

# 前言

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在人类长寿的年代，郭宝崑的生命不算长，但他的人生之路，因为在不同的空间不停地穿梭、来回，而显得迂回、宽广。

从他跨越中国河北乡下、北京、香港、新加坡到澳洲的生活地域版图；从他念六所中学的纪录；从他屡遭禁演的考验；从他在沉潜日子靠字典进入马来文学殿堂的专心致志；从他汇聚民间“电力”创建试验性剧场的决心；从他实现创建东方系统戏剧课程的奇思妙想；从他联系四海勾连亚洲戏剧版图的宏愿……这条路，他走完了，却仍在别人的脚下绵延。

书分六章：《成长》、《圆梦》、《蜕变》、《深耕》、《伙伴》和《柔情》。前四章基本按生活年代叙述，和郭宝崑的戏剧经验吻合。第五章的“伙伴”，共同参与塑造了郭宝崑的剧场，必须另写一笔。第六章里，至爱亲朋的“柔情”，显然最能抚慰他的身心，因此集中展现。而以“没有落幕”归结郭宝崑生命最后的信息，是因为他创造的戏剧经验，他面对的环境的现实性，今天还在继续。

原先计划，书本的全部图片要以真实的人物照片呈现，但因为部分相应图片无法找到，而以翻印扫描实物替代。其中第二章收集的牢中书简是第一次曝光。

即使在生命转角处的幽暗里，郭宝崑还能从容不迫地和两个稚龄孩子写信，反复谈人生谈学习。这种拒绝境遇枷锁、拒绝精神倦怠的人生态度，终其一生贯彻。

郭宝崑，作为新加坡国宝级的一代戏剧大师和文化人，一本书的图片和文字，远远未能演绎。图片集呈现的主要是他的成长背景和戏剧经验，他长期对国内外剧场文化的观察，以及作为一个公共知识分子对社会文化的悲悯情怀和批判诘问，还得参考之前出版的《郭宝崑全集》系列之第六、第七和第八卷。

本卷在十年前已经列入出版计划中，最终能赶在纪念他逝世十周年时付梓，得感谢许多人的帮助。特别是郭宝崑一生最坚贞的伴侣吴丽娟，他可以依托的两个女儿践红和劲红，她们翻出所有照片和资料，提供许多生活细节，添加书本内容的质感。而其他“给力圈”一众好友、工作伙伴、实践院友，他们整理扫描照片，提供图片说明，做了实际的工作。也得感谢担任翻译的甄爱莲、符永春、江金玉、冯荣发；协助校对的余云、黄佩卿、何惜薇。还要感谢新加坡报业控股惠借照片，国家艺术理事会、郭宝崑基金会以及黄燕如的协助，使本书得以顺利出版。

# Foreword

Lim Soon Lan and Tan Beng Luan

In this day and age, where longevity is the norm, Kuo Pao Kun would, on the one hand, appear to have bucked the trend. On the other hand, his life, spent shuttling between different spaces, was a journey full of twists and turns, and thus covered a broad spectrum rarely seen.

His moved from the rural areas in Hebei to Beijing, Hong Kong, Singapore and then Australia; his record of attending six secondary schools; his works repeatedly banned from being staged publicly; his wholehearted devotion to learning Malay literature with the help of a dictionary; his determination to establish experimental theatre through the convergence of people “power”; his wondrous idea of founding a theatre training program incorporating Eastern theatre traditions; his noble ambition of connecting the Asian theatre circle ... in this worldly journey of his, he may have passed on but others continue to tread in his footsteps.

This book comprises six chapters: Growing Up, A Dream Come True, Transformation, Intensive Cultivation, Partners and Affection. The first four chapters are narrated in chronological order, tracking Kuo’s theatrical journey. Chapter five, Partners, is dedicated to those involved in shaping Kuo’s work while chapter six focuses on the affection of close friends and loved ones who have comforted him. The final messages that Kuo’s life and times had delivered are collated under “The Show Must Go On”, for the theatrical experiences he had created, as well as the conditions under which he functioned, are still very much a part of our present reality.

It was originally intended that this book should be a compilation of real-life photographs. However, the team had to settle for some scanned images of artifacts after we failed to find corresponding photographs to certain life moments. In particular, some of the letters showcased under chapter two, which Kuo sent when he was imprisoned, are shown for the first time.

Even in the darkest moments of his life, Kuo calmly wrote letters to his two young children, repeatedly sharing with them about life and learning. This was true to the spirit of the man who refused to be trapped by the hardships of life and lassitude of the mind.

A book of words and photos could never fully provide a complete portrait of a theatre master and a cultural intellect who is considered a national treasure. The main aim of this pictorial is to present his growing up days and experiences in theatre. Readers are advised to refer to earlier publications, specifically volumes six, seven and eight of

*The Complete Works of Kuo Pao Kun*, for a better understanding of Kuo's observations of the arts and culture, both local and foreign, as well as the compassionate and critical role he played as a public intellectual.

This volume had been on the drawing board for ten years. Its final realisation on the cusp of the tenth anniversary of Kuo's death is made possible with the assistance of many, in particular Kuo's partner in life, Madam Goh Lay Kuan; Jian Hong and Jing Hong, Kuo's two daughters whom he could always depend on. They unearthed all the photographs and materials, and provided many of the details in Kuo's life. Other friends, colleