she would have to concede that you are better qualified than she.

甘丽卿：我们是老实人家，不敢这样乱想。而且我没演过戏。

GRETCHEN: We are a simple family and dare not think of too much. And I have never acted before.

浮士德：今天半夜过后，我去你房间里，给你说说。

FAUST: Today at midnight I will come to your room and teach you.

甘丽卿：妈妈知道了不得了。

GRETCHEN: My mother will find out.

浮士德：（将一个小瓶放在甘丽卿手里）晚饭汤里加几粒你妈妈就会睡得像死了一样。

FAUST: (Puts a small bottle into Gretchen's hand) Put a few into her soup at dinner. Your mother will sleep deeply as if dead.

(暗转)

(The light dims.)

甘丽卿之兄：战友饮酒总爱把女朋友当上好雪茄似的叼在嘴上。那时我默不作声，听他们吹牛，最后微笑着抹抹胡子，举起斟满的酒杯说：各有千秋！但威丁堡谁能和我妹妹甘丽卿媲美？这时候大家就都没了动静。接着，他们异口同声：没有，没有，当！当！当！为甘丽卿干杯。可如今！我真急得能跳墙！流言蜚语听得我胆战心惊。（听到妹妹房中动静，前来探问）甘丽卿，半夜三更你房中是谁！（浮士德半裸，从内冲出，欲夺路逃走，被拦住）

GRETCHEN'S OLDER BROTHER: My comrades in arms used to talk about their girl friends as if they were fine cigars. I was silent⁵¹ when they were boasting. Smoothing my beard, I finally smiled at them. Then I lifted a full cup of wine and said: Each has its advantages. But in Wittenberg, is any girl comparable to my younger sister Gretchen? Nobody answered, and then they responded all together: No, No. Cling! Clang! Let's drink a toast to Gretchen! But now I feel very anxious! I am frightened⁵² by rumours and slanders⁵³ about Gretchen. (He hears sounds of voices in

⁴⁹ "Run one's course" is a familiar Chinese idiom which stems from a poem titled *Ling Shang Yun* (岭上云) by Bai Juyi (白居易 772-846). (Handian)

⁵⁰ "Qianging Gege" is a specific person, a princess. "Gege" refers to the Manchu version of an imperial-born emperor's princess.

⁵¹ This is a Chinese idiom stemming from the novel *Red Sun* (红日) written by Wu Qiang (吴强 1910-1990) (Baidu Baike).

⁵² This is a well-known Chinese idiom originating from a work titled *Bi Tao Hua* (碧桃花) of the Yuan Dynasty. (Handian)

⁵³ "Rumours and slanders" is a Chinese idiom originating from *Classic of Rites* (礼记), one of the Chinese Five

his sister's room.) Gretchen, who is in your room at midnight? (Faust dashes out of the room half-naked. He tries to escape but is stopped by Gretchen's brother.)

眉飞斯特：（从黑暗中闪出，对浮士德）别怕！拔出配剑！我来招架。

MEPHISTOPHELES: (Rushes out from the darkness and speaks to Faust) Don't be afraid! Pull out your sword! Let me take him on.

（三人打成一团。眉飞斯特将甘丽卿之兄双手扭住，浮士德当胸一剑，眉飞斯特松手，甘丽卿之兄颓然倒地。眉浮两人逃逸）

(The three men fight. Mephistopheles seizes the hands of Gretchen's brother and Faust thrusts his sword into his chest. Mephistopheles releases his hands and Gretchen's brother falls down dead. Mephistopheles and Faust escape.)

第七场

Scene 7

（教堂钟声。渐亮，三个白布蒙住的木偶卧在花丛中，两大一小，分别代表甘丽卿之母、甘丽卿之兄、甘丽卿之子，渐暗，钟声远去）

(Church bells sound. The stage is illuminated. Three puppets, two adults and a child, all covered with white cloth lying in flowering shrubs. They represent Gretchen's mother, son, and older brother. As the light dims, the sound of bells fades away.)

（阴影中，浮士德同眉飞斯特扭打作一堆，浮士德以手扼眉飞斯特喉咙）
(Faust and Mephistopheles struggle in the shadows. Faust seizes Mephistopheles by the throat.)

浮士德：魔鬼！魔鬼！

FAUST: You Devil! Devil!

眉飞斯特：放手！放……手

MEPHISTOPHELES: Let me go! Let ... me go!

浮士德：甘丽卿宣布死刑了！而你……！惨哪！一夜间就失去了母亲……

FAUST: Gretchen was sentenced to death! But you ...! You miserable one! In one night she lost her mother ...

眉飞斯特：那是事故！我给的是常人剂量，谁想到老太太就醒不过来了！

MEPHISTOPHELES: That was an accident! The dosage I gave her is for a normal person. Who knows why the old woman died?

浮士德：一夜间就失去了哥哥……

FAUST: In one night she lost her older brother ...

眉飞斯特：那是意外！你出的意外！

MEPHISTOPHELES: That was an accident! An accident that you caused!

浮士德：一夜间就变成举目无亲的孤儿……

FAUST: In one night she became an orphan ...

眉飞斯特：天下孤儿又不她一个！

MEPHISTOPHELES: She's not the only orphan in the world.

浮士德：一夜间，这孤苦零丁的人还孕育了一条新的生命……

FAUST: In one night the poor⁵⁴ girl conceived a new life ...

眉飞斯特：是你的亲骨肉！你也要赖在我身上不成？

MEPHISTOPHELES: It's your child, your own flesh and blood! Are you trying to pin the crime on me?

浮士德：……赋予生命又亲手扼杀生命，她丧失了理智……

FAUST: ... gave him life and ended his life by her own hand. She obviously lost her senses.

眉飞斯特：是你毁的她，又不是我！

MEPHISTOPHELES: You ruined her, not I!

浮士德：你……。一年了你一直瞒着我，还哄我穿花街过柳巷买醉买笑，可她，没了母亲、没了哥哥、没了情人、没了儿子……

FAUST: You ... You kept the truth from me for a year and coaxed me into drinking and dallying with prostitutes. But she, she lost her mother, lost her older brother, lost her lover, lost her son ...

眉飞斯特，你必须救她出来！必须！

MEPHISTOPHELES: You must save her and get her out! You must!

第八场

Scene 8

（啜泣声，渐亮，甘丽卿带镣铐蜷缩一隅。浮士德和眉飞斯特上）

⁵⁴ This is a free translation of a Chinese idiom stemming from *Chen Qing Biao* (陈情表), a memorial to the Emperor Wu of Jin, by Li Mi (李密 224-287). The literal translation is alone and helpless. (Handian)

(Sobbing is heard. The stage is illuminated. Gretchen is curled up in a corner. Faust and Mephistopheles enter.)

浮士德：她就在这牢墙后面。（开锁）

FAUST: She's in the prison right behind this wall. (Opens the lock.)

甘丽卿：刽子手来了！

GRETCHEN: The executioner is coming!

浮士德：嘘！我来了，来救你出去。

FAUST: Hush! It's me. I've come to free you.

甘丽卿：（跪）刽子手，谁给你这权力，半夜来提囚犯。发发慈悲吧，让我活到天明！

GRETCHEN: (Kneeling) Executioner, who confers on you the power to take a prisoner at midnight? In the name of mercy, let me live till the dawn of tomorrow!

（起）过去我美，就为这我会送命。过去的朋友已远走高飞。饶了我吧！我有什么对不住你的？

(She rises.) I was beautiful. Because of this, I'm to lose my life. My former friends have all abandoned me. Please let me go! What have I done?

浮士德：我来救你出去。

FAUST: I come to take you away from here.

甘丽卿：我们一起跪下求求圣徒饶恕我们吧！地狱的火窜上了台阶！

GRETCHEN: Let's kneel and ask the saints for forgiveness! Hell fire is flaming up the steps!

浮士德：甘丽卿！甘丽卿！

FAUST: Gretchen! Gretchen!

甘丽卿：是他在叫我！我要冲出去！

GRETCHEN: It's him. He's calling me! I must rush from this place.

浮士德：我就在这里！

FAUST: I'm here!

甘丽卿：是他！我得救了！我们又回到了那条街道，那里你第一次送我回家。

GRETCHEN: It's him. I am saved! We are back on the street where you first took me home.

浮士德：咱们走！

FAUST: Let us go!

甘丽卿：我要和你多待一会儿。

GRETCHEN: I want to stay with you a little longer.

浮士德：赶快！再不走就走不了啦！

FAUST: Hurry up! We won't be able to flee if we waste time!

甘丽卿：不能再吻我一下？好久没见，怎么连接吻都忘记了？你的嘴唇冰冷冰冷，你的爱被谁夺去？

GRETCHEN: Will you give me a kiss? It's been so long since we've been together. How could you forget to kiss me? Your lips are so cold. Who took away your love?

浮士德：跟我走！今后我会以千百倍热情吻你！

FAUST: Come with me! I will kiss you with ardour forever!

甘丽卿：真的是你。

GRETCHEN: It's really you!

浮士德：是我，跟我走！

FAUST: Yes, it's me. Come with me!

甘丽卿：你打开锁链，可知道救的是什么样的一个人？她杀了母亲，她淹死了孩子，我们俩的孩子。这不是梦！是你的手，这样美丽，可是，怎么湿漉漉的？血！天啊，你干了什么啊！让我先给孩子喂口奶。我抱了他一夜，他们把他抢走，又说我杀了他。

GRETCHEN: You released the chain. But do you know what kind of person you are saving? A woman who killed her mother, drowned her child, our child. It was not a dream! I see your hand, so beautiful. But why is it wet? Blood! Oh God in heaven, what have I done? Let me feed my child first. I've held him for the whole night. They took him away, they said I killed him.

浮士德：过去的让它过去。

FAUST: Forget the past.

甘丽卿：不，你活下去。我交待一下后事：我妈，……给她最好的地方，我哥哥，就在她近旁，我，离开一点，孩子，放在我胸口。其他人……不许靠近我！从前，贴在你身边多么幸福，现在再也不能，真要把你推开，又实在不能，你的眼光这么温柔，毕竟你还是你。

GRETCHEN: No, you must live. Let me tell you my last wish: my mother, ... Lay her to rest in the best place. My older brother beside her. My child nearby, resting on my breast. Others should not be allowed to come close to me. I was so happy to be with you, but it couldn't be the same anymore. I can't push you aside, for your eyes are so tender. You are still you, after all.

浮士德：知道是我，就跟我走。

FAUST: Go with me, if you know it's me.

甘丽卿：往哪里？

GRETCHEN: Where?

浮士德：外面。

FAUST: Outside.

甘丽卿：流落他乡，担惊受怕，受良心折磨，最后还要被抓。可这里离永远的安息只有一步。

GRETCHEN: Stranded in a foreign land, full of fear, with a stricken conscience. In the end I would be arrested. But here I'm only one step from eternal peace.

浮士德：流落他乡有我陪伴你。眉飞斯特买通了所有人。

FAUST: I will stay with you when you are stranded in a foreign land. Mephistopheles bribed everyone.

甘丽卿：快！救救孩子。往前，一直跑，沿着河，过桥，进林子，左手池塘边。拉他上来！那是你的孩子！他在挣扎，他要上来！

GRETCHEN: Hurry up! Save my child. Keep moving, keep running, along a river, across a bridge, through the woods. He's in the pond on the left side. Pull him up! That is your child! He's struggling. He's trying to come up!

浮士德：醒一醒！自由离你只有一步。

FAUST: Wake up! Freedom is just one step away.

甘丽卿：我妈的头垂在床沿上，不眨眼，不点头，她睡了这么久，永远睡不醒了。她睡了，好让我们作乐。那时我们有多快乐！

GRETCHEN: My mother's head droops down on the side of the bed without blinking, without nodding. She has slept for such a long time and can never wake up. She fell asleep so that we could enjoy each other. We were so happy at that time!

浮士德：说是说不动你的。我抱你出去！

FAUST: You wouldn't take my advice. I'll carry you away.

甘丽卿：放手！

GRETCHEN: Let me go!

浮士德：东方发白了，天就要亮了！

FAUST: There is light in the east. It's almost dawn!

甘丽卿：天就要亮了！我的日子就要到头了！我们还会再见面的，但不会再在那条街道。

GRETCHEN: It's almost dawn! My life is coming to an end! We will meet again, but not on that street.

(灯光渐暗, 逐渐收缩, 先把浮士德留在黑暗中, 继续收缩, 最后一句台词时只有甘丽卿头颈和地上一只箩筐上仍留有光线)

(The light dims and gradually fades away. At first Faust remains in darkness. As the light dims, it falls only on Gretchen's neck and a basket on the ground at the last line.)

我被捆好。

I'm tied up.

我被绑牢。

I can't escape.

我被扛到搭好的木台上。

I am carried to a wooden platform which has been prepared.

我脸朝下, 看到眼前的空箩筐,

Facing downward, I see the empty basket in front of me,

我看到脖子边钢刀的寒光。

I see the cold light of a steel blade on my neck.

我看到黑暗,

I see darkness,

我看到无边的黑暗。

I see endless darkness.

(灯灭)

(The light is extinguished.)

第九场

Scene 9

浮华世界: 美的立法者

Vanity Fair: The Legislator of beauty

甘丽卿演员褪去演出服装, 以串场解说人身份持一册歌德《浮士德》回到台上, 在以后的几场中, 她将一直在演出区外为观众解说。

The actress playing the role of Gretchen takes off her costume and returns to the stage

as a narrator holding a volume, *Faust*. In the following scenes she functions as a commentator for the audience from a position off stage.

甘丽卿：

青年男子那个不善钟情，
妙龄女人那个不善怀春，
这是我们人的至圣至灵；
啊，怎么从此中会有惨痛飞迸。

这几行诗摘自歌德早期作品《少年维特之烦恼》。维特自杀了，但歌德还得继续他的人生旅程。少年维特墓碑的阴影下，24岁的歌德被鲜花美女簇拥。翌年，歌德开始《浮士德》的写作，从此他在大千世界的生活仿佛暗合了他笔下的人物。

GRETCHEN:

Ev'ry youth for love's sweet portion sighs,
Ev'ry maiden sighs to win man's love;
Why, alas! should bitter pain arise
From the noblest passion that we prove?⁵⁵

These lines are excerpted from an early work of Goethe, *The Sorrows of Young Werther*. Werther committed suicide, whereas Goethe continued his life journey. Under the shadow of young Werther, the 24-year-old Goethe was inundated by flowers and beauties. In the next year Goethe embarked on the writing of *Faust*. Hence, the characters in his works seem to coincide with the life he experienced in the world.

虽然甘丽卿玉陨香消，但正如眉飞斯特所说：往前走，路边鲜花自会不断开放。浮士德的第二个恋人是美女海伦。海伦来历颇不寻常。她的母亲丽达，被幻化作天鹅的宙斯引诱，生下了她。后来，宙斯之妻赫拉、智慧之神雅典娜和爱神阿芙乐黛特请帕里斯裁判她们谁最美丽。赫拉以权力贿赂帕里斯，雅典娜以智慧贿赂帕里斯，而阿芙乐黛特则以世间最美的女子海伦贿赂帕里斯。帕里斯将奖品金苹果颁给了阿芙乐黛特，作为回报得到了海伦。这里我们让浮士德代替神话中的帕里斯出任历史上第一次选美的评委会主席。

Although Gretchen passed away, flowers⁵⁶ on roadsides will bloom of their own accord without end. Faust's second lover is a beauty, Helena. Her background is unusual. Her mother is Leda, who was seduced by Zeus in the guise of a swan, and then she was born. Zeus's wife, Hera, Athena, the goddess of wisdom, and Aphrodite, the goddess of love and beauty, invited Paris to judge who was the world's most beautiful woman. Hera bribed Paris with power; Athena bribed him with wisdom; and Aphrodite bribed him with Helena, the most beautiful woman in the world. Paris awarded Aphrodite a golden apple as a prize. In return he received Helena. Here we have appointed Faust, instead of Paris in mythology, to serve as the chair of the adjudication committee for the first beauty contest in history.

⁵⁵ A poem from *The Sorrows of Young Werther* prefixed to the second edition and translated by Edgar Alfred Bowring. (Goethe, "Poems" 215)

⁵⁶ Here flowers refer to women.

赫拉：浮博士谈吐儒雅，气度不凡，做什么学问啊？

HERA: Doctor Fu⁵⁷, your way of speaking shows a scholarly bearing with laudable spirit. What do you do?

浮士德：我在“金苹果选美大赛”担任评委会主席。

FAUST: I'm the chair of the adjudication committee for "The Golden Apple Beauty Contest".

赫拉：做学问怎么做触电了？我还以为学者跟和尚差不多，屁股坐不稳写不出象样东西。武帝不替司马迁去掉孽根，他又怎么能做“史家之绝唱无韵之离骚”。看来浮博士还是六根不净，要不然滚滚红尘怎能引动文化泰山摧眉折腰呢？

HERA: How can you stoop to this glitzy show instead of sticking to your intellectual research? I thought scholars were like monks. Nothing good happens unless they sit still. If the emperor Wu of Han⁵⁸ hadn't got rid of the source of evils for Sima Qian, how could he have reached "the peak of poetic perfection, the climax of picturesque rhythm"⁵⁹. It seems Doctor Fu hasn't purified his six fundamental organs⁶⁰. Otherwise how could our changing society grant you authority to stoop so low⁶¹ to this level of culture?

浮士德：时代不同了。识时务者为俊杰。

FAUST: Times have changed. Whoever understands the times is a great man.⁶²

赫拉：什么叫识时务？

朝为田舍郎，暮登天子堂。

满朝朱紫贵，尽是读书人。

学得文武艺，卖与帝王家。

浮博士，看你同群众沆瀣一气，我实在心酸，谁教我们帝王将相喜欢礼贤下士呢，现时代就缺学者型官僚，你这样有文凭、有水平的跨世纪人才，我们家宙斯振兴奥林匹亚山是要重用的。听大姐的没错。

HERA: What does it mean to understand the times?

A plebeian in the morning becomes a minister in the evening.

Officials of all ranks and descriptions at the court secure official positions through

⁵⁷ "Fu Shi De" is the phonetic form of the Chinese name of Faust. According to Chinese custom the family name goes before the given name. So in this case Fu is Faust's family name and Shi De is his given name. By referring to Faust as Dr. Fu, Hera is making a humorous word play on his name for Fu is only part of his name, the first syllable. A Chinese speaker would never just refer to half of the full name, in this case Fu Shide.

