



Photos by Amber Yan and Qianhui Liu




Chinese Version of A Doll's House Premiered in Beijing, Apr. 1st, 1998

Since modern drama was introduced to China in 1908, its development has greatly been influenced by the plays of Henrik Ibsen. Ibsen's A Doll's House *is said to have inspired the dramaturgy of* Thunderstorm*, the most outstanding masterpiece by Chinese contemporary playwright Tsao Yu. A brand new version of* A Doll's House *will be mounted April 1 - April 11 in Beijing.* (Wang Ling, 1998)

yu.theatresociety@clubs.queensu.ca

@ yu.theatresociety

关注微信公众号：虞剧社

玩偶之家

A Doll's House

A Devised Theatre Piece Based on Henrik Ibsen's *A Doll's House*

Nov. 30 - Dec. 3 Rotunda Theatre at Queen's University

Performed in Mandarin with English Surtitles











剧本介绍

这是一部以编作剧场的方式创作而成的话剧，改编自易卜生经典现实主义戏剧《玩偶之家》。我们试图揭示在当代东亚文化中，女性所遭遇的困难处境与所做出的牺牲。现代的婚姻制度作为一种现代分工的方式，掩盖了它结构性的、制度性的使很多女性在经济上依附于男性。而正是用这样的一种“社会分工”的、“美丽爱情”的、“自主婚姻”的方式掩盖了家庭结构中把女性派定为的那个“经济依附”的地位。如果是在现代中国“娜拉”真的能那样毅然决然出走的决定吗？那阻碍娜拉的到底是什么？





玩偶之家 A Doll's House

感谢以下赞助商

选择我们，支持我们

Special thanks to the following sponsors for their support.

epie International education platform

UP留学圈

饭团外卖 FANTUAN DELIVERY

About the Play

This production is a collective creation, adapted from Henrik Ibsen’s classic realist drama ‘A Doll’s House.’ We aim to uncover the challenging circumstances and sacrifices faced by women within contemporary East Asian culture. The modern institution of marriage, as a form of societal division of labor, masks its structural and systemic nature that often economically binds women to men. It is under the guise of ‘social division of labor,’ ‘beautiful love,’ and ‘autonomous marriage’ that the family structure assigns women to a position of economic dependence. If we have a ‘Nora’ in modern China, could ‘Nora’ truly make the resolute decision to walk away? What exactly is it that hinders Nora?







Illustrated by Michelle Wang

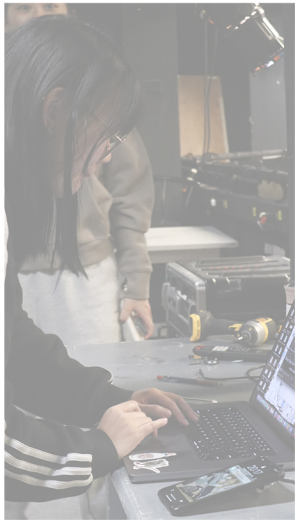




Production Team

Co-Producer: Daisy Jia, Tuning Huang
Production Manager: Ting Chen
Assistant Production Manager: Sherry Liu
Director: Daisy Jia
Pre-show Director: Tuning Huang
Technical Director: Jerall Li
Stage Manager: Viven Ma
Dramaturg: Anxin Zhang
Script Translator: Xiangmeng Kong
Marketing Head: Qianhui liu
Co-Marketing Head: Xintian Zhang
Music Designer: Ryn Ou
Sound Effect Designer: Chris Bai
Sound operator: Amy Xiao
Set/Prop Designer: Nathan Zhe
Lighting Designer: Jerall Li
Co-Makeup/Costume Designer: Ivy Zhang
Co-Costume Designer: Viven Ma
FOH Designer: Audrey Chen
Subtitle Designer: Sherry Liu
Assistant Subtitle Designer: Crystal Qian
Choreographer: Yihong Liu
Lighting Operator: Dian Xu,Ting Chen
Projector Operator: Sherry Liu, Crystal Qian
Head of Set/Prop: Mengxi Liu
FOH Crew: Tian Xie, Mengyuan Zhang
FOH Ticket-taker: Leikang Li, Dories Shen,
Zeina Wang, Theo Kang
ASM: Guanwen Xie, Xintian Zhang
Makeup/Hair Crew: Tessa Tang, Iris Sun
Costume Crew: Eleanor Wu, Amber Yan
Set/Prop Crew: Ying Meng, Tammy Qu, Emiliano Zhang
Tech Crew: Linyi Yang, Tianxuan Huang, Jiahui Jiang
Marketing crew: Linyi Yang, Helen Meng, Shiyuan Wang
Videographer: Terence Wan
Video Editor: Xinde Wen
Poster Designer: Yifei Zhang
Photographer: Yuxuan Qiu, Amber Yan, Yifei Zhang









Cast

Tuning Huang
Fergus Yi
Nathan Zhe
Hazel Gao
Cathy Mao
Qianyu Zhang



Special Thanks to

Grahame Renyk
Julie Salverson,
Brian Frommer
Mark Hunt
Nick Wang
Haofan Wang
王世诚



Director's Notes 导演笔记

首先，非常感谢大家能够来到剧场观看这场演出。这部作品是由黄冬宁、张翼飞、刘纪元、哲博和我共同创作的一部集体创作作品。

无论是从前易卜生笔下的娜拉，还是现在的张晴，历经时代变迁一百多年过去了，女性的困境并没有随着时代的洪流消逝。两个时代和文化背景下的的女性所面临的困境看似不一样，但实则是相似的，有些只是变得更加隐性了。不想否认的是，这部戏的出现有一部分是作为孩子的我对于母亲的愧疚。也想借这一个机会，私心感谢我的妈妈。我是母亲婚姻的见证者。你们，是这部戏的见证者:“allow [yourself] to be opened beyond [yourself]”（Salverson）。

由于一些原因，这部作品的创作周期非常短，很多想要表达的内容没能全部实现，但希望走进剧场的你依旧能够看到、感受到、反思到一些内容。在这里，我要诚挚地感谢剧组里的所有成员：我们的演员、设计师、制作团队、宣发组，在很多极限的情境下依旧做到了你们能够做到的最好的情况，这部作品的出现是我们共同努力的结果！

虞，是美丽和担忧的组合，希望虞剧社的精神能够继续影响到每一个从这里走出的人。

First and foremost, I extend my heartfelt thanks to all who have come to witness this performance in our theater. This work is a collaborative creation by Tuning Huang, Yifei Zhang, Sherry Liu, Nathen Zhe, and myself.

Whether it be Nora from Ibsen's pen in the past, or Zhang Qing in the present, more than a century has passed, yet the plight of women has not been swept away by the tides of time. The predicaments faced by women across these two eras and cultural backgrounds, though seemingly distinct, are in essence similar, with some becoming even more covert. I cannot deny that this play partially stems from my own guilt as a child towards my mother. I also seize this opportunity to express my personal gratitude to her. I have been a witness to my mother's marriage. You, the audience, are now witnesses to this play, “*allow [yourself] to be opened beyond [yourself]*

Due to certain constraints, the creation period for this piece was remarkably short, and many intended expressions could not be fully realized. Nevertheless, I hope that as you step into this theater, you can still see, feel, and reflect upon the essence of our message. Here, I sincerely thank every member of our production team: our actors, designers, production crews, and marketing team members. Despite numerous challenges, you all have delivered your best under extreme circumstances, making this work the result of our collective efforts.

Yu, a blend of beauty and concern, symbolizes the spirit of the Yu Theatre Society. It is my hope that this spirit continues to resonate with everyone who steps out from this place.