⁵⁸ Emperor Wu of Han (汉武帝 156BC-87BC) was the seventh emperor of the Han Dynasty in China, ruling from 141BC to 87BC. He is cited in Chinese history as one of the greatest emperors of the Han dynasty. (Baidu Baike)

⁵⁹ The praise was given by Lu Xun (鲁迅 1881-1936), one of the major Chinese writers of the 20th century, for the book *Records of the Grand Historian* (史记). Its author is Sima Qian (司马迁), a Prefect of Grand Scribes of the Han Dynasty. His famous and highly praised work, *Records of the Grand Historian*, is an overview of the history of China covering more than two thousand years. "Get rid of the source of evils" here refers to castration. Sima Qian was castrated by the order of the Emperor for dissent. (Baidu Baike)

⁶⁰ This is a Buddhist term. The six fundamental organs include the eye, ear, nose, tongue, body, and mind. (Handian)

⁶¹ "Stoop low" is a Chinese idiom stemming from a poem of Li Bai (李白 701-762), one of the two greatest poets in China's literary history. (Handian)

⁶² A familiar Chinese idiom stemming from *Records of Three Kingdoms* (三国志), the official and authoritative historical text on the period of Three Kingdoms covering from 189 to 280. (Handian)

study.

Whoever acquires civil and military skills by study does so with the intention of gaining an important position in the court.⁶³

Doctor Fu, I feel sad because you are doing the same thing as the masses⁶⁴. But emperors and ministers would do well to be courteous to the wise and respectful of the scholarly⁶⁵. In our society now we have a lack of scholarly bureaucrats. A talented person possessing degrees and abilities like you has to be respected and put into a significant position which is very important for our Zeus of our family to develop Olympia. Believe me and take your sister's advice.

浮士德：听夫人一席话，胜读十年书啊，请多多指教。

FAUST: I am benefitting a great deal talking with you, as I have studied for over a decade⁶⁶. Thank you for your advice.

赫拉：我不是来指教的，我是来参与的。

HERA: I haven't come to teach you, but to be a competitor in the beauty contest!

浮士德：（如五雷轰顶）夫人不惜降贵污尊，参与赛事，是我们全体工作人员和参赛选手最大的幸福。我们将派出最精干的干部协助您，把您参赛当头等大事抓。小眉，眉飞斯特，组委会秘书长，著名人体工程学家将协助您的工作。

FAUST: (Dumbstruck) It's an honour and great joy for all of our staff members and contestants that you condescend to take part in our competition. Your participation will be paramount and we will assign our keenest and most capable cadre⁶⁷ to assist you. Little Mephi,⁶⁸ Mephistopheles, the secretary general of the organizing committee, a famous engineer specializing in humans, will assist you.

（眉飞斯特作干练办公室主任态，将赫拉引到一旁，随手从衣帽架上起下一件白大褂，潇洒地披上，又从怀里摸出一副眼镜，摇身一变，俨然是一位整形专家。）
(Mephistopheles behaves like an experienced chief of office and takes Hera aside. He takes a white doctor's coat from a nearby clothes rack and puts it on with a flourish. He fishes a pair of glasses out of his pocket. Suddenly he becomes an orthopaedist.)

⁶³ The three lines are excerpted from *the Story of the Lute* (琵琶记) written by Gao Ming (高明 1305-1359), a librettist in the Yuan Dynasty. The lines describe the official examinations in imperial China which determined who among the population would be selected to enter the state's bureaucracy.

⁶⁴ "Doing the same thing as the masses" is a Chinese idiom stemming from the *New Book of the South* (南部新书) by Qian Yi (钱易 968-1026) of the Song Dynasty. (Handian)

⁶⁵ "Emperors and ministers" is a well-known Chinese idiom originating from the *Records of the Grand Historian* (史记) by Sima Qian (司马迁). "Courteous to the wise and respectful of the scholarly" is a familiar Chinese idiom as well stemming from the *Book of Song* (宋书) by Shen Yue (沈约 441-513). (Handian)

⁶⁶ "As I have studied for over a decade" is a familiar Chinese idiom which stems from the *Book of Two Cheng* (两程全书) written by Cheng Hao (程颢 1032-1085), a neo-Confucian philosopher, and his brother Cheng Yi (程颐 1033-1107), a Chinese philosopher. (Handian)

⁶⁷ Cadre refers to official or team leader.

⁶⁸ In the Chinese original, it actually says "little Mei". This case is similar to the previous one for Dr. Fu (see footnote 57). "Mei Fei Si Te" is the phonetic form of the Chinese name of Mephistopheles. According to Chinese custom the family name goes before the given name. So in this case Mei, the first syllable of Mephistopheles's Chinese name, is regarded as his family name and Fei Si Te is his given name.

赫拉：眉飞斯特把你们这儿吹得神乎其神。你就是那个造假工程学专家？

HERA: Mephistopheles boasts that it's a miraculous place here. Are you an expert in engineering human fakes?

眉飞斯特：人体工程学专家，在下正是。

MEPHISTOPHELES: An expert in artificial human engineering, yes, I am.

赫拉：浮博士的同学。

HERA: Doctor Fu's fellow student?

眉飞斯特：正是。

MEPHISTOPHELES: Yes.

赫拉：曾在康桥荡舟？

HERA: Studied at Cambridge?

眉飞斯特：不假。

MEPHISTOPHELES: Indeed.

赫拉：用过法兰肯斯坦的解剖台？

HERA: Did you use Frankenstein's dissecting table?

眉飞斯特：不假。

MEPHISTOPHELES: Yes indeed.

赫拉：和达尔文夫人的关系不一般？

HERA: Is your relationship with Darwin's wife unusual?

眉飞斯特：不假。

MEPHISTOPHELES: Indeed it is.

赫拉：在牛顿被苹果砸了一下的树下和达尔文夫人四目对视，谈了一夜：十一点、十二点、十三点……就是不上床睡觉？

HERA: You and Darwin's wife looked at each other under the tree where Newton was hit by an apple. Did you talk at night, till eleven, twelve, even after midnight? Didn't you go to sleep?

眉飞斯特：不假。

MEPHISTOPHELES: No.

赫拉：怎么沦落到干美容院了呢？

HERA: Why have you been reduced to work in a beauty parlor?

眉飞斯特：沦落，夫人，不是沦落，是人生路上的一个重要的选择，是我迈向知

识经济，靠科学致富、凭智慧生财的举措。

MEPHISTOPHELES: Reduced? Madam, I haven't been reduced. It's a significant decision in my life, a method by which I've learned to cash in my knowledge financially and become rich through science and intelligence.

赫拉：好，不是堕落，是开拓。您和浮士德博士这位旷世奇才怎么从象牙塔跌落到十字街头了？

HERA: Okay, it's not a degeneracy, but an exploitation. How did you and Dr. Faust, such an incomparable genius⁶⁹, fall so far from the ivory tower and come to a crossroad?

眉飞斯特：柏拉图关于美的论文曾让我们俩浮想联翩，浮士德竟然钻进达尔文表兄加尔顿开的实验室，搜集了一堆红粉骷髅，非要发掘什么跨越时空界限、超脱文化形态的美人胚子。后来又异想天开要从白天鹅蛋中发现海伦基因，一头就扎进生命科学院去了。

MEPHISTOPHELES: Plato's thesis about beauty filled our minds with thoughts. Faust sneaked into Darwin's cousin, Galton's laboratory and collected a pile of woman's skulls. He attempted to develop beauties whose charms transcend time and space and detach from the culture pattern. Later he imagined Helena's genes could be found in the eggs of white swans and then he dug into the life sciences laboratory.⁷⁰

赫拉：出成果了。

HERA: Any result?

眉飞斯特：没有，可他现在当电视学者，近水楼台先得月，媒体上响动不小。但浮士德博士犯了路线方向性错误。

MEPHISTOPHELES: No. But he acts like an expert on television so that he can enjoy the benefits of a favourable position⁷¹. His appearance in the medium has caused a great sensation. But Faust made a strategic mistake.

赫拉：怎么讲？

HERA: What do you mean?

眉飞斯特：美不美皮肉上的事，他非深入开掘。目光深邃有什么好，迎面过来个佳丽就给照 X 光，本来满大街莺歌燕舞，都成了一付付下水！一个形而下的问题非要往形而上搞，这不堕入迷雾了。

MEPHISTOPHELES: Beauty is a matter of skin and flesh. He doesn't need to research it so intensively. What are the advantages of having sharp eyesight? The

⁶⁹ "An incomparable genius" is a Chinese idiom stemming from *A Tale of Colorful Feather* (彩豪记) written by Tu Long (屠隆 1543-1605), a playwright and essayist of the Ming Dynasty. (Handian)

⁷⁰ This is a reference to Wagner's laboratory in *Faust II* and *Homunculus*.

⁷¹ "Enjoy the benefits of the favourable position" is a free version of a Chinese idiom which originates from *Qingye Lu* (清夜录) written by Yu Wenbao (俞文豹) of the Song Dynasty. A literal translation of the idiom is "the shadow of the moon can be seen first from a tower near water". (Handian)

streets are filled with beautiful women⁷². But taking x-rays of beautiful women as they approach, we only see their internal body parts. A physical problem has become metaphysical. This makes Faust confused.

赫拉：当然了，浮士德博士是搞美学的。

HERA: Sure, Faust does research on aesthetics.

眉飞斯特：我是搞整容美学的。一个人对自己的皮囊不满意，怎么治？

MEPHISTOPHELES: I do cosmetology. If someone isn't satisfied with his or her body⁷³, how can we treat them?

赫拉：治本啊。

HERA: A permanent cure.

眉飞斯特：治本？不美的根本就是皮囊。这个病例里，本就是标，标就是本。浮士德要发现的美其根本是皮肉，可他认定皮肉是标。我治皮肉，好象是治标不治本，其实标本兼治。

MEPHISTOPHELES: A permanent cure? If the body isn't beautiful we say the person isn't either. I think that the body's surface represents the entire person. The skin and flesh house the beauty for which Faust is searching. I heal human bodies. It seems that I'm healing the surface not the root. But in fact I'm healing both, for I believe that the surface is the root.

赫拉：很讲辩证法的么。但如何治疗呢？

HERA: It's a dialectic method of analysis. But how do you heal your patients?

眉飞斯特：我一直跟踪这个领域的最新动向。最常做的美容手术排行榜前三名依序为：抽脂术、拉眼皮术、隆胸术。

MEPHISTOPHELES: I always employ the latest techniques in the field. The three most common cosmetic surgeries are liposuction, eyelid surgery, and breast augmentation.⁷⁴

赫拉：我看见电视上、报纸上、广播上、电线杆子上抽脂术广告比比皆是。这到底是怎么一回事呢？

⁷² "Filled with beautiful women" is a Chinese idiom stemming from *Jinbei Pavilion* (锦被亭) written by Su Shi (苏轼 1037-1101) of the Song Dynasty, one of the major poets of the Song era. A literal meaning is "scenes of prosperity with orioles singing and swallows darting." (Handian)

⁷³ "皮囊 (Pi Nang)" originally means purse made of animal skin, but in Buddhism it is a metaphor for the human body (Handian).

⁷⁴ In the Chinese original script several words in the next five paragraphs, from "I always employ the latest techniques in the field" to "the skin becomes as smooth and soft as pearl or jade ...", are recognizable as traditional Chinese characters, which were used in Mainland China before the 1950s and are still used in Taiwan, Hong Kong, and Macau; for example, "为 (wei)" is shown as "為", "脸 (lian)" as "臉", and "紧 (jin)" as "緊". But not all the words in these short paragraphs are traditional Chinese. Others words appear in simplified Chinese characters, which are currently the official Chinese characters in Mainland China, Singapore and Malaysia. There is no obvious reason from the context why these few words are used in traditional Chinese. So the author has changed the traditional characters to the simplified modern form.

HERA: I see advertisements for liposuction everywhere, on television, in the newspaper, on telephone poles. What is liposuction anyway?

眉飞斯特：简单说，就是把特制管子置入皮下，将油脂吸出。目前，抽脂术荣登整容手术排名首位，手术死亡率也降至万分之一。功欲善其事必先利其器。机械工程的进步带来了以氮气为动力的快速振荡设备，能有效清除背部、胸部、上腹部纤维区域的脂肪。新推出的一种按摩器已获美国食品管理局证明，具有暂时去脂效应，结合按摩器治疗，疗效更佳且保固期限延长.....

MEPHISTOPHELES: To put it simply, we insert a special tube under the skin and absorb fat from the body. So far liposuction has risen to No. 1 on the list of plastic surgeries and its operative mortality rate has fallen to one in ten thousand. One has to sharpen one's tools before being ready to do the thing.⁷⁵ High speed oscillating equipment, powered by nitrogen, developed by the progress of mechanical engineering, can effectively remove the fat in fibrous areas, like the back, breasts, and upper abdomen. A newly released massager, certified with a certificate from the US food and drug administration, can conduct temporary fat removal. Combined with massage therapy, its healing effect is much better and can be prolonged ...

赫拉：好，但你不会是搞销售的吧？

HERA: Great. But are you a salesman?

眉飞斯特：我是专家，有医德的。（愈加亢奋，口若悬河，如念数来宝）对脸颊下垂，脸部拉皮回春术是最佳对策，手术技巧多种多样，颧骨区纤维脂肪组织悬高术，经由眼袋手术施行中脸部骨膜下拉皮术，经由颞边施行内视镜中脸部拉皮术、广泛皮肤剥离拉紧、皮下筋膜剥离拉紧、颧骨区纤维脂肪组织悬高、颈部皮下脂肪去除、阔颈肌缝紧及激光磨皮除皱，真是百花齐放，异彩纷呈啊。人体工程学家还开发出填补脸皮老化性凹沟的新材料自体胶原蛋白：将人皮剪成约三毫米的碎粒，加入盐水做成悬浮液状态，用细针筒注射植入，处理过的肌肤那真是珠园玉润.....（大换气）

MEPHISTOPHELES: I'm a specialist and have medical ethics. (More excited, speaks volubly⁷⁶ and quickly⁷⁷) For drooping cheeks a face-lift is best. The operation strategies are various: surgery which lifts fibrous adipose tissue in the cheekbone zone, facial periosteum surgery in operations to remove bags under the eyes, endoscopic face-lift surgery through temples, tightening and peeling of the skin, tightening and peeling off aponeuroses under the skin, lifting fibre adipose tissue in the cheekbone area, fat removal under the skin of the neck, tightening the platysma muscle at the neck, wrinkle removal with laser buffing. The strategies are really many and various⁷⁸.

⁷⁵ This familiar Chinese idiom stems from the *Analects of Confucius* (论语), a record of the words and acts of the Chinese thinker and philosopher Confucius and his disciples. This idiom is also a metaphor which means preparation is very important. (Handian)

⁷⁶ "Speaks volubly" is a familiar Chinese idiom stemming from the *New Anecdotes of Social Talk* (世说新语) by Liu Yiqing (刘义庆 403-444), a litterateur in Southern Dynasty. (Handian)

⁷⁷ In the Chinese text the adaptor used a metaphor to describe the quickness of Mephistopheles' speech. He said Mephistopheles talks as in Shulaibao (数来宝) plays, which is a traditional Chinese spoken performance consisting of narrative storytelling with monologues or dialogues. (Baidu Baike)

⁷⁸ "Various" is a Chinese idiom originating from the *Flowers in the Mirror* (镜中缘) written by Li Ruzhen (李如

Human engineers have developed a new material, autologous collagen, to fill up concavities caused by aged faces: you simply cut pieces of human skin into tiny particles about three millimetres long, add some brine, and it then becomes a suspension. After it is injected with a fine syringe, the skin becomes as smooth and soft as pearl or jade⁷⁹. ... (Takes a deep breath)

赫拉：歇一歇！到过气来了？好，安祥多了。看你刚才上蹿下跳、又要穿孔又要打洞、又要拆又要卸，听着像卖膏药的又像修车的；车钳铣刨磨镗，十八般武艺，简直碎尸万段了。主神夫人头上脚上、里面外面，前边后边，也是你可以染指的？你当是乡镇企业缝布娃娃？真敢想啊！但干你想都不要想！

HERA: Take a rest! Getting better? Good, you're calmer now. You run around, punching and making holes in human bodies, dismantling and removing. It sounds like you're selling medical dressings or repairing autos. With skills of various types, such as lathing, planing, milling, drilling, grinding, and boring⁸⁰, we humans can be cut to pieces⁸¹. How can you touch the wife of Zeus, from head to foot, from inside to outside, front and back? Do you think you are sewing a doll in a small town enterprise? How dare you! You can never touch me!

眉飞斯特：（霜打的茄子一般。发了一阵呆。眼睛慢慢有了光亮，聚焦，凝神，重新振奋）您说得对，哪里一定要这样大规模急风暴雨呢。完全可以采用温和的方式，眼下京城就有这样一种，绝对随风潜入夜润物细无声。

MEPHISTOPHELES: (Turning red with shock⁸². Then bemused, and gradually light-hearted, focussed, and concentrated in his eyes. Regalvanized.) You are right. We don't have to do a cruel surgery and change everything. we can take a gentler approach as well. There is a treatment in Beijing which is absolutely gentle and mild as the rain falling softly in the wind at night, moisturizing all the plants silently and imperceptibly⁸³.

赫拉：什么方式？

HERA: In what way?

眉飞斯特：“埃洛比克斯”。（读一促销宣传品）“埃洛比克斯”是科研人员、营养专家、舞蹈艺术家、心理家，戏剧理论家、先锋派新锐导演合作开发的新兴体育运动。“埃洛比克斯”以健身为基础，根据个人具体状态分别在肢体语言、身体形状、皮肤护理、服装服饰、化妆等方面进行综合训练和服务，最终展示个人健康姿态和人体魅力。

珍 c. 1763-1830), a novelist and phonologist in the Qing Dynasty. (Handian)

⁷⁹ “As smooth and soft as pearl or jade” is a well-known Chinese idiom stems from a poem by Zhang Wencong (张文琮 1781-1839). (Handian)

⁸⁰ The tasks listed are the basic abilities learned in China by craftsmen and even in schools.

⁸¹ “Cut to pieces” is a familiar Chinese idiom originating from the *Water Margin* (水浒传), one of the Four Great Classical Novels of Chinese literature, written by Shi Nai'an (施耐庵 ca. 1296-1372), a classical Chinese author. (Handian)

⁸² The literal translation means shocked like a frosted eggplant.

⁸³ The line “the rain falling softly in the wind at night, moisturizing all the plants silently and imperceptibly” is an excerpt from the poem *Happy Rain in a Spring Night* (春夜喜雨) by Du Fu (杜甫 712-770), a prominent Chinese poet of the Tang Dynasty. (Baidu Beike)

MEPHISTOPHELES: “Aerobics⁸⁴”. (He reads the promotion material.) Aerobics is a new sport which was developed by scientific researchers, dieticians, dance artists, psychologists, drama theorists, and energetic avant-garde directors together. “Aerobics” is based on fitness including training courses and programs in various aspects of body language, the figure, skin care, dress and personal adornment, make-up and so on according to specific personal situations in order to show healthy posture and the beauty of the human body.

(灯光如水, 琴声如梦, “埃洛比克斯”舞者舒缓的动作似水族馆里游弋的热带鱼, 赫拉入列)

(The stage lighting ripples like water and there are dreamlike music sounds. The slow movement of an “aerobics” dancer on stage is like tropical fish gliding in an aquarium. Hera joins and dances along.)

第十场

Scene 10

(博士漫不经心地翻着参赛女士的照片和履历, 地板上散放着更多的照片履历。隔着玻璃可以看见走廊上莺歌燕舞, 是参赛选手在做准备。)

(Doctor Faust scans the photos and resumes of the women in the competition. There are more photos and resumes lying on the floor. Through the glass we can see women dancing and singing in the corridor. They are the contestants preparing for the contest.)

眉飞斯特: 博士, 一位女士非要进来。

MEPHISTOPHELES: Doctor, a lady insists on coming in here.

浮士德: 所有的女士都要进来。

FAUST: Every woman wants to come.

眉飞斯特: 是位高雅女士。

MEPHISTOPHELES: She’s an elegant lady.

浮士德: 都说自己是高雅女士。

FAUST: That’s what they all say.

眉飞斯特: 您看看她的名片啊。

MEPHISTOPHELES: Take a look at her business card please.

浮士德: (读) “儒美琪大学文化人类学研究中心教授雅典娜”。快堵门外, 我跟

⁸⁴ This is a word play. The adaptor doesn’t use the translation of the English word “aerobics”, but instead five Chinese words reflecting its phonetic form “ai luo bi ke si”.

她打过交道。我在京都做“威尼斯娼妓与威尼斯画派”的讲座，她冲上讲台，抢麦克风，说要颠覆我的话语霸权。（话音未落，雅典娜冲了进来。她瘦削高大。）
FAUST: (He reads.) “Professor Athena Ru Mei Qi University⁸⁵ cultural anthropology research centre”. Don’t let her in. I dealt with her before. When I gave a lecture in Beijing about Venetian prostitutes and Venetian drawing styles, she dashed up to the platform and grabbed my microphone. She said she wanted to counteract what I had to say in my speech. (Athena rushes in just as Faust is about to finish speaking. She’s thin and tall.)

雅典娜：浮士德我们又见面了。

ATHENA: Faust, we meet again.

浮士德：有何见教。

FAUST: Is there something you want to see me about?

雅典娜：选美我们不能不干预。

ATHENA: We have to interfere in the beauty contest.

浮士德：雅小姐，活动是奥林匹亚文化发展办公室批准的，天后赫拉莅临指导。

FAUST: Miss Ya⁸⁶, the competition is approved by the office of Olympian cultural development and Hera the Goddess of Heaven has come personally to advise us.

雅典娜：试看今日之奥林匹亚山谁之奥林匹亚山！试看今日之世界谁之世界！我们女性不说谁说？我们女性不做谁做？

ATHENA: Dare I ask to whom the present Olympia belongs? Dare I ask to whom the present world belongs? Who will give the answer if our women don’t? Who will take action if our women don’t?

浮士德：可以，可以。请您在大赛结束后“迈向新千年的性美学”讨论会上说。

FAUST: Sure, sure. I will invite you to give a talk in the seminar “sexual aesthetics at the dawn of a new millennium” after our competition is over.

雅典娜：不行！我们要的是行动。我们要用行动粉碎男权话语建构的“女性”神话。

ATHENA: No! What we need is action. We must take action to smash the “female” legend which has been constructed by male speech.

浮士德：你想干什么！

FAUST: What do you really want?

⁸⁵ Ru Mei Qi is the name of the university. Ru in Chinese means Confucian. Mei Qi could be just a random name. But here I assume it means majestic, because in Shanghai there is a Mei Qi Theatre and its English name is called Majestic Theatre.

⁸⁶ Ya Shi Na is the phonetic form of the Chinese name of Athena. According to Chinese custom the family name goes before the given name. So in this case Ya, the first syllable of Athena’s Chinese name, is regarded as her family name and Shi Na is her given name.

雅典娜：参赛。

ATHENA: Participation.

浮士德：（歪靠在安乐椅上的博士一跃而起，被正喝的酒呛了一口）什么！

FAUST: (Faust, sitting sideways in an armchair, bounds to his feet and chokes on his wine.) What!

雅典娜：把“最美女士大奖”发给我。

ATHENA: Award the prize “the most beautiful lady” to me!

浮士德：凭什么啊？

FAUST: Why? On what grounds?

雅典娜：就凭我是新女性的代表。就凭我有知识有文化有修养有能力，就凭男人做得到的我能做到，就凭男人做不到的我也能做到，就凭我是新女性旗帜上的符号。

ATHENA: Because I'm a representative of women in the new era. Because I have knowledge, I'm well-educated, I'm cultured, and I'm capable. Because I can do what a man can do. Because I can even do what a man can't do. Because I'm a symbol on the flag of the new woman.

浮士德：（沉默一晌）咱们井水不犯河水。

FAUST: (Silent for a while) Everyone is minding his own business.⁸⁷

雅典娜：就是要搅混你们的水。

ATHENA: I want to be involved in your business.

浮士德：我浮士德清清白白作人，老老实实做学问。

FAUST: As a human being I'm honest. As a scholar I'm faithful.

雅典娜：这两年你秀做了得有一万个了吧？书读够一万本了吗？学问怕搁生了吧？上回学校里是吓唬你，这回非根除你的夫权主义病灶。

ATHENA: Have you done more than ten thousand different shows in the last two years? Have you read more than ten thousand books? I'm afraid your knowledge is rusty. I threatened you last time at school. But this time I have to eradicate the source of the evil at the root of your masculinity.

浮士德：（以手护住裆部）有话好好说。我们为报名者举办了一个赛前礼仪补习班。您来，给您免费，当然您不需要补习，但也许您想借机对男权弊端做点调查。小眉，眉飞斯特。

（听到招呼，眉飞斯特从衣帽架上取下一个假头套，戴上）这是补习班负责人，

⁸⁷ A well-known Chinese idiom originates from the *Dream of the Red Chamber* (红楼梦), a masterpiece of Chinese literature and one of the Chinese Four Great Classical Novels, written by Cao Xueqin (曹雪芹 1724 or 1715- 1763 or 1764). (Handian)

纺织学院模特专业讲师——眉飞斯特小姐。

FAUST: (Protects his crotch with hands.) Calm down, speak rationally. We'll arrange a supplementary class before the competition for the entrants. If you attend, it will be free of charge. Of course, you don't have to attend such a supplementary class. But with this opportunity you can probably investigate the abuse of masculinity.

Little Mephi, Mephistopheles.

(Hearing his name, Mephistopheles takes off a wig from a clothes rack and puts it on.)

This is the person in charge of our supplementary class, a lecturer in modeling at Textile College, Miss Mephistopheles.

第十一场

Scene 11

(雅典娜进入礼仪训练班)

(Athena gets into the etiquette training class.)

眉飞斯特：有点驼背？这可不妙，赶紧学习贴壁。找一处墙壁，双脚并拢站好，将头、肩膀、臀部、小腿、脚跟与墙壁紧贴，（摆弄雅典娜）谁不想拥有健美的胸部，这里送给你健胸秘方一则。两腋各夹一本杂志，抬头、挺胸、手臂用力，每次维持 10 分钟……专业模特的仪容体态让人羡慕，只要……

MEPHISTOPHELES: A little bit round-shouldered? That's not good. Go and practice facing the wall. Look at the wall, stand there and put your feet together, put your head, shoulders, hips, legs, and feet against the wall. (Mephistopheles helps Athena adjust her posture.) Who doesn't want to have an athletic-looking bosom? I am offering you a secret recipe for building a beautiful and healthy bosom. Hold a magazine under each armpit tightly with your arms, raise your head, stick out your bosom, hold that for ten minutes each time ... You will be envied if you have the posture of a professional model. So...

雅典娜（一一照办，听到这里，陡然转向眉飞斯特，杂志落地）我羡慕她们？！她们……！衣裳架子！

ATHENA: (She follows his orders. Suddenly she turns to Mephistopheles. The magazines fall to the floor.) Am I envious of them?! They ... the human clothes-hangers!

眉飞斯特：只要长期练习，雅老师，您一定能衣架书架二合一。下面我们练习乖巧的坐姿。

MEPHISTOPHELES: You must practise for a long time, Master Ya⁸⁸, and be a combination of a clothes shelf and a book shelf. Let's do some training for the obedient sitting posture now.

⁸⁸ See footnote 86.

雅典娜：乖巧？什么乖巧！你要我们对谁卖乖，向谁装巧！我们不是波斯猫、金丝雀。

ATHENA: Obedient? What does obedient mean? To whom do we have to show off our cleverness and to whom must we be obedient, as you ask?! We are not Persian cats or canaries.

眉飞斯特：雅老师！佩服。要是您不仅能坐而论道，论道时还风情万种，不正合文质彬彬的古训。

MEPHISTOPHELES: Master Ya! Admirable! If you are a woman who can not only talk⁸⁹, but is also fascinating and charming while talking, it would be perfect, which matches an ancient saying: a balance of outward grace and inner worth⁹⁰.

雅典娜：什么意思？

ATHENA: What does it mean?

眉飞斯特：不仅自爱而且人见人爱，不仅是空谷幽兰，而且是出墙红杏；孤傲与窈窕得兼，岂不两全其美。女民兵现在不也既爱武装也爱红装？

MEPHISTOPHELES: It means that a woman who loves herself will also be attractive to others. Such a woman is not only elegant⁹¹, but also vigorous⁹². Such a woman has both the character of aloofness and of grace. She has the best of both worlds⁹³. The female militias now like both cosmetics and military uniforms⁹⁴.

雅典娜：（嗤之以鼻）

ATHENA: (regards him with contempt⁹⁵)

眉飞斯特：好，要开始最重要的训练了。第一次穿高跟鞋的滋味如何？

MEPHISTOPHELES: Okay, let's start our most important training course. How do you feel wearing high heels for the first time?

雅典娜：滋味？我一直庆幸没生在旧社会，用不着缠脚布里夹瓷片，一把血一把泪裹小脚。哪个自轻自贱的女界败类想出这法子羞辱新生代夏娃。让我们吃二遍

⁸⁹ This is a Chinese idiom originating from *The Master of Preserving Simplicity* (*Bao Pu Zi* 抱朴子) written by Ge Hong (葛洪 283-343), best known for his interest in Daoism, alchemy, and techniques of longevity. (Handian)

⁹⁰ "A balance of outward grace and inner owrth" is a Chinese idiom stemming from *Analects* (论语) written by Confucius (孔子 551BC-479BC). (Handian)

⁹¹ This is a free version of a Chinese idiom stemming from *The Travels of Lao Can* (老残游记), written by Liu E (刘鹗 1857-1909), a Chinese functionary, writer and novelist. A literal translation of the idiom is "a beautiful orchid in a valley". (Handian)

⁹² "Vigorous" corresponds with the idiom "hong xing chu qiang 红杏出墙". It is a free version of a Chinese idiom originating from *You Xiao Yuan Bu Zhi* (游小园不值) written by Ye Shaoweng (叶绍翁), a poet in the South Song Dynasty. A literal translation of the idiom is "an apricot comes out of a wall". (Handian)

⁹³ "The best of both worlds" is a Chinese idiom stemming from *Chain Stratagems* (连环计) in the Yuan Dynasty.

⁹⁴ This phrase is a reference to a line quoted from the poem "wei nü min bin ti zhao 为女民兵题照" by Mao Zedong (毛泽东 1893-1976). The original line is "bu ai hong zhuang ai wu zhuang 不爱红装爱武装", meaning "women disregarded their appearance and devoted themselves instead to the Second Sino-Japanese War". (Baidu Baike)

⁹⁵ This idiom is the same as the one in footnote 7.

苦受二茬罪啊！是不是新儒家的花样？新加坡引进的吧？

ATHENA: How do I feel? I'm glad I didn't live in the old society when I would have had to bind my feet with immense suffering and put ceramic chips in the binding cloth⁹⁶. And who is that female black sheep who belittled herself⁹⁷ and thought up this idea of high heels to humiliate the new born Eve? Are we supposed to suffer twice? Is this a new Confucian trick? Was it imported from Singapore?

眉飞斯特：雅老师，话过了，西方引进的，那地方难道不是人类理性灯塔？说实话，高跟鞋不过是临时小脚。不成，进家门前扔历史垃圾道里。您这么一走，袅袅娜娜，风摆荷叶似的，学问也没逛荡出来，可您的伙伴，每天办公室肉面孔对肉面孔瞅着，不也觉着风光摇曳，与众不同？好，好，就这样，现在注意啦（侧面示范，耍头发，耸肩）

MEPHISTOPHELES: Master Ya, you exaggerate. It was imported from the West. That's the home of human rationality, isn't it? Honestly, heels are only a different, temporary, representation of bound feet. You'll throw them away in an historical garbage can before you go back home. When walking with heels you look delicate and graceful⁹⁸ like the lotus leaves swaying in the breeze. But your knowledge is still with you and it doesn't sway away. Look at those fellows who sit in offices and gaze at each other face to face. Are they dignified? Are they different from others?⁹⁹ Okay, keep this pose. Now pay attention. (He gives a demonstration beside her. He fluffs up his hair and lifts his shoulders.)

雅典娜：（一一照办）

ATHENA: (She follows his commands.)

眉飞斯特：好极啦，妙极啦，简直 OK 顶呱呱！现在再注意啦！“嗯哼！”

MEPHISTOPHELES: Great, wonderful! It's ok¹⁰⁰, excellent! Pay attention again! "Uh-huh!"

雅典娜：（无反应）

ATHENA: (No response)

眉飞斯特：“嗯哼！”FOLLOW ME！“嗯哼！”。

MEPHISTOPHELES: "Uh-huh!" Follow me!¹⁰¹ "Uh-huh!"

雅典娜：哼什么？

⁹⁶ Foot-binding is a Chinese custom practiced on women, which ended in the early 20th century. Women suffered because of foot binding in the pursuit of so-called beauty characterized by small feet.

⁹⁷ "Belittle oneself" is a Chinese idiom stemming from *Stories Old and New* (古今小说) written by Feng Menglong (冯梦龙 1574-1645), a Chinese vernacular writer/poet of the late Ming Dynasty. (Handian)

⁹⁸ "Delicate and graceful" is a Chinese idiom originating from *Water Margin* (水浒传), written by Shi Naian (施耐庵 1296-1372). (Handian)

⁹⁹ A well-known Chinese idiom stemming from *Flowers in the Mirror* (镜中缘) written by Li Ruzhen (李如珍 c. 1763-1830), a Chinese novelist and phonologist of the Qing Dynasty. (Handian)

¹⁰⁰ The author uses "OK" in English in the original text probably to indicate Mephistopheles's and also Faust's familiarity with colloquial English, which associates them with today's youth in China.

¹⁰¹ The author uses "Uh-huh" in English in the original text.

ATHENA: What did you say?

眉飞斯特：嗯哼，嗯哼（气馁，停顿）你是揣着明白装糊涂，还是真不知道。（等喘匀了）过去人家不说好，说“嗶”（平声），这你该知道。现在人家又不说“嗶”了。你要问了：说什么？人家不说好，也不说不好，不说“嗶”，也不说不“嗶”——人家说“嗯哼”！

MEPHISTOPHELES: Uh-huh, uh-huh (discouraged, pause) Are you pretending that you don't understand or you really not know? In bygone times, people didn't say "hao"¹⁰², but "hao" (level tone¹⁰³). You must know this. People don't say "hao" (level tone) now. So you ask: What do they say? They say neither "hao"¹⁰⁴ nor "bu hao"¹⁰⁵; they say neither "hao"¹⁰⁶ nor "bu hao"¹⁰⁷ – they simply say "uh-huh"!

雅典娜：凭什么我也“嗯哼”？

ATHENA: Why do I have to say "uh-huh" as well?

眉飞斯特：真不知道？（浩然长叹）唉，有知识不等于有智慧！卑贱者最聪明这话就是搁今天也有它的道理。举个就近的例子，山西农民造假酒从哪下手？

MEPHISTOPHELES: You really don't know? (Sighs deeply) Well, if you have knowledge it doesn't mean you have talent. The saying, humble persons are the cleverest, still makes sense today. Take a recent example. Do you know how peasants from Shan Xi province started to produce fake wine?

雅典娜：（摇头）

ATHENA: (Shakes her head)

眉飞斯特：从印商标吹瓶子开始啊！难道从造酒开始不成？

MEPHISTOPHELES: They started by printing fake trademarks and producing fake bottles! Did they start by producing wine? They certainly didn't.

雅典娜：（茫然）

ATHENA: (Perplexed)

眉飞斯特：我们工业学什么？学美国。农业学什么？学美国。全国人民学什么？学美国。怎么学，可就各有高招了。染头发，垫鼻子，都是多快好省了解美国，生动具体而不是教条抽象地了解美国。

MEPHISTOPHELES: What do we learn in industry? We learn about industry from America. What do we learn in agriculture? We learn from America. What do all Chinese people learn? We learn from America. How can we learn? Everyone has his own strategies. Dying hair and the reconstruction of noses are the ways of learning the

¹⁰² In Chinese pronunciation there are four tones. The "hao" here is in the third tone, the falling-rising tone, and means yes or ok.

¹⁰³ Level tone involves two tones, the first and second tone in Chinese pronunciation. (Baidu Baike)

¹⁰⁴ "Hao" is in the third tone here.

¹⁰⁵ "Bu Hao" means "not ok". Hao here is in the third tone as well.

¹⁰⁶ "Hao" is in the level tone here.

¹⁰⁷ Hao here is in the level tone as well.

American way of high efficiency at low cost¹⁰⁸. The methods are direct, not doctrinal or abstract.

雅典娜：讽刺和谩骂绝不是战斗！浅薄无聊狭隘的极端民族主义典型！

ATHENA: Faking and deceiving are not things to be encouraged. You're a kind of superficial ultranationalist!

眉飞斯特：谬奖谬奖！没那襟怀！您知识分子要告诉我们一个真美国，那就非从鹦鹉学舌开始，这动静就大了，先许国璋，再“伏中汗”，背完 NEW CONCEPT，再念 COLLEGE ENGLISH，报托福，上辅导班……就是没人家山西农民明白。染头发、垫鼻子见效快，但洋文不是轻易可以学好的，非下苦功不可。我通过细心观察和认真思索，终于发现了这秘密。

MEPHISTOPHELES: Overpraised, overpraised! I don't have such a mind! If an intellectual like you wants to tell us about the real America, you must start from the very beginning as a parrot begins to talk. It's a long process, learning English: turn first to Xu Guozhang, then “fu zhong han”, memorize the New Concept, then study College English, take the TOEFL examination, attend supplementary classes¹⁰⁹ ... Peasants from Shanxi are more practical and reasonable. Dying hair and nose reconstruction are highly effective, but it's not easy to grasp a foreign language. One must work really hard. Through careful observation and serious study. I finally found a secret.

雅典娜：什么秘密？

ATHENA: What is it?

眉飞斯特：“嗯哼”啊！讲假外国话的诀窍。还不明白？外国话的假商标啊！大片上洋妞那个不扭腰、耸肩、再嗯哼的。嗯哼，这味，正宗纽约。重在神似，还真学啊——高贵者最愚蠢。

MEPHISTOPHELES: It's “uh-huh”! A trick of pretending to speak a foreign language. Do you understand? A fake trademark of a foreign language! In famous movies foreign women don't move from the waist, they shrug their shoulders and then say uh-huh. The flavour of “uh-huh” is authentically from New York. Looking and acting the part is the emphasis. Why do you seriously want to learn English? Noble persons are the stupidest.

雅典娜：（气结，头晕目眩）

ATHENA: (Depressed, dizzy)

¹⁰⁸ “High efficiency at low cost” is a Chinese idiom (Handian). It originates from a speech of Mao Zedong (Baidu Baike).

¹⁰⁹ Xu Guozhang (许国璋 1915-1991) is a famous linguist and an educationalist for English teaching. Beyond learning English at school Chinese students who want to go abroad for studying or have interest in learning English usually study Xu Guozhang's learning materials at the beginning. “Fu zhong han” is a method of learning English initiated by Fu Zhonghan (扶忠汉). New Concept English is also a famous learning method in China for students to improve their English skills. College English is the common English learned at universities. College students attend examinations to acquire the certifications of College English Level 4 and Level 6 to demonstrate that they have the ability to communicate in English. TOEFL is also well known in China. Here “new concept” and “college English” are written in English in the Chinese original.

眉飞斯特：这是怎么啦？

MEPHISTOPHELES: What's wrong with you?

雅典娜：我就是那最愚蠢的！我托福 650，“鸡阿姨”2700，格迪斯堡讲演倒背如流，“独立宣言”你说上句我续下句……

ATHENA: I am one of the stupidest people! My TOEFL score was 650, “GRE¹¹⁰” 2700. I know the Gettysburg Address by heart¹¹¹. If you say the first sentence of the United States Declaration of Independence, I can pick up the next ...

眉飞斯特：雅老师，别想不开。穿上穿上，咱们向前走，嗯哼，嗯哼……

MEPHISTOPHELES: Master Ya, don't take it too hard. Put heels on, put them on! Let's move on. Uh-huh, uh-huh ...

第十二场

Scene 12

（眉飞斯特屏声静气蹑手蹑脚走进办公室，浮士德不解地望着他，眉飞斯特咽下一口唾液，指指门，退下。门开处走进一光彩照人的妇女，奇高奇瘦，眉宇步态间有些许风尘感，但气度不凡。浮士德不觉间已经起身迎上前去。

(Mephistopheles creeps silently¹¹² into his office. Faust looks confusedly at him. Mephistopheles swallows and points at the door. He then exits. A beautiful woman enters through the door. She is very tall and thin. She looks coquettish, but distinguished and emits an impressive spirit. Faust stands up unconsciously and advances to meet her.

浮士德：阿芙乐黛特小姐，常在广告上瞻仰您的倩影，今日得慕真身，实乃三生有幸（忙前忙后），屋里热，请去大衣，我给您挂起来。（阿芙乐黛特露出低开胸短裙，浮士德如五雷轰顶，旋即回过神来，做熟视无睹状，阿芙乐黛特嫣然）阿芙乐黛特小姐……

FAUST: Miss Aphrodite, your beautiful image is always shown on advertisements. It's an honour today to see you in person. I feel very lucky¹¹³ (keeps busy). It's hot inside. Please take off your coat. I can hang up it for you. (Aphrodite exposes her dress with a low neckline. Faust is dumbstruck and turns around in order to recover.

¹¹⁰ In the original text GRE (Graduate Record Examination) was written in Chinese as “Ji A Yi”, in accordance with Chinese pronunciation. Here, the author seems to be making a joke with the audience, since the written words can also be translated as chicken aunt. Ji means chicken. A Yi means aunt.

¹¹¹ “Know by heart” is a free version of a well-known Chinese idiom. The literal translation is “one can recite a passage backward fluently”. (Handian)

¹¹² “Creep silently” is a free version of a Chinese idiom, stemming from *Dream of the Red Chamber* written by Cao Xueqin. A literal translation is “hold the breath”. (Handian)

¹¹³ “Very lucky” is a free version of a well-known Chinese idiom stemming from *A Dream of Dong Po* (东坡梦), written by Wu Changling (吴昌龄), a writer of the Yuan Dynasty. A literal translation is “be fortunate in previous life, this life, and afterlife”. (Handian)

He makes himself blind to what he sees¹¹⁴. Aphrodite smiles.) Miss Aphrodite!

阿芙乐黛特：来参赛，而且志在必得。

APHRODITE: I have come to participate in the competition and I'm determined to win.

浮士德：那还不是探囊取物。但毕竟是第一次选美啊。就连天后赫拉都报名了。我看，趁此机会，我替你策划一下……（靠近阿芙乐黛特，动手动脚）

FAUST: It'll be a snap¹¹⁵ for you. But it's the first beauty contest of all time, after all. Goddess Hera is even going to attend. Allow me the opportunity to make arrangements for you ... (He goes close to Aphrodite and fondles her.)

阿芙乐黛特：（看猫玩毛线团似地看着浮士德，站起身来）没看出呀，博士还蛮解风情的。

APHRODITE: (Looks at Faust as if she's looking at a cat toying with a ball of wool. She stands up.) I wasn't aware that the doctor understands the techniques of flirting.

浮士德：（掩盖尴尬）我同门生瓦格纳切磋学问之余，谈谈阴阳妙趣，活跃气氛，振奋精神，也不失为有益的调节。

FAUST: (conceals his embarrassment.) Beside research I occasionally discuss the spice between women and men with my student Wagner in order to liven things up and stimulate conversation. It's also a breath of fresh air in my research life.

阿芙乐黛特：男女之道能谈通吗？

APHRODITE: How do you discuss the relations between women and men?

浮士德：当然，这是个重要学科。市井论文，什么某国女性的情与性、莫人的绝对隐私什么的我是不会浪费时间的。我游学东西方十数年，饱读这一领域的宏文巨帙。萨德侯爵的《索多马》《美德的天敌》、巴斯尔的《五日谈》、马格力特的《七日谈》、薄伽丘的《十日谈》无不熟读，举凡施虐恋、受虐恋、影恋，Oedipus Complex, Electra Complex……

FAUST: Sure, it's an important subject. But I don't waste time on essays about ordinary people, such as love and sex among women in this or that country, or somebody's private affairs. I studied abroad for a decade in the east and the west and read great works in this field. I've read *The 120 Days of Sodom* and *The Misfortunes of Virtue* by Marquis de Sade¹¹⁶, *Pentamerone* by Basile¹¹⁷, *Heptameron* by Marguerite¹¹⁸, and *The Decameron* by Boccaccio¹¹⁹, including sadism, masochism,

¹¹⁴ "Blind to what somebody sees" is a familiar Chinese idiom originating from a poem titled *In Praise of the Virtue of Wine* (酒德颂) written by Liu Ling (刘伶 221-300), a Chinese poet, scholar, and a Taoist. (Handian)

¹¹⁵ "It's a snap" is a free version of a Chinese idiom stemming from the *New History of the Five Dynasties* (新五代史) written by Ouyang Xiu (欧阳修 1007-1072), a historian, essayist and poet of the Song Dynasty. The literal translation is "as easy as taking something out of one's pocket". (Handian)

¹¹⁶ Marquis de Sade (1740-1814) was a French nobleman who preferred erotic writings. ("Sade")

¹¹⁷ Giambattista Basile (c. 1575-1632) was a Neapolitan soldier, poet, and short-story writer. ("Basile")

¹¹⁸ Marguerite de Navarre (1492-1549) was the queen consort of Henry II of Navarre, a patron of humanists and reformers, and an author. ("Margaret")

narcissism, the Oedipus complex, and the Electra complex¹²⁰ ...

阿芙乐黛特：博士西学造诣果然了得。

APHRODITE: Doctor, you are very versed in the knowledge of the West.

浮士德：这个领域我是学贯东西的。上小学，同学看《三国演义》小儿书，我披阅了《修真演义》。历史专业老先生不过读读二十四史，新先生不读历史，读历史研究，像汤因比的，我初中通读二十四史之余，还翻阅了《绣榻野史》《春闺秘史》《株林野史》《昭阳趣史》《妖狐艳史》.....

FAUST: In the field of women and men's relations I've learned everything from East to West. In the elementary school I read *Xiu Zhen Yan Yi*, while my schoolmates read the *Romance of the Three Kingdoms* in the version for children. Seasoned professors in history have only read *Twenty-Four Histories*. Young professors don't read history, but rather research on history, such as works of Toynbee¹²¹. In junior high school, besides *Twenty-Four Histories*, I read *Xiu Ta Ye Shi*, *Chun Gui Mi Shi*, *Zhu Lin Ye Shi*, *Zhao Yang Qu Shi*, *Yao Hu Yan Shi*¹²², ...

阿芙乐黛特：浮博士早慧。

APHRODITE: Doctor Fu, you are precocious.

浮士德：及至长大，我亲赴荷兰莱顿大学高罗佩汉学研究所寻访孤本秘笈，发现历史上最早的套色水印秘戏图《花营锦阵》，为此加利福尼亚翰汀顿图书馆金赛性学中心请我作客座研究员。以后又应邀访问国会图书馆，利用馆藏法国大革命传单撰写《论 the Library 与色情之关系》，以后.....

FAUST: After I grew up, I went to the Netherlands and visited the Sino research institute at Leiden University. I found the only existing print of the picture *prostitutes*, which bears the earliest chromatic watermark in history. Hence I was invited by the Kinsey sexual research centre of the California State Library to be a guest researcher. Later I was invited to the Library of Congress. With reference to the French Revolution handbill collection in the library I wrote a paper entitled *The Relationship between revolutionary violence and pornography*. Then ...

阿芙乐黛特：浮博士，这是嘴上功夫，纸上知识，而这个问题上最重要的是体会。

APHRODITE: Doctor Fu, this is skills on lips and knowledge on paper. However, the significance of the problem is to experience.

浮士德：不是自夸，我称得上二十世纪性学一大家。

FAUST: I'm not exaggerating. I deserve to be called a great sexologist of the 20th century.

阿芙乐黛特：性学家就好比那经济学家，瞧瞧身边的经济学家，马克思、凯恩斯、

¹¹⁹ Giovanni Boccaccio (1313-75) was an Italian poet and scholar. ("Boccaccio")

¹²⁰ Oedipus complex and Electra complex are written in English in the original script.

¹²¹ Arnold Joseph Toynbee (1889-1975) was a British historian. ("Toynbee")

¹²² The books that Faust cites are all Chinese erotic literature. (Baidu Baike)

索罗斯多热闹，练个摊儿看看，血本无归！平日里移动平行线、随机指数、傅立叶方程快板书似的，可回家还得吃老婆早饭卖剩的馄饨。

APHRODITE: Sexologists are like economists. Look at the economists around us. Marx, Keynes, and Soros were busy writing theories. If they practiced in a real market, they would lose even their original capital. In the daytime they would deal with things like Moving average, KDJ index, and Fourier transformation¹²³, while after work, when they come back home, they would still have to eat the leftover wontons sold for breakfast by their wives.

浮士德：我从来理论联系实际。南国佳丽，北地胭脂，敬我爱我的也是有几个的。名媛淑女中无论月白风情抑或月黑风高，我也结识有一二红颜知己。吴丝蜀桐，金戈铁马，环肥燕瘦……

FAUST: I always combine theory and practice. There are a few beautiful women from southern and northern areas who respect and love me. I also know several famous ladies, both naive¹²⁴ and sophisticated¹²⁵. I've seen every type of beauty¹²⁶.

阿芙乐黛特：点菜呢！博士，我姐妹堆里有一绝色佳人，保你一见之下，不做他想，那生得真叫唇红齿白，眉若远黛，眼似秋水，增之一分则太长，减之一分则太短，著粉则太白，施朱则太赤……

APHRODITE: Are you counting beauties like ordering dishes? Doctor, among my girlfriends there is a beauty who is the most attractive of all¹²⁷. I promise you'll love her at first sight. She has red lips, white teeth, black eyebrows, and limpid eyes¹²⁸. All of her features make her exactly the most beautiful woman of all.

浮士德：好了。当代女孩子我熟悉，未来女孩子啥样说不好，也许 ET 似的。我去雅典时在卫城博物馆见到了一尊雕像，真是美侖美奂，名叫海伦。除非她……

FAUST: Good. I'm familiar with contemporary women. But I don't know what women will look like in the future? Probably like ET¹²⁹. I saw a statue of a woman in the Acropolis Museum when I went to Athens. She was magnificent¹³⁰. Her name is

¹²³ These are three mathematical methods applied to analyse data, for example stocks. (Baidu Baike)

¹²⁴ This is a free version of a Chinese idiom stemming from *The Red Cliffs II* (后赤壁赋) written by Su Shi (苏轼 1037-1101), one of the major poets of the Song era. A literal translation is a quiet and beautiful night. (Handian)

¹²⁵ This is a free version of a Chinese idiom stemming from *Fu Zhang Lu* (拊掌录) written by Yuan Huai (元怀 ?-517), the fifth son of Emperor Xiaowen of Northern Wei. A literal translation is a windy night without moonlight. (Handian)

¹²⁶ "Every type of beauty" is a free translation, consisting of three phrases in the Chinese version. The later two are Chinese idioms. The first phrase "wu si shu tong 吴丝蜀桐" means literally "silk in Wu state and tungs in Shu state". The second one "jin ge tie ma 金戈铁马" stems from the *New History of the Five Dynasties* by Ouyang Xiu (欧阳修 1007-1072), one of the official Twenty-Four Histories of China and literally means "shining spears and armoured horses". The third one "huan fei yan shou (环肥燕瘦)" stems from a poem of Su Shi (苏轼 1037-1101), one of the major poets of the Song Dynasty. Two women are named in this phrase, Yang Yuhuan who was plump, and Zhao Feiyan who was slender. (Handian)

¹²⁷ "The most attractive of all" is a Chinese idiom stemming from *Book of Han* (汉书) covering the history of China under the Western Han from 206BC to 25CE, by Fan Ye (范曄 398-445). (Handian)

¹²⁸ "Red lips and white teeth" is a well-known Chinese idiom, which describes a beautiful appearance of a woman. In the original text "Black eyebrows" are described as green trees on a distant mountain; and "limpid eyes" as eyes like autumn waters. (Handian)

¹²⁹ The adaptor uses ET here in English in the original text. ET is a well-known term in China because of the film *ET*, an American science fiction film directed by Steven Spielberg in 1982, which was a world-wide hit.

¹³⁰ This is a Chinese idiom stemming from *Classic of Rites* (礼记), one of the Chinese Five Classics of Confucian

Helena. Except her ...

阿芙乐黛特：正是她。（两人不动，暗）

APHRODITE: That's her! (Aphrodite and Faust stand transfixed. The stage light dims.)

第十三场

Scene 13

主持人：那么，终于到了人类历史上第一次选美大赛揭晓的日子，激动人心的时刻马上就要到了。今天将颁发金苹果奖的是威丁堡大学哲学系美学专业、国家级专家、博士生导师、跨世纪攻关项目负责人浮士德。那么，颁奖前，那么，博士将给我们作题为，那么……《面向新千禧年的女性美学》的闭幕发言。那么，有请博士，掌声欢迎。那么，博士……那么……

HOST: Today it's time to announce the first beauty contest in human history. The most exciting moment is coming soon. Today Faust, a professor of aesthetics in the department of philosophy at the University of Wittenberg, a national expert, a supervisor of PhD students, the director of a cross-century scientific and technological project, will present the Golden Apple to the winner. Well, before he starts, well, the doctor will give us, well, a closing speech titled *Female Aesthetics Facing A New Millennium*. Well, welcome doctor Faust. Let's welcome him with our warm applause. Well, doctor ... well ...

浮士德：（径自走向讲台）女性美是从哪里来的，是从天上掉下来的吗？不是。是从地下长出来的吗？不是。是男人眼睛看出来的吗？更不是。时下流行的女性美包括四个范畴：即德行、语言、容貌、才能。这时髦说法源自《周礼·天官·九嫔》：“妇德、妇言、妇容、妇功”。

FAUST: (Goes forward to the platform) Where does the beauty of women come from? Does it fall from the sky? No. Grow up from the ground? No. Is it seen in the eyes of men? That's also wrong. Nowadays the characteristics of a woman include four aspects, virtue, language, appearance, and talent. This popular statement originated from the *Rites of Zhou Offices of Heaven Nine Concubines*: women's virtue, women's language, women's appearance, and women's contribution.

妇德即女性心灵美，指贤惠善良、端庄大方、聪慧能干。不幸的是，这种美德通常见之于人伦和法律规定不能成为我们配偶的女性。

Women's virtue means the beauty of women's mind. It means she is virtuous and kind-hearted, dignified and magnanimous, intelligent and capable. Unfortunately the women who possess that virtue are usually those who cannot become our spouses under ethnic restrictions and laws.

妇言指妇女的语言美，这固然是非常动人的品质，但不可能要求全体男性仰慕女播音员。

Women's language means the beauty of women's language. It is certainly an attractive characteristic, but we cannot require all men to admire female announcers.

妇功指妇女的家务能力，今天它日益由被称为小保姆的女性垄断。

Women's contribution means women's ability to do housework. Nowadays it has been gradually monopolized by so-called servant girls.

妇容，即女性形体美。我看见观众中有些女士的脸色变得端庄肃穆了，请放松。

Women's appearance refers to the beauty of a woman's figure. I see some of you in the audience have become serious and solemn. Please relax!

我还看见一些先生开始坏笑，请自重。歌德说：“面对美丽的人体，任何不幸都不会上门，这是和世界的完全协调”。叔本华说：“任何对象都不能象美的体态那样迅速地把我们带入纯粹的审美观照，我一见女裸体就产生妙不可言的快感”。罗丹说：“没什么比人体的美更能激起柔情了”。马雅可夫斯基说：“世界上没有任何衣衫比健康的皮肤和发达的肌肉更美丽”。但人体美是个仁者见仁智者见智的问题。先秦以硕大健壮为美，魏晋则崇尚瘦骨清相。中国妇女以小脚为美，有缠足陋习；法国南部妇女以脑长为美，有缠头陋习；英国妇女以瘦腰为美，有勒腰陋习。

I also see some men who are beginning to laugh mischievously. Please show some self-respect. Goethe said: When facing beautiful bodies, misfortune would not happen, which is a harmony with the world. Schopenhauer said: Beautiful postures beyond fixed forms can rapidly bring us to pure aesthetic reflection. As soon as I see a naked woman, I will have a very pleasant sensation. Rodin: Nothing except the beauty of human bodies can stimulate tender passion more easily. Mayakovsky: Healthy skin and muscularity are more beautiful than any clothes in the world. But the beauty of the human body is a matter of preference. In pre-Qin days strapping and robust bodies were regarded as beautiful, while thin and slim figures were the preferred appearance in the Wei-Jin Dynasty¹³¹. Chinese women used to consider a small foot to be beautiful so that they had the bad habit of binding their feet. The women in southern France used to consider a long head to be beautiful so that they had the bad habit of binding their heads. British women considered a thin waist to be beautiful so they had the bad habit of wrapping them in corsets.

（音乐起，逐渐高昂激荡）

(The sound of music begins and gradually becomes loud and inspiring.)

俱往矣，数风流人物还看今朝。面向新千年，人类将实现大同，在自由女神的光芒照耀下，后现代化、现代化、未现代化国家不分彼此结为兄弟共组一个地球村。

¹³¹ Pre-Qin days (before 221BC) is a general name for the periods before the Qin Dynasty in China. The Wei-Jin (Southern-Northern) Dynasties refer to a later Chinese Dynasty (220-589). (Handian)

All are gone.
For heroes,
Now is the time¹³².

In the coming millennium human beings will achieve a common objective. Beneath the shining light of the Statue of Liberty, post-modern countries, modern countries, and pre-modern countries will have the same things in common. They will be like brothers and strive for building a global village.

我们赶上了这个伟大的新时代，我宣布：在这个新时代女性美的客观标准只能以美国著名美女杂志《时尚》刊载的玉照为范本，女性美的标准数据是（朗诵史诗的口吻）——高五呎六吋、重一百一十七磅、胸围 35.5 吋、腰围 23 吋、腰围等于臀围的百分之七十。

We are now in a great era. I announce that the objective criterion of women's beauty in new times will only be women's photographs in the famous American magazine *Fashion*. The standard measurements of a beautiful woman will be: (in a voice as if reciting an epic) height 5 feet and 6 inches, weight 117 pounds, bust 35.5 inches, waist 23 inches, waist equal to 70% of the hip measurement.

（赫拉、雅典娜、阿芙乐黛特纷纷晕厥，被眉飞斯特一一拖下）
(Hera, Athena, and Aphrodite all swoon. They are pulled off the stage by Mephistopheles.)

参赛选手中唯有一位符合这个标准：她就是——不在场的海伦！
Among our contestants there is only one woman who meets the standard. That is the absent Helena!

（一队模特走出，春光旖旎，五色缤纷，搔首弄姿后走回，复出，每人手持一灯箱，上分别闪烁女人身体各部分，各模特将女人身体各部分遮在身体相应位置上，几番扭捏后，在浮士德不远处将灯箱依次摞好，浮士德饶有兴趣地观看，待灯箱组合成一古典造型的雕塑后，浮士德近前退后打量几遭，喃喃道出两个字）
(The models enter in a row. The stage light is gentle, charming, and colourful¹³³. They flirt¹³⁴ and then exit. The models re-enter. Each holds a lamp on which a part of a woman's body is flashing. Models put the parts in front of the corresponding parts of their own bodies. After showing the lamps for a while, the models stack them on the ground not far away from Faust. Faust is watching full of interest. After the lamps are combined to form a classical-style statue, Faust looks at it up and down and mutters.)

¹³² These three lines are an excerpt from a poem by Mao Zedong (毛泽东 1893-1976) entitled *Snow – the Tone of Spring in Qin Garden* (沁园春雪). "All" here refers to heroes in Chinese history mentioned in the above lines in this poem. It is commonly learned by schoolchildren. (Mao 78)

¹³³ The word "colourful" consisting of four words in the original is a Chinese idiom and originated from *Strange Phenomena of the last Twenty Years* (二十年目睹之怪现象) by Wu Jianren (吴趼人 1866-1910). (Handian)

¹³⁴ This is a well-known idiom stemming from the *Book of the Later Han* (后汉书) written by Fan Ye (范曄 398-445). A literal translation is "stroke one's hair". (Handian)

浮士德：海伦！（晕厥）
FAUST: Helena! (Swoons)

第十四场

Scene 14

建功立业：时代宠儿

Making contributions and starting careers:¹³⁵ A child of fortune.

甘丽卿：新婚燕尔的浮士德和海伦度过了快乐的时光，他们生了儿子欧福里翁，这个神童渴望翱翔。他从岩石上跃身跳入空中，却坠落在父母身旁。海伦听到儿子发出的呼唤，离开浮士德追随儿子于地下。她留下的一幅面纱化作祥云，将浮士德托起带回现实世界。浮士德对美的追求结束了，从此他要走仕途经济的康庄大道。他要投身世变的洪流，纵身政治的旋涡。在眉飞斯特陪伴下，满腹经纶的浮士德来到内外交困的某国，支手开出新天地。

GRETCHEN: Faust and Helena, after their wedding¹³⁶, spent a happy time together. Their son Euphorion, a Wunderkind, was born. He longed to fly. He dived from a rock high above and fell to the feet of his parents. Helena heard her son's shouts and fell to the ground beside him, leaving Faust alone. A veil left by Helena turned into a cloud which lifted Faust up and took him back to the real world. Faust's pursuit of beauty comes to an end. He attempts to start his career as an official, which will bring him a wonderful future¹³⁷. He will devote himself to changing society and immerse himself into confusing politics. Accompanied by Mephistopheles, the learned¹³⁸ Faust arrives in a country beset by problems on all sides¹³⁹. He rescues the country with his knowledge.

首相：诸位，今天内阁讨论面临的严峻形势，研究对策，同时听取两位外国专家的意见。这位是威登堡大学瓦格纳教授，这位是著名电视学者浮士德博士，啊，还有他的助手眉飞斯特。二位……

PRIME MINISTER: Hello everyone. Today the cabinet will discuss the serious situations we are facing and study strategies. We'll listen to the advice of two foreign experts as well. This is Professor Wagner from the University of Wittenberg. This is Doctor Faust, a famous television scholar. Well, and his assistant Mephistopheles.

¹³⁵ There is a familiar Chinese idiom stemming from a work of Su Shi (苏轼). (Handian)

¹³⁶ This is a familiar Chinese idiom originating from the *Classic of Poetry* (诗经), the earliest existing collection of Chinese poems. (Handian)

¹³⁷ "Bring a wonderful future" is a free version of a Chinese idiom stemming from *Er Ya* (尔雅), which is the earliest dictionary in ancient China and one of thirteen Confucian classics. A literal translation is "a broad road". (Handian)

¹³⁸ This is a familiar Chinese idiom originating from *Classic of Changes* (周易), one of the oldest of the Chinese classic texts. (Handian)

¹³⁹ "On all sides" is a well-known Chinese idiom stemming from *Li ZiCheng* (李自成) written by Yao Xueyin (姚雪垠 1910-1999), a contemporary Chinese writer. (Handian)

You ...

浮士德：瓦格纳！瓦格纳！（充满热情地欲上前拥抱瓦格纳）

FAUST: Wagner! Wagner! (Excited. Goes over to Wagner and hugs him.)

瓦格纳：浮士德博士别来无恙？（矜持地伸出手）

WAGNER: Doctor Faust, how are you doing? ¹⁴⁰ (He offers his hand respectfully.)

浮士德：他是我的学生。

FAUST: He's my student.

瓦格纳：他曾是我的老师。

WAGNER: He was my teacher.

首相：原来二位是老相识。好，我们进入正题。那位先说？（争先恐后）

PRIME MINISTER: It's great that you both know each other. Well, let's come straight to our main subject. Who would like to start? (Everyone wants to be the first to talk. ¹⁴¹)

总理：国家处于生死存亡的关头，经济面临崩溃的危险。

PREMIER: Our country is now at a critical moment ¹⁴². The economy is facing the danger of corruption.

公安部长：盗贼蜂起，强梁遍地。

MINISTER OF PUBLIC SECURITY: Robbers and barbarians are everywhere.

财政部长：官吏快把国库搬空了。

MINISTER OF FINANCE: Bureaucracy has almost emptied the treasury.

文化部长：我们曾以“礼义之邦”夸耀于世，而时下真是黄钟毁弃、瓦缶雷鸣。

MINISTER OF CULTURE: We boasted that our country is a land of propriety and righteousness. But nowadays incapable men are employed instead of wise and capable men ¹⁴³.

宣传部长：人心不正，国将不存，一个国家没有了正气，这个国家就走向衰败。

MINISTER OF PROPAGANDA: A country would cease to exist if its people weren't true and decent. A country would begin to decline if it were filled with improbity.

¹⁴⁰ "How are you doing" is a well-known Chinese idiom stemming from the *Romance of the West Chamber* (西厢记) by Dong Jieyuan (董解元) of the Jin dynasty. A literal translation is "have you been sick since I left you". (Handian)

¹⁴¹ There is a familiar idiom originating from *Officialdom* (宦海) by Zhang Chunfan (张春帆 ?-1935). (Handian)

¹⁴² "Critical moment" is a familiar Chinese idiom stemming from the *Chronicle of Zuo* (左传). (Handian)

¹⁴³ "Incapable men are employed instead of wise and capable men" is a free version of a Chinese idiom originating from *Decide Where to Live* (卜居) by Qu Yuan (屈原 ca. 340BC-278BC), a Chinese scholar. A literal translation: brass bells are destroyed and thrown away, while earthen pots sound like thunder. (Handian)

教育部长：大学生毕业就离乡背井、乘桴浮于海。

MINISTER OF EDUCATION: University students would leave their homes¹⁴⁴ and study abroad.

监察部长：大臣贪污腐败，欺上瞒下；警匪一家，横行乡里。防盗门越造越厚，铁护栏越装越高，远远看去，全国都快成一座大监狱了。

MINISTER OF INSPECTION: Ministers are corrupt, mislead their superiors, and hoodwink subordinates¹⁴⁵. Police and bandits are in league and rampage through towns. Security doors are built thicker and thicker. Steel guardrails are installed higher and higher. From a distance the whole country looks like a big jail.

建设部长：奸商都敢用枯枝败叶造防波堤。

MINISTER OF CONSTRUCTION: Dishonest salesmen dare to use dead twigs and withered leaves¹⁴⁶ to build dikes.

商业部长：还造假药、假烟、假酒，还假唱！滔天罪行简直是罄竹难书。

MINISTER OF COMMERCE: They produce fake medicine, fake cigarettes, fake wines, and even fake singing! Criminal acts soar¹⁴⁷ so high that we can't keep track of them¹⁴⁸.

浮士德：我在农贸市场见识了假鸡蛋和假土豆。巧夺天工！真是贵国劳动人民智慧的结晶。（内阁阁员怒目相视）

FAUST: I saw fake eggs and fake potatoes in farmers' markets. Superb craftsmanship!¹⁴⁹ Such products attest to the brilliance of workers in your country. (The cabinet members scowl at each other.)

眉飞斯特：博士说的是心里话。

MEPHISTOPHELES: What the Doctor said is true.

（众人愈怒）

(The ministers growl angrily.)

瓦格纳：（幽幽地）作为一个文化学者，我以为贵国所以贫弱不振，是因为国民愚陋、怯弱、涣散、混浊、浮躁、狂热、蛮横、好斗、麻木、冷酷、卑琐。欲

¹⁴⁴ "Leave homes" is a Chinese idiom stemming from *A Pair of Jade Combs* (对玉梳) by Jia Zhongming (贾仲名 1343-1422), a playwright. (Handian)

¹⁴⁵ "To mislead one's superiors and hoodwink one's subordinates" is a Chinese idiom stemming from a work by Yuan Jie (元结 719-772). (Handian)

¹⁴⁶ "Dead twigs and withered leaves" is a Chinese idiom stemming from the *Peach-Blossom Fan* (桃花扇) by Kong Shangren (孔尚任 1648-1718), a Qing Dynasty dramatist and poet, a descendant of Confucius. (Handian)

¹⁴⁷ "Criminal acts soar" is a Chinese idiom stemming from a work by Su Shi (苏轼). (Baidu Baike)

¹⁴⁸ "Cannot keep track of the criminals" is a Chinese idiom stemming from the *Old Book of Tang* (旧唐书), the first classic work about the Tang Dynasty. Its literal meaning is "(of crimes committed) too numerous to be recorded". (Handian)

¹⁴⁹ There is a free version of a Chinese idiom originating from *To one who lets off Fireworks* (赠放烟花者) by Zhao Mengfu (赵孟頫), a Chinese scholar, painter and calligrapher of the Yuan Dynasty. A literal translation is "the refinement of artificial items excels natural items". (Handian)

挽狂澜于既倒，则必须彻底改造贵国国民性格。如不对贵国人格结构来一番剧烈的解组和重铸，一切美好蓝图都将是空中楼阁。时代呼唤着现代人格。建构现代人格，需要弄清传统人格是什么？其病态和缺失何在？由何缘起？现代人格的模塑坐标是什么？

WAGNER: (Slowly) As a scholar in cultural studies, I thought the poverty in your country was evoked by the foolishness, timidity, loose morals, flippancy, fanaticism, peremptoriness, pugnacity, numbness, callousness, and miserliness of its citizens. The personality of citizens in your country must be changed if you want to save it from instability. All the beautiful blue prints will be pie in the sky if the structure of the nation's personality in your country isn't demolished and rebuilt. The times long for a modern personality. In order to construct a modern personality, we have to make clear what the traditional personality is. What are its symptoms and deficiencies? How did they arise? What are the coordinates of the model of a modern personality?

眉飞斯特：这家伙说些什么？

MEPHISTOPHELES: What did the guy say?

瓦格纳：完全可以从文化角度研究国民性，这方法在弗洛伊德的《图腾与禁忌》中初露端倪。尔后马林诺夫斯基又评判弗洛伊德，创立了人类学功能主义学派，美国人类学家本尼迪克特和米德又针对人格这个主题进行了实地考察……

WAGNER: We can study nationality from the perspective of culture. The method can be seen first in Freud's *Totem and Taboo*. Later on, Malinowski¹⁵⁰ criticized Freud and founded functionalism, the School of Social Anthropology. American anthropologists Benedict¹⁵¹ and Mead also studied the subject of personality ...

眉飞斯特：洋文多了点？要不要博士先生给诸位翻译一下。

MEPHISTOPHELES: You spoke a few words in a foreign language. Can Dr. Faust translate them for us?

瓦格纳：（鄙睨眉飞斯特）剖析国民人格，目的是建构现代人格。奥尔波特的成熟人格说、马斯洛的自我实现说、罗杰斯的功能充分发挥说都可以作为参照。现代人格建构要重铸组织化自我，变他律取向为内控取向，要模塑费厄波赖意识，要培植开朗的移情能力。重组自我是艰难的事业。但是，我们是退回到传统人格的活棺材去安享死寂，还是以悲剧精神弘扬现代人格，历史，在等待我们回答！

WAGNER: (looks at Mephistopheles snootily) The reason for analyzing the characters of citizens is to build the modern personality. Theories, such as Allport's Trait Theory, Maslow's conceptualization of a "hierarchy of human needs", Rogers's "Fully Functioning Person"¹⁵², are examples. The modern personality is based on the reconstruction of systematized selfhood, the change from heteronomous behaviours to self-controlled tendency, the formation of the concept of "fair play", and the

¹⁵⁰ Bronislaw Malinowski (1884-1942) was a Polish anthropologist. ("Malinowski")

¹⁵¹ Ruth Benedict (1887-1948) and Margaret Mead (1901-1978) were American anthropologists. ("Benedict"; "Mead")

¹⁵² Abraham Harold Maslow (1908-1970), Gordon Willard Allport (1897-1967), and Carl Rogers (1902-1987) were American psychologists. ("Maslow"; "Allport"; "Rogers")

cultivation of elastic “transference¹⁵³”. The reconstruction of selfhood is a difficult path. But would we rather go back to living in the past and maintaining our traditional personality in deathly stillness, or develop a modern personality with miserable spirits? History is waiting for our answer!

(首相及内阁昏昏欲睡，被浮士德的掌声惊醒)
(The Prime Minister and cabinet are becoming drowsy¹⁵⁴ and are wakened by Faust’s applause.)

浮士德：瓦格纳啊，老朽对你真当刮目相看！当年我教导你“生命之树常青，而理论总是灰色的”。解决国民经济问题，高头讲章不一定适用……

FAUST: Wagner, I regard you now with special esteem¹⁵⁵! I taught you “grey, is all theory, and verdant is life’s golden tree”¹⁵⁶. The problems of the national economy may not always be solved by formalized theories¹⁵⁷.

瓦格纳：吾爱吾师，但吾更爱真理。浮博士在名利场中摸爬滚打，学生不敢跟从！
WAGNER: I love my teacher, but I love the truth even more. Doctor Fu is experiencing Vanity Fair. I as your student however dare not follow.

眉飞斯特：瓦格纳，几年没见你脾气见长啊！研究文化学是不是？文化学者不就是知道一千零一种造爱姿势可没同一个女人造过爱的那种人吗？

MEPHISTOPHELES: Wagner, we haven’t seen you for a long time. But your temper is getting worse. Do you research culture? A scholar is someone who knows 1001 different positions for making love, but never made love with a woman.

浮士德：眉飞斯特不得放肆！瓦格纳，不要同他一般见识。你重塑国民性的理论振聋发聩。但实行起来太费时费力。首相，我沿着瓦格纳的思路提一个快捷的方法，定能收到立竿见影的效果。

FAUST: Mephistopheles, don’t be imprudent! Wagner, don’t be angry with him¹⁵⁸. Your theory about the reconstruction of nationality is inspiring and enlightening¹⁵⁹. But it would waste time and energy in its execution. Prime Minister, based on

¹⁵³ “Transference” is a term of psychoanalysis. It denotes “the transfer to the analyst by the patient of re-awakened and powerful emotions previously (in childhood) directed at some other person or things and since repressed or forgotten” (“Transference”).

¹⁵⁴ This is a Chinese idiom stemming from *Strange Stories from a Chinese Studio* (聊斋志异), a collection of nearly five hundred mostly supernatural tales, written by Pu Songling (蒲松龄 1640-1715), a Chinese author in Qing Dynasty. (Handian)

¹⁵⁵ “Speical esteem” is a Chinese idiom originating from the *Records of Three Kingdoms* (三国志) by Chen Shou (陈寿 233-297). (Handian)

¹⁵⁶ Goethe’s *Faust I*, Line 2038-9, translated by Charles E. Passage (Goethe, “Faust” 59)

¹⁵⁷ “Formalized theories” is a Chinese idiom stemming from *the Legend of Daughters and Sons* (儿女英雄传) by Wen Kang (文康), a writer of the Qing Dynasty. (Handian)

¹⁵⁸ “Not be angry with somebody” is a free translation of a Chinese idiom originating from *The Wife-Snatcher* (鲁斋郎) written by Guan Hanqing (关汉卿 c. 1225-1302), a notable Chinese playwright and poet in the Yuan Dynasty. A literal translation is: don’t argue with those who are less cultured and polished. (Handian)

¹⁵⁹ “Inspiring and enlightening” is a free translation of a Chinese idiom stemming from the poem *Suiyuan Shihua* (随园诗话) by Yuan Mei (袁枚 1716-1797), a well-known poet, scholar and artist of the Qing Dynasty. A literal translation is “a sound is very loud so that a deaf person can hear it”. (Handian)

Wagner's concept I'll put forward a new method, which can bring an instant result¹⁶⁰.

首相及众内阁成员：快讲！

PRIME MINISTER AND MEMBERS OF THE CABINET: Please!

浮士德：瓦格纳认为贵国人心不好，需要改造，我看根本就不用改造了，我们可以一劳永逸解决这个问题。让我们提拔使用一批拒腐蚀永不沾的人、一批毫无自私自利之心的人、一批脱离了低级趣味的人！一批不知索取只知奉献的人！

FAUST: Wagner thinks that the morals of people in your country are not good and that must be changed. In my opinion they don't have to be changed at all. We can simply solve this problem forever¹⁶¹. Let's promote a group of people who refuse corruption, a group of people who are completely unselfish, a group of people who avoid vulgar manners, and a group of people who dedicate themselves, but never ask anything in return!

眉飞斯特：一批吃下青草挤出牛奶的人！

MEPHISTOPHELES: A group of people who eat grass, but produce milk!¹⁶²

瓦格纳：这是什么人呐？！

WAGNER: Who are those people?!

浮士德：（胸有成竹）不是人的人！机器人！

FAUST: (With resolve.¹⁶³) They are not people! They are robots!

机器人：（耕田播种状）为乡亲们服务！为乡亲们服务！

ROBOTS: (Behave like they are ploughing and sowing) Serve the villagers! Serve the villagers!

第十五场

Scene 15

（众居民以石头砸机器人）

(The people throw stones at the robots.)

¹⁶⁰ "An instant result" is a free translation of a Chinese idiom stemming from *The Kinship of the Three* (参同契), the earliest book on theoretical alchemy in China, written by Wei Boyang (魏伯阳 ca. 100-170), a Chinese Taoist alchemist. A literal translation is: A shadow will be seen instantly if a pole is erected under sunshine. (Handian)

¹⁶¹ "Solve a problem forever" is a free translation of a Chinese idiom stemming from *Inscribed Mottos on the Yanran Mountain* (封燕然山铭), written by Ban Gu (班固 32-92), a 1st century Chinese historian and poet. A literal translation is: make a great effort to accomplish something once and for all to save future trouble. (Handian)

¹⁶² This is a reference to Lu Xun's saying "as the cow eats only grass but produces milk for the world" (Baidu Baike).

¹⁶³ There is a free translation of a Chinese idiom originating from a work of Su Shi (苏轼). A literal translation is: He who wants to paint with bamboos, has to imagine a picture in his mind first. It means one must have a well thought-out plan to cope with whatever may arise. (Handian)

机器人：（指挥交通状）为乡亲们服务！为乡亲们服务！

ROBOTS: (Behave like they are directing traffic) Serve the villagers! Serve the villagers!

（众居民对机器人吐吐沫）

(The people spit on the robots.)

机器人：（勇斗歹徒状）为乡亲们服务！为乡亲们服务！

ROBOTS: (Behave like they are fighting with gangsters) Serve the villagers! Serve the villagers!

（众居民争殴机器人，浮士德与眉飞斯特躲在机器人身后）

(The people beat the robots. Faust and Mephistopheles hide behind the robots.)

浮士德：（对眉飞斯特）坚持下去！

FAUST: (To Mephistopheles) We must insist!

眉飞斯特：浮士德博士，穷乡僻壤，走一圈意思意思行了！

MEPHISTOPHELES: Professor Faust, this is a remote and barren land¹⁶⁴. We don't have to take it seriously. Taking a cursory look is enough.

浮士德：（固执地）坚持就是胜利！

FAUST: (Persisting) Success belongs to the persevering!

机器人：（救死扶伤状）为乡亲们服务！为乡亲们服务！

ROBOTS: (Behave like they are healing the wounded and rescuing the dying¹⁶⁵) Serve the villagers! Serve the villagers!

（机器人逐渐赢得百姓爱戴。机器人忙忙碌碌，“为乡亲们服务”仍然不绝于口。百姓围观）

(The robots gain the people's affection. They keep busy and keep saying their slogan "serve the villagers". The people surround and watch them.)

大娘甲：水都不喝一口。

AUNT A: They haven't had anything to drink yet.

居民乙：嘴真甜，一口一个为乡亲们服务。

RESIDENT B: They are so nice and serve our people.

¹⁶⁴ "A remote and barren land" is a well-known Chinese idiom stemming from the work *Beijing Fu* (北京赋) of Li Shimian (李时勉 1374-1450). (Handian)

¹⁶⁵ "Heal the wounded and rescue the dying" is a familiar Chinese idiom originating from a work by Sima Qian (司马迁), who is regarded as the father of Chinese historiography. (Handian)

大娘甲：瞧这小伙子的身板，真棒！也不知叫个啥名字。

AUNT A: Look at the body of this young guy. He's great! I don't even know his name.

居民丁：听说叫“巨硬”！

RESIDENT D: I heard he's called "Ju Ying"¹⁶⁶.

大娘甲：也不知谈对象没？

AUNT A: I wonder if he has a girl friend or not?

居民戊：可比浮士德强多了！

RESIDENT E: He's much better than Faust!

居民乙：可不是！博士不就说话爱抖落两句洋文吗！

RESIDENT B: Yes, I agree! The Doctor can just shake off several words in foreign languages while speaking!

居民戊：模范公民的旌表这回就该他！

RESIDENT E: "Ju Ying" must be awarded the prize for being the model citizen this time.

居民丙：什么年月了！人家在乎这个！

RESIDENT C: We are in new era. Who cares about that?

居民乙：选他当国大代表！

RESIDENT B: Choose him to be a representative of the national congress!

七嘴八舌：又不是个肥缺。

EVERBODY TALKING AT THE SAME TIME: That's not a fat job.

居民甲：这么廉洁！还是让他当咱们这块儿的工商局长！

RESIDENT A: How honest and uncorrupted he is! Let him be the head of industry and commerce in our field.

居民乙：让瓦格纳滚蛋！就是一个光说不练的侃爷。

RESIDENT B: Let Wagner eff off! He's only a big talker who never does a thing.

居民丙：应该让“巨硬”当法院院长！

RESIDENT C: "Ju Ying" should be the chief justice!

居民丁：那才真是浪费人才呢！应该让他当公有产业经理，肯定振兴！

RESIDENT D: What a waste! He should be a manager in public properties. They'll definitely prosper.

¹⁶⁶ "Ju Ying" is the phonetic notation of the robot's name. A literal translation of the name is "very rigid".

居民甲：应该让他进内阁！（众人被这大胆想法震惊，犹疑片刻，随即以更热烈的声音）

RESIDENT A: He should be a member of the cabinet! (All are shocked by the bold idea, hesitate for a while, then speak passionately)

居民丙：应该让他当宰相！

RESIDENT C: He should serve as Prime Minister!

众人：我们要“巨硬”当宰相！我们要“巨硬”当宰相！

ALL: “Ju Ying” for Prime Minister! “Ju Ying” for Prime Minister!

（浮士德眉飞斯特经过，感动）

(Faust and Mephistopheles pass by, moved)

浮士德：眉飞斯特！我还是有所作为的，到老时不会因为碌碌无为而感到羞耻的。文明的曙光已照亮这方水土，今后就要靠他们自己同心协力了。让我们离开这里，去寻找新的天地。

FAUST: Mephistopheles! I did something¹⁶⁷. I won't feel ashamed of my vain and humdrum life¹⁶⁸ when I am old. A cultural dawn is illuminating this land. In the future they need to coordinate their efforts¹⁶⁹. Let's get out of here and look for a new world.

第十六场

Scene 16

（众内阁成员上）

(All members of the cabinet enter.)

浮士德：不敢劳动诸位，我们就此告辞，告别宴会也免了。今后的人生旅途上，我将永远记住贵国对我的深情厚谊。

FAUST: Thank you for your kind hospitality. A farewell party isn't necessary. We'll leave. I'll remember our close friendship¹⁷⁰ forever.

公安部长：浮士德，你被控犯有蛊惑人心、阴谋推翻内阁和亵渎神灵三项大罪。

¹⁶⁷ “Do something” is a Chinese idiom stemming from *Mencius* (孟子) by Mencius (孟子 372BC-289BC), a Chinese philosopher who was arguably the most famous Confucian after Confucius himself. (Handian)

¹⁶⁸ “Vain and humdrum life” is a Chinese idiom stemming from the *Records of the Grand Historian* (史记) by Sima Qian (司马迁). (Handian)

¹⁶⁹ “Coordinate efforts” is a Chinese idiom originating from *Guo Qin Lun* (过秦论), written by Jia Yi (贾谊 201BC-169BC), a Chinese poet and statesman of the Han Dynasty. (Handian)

¹⁷⁰ “Close friendship” is a Chinese idiom stemming from the *Song of Xiang Xiuli* (向秀丽歌), written by Chen Yi (陈毅 1901-1972), a Chinese communist military commander and politician. (Handian)

这是你的逮捕证，你有权保持沉默，但你所说的一切将被记录在案，作为法庭证据。

MINISTER OF PUBLIC SECURITY: Faust, you are accused of three crimes: demagoguery¹⁷¹, conspiring to overthrow the cabinet, and blaspheming gods. This is the arrest warrant. You have the right to keep silent, but what you say will be on record and introduced as evidence in court.

浮士德：这是从何说起？

FAUST: What happened?

宣传部长：你大搞个人崇拜！

MINISTER OF PROPAGANDA: You are making a cult of personality!

浮士德：没有啊。你听他们在喊什么，他们喊的是“机器人万岁！”不是“浮士德万岁！”

FAUST: No! I'm not. Listen, what they are shouting? What they shout is "Long live robots", not "Long live Faust"!

监察部长：机器人他爸爸是谁？你啊！万岁都喊了，还不是蛊惑人心？！不打自招！

MINISTER OF INSPECTION: Who is the father of the robots? It's you! They've already shouted "long live". Can you say it's not demagoguery?

浮士德：我没有阴谋推翻内阁！我信奉“生而不有，为而不恃、长而不宰”。

FAUST: I don't want to overthrow the cabinet! I believe in a doctrine of

“Help them live, yet lay no claim to them.

Bring them benefit, yet seek no gratitude.

Guide them, yet do not control them.”¹⁷²

公安部长：拽什么拽！

MINISTER OF PUBLIC SECURITY: How arrogant you are!

浮士德：“不知腐鼠成滋味……”

FAUST: "A dead mouse is regarded as delicious food ..."¹⁷³

文化部长：休要伪装清高。你妄想通过执行你意志的机器人篡夺内阁领导权，还鼓动暴民破坏公共秩序，这难道不是妄图大逆不道？！还好你只能妄图，要不我们都得找地方端盘子去。

¹⁷¹ This is a Chinese idiom stemming from the *History of Yuan* (元史), one of the official Chinese historical works known as the Twenty-Four Histories of China. (Handian)

¹⁷² The three lines are quoted from *Tao Te Ching* (道德经), a Chinese classic text, fundamental to Philosophical Taoism, written by Laozi (老子 600BC-470BC), a philosopher of ancient China and a central figure in Taoism. (Handian)

¹⁷³ The saying is quoted from the *Zhuangzi* (庄子), a Taoist book, written by Zhuangzi (庄子), an influential Chinese philosopher. (Handian)

CULTURE MINISTER: Don't pretend to be arrogant. You can't expect to usurp the leadership of cabinet with robots which are controlled by your will. You incited mobs to destroy public order as well. Is that not a monstrous crime¹⁷⁴ which you are attempting to commit?! Fortunately you have only attempted to commit it. Otherwise we would have looked for a restaurant for you to carry trays as a waiter.

浮士德：我不过应贵国邀请，采取了一些杜绝贪污提高效率的措施。

FAUST: I was invited by your country and hence adapted a series of measures to put a stop to corruption and improve efficiency.

财政部长：水至清则无鱼，你剥夺腐化分子的生存权，就是亵渎神灵！腐化是人性的证明，上帝造人时就是这样造的。你敢造机器人，难道不是在上帝面前逞能，难道不是想证明你比上帝还能！

FINANCE MINISTER: You'll have no friends if you treat others too harshly.¹⁷⁵ You are depriving the right of depraved people to live. You are blaspheming the gods! Corruption is a personality trait produced by God. You produced robots. Do you flaunt your superiority before God?! Do you attempt to demonstrate that you surpass God in ability?!

公安部长：推出去砍了！

MINISTER OF PUBLIC SECURITY: Take him out and cut off his head!

浮士德：还没过堂呢！

FAUST: I haven't been judged in court yet!

众阁员：招都招了还过什么堂！

ALL MEMBERS OF THE CABINET: You've confessed. No need to be judged.

浮士德：眉飞斯特！眉飞斯特！眉飞斯特救我！

FAUST: Mephistopheles! Mephistopheles! Mephistopheles, help me!

第十七场

Scene 17

移山填海：登月英雄

Moving mountains and filling up seas:¹⁷⁶ A hero landing the moon.

¹⁷⁴ "Monstrous crime" is a Chinese idiom stemming from the *Records of the Grand Historian* (史记) by Sima Qian (司马迁). (Handian)

¹⁷⁵ The saying is a Chinese idiom stemming from the *Book of Han* (前汉书) by Fan Ye (范晔 398-445). A literal translation is "if water is too clear, there would be no fish living in it". (Handian)

¹⁷⁶ There is a Chinese idiom which originates from *The Eight Immortals Cross The Sea* (八仙过海), a work of the Ming Dynasty. (Handian)

黑暗中有人呻吟，灯光渐起，慢慢照亮床的一角，浮士德卧床上，窗外邻楼的窗户透出点点灯光。我们又回到了序幕的书房，室内幽暗。眉飞斯特默默无言地坐在墙角，眼光呆滞地注视着观众方向。

Someone groans in the darkness. The stage is illuminated and reveals the corner of a bed. Faust is lying on the bed. Outside the study's window lights are twinkling through the windows of the buildings. We return to the study of the first scene, which is gloomy. Mephistopheles sits in a corner silently¹⁷⁷. He is glassy-eyed and stares in the direction of the audience.

浮士德：眉飞斯特救我！眉飞斯特救救……我。我睡着了。我梦见星星，天空黑兰黑兰的，有这么多星星，每颗都有棱有角，像放在天鹅绒上的钻石。我忽然想起，有多年没看见星星了。我这十几年竟没有仰望过天空？后来我明白了，是眼睛不好了。星星一直在，是时间流走了。从来没过这么澄明的天空，有那么一会儿我觉得可以一切从头开始。就这时我醒了，睁开眼看见对面楼上刺眼的灯光，一个个窗口里一家家都在吃晚饭，孩子在做功课。我梦里见的不是星星，是邻居家灯火照在了我睡熟的眼睛上。我睡了几个小时了？

FAUST: Mephistopheles, help me! Mephistopheles help, help ... me. I was asleep. I dreamed about stars. The sky was dark blue. There were many stars in the sky and each had edges and corners like diamonds on velvet. Suddenly I noticed that I hadn't seen stars for years. Why hadn't I looked up at the sky these years? I realized later that it's because my eyes weren't as good as before. Stars are always there, but the time has flown away. I never saw such a clear sky. In such a moment I felt everything could start again. Then I woke up. Opening my eyes I saw dazzling lights from the opposite building. Through the windows I saw families having supper together and children doing their homework. What I saw in my dream wasn't stars but the lights of the neighbours which shone in my sleeping eyes. How long have I slept?

眉飞斯特：醒过来了，终于醒过来了，当然得醒过来，必须得醒过来。

MEPHISTOPHELES: You woke up. You finally woke up. Of course you had to wake up and must wake up.

甘丽卿：故事中英雄是不死的，不能死，暂时不能。我们的英雄不过是老了。

我曾采撷鲜花，
鲜花开满山野
我是一无所有，
而又万事俱足
我向现实猛进，
又向梦境追求……

GRETCHEN: The hero in the story didn't die and wouldn't die, at least not now. Our hero only becomes old.

I picked flowers,
The hills are full of flowers.

¹⁷⁷ This is a well-known Chinese idiom stemming from *Chain Stratagems* (连环计) in Yuan Dynasty. (Handian)

I have nothing,¹⁷⁸
But I'm ready for everything.
I advance towards reality,
And long for a dream ...

浮士德：啊，请还我那，
我那可爱的、可爱的青春。
FAUST: Alas, please give me my ...
My lovely, lovely youth.

眉飞斯特：生年不满百，常怀千岁忧，这是自讨苦吃。去日难逮，来日可追。您机器人计划破产引发了邻国金融危机，我们何不趁机到那花柳繁华地冶游一番。
MEPHISTOPHELES: You have lived fewer than a hundred years, but you always worry about the problems which might happen a thousand years from now.¹⁷⁹ You ask for trouble¹⁸⁰. The past cannot be caught, but the future can be chased. The bankruptcy of your robot plan evoked a financial crisis in neighbouring countries. Let us take this advantage and enjoy life in the demi-monde?

浮士德：我怕这是秋行春令了。
FAUST: I'm afraid that I'm too old for that.¹⁸¹

眉飞斯特：医学界最新成就可以让您老当益壮，门前的河水都要向西流，太阳也要向东落。没有兴趣？也许您愿意领略路易王朝的排场，听三十八响礼炮，检阅普鲁士骑兵禁卫军，踩踩红地毯，要不就去维也纳听格鲁格歌剧？或去国会山发表演说？

MEPHISTOPHELES: The latest product in medicine can make you vigorous¹⁸². The river at the door will flow westward and the sun will set in the east which doesn't comply with the natural course of things. Are you interested? Do you want to experience the spectacular scenes of the King Louis Dynasty, listen to the thirty-eight-gun salutes, see the Prussian guard cavalry parade, walk on a red carpet, or go to Vienna and watch a Gluck¹⁸³ opera? Or do you want to make a speech on Parliament Hill?

浮士德（精神一振，跳下床来）浮名似流水，事业最重要！光！这里太阴暗，我看不见！我要光！给我光！

¹⁷⁸ "Have nothing" is a familiar Chinese idiom originating from *the Collection of Dunhuang Bianwen* (敦煌变文集). (Handian)

¹⁷⁹ This line is an excerpt from the *Nineteen Ancient Poems* (古诗十九首). (Baidu Baike)

¹⁸⁰ "Ask for trouble" is a Chinese idiom stemming from the *Collection of Huagai* (华盖集), written by Lu Xun (鲁迅). (Handian)

¹⁸¹ This (qiu xing chun ling 秋行春令) is a reference to a Chinese idiom "qiu xing xia ling 秋行夏令" stemming from *The True Story of Ah Q* (阿Q正传) by Lu Xun (鲁迅). A literal translation is "autumn should be cool, but it's warm like spring". (Handian)

¹⁸² This is a Chinese idiom stemming from the *Book of the Later Han* (后汉书). A literal translation is "one gets old, but is still vigorous". (Handian)

¹⁸³ Gluck, Christoph Willibald (1714-1787) was a German classical composer, best known for his operas ("Gluck").

FAUST: (refreshes and jumps off the bed) Short-lived reputation is like flowing water. Career is the most important thing! Light! It's too gloomy here. I can't see! I need light! Give me light!

第十八场

Scene 18

(灯光大亮，前场模特数人抬一状似大屏幕电视的空框子上，竖立于表演区前，主持人立于框后面。)

(The stage becomes very bright. A few models carry an empty frame like a wide screen TV onto the stage and erect it in the area of performance. The hosts stand behind the frame.)

主持人甲：这里是美联社记者杰姆斯贝克。全国沸腾了！全世界沸腾了！全世界都在议论年届八十二的浮士德老人参加阿波罗登月计划的壮举！

HOST A: This is James Beck, an AP¹⁸⁴ journalist. The whole country is excited! The whole world is excited! People all over the world are discussing the feat that the 82-year-old Faust will join the Apollo moon landing project!

(在主持人们讲话期间，模特儿搭起一个白色装置，浮士德被绑起，头下脚上吊在这个装置上)

(While the host is talking, the models put up a white device, on which Faust is tied and hung upside down.)

主持人乙：塔斯社世界新闻节目。记者瓦西里耶夫从加利福尼亚卡拉发耶特角报道。老英雄浮士德博士生于德国中世纪威丁堡大学城，是著名神学家、炼金术士、参加阿波罗登月项目是著名电视学者、国务活动家。浮士德博士老而弥坚，个人生活也多姿多彩，被誉为女性的公仆、男性的公敌！

HOST B: This is the TASS¹⁸⁵ world news program. Vasilyev has reported from Cape Canaveral in California. Professor Faust, an old hero, born in a medieval Wittenberg University city, is a famous theologian and alchemist. He was a famous television scholar and a national activist before he joined the Apollo moon landing project. Professor Faust is old, but still ambitious. His personal life was also colourful. He was praised as a public servant for women and a public enemy for men!

主持人丙：法新社新闻……博士天体物理学造诣很深，是伽利略望远镜最早的使用者之一，布鲁诺受火刑时曾陪同这位科学先驱游街示众。他还将达芬奇的几个星际飞船的蓝图建成模型。

¹⁸⁴ AP (Associated Press) is an American news agency, the oldest and largest one in the world (“Associated Press”).

¹⁸⁵ TASS (Information Telegraph Agency of Russia) is a news agency of Russia formed in 1992 after the breakup of the Soviet Union (“ITAR-TASS”).

HOST C: AFP¹⁸⁶ news ... Professor Faust is well versed in astrophysics. He is one of the pioneers in the use of Galilean telescopes. This pioneer in science was paraded through the streets accompanied by Bruno¹⁸⁷ when Bruno was about to be executed by fire. Faust also modeled several blueprints of DaVinci's space ships.

主持人丁：他的独生子欧福里翁以伊喀若斯为榜样，试图凭自力翱翔天空，后世为他塑了铜像，和中国一位身上缠了二踢脚的先行者一起供奉在“人类征服外太空纪念馆”中。

HOST D: His single son Euphorion was modeled on Icarus¹⁸⁸ and attempted to fly in the sky without assistance. Descendants built a bronze statue for him, which was put in a memorial hall for “humans who have flown in space” for public adoration, together with a Chinese pioneer whose body was bound with cannon crackers.¹⁸⁹

主持人甲：我是 CNN 记者眉飞斯特，现在我们在 NASA 采访训练中的浮士德博士。浮士德博士，您现在感觉如何？

HOST A: This is Mephistopheles, a CNN reporter. We are now at NASA interviewing Professor Faust who is in training. Professor Faust, how do you feel now?

浮士德：呜呜呜呜！

FAUST: (Mumbles inaudibly) Mmmm!¹⁹⁰

主持人：神清气爽！每天晨练都拿两个小时大顶。INCREDIBLE！您的身体状况如何，《华盛顿邮报》生活版说您最近动了小肠疝气的手术？

HOST: Refreshed!¹⁹¹ Every day you spend two hours standing on your head in morning exercises¹⁹². Incredible!¹⁹³ How about your physical condition? It says in the life section on The Washington Post that you had a hernia operation recently. Is it true?

浮士德：呜呜。

FAUST: Mm.

主持人：谣言。那您如何应付您的老年性疾病，一般的器质性变化，比如说前列腺.....

¹⁸⁶ AFP (Agence France-Presse) is a French cooperative news agency, one of the world's great wire news services (“Agence France-Presse”).

¹⁸⁷ Giordano Bruno (1548-1600) was an Italian philosopher, astronomer, mathematician, and occultist (“Bruno”).

¹⁸⁸ Icarus was a character in Greek mythology. He is the son of Daedalus who escaped imprisonment and flew by means of artificial wings but, fell into the sea (“Icarus”).

¹⁸⁹ “Cannon cracker” is a kind of popular firework in China, lit during the spring festival, weddings, moving house, etc.

¹⁹⁰ Faust is talking but the audience is not supposed to hear what he says. But the host will repeat it for the audience.

¹⁹¹ There is a Chinese idiom stemming from the *Extensive Records of the Taiping Era* (太平广记), a collection of stories compiled by the editor Li Fang (925-996), a Chinese scholar and compiler. (Handian)

¹⁹² “Morning exercise” is a very popular sport in China. Old and retired people go to parks in the early morning and do exercises. They may also practise Tai chi chuan, dance, etc.

¹⁹³ The word was used in English in the original text.

HOST: Rumour. How will you deal with the infirmities of age and general organic changes such as the prostate?

浮士德：呜呜！呜呜呜呜！呜呜呜呜！（假牙落下，眉飞斯特俯身听浮士德讲话，随手拾起假牙，努力将其重新置入浮士德口中，未遂，放入自己屁股口袋。）

FAUST: Mm! Mmmm! Mmmm! (Faust's false teeth fall from his mouth. Mephistopheles bends down and listens to him talk. Mephistopheles picks up the false teeth and tries to put them back into Faust's mouth, without success. He puts them into his hip pocket.)

眉飞斯特：谣言，又是谣言，啊，一周四次，我看一般小年轻也不一定次次都能保证质量。INCREDIBLE！你参加这次探险是为了什么呢？一定是为了挑战自我吧。

MEPHISTOPHELES: Rumour, rumour again. Oh my God, four times a week. I'm afraid that even young people can't ensure high quality every time. Incredible!¹⁹⁴ Why are you participating in this expedition? You must be doing it to challenge yourself.

浮士德：呜呜呜呜呜呜.....

FAUST: Mmmmm ...

眉飞斯特：嗯嗯嗯。他说：挑战自我的事就留给那些没有自我的人去做吧！谁想挑战自我，可以去蹦极、撞卡丁车、乘过山车。那您这次探险的动力来自哪里呢？

MEPHISTOPHELES: Yes, yes, yes. He said that self-challenge falls to those who have no self-confidence! Whoever wants to challenge himself can go bungee jumping, drive karts or ride roller coasters. But what is your motivation for participating in the exploration?

浮士德：呜呜呜呜呜呜呜呜呜呜，呜呜，呜呜，呜呜呜呜，呜.....（做激烈手势，终于两只胳膊松软地垂了下来）

FAUST: Mmmmmmmmmmm, mm, mm, mmmm, m... (makes an intense gesture. Finally his two arms fall down floppily.)

眉飞斯特：迄今无人对探险的动力做过满意的解释。但是，我们可以想一想，哥伦布为什么劈风斩浪？麦哲伦为什么四海漂泊？彼莎罗为什么远征秘鲁？五月花号为什么挂帆远航？我们的事业的先驱者心中燃烧着腾腾烈火。这火样的热情引领着西班牙和葡萄牙短短五十年便荡平印加，把殖民帝国的疆域从合恩角伸展到今天的美加边界；这火样的热情引领昂格鲁萨克逊人扫除塔斯美尼亚岛的土著，让不列颠的太阳永远不落；这火样的热情引领我们自由的人民横扫印地安人，把他们赶到保留地与狼共舞。今天，一想到民主自由的旗帜将插到大气层外的另一个星球，老夫我不禁热血沸腾、激情满怀！

MEPHISTOPHELES: So far nobody has given a satisfactory explanation for the motivation of expedition. But let's think about why Columbus navigated amid such

¹⁹⁴ The word is used in English in the original text.

hardships¹⁹⁵, why Magellan explored the seas, why Pizarro¹⁹⁶ went on an expedition to Peru, and why the Mayflower¹⁹⁷ set sail. Passionate flames burn in the hearts of our trailblazers. Such a flame-like zeal enabled Spain and Portugal to conquer the Incas in only 50 years. The territories of their colonial empire were extended from Cape Horn to the shores of America and Canada. Such zeal caused the Anglo-Saxons¹⁹⁸ to sweep the Tasmanian¹⁹⁹ aborigines away. It made the British sun never set. Such zeal guided our free people to brush the Indians aside, driving them from their reservations. Today I, an old man, cannot help being enthusiastic²⁰⁰ and full of passion as I think that the banner of democracy and freedom will be erected on another planet in outer space.

（从浮士德垂着的手中取下一张纸片）老博士赋诗一首：
辽阔的世界啊！
宏伟的人生啊！
常常周而复始啊！
而又从不停息啊！
尊重知识啊！
而又乐于探新啊！
啊，这样就又会前进一程，啊。啊，啊！
INCREDIBLE! （下）

(Takes a piece of paper from Faust's dangling hand.) The old professor composed a poem:

The far-flung world!
The magnificent life!
Always repeat²⁰¹!
And never cease!
Respect knowledge!
Be willing to explore!
Ah, a step forward has been taken. Ah, ah, ah!
Incredible! (Exits)

第十九场

Scene 19

¹⁹⁵ "Navigate amid hardships" is a free version of a Chinese idiom. A literal translation is "cleave through waves". (Handian)

¹⁹⁶ Francisco Pizarro (c. 1475-1541) was a Spanish conqueror and founder of the city of Lima ("Pizarro").

¹⁹⁷ The Mayflower was a ship which carried the Pilgrims from England to Plymouth, Massachusetts ("Mayflower").

¹⁹⁸ The Anglo-Saxons were descendants of the Germanic peoples inhabiting and ruling England from the 5th century AD to 1066 ("Anglo-Saxons").

¹⁹⁹ Tasmanians were an isolated population of aboriginal Australians ("Tasmanian").

²⁰⁰ This is a Chinese idiom originating from the *Ode of the Red Sun* (红太阳颂) written by Liu Baiyu (刘白羽 1916-2005), a writer. (Handian)

²⁰¹ This is a well-known Chinese idiom originating from the *Book of Han* (汉书) composed by Fan Ye (范晔 398-445). (Handian)

(浮士德博士被从训练装置上解下，换上 NASA 制服的模特们为他整理服装，梳理头发。这一切做完后，眉飞斯特扮 NASA 将军上。浮士德颤巍巍地立正向他敬礼。)

(Professor Faust is released from the training device. The models who have changed into NASA uniforms adjust Faust's clothes and comb his hair. Mephistopheles, acting as a NASA general, enters. Faust stands tottering at attention and salutes him.)

眉飞斯特：浮士德博士，我正式通知你，你已被正式任命为阿波罗登月小组组长，将同奥尔德林一起升空。

MEPHISTOPHELES: Professor Faust, I inform you that you have officially been appointed as the team leader of the Apollo moon landing project and you will be at the lift off with Aldrin²⁰².

女教官甲：浮士德博士，我叫莱温基，您的新教官。出发的日子临近了，我预祝您成功。

Female drillmaster A: Professor Faust, I'm Lewinki, your new drillmaster. The departure day is getting close. I wish you success.

今天的训练项目是唱国歌。为什么要唱国歌，您要问了。1961年4月12号，一个令 NASA 痛心疾首的日子，苏联宇航员加加林，一个让我们五内俱焚的名字，乘坐“东方一号”环绕地球一圈半后，返回地球，赶在我们前面完成了人类第一次太空旅行，他从降落伞望着闪着银光的伏尔加河，心潮澎湃，引吭高歌：

我的祖国在看在听：

祖国的儿子，

正飞翔于何方？

这是他喜欢的歌“祖国在听”。总统亲自决定此次降落在月球表面后，您也要引吭高歌……

Today's training program is to sing the national anthem. Do you know why you are asked to sing the national anthem? April 12, 1961 was a heartrending²⁰³ day for NASA. Gagarin, a Soviet cosmonaut, a name which makes us grieve, circled the earth one and a half times in "East 1" and returned to earth. He achieved the first human space travel. He looked down on the silver glittering Volga River from a parachute. He was seized by emotions²⁰⁴ and hence sang loudly.²⁰⁵

My motherland is watching and listening:

The son of the motherland,

Where are you flying?

This is his favourite song "The motherland is listening". The president has decided that after you land on the surface of the moon you will also sing loudly ...

²⁰² Buzz Aldrin (born 1930) is an American astronaut, the second man to land on the Moon ("Aldrin").

²⁰³ This is a Chinese idiom stemming from the *Chronicle of Zuo* (左传) written by Zuo Qiuming. A literal translation is "heartache and headache". (Handian)

²⁰⁴ "Seized by emotions" is a well-known Chinese idiom. A literal translation is "a mood is like a rolling tidal wave". (Handian)

²⁰⁵ "Sing loudly" is a Chinese idiom stemming from *After Being Drunk* (醉后) by Ye Shengtao (叶圣陶 1894-1988), a prominent author, educator and publisher. (Handian)

浮士德：“祖国在听”！

FAUST: “The motherland is listening!”

女教官甲（气急败坏）：“星条旗永不落”！由于失重情况下声带和肺活量会发生变化，为保证转播效果，决定由您把“星条旗永不落”连唱三遍，以三种不同方法：一、美声 二、通俗 三、民间。我将教会您用这三种方法演唱（女教官教唱，浮士德跟唱）

Female drillmaster A: (Flustered and exasperated²⁰⁶) “The stars and stripes forever!” Under the condition of weightlessness, the vocal cords and lung capacities are changed. In order to ensure the broadcasting effect, it has been decided that you will sing the song “The stars and stripes forever” three times, in three different ways: Bel-Canto, popular style, and folk style. I’ll teach you the three ways of singing. (The female drillmaster teaches and Faust follows, singing.)

女教官乙：浮士德博士，我叫苏珊·斯特拉琪，您的新教官。出发的日子临近了，我预祝您成功。今天，我们训练内容是升星条旗。您要问了，为什么要升星条旗呢？1957年10月4号，一个令我们痛心疾首的日子，苏联发射了“SPUTNIK 一号”，一个让我们五内俱焚的名字，赶在我们前面在地球轨道上放上了第一颗人造卫星。这个金属小圆筒就像这个“邪恶帝国”的一只无所不察一眨不眨的眼睛。我每次入浴都觉得钥匙孔后有人在窥视我的身体。这次，登月后您要举行升旗仪式。仔细观察，跟我学。

Female drillmaster B: Professor Faust, my name is Susan Strange, your new drillmaster. The departure day is getting close. I wish you success. Today the content of our training course is to raise the stars and stripes. You’ll probably ask why you are asked to do it. October 4, 1957 was a heartrending day. The Soviet Union launched “Sputnik 1”, a name which makes us grieve. They put the first artificial satellite into earth’s orbit. This metal cylinder is like the eye of an “evil empire” which is aware of everything in a blink. When I take a bath, I always feel that somebody is peeping at me through a keyhole. After landing on the moon this time, you will hold a flag-raising ceremony. Look carefully at what I do and learn with me.

（女教官正步、敬礼、升旗，浮士德亦步亦趋）

(The female drillmaster walks in goose-steps, salutes, raises a flag. Faust imitates her behaviour²⁰⁷.)

我们给您准备了一捆小国旗，身体状况允许的话，四下里多插几面。

We will prepare a bundle of small flags. If your healthy condition permits, insert more flags on the moon all around you.

²⁰⁶ “Flustered and exasperated” a familiar Chinese idiom originating from the *Water Margin* (水浒传) by Shi Naian (施耐庵). (Handian)

²⁰⁷ “Imitate behaviour” is a Chinese idiom stemming from *Zhuangzi* (庄子), a Taoist book, written by Zhuangzi (庄子), a philosopher. (Handian)

(女教官传授, 浮士德演练)
(The female drillmaster teaches and Faust practises.)

女教官乙: 浮士德博士, 我叫玛丽莲·梦露, 您的新教官。出发的日子临近了, 我预祝您成功。我想请您签个字。

Female drillmaster B: Professor Faust, I'm Marilyn Monroe, your new drillmaster. The departure day is getting close. I wish you success. Can I have your signature?

女教官丙: 浮士德博士, 我叫木村美晶子, 您的新教官, 出发的日子临近了, 我预祝您成功。我想留您一缕头发作永久的纪念。

Female drillmaster C: Professor Faust, my name is Kimura Mitsuko, your new drillmaster. The departure day is getting close. I wish you success. I want to keep a lock of your hair for a lasting memory.

女教官丁: 浮士德博士, 我是国际优生学会的玛丽·布劳恩, 您的新教官, 出发的日子临近了, 我预祝您成功。我想请您捐献您的精子。

Female drillmaster D: Professor Faust, I'm Mary Braun, your new drillmaster. The departure day is getting close. I wish you success. I want you to donate your sperm.

第二十场

Scene 20

CNN 记者眉飞斯特: 电视机前的观众们。全国人民全世界人民翘首盼望的一天来到了, 我们欢呼我们歌唱, 再过半个小时阿波罗带着全体人类的祝福和期望将点火升空, 载着浮士德和飞往月球!

MEPHISTOPHELES THE CNN REPORTER: Dear audience watching on television. The day that the people of nations all over the world are eagerly expecting is nigh. We cheer and we sing. A half hour from now the Apollo will be fired up and will lift off with the wishes and expectations of all people. It will fly Faust and Aldrin to the moon.

(啦啦队上, 载歌载舞, 气氛越来越亢奋。)

(A squad of cheerleaders enters, sings and dances²⁰⁸. The atmosphere becomes more and more excited.)

10、9、8、7、6、5、4、3、2、1! 点火!

Ten, nine, eight, seven, six, five, four, three, two, one! Blast off!

他们起飞了! 万众欢呼, 真是歌如潮, 花如海啊! 浮士德万岁!

They are taking off! The crowd is cheering. The scene has become a sea of flowers

²⁰⁸ "Sing and dance" is a familiar Chinese idiom. (Handian)

and a tidal wave of songs! Long live Faust!

(逐渐安静。霍斯特交响乐“行星”激荡人心的音符飘荡起来。日月星辰瑰丽的景象。)

(Gradually it becomes quiet. The inspiring notes of the orchestral suite *The Planets* by Holst²⁰⁹ waft through the air. A magnificent scene of stars appears.)

浮士德：从窗口中看出去，地球包在蒙蒙青色中。颜色时而变为亮橙，时而变成深紫，最终由明亮变为黑暗，那景色撼人心魄。我出神地张嘴望着，想把这光这色留在我的视网膜上。我不禁想到要是早年的探索者能从太空看到这个情境会多么欣喜啊！哥伦布只要看上一眼，就能向全体船员保证世界确实是圆的，麦哲伦就能一眼望尽“维多利亚”号三年环球航行中停泊的每一个港口。

FAUST: From the window I see that the earth is covered with aquamarine light. The color then alternates between bright orange and deep purple. Finally, it turns from bright to dark. The scene is breathtaking. I watch it fascinatedly with open mouth and want to hold the light and the color on my retina. I cannot help thinking of how delighted the early explorers would be if they saw this scene! If Columbus had seen it, he could ensure all crews that the world is definitely round. If Magellan had taken a peek, he could have known every harbour in advance at which “Victoria” would moor in their three-year circumnavigation of the world.

第二十一场

Scene 21

电视主持人：四天过去了，我们终于等到了人类历史上划时代的一刻。

TELEVISION HOST: Four days have gone. An epoch-making moment in human history that we are expecting has finally arrived.

(登月舱缓缓下降)

(The lunar module descends gradually.)

电视主持人：浮士德驾驶“飞鹰”号登月舱在月球表面着陆。

TELEVISION HOST: The lunar module “Flying Eagle” piloted by Faust has completed its journey to the surface of the moon.

(身着宇航服的浮士德和奥尔德林出现在舷梯口)

(Faust and Aldrin wearing spacesuits appear at the entrance of the gangway.)

电视主持人：他们跨出了飞行舱……他们正在走下舷梯，他们……

TELEVISION HOST: They walk out of the flight capsule ... They are going down

²⁰⁹ Gustav Holst (1874-1934) was an English composer, noted for the excellence of his orchestration (“Holst”).

the gangway. They ...

(浮士德同奥尔德林为谁先踏上月球扭打起来)

(Faust and Aldrin begin to fight to be the first to step onto the moon.)

我们借此机会同电视机前的观众一起回顾人类征服外太空的历程：

1948年6月美国利用抓获的德国技术，用V-2火箭将一只猴子送入高空，但点火后不久猴就死去。1957年苏联发射第一颗人造地球卫星。1961年苏联的加加林乘坐东方一号，成为环绕地球的第一人。1962年苏联载人飞船“东方三号”与东方四号在太空会合。1963年苏联的捷列什科娃成为太空中第一位妇女。1965年苏联的列昂诺夫第一次在太空中行走。1966年美国“双子座”8号完成了首次空间对接，通向月球的道路打开了。1967年美国宇航员怀特和查菲成为空间计划的第一批牺牲者。苏联登月希望破灭。

Taking this opportunity we'll review with the audience sitting in front of televisions the course by which the human being has conquered outer space:

With the technology stolen from Germany, the United States launched a V-2 rocket in June 1948 which put a monkey into high altitude. But the monkey died soon after the rocket had been fired. In 1957 the Soviet Union launched the first artificial earth-orbiting satellite. In 1962, in the “East 1”, Soviet pilot Gagarin became the first human to circumnavigate the earth. In 1962 the Soviet spacecraft “East 3” and “East 4” met in space. In 1963 Tereshkova became the first woman in space. In 1965 the Soviet Leonov conducted the first space walk. In 1966 the American “Gemini 8” accomplished the first spacecraft docking. This cleared the road to the moon. In 1967 American astronauts White and Chaffee became the first pair of space project victims. Also in 1967, the parachutes of “Union 1” failed to be open, and as a result Kamarov, a Soviet cosmonaut, was killed. The Soviet hope of landing on the moon had evaporated.

现在大家都在等待宇航员从登月舱口出现。第一个登上月球的会是谁呢？他是，是他，看清楚，是浮士德，老浮，浮老，是浮士德博士，INCREDIBLE！

We are now waiting for the cosmonauts to appear at the hatchway. Who will be the first to land on the moon? He is ... it's him. Clear now, it's Faust. Old Fu²¹⁰, old Fu, it's Professor Fu. Incredible²¹¹!

(浮士德止步不前)

(Faust stops.)

全世界都屏住了呼吸。他.....

The whole world is breathless. He ...

(浮士德举起右脚，迈向前方，旋即在空中收回)

(Faust lifts his right foot, stretches it out, but hangs it in the air and takes it back.)

²¹⁰ Fu is seen as the family name of Faust according to the phonetic form of Faust's name (Fu Shide) in Chinese.

²¹¹ “Incredible” is written in English in the original text.

他……他……他……（如是多次，终于）

He ... he ... he ... (repeats this action several times, and finally takes the step)

浮士德：这是我浮士德个人的一小步，但却是整个人类的一大步！

FAUST: This is one small step for Faust, but one giant leap of mankind!²¹²

电视主持人：浮士德踏上月球表面，成为人类第一个登上月球，并在月球行走的人！

TELEVISION HOST: Faust has set foot on the surface of the moon. He has become the first person in human history to land on the moon and to walk on it.

（闪光灯亮后，阿姆斯特朗登月照片呈现在观众面前）

(After a light flashes, a picture of Armstrong²¹³ is shown to the audience.)

在月球上停留 21 个小时后，浮士德博士他们定于 21 日从月球起飞，24 日返回地球。

After staying 21 hours on the moon, Faust and Aldrin are scheduled to take off from the moon on the 21st and return the earth on the 24th.

（浮士德敲岩石、插国旗、唱国歌、照相，忙个不亦乐乎）。

(Faust keeps busy²¹⁴. He taps rocks, erects national flags, sings national anthems, and takes pictures.)

第二十二场

Scene 22

告别月球的时刻来到了！

The moment of farewell to the moon is coming!

（浮士德博士在舷梯旁向地球美丽的形象眺望）

(Professor Faust stands beside the gangway and surveys the beautiful earth.)

浮士德：(依依不舍)

我为我们自由的国家开拓出一片自由的疆土，
虽然还不安全，但可供我们自由的人民辛勤耕作。
总有一天这无垠的荒丘会变作青葱的原野，

²¹² This sentence is a reference to what Armstrong said after he set the first foot on the moon on July 20, 1969. He said: "That's one small step for man, one giant leap for mankind" ("Armstrong").

²¹³ Neil Alden Armstrong (born 1930) was an astronaut, the first person who set foot on the Moon ("Armstrong").

²¹⁴ There is a Chinese idiom (不亦乐乎) in the original text. It stems from the *Analects of Confucius* (论语), the meaning here is untranslatable. A literal meaning is "it is delightful". A free translation is "extremely". (Handian)

自由的人民将迁移到这里开始自由的新生活，
自由的人民会在这里建立一个自由的国度，
自由的男女老少衣食无忧。

尽管外面黑夜沉沉，
里面却自由自在如同天国。
如果自由的敌人要强行侵入，
我们万众一心众志成城。
我献身于这样一个宏伟理想，
这便是我一生的总结。
每天开拓新的生活和新的自由，
然后再将两者自由自在地享受。
我愿看到熙熙攘攘的人群，
在自由的土地上实现人类的大同。

我呼唤着那样的瞬间，

对它高喊：

停一停啊，你真美丽！

我尘世生涯的痕迹将

永世永劫不会消逝，

我抱着这种高度幸福的预感

现在享受这个最高的瞬间。

FAUST: (Unwilling to leave²¹⁵)

I've developed a piece of free territory for our free country.

Although it's not yet safe, with the audiences still sitting in front of televisions, it offers us a place where our free people can work hard to cultivate the land.

One day an immeasurably barren land will become a green pasture.

Free people will move here and start their free and new lives.

Free people will establish a free county here.

All free people²¹⁶ don't need to worry about food and clothing.

Although it may be very dark outside, inside it is light,²¹⁷ like in heaven.

If free enemies want to invade by force,

All people will have one mind and be unified²¹⁸.

I myself am devoted to such a majestic ideal,

This is the conclusion of my life.

Forge a new life and a new freedom every day,

Then enjoy a combination of both.

²¹⁵ "Unwilling to leave" is a well-known Chinese idiom stemming from the *Lasting Words to Awaken the World* (醒世恒言), written by Feng Menglong (冯梦龙 1574-1645), a Chinese vernacular writer and poet in the late Ming Dynasty. (Handian)

²¹⁶ "All people" is a Chinese idiom stemming from the *Yellow River Cantata* (黄河大合唱), a Cantata composed during the Second Sino-Japanese War. Its lyric was written by Guang Weiran (光未然 1913-2002). A literal translation is "men and women, old and young". (Handian)

²¹⁷ "Inside it is light" is the free translation of a well-known Chinese idiom originating from *the Transmission of the Lamp* (景德传灯录), a compilation of biographies of prominent Buddhist monks in the Song Dynasty, produced by Shi Daoyuan (释道原). (Handian)

²¹⁸ "All people have one mind" is a Chinese idiom originating from the *Book of the Later Han* (后汉书) compiled by Fan Ye. "People are unified" is a Chinese idiom stemming from the *Discourse on the States* (国语). A literal translation is "when people are unified with a single will, they are as strong as city walls". (Handian)

I'd like to see the bustling²¹⁹ crowd
Achieve great harmony on free land.
I long for such a moment,
I would acclaim to it:
Linger on, you are so fair!
My earthly trace will never wear away.
Holding a precognition of happiness at the highest level
I now enjoy the most wonderful moment²²⁰.

眉飞斯特：啊！啊！！
MEPHISTOPHELES: Ah! Ah!!

（眉飞斯特震惊！忽然意识到他赢得了同浮士德的赌博！他冲向观众，发出无声的欢呼！）

(Mephistopheles is shocked! Suddenly he realizes that he has won the wager with Faust! He rushes to the audience and mimes a loud cheer.)

（登月飞船已经熄火。浮士德缓缓倒地，挣扎，辗转，痉挛，抽搐……
(The moon craft has stalled. Faust falls down slowly, struggles, tumbles, convulses, twitches ...

(电视转播员的声音：“关机！关机！”)
(The sound of a television broadcaster: Shut down! Shut down!)

眉飞斯特（向观众）：阿波罗登月舱因事故无法重新起飞。美国国家宇航局根据预定的应急计划关闭了同浮士德的联系。

MEPHISTOPHELES: (To the audience) The Apollo moon craft cannot take off because of an accident. NASA has closed the connection with Faust according to a predetermined crash plan.)

(以下改写自尼克松幕僚撰写的、登月一旦失败总统将宣读的悼词)
(The following is adapted from a lament which was written by Nixon's aide and would have been announced if the lunar landing project had failed.)²²¹

美国总统：（深沉语调）命运决定抱着和平目的前往月球探险的浮士德博士将在月球上安息了！浮士德是个勇敢的人，他知道自己不可能回家了，但是他知道，他的牺牲会为人类带来希望。他的家人和朋友们将怀念他，他的祖国将怀念他。在古代人们仰望天空，从星座中看到了他们心目中的英雄的身影。在今天，我们同样仰望天空，但看到的是有着同我们一样血肉之躯的英雄。后世的人们将追随浮士德，人类的探求不会停止。浮士德永远活在我们心中。每当月亮升起，我们

²¹⁹ This is a Chinese idiom stemming from the *Records of the Grand Historian* (史记) written by Sima Qian (司马迁). (Handian)

²²⁰ See Goethe *Faust II*, Line 11559-86, (Goethe, "Faust" 203-4)

²²¹ In fact, such a speech was prepared for Nixon, of which the following is an adaptation (Woodward).

就会想到，地球外的世界有一处浮士德博士征服的角落。

AMERICAN PRESIDENT: (In a mournful tone) Fate has ordained that Professor Faust who went to the moon to explore in peace will stay on the moon to rest in peace! The brave man Faust knows that there is no hope for his recovery. But he also knows that there is hope for mankind in his sacrifice. He will be mourned by his family and friends; he will be mourned by his nation. In ancient days, men looked at the stars and saw their heroes in the constellations. In modern times, we do much the same, but our heroes are epic men of flesh and blood. Descendants will follow Faust. Man's search will not be denied. Faust will remain foremost in our hearts. For every human being who looks up at the moon in the nights to come will know that there is some corner of another world that has been conquered by Faust.

(电视荧屏熄灭)

(The television screen goes black.)

音乐伴奏下的哑剧表演：浮士德一生浮光掠影——与甘丽卿牢狱诀别、与阿芙乐黛特打情骂俏、模特堆中依红偎翠、内阁会议慷慨陈词、监督机器人为民服务、在 NASA 刻苦训练……所有角色，渐渐聚齐，围绕倒地的浮士德，谢幕。待观众席响起掌声，甘丽卿演员出列。音乐戛然而止。

A mime accompanied by music: Faust's life is evanescent and cursory²²² – he bade farewell from Gretchen in the jail, flirted²²³ with Aphrodite, dallied with the models, made a righteous speech in cabinet council, directed the robots to serve the people, trained hard at NASA ... All characters entering gradually surround Faust who has fallen to the floor. They take a curtain call. The actress playing the role of Gretchen enters and applause is heard from the audience. The music stops abruptly²²⁴.

甘丽卿：（持合上的《浮士德》，对观众，以置身戏外的口吻）：

1480 年，浮士德降生于德国，生活在哈姆莱特曾求学的威丁堡大学。据传说，为了了解宇宙的秘密和享受人生的欢乐，他把灵魂卖给了魔鬼。1587 年出版商施皮斯刊印了《浮士德故事》。1588 年英国剧作家马洛据此写成剧本，第一次把浮士德描叙成知识巨人，但结尾没有跳出传统窠臼，仍把浮士德打入地狱。莱辛第一个设想拯救浮士德的灵魂，但没有完成这个构思。歌德终于让浮士德陷入地狱前的最后一刻得到了拯救。同时，歌德遵从中世纪以降戏剧文学的传统：让一位满怀母爱的女性迎接那天涯浪子的归来。天堂入口处等待浮士德的正是他的初恋情人——甘丽卿。

GRETCHEN: (Holds a closed volume of *Faust* and steps out of her role as Gretchen to speak to the audience.)

In 1480 Faust was born in Germany. He lived in Wittenberg, where Hamlet attended

²²² “Evanescent and cursory” is a Chinese idiom stemming from the poem *Lingao Station* (临高台) written by Zhu Liang (褚亮 560-647) in Tang Dynasty. A literal translation is “a glimmering light and a skimming over shadow”. (Handian)

²²³ This is a Chinese idiom originating from the *Sequel to the Journey to the West* (西游补) written by Dong Shuo (董说 1620-1686). (Handian)

²²⁴ “Stop abruptly” is a Chinese idiom stemming from *Wen Shi Tong Yi* (文史通义), written by Zhang Xuecheng (章学诚 1738-1801) in the Qing Dynasty. (Handian)

university. It was said that he sold his soul to the devil in order to know the truth about the universe and enjoy the happiness of life. In 1587 the publisher Spiess published the *Legend of Faust*. An English playwright Marlowe adapted this legend as a play in 1588, in which Faust was described as a giant of knowledge for the first time. But the ending still remained within the old pattern in which Faust was finally damned to hell. Lessing was the first person to attempt to rescue Faust's soul, but he didn't complete his draft. Faust was finally saved from falling to hell at the last moment of in Goethe's *Faust*. Goethe complied with the tradition of drama and literature after the medieval period: A woman full of maternal love welcomed the libertine back. At the entrance to heaven a woman was waiting for Faust – his first lover, Gretchen.

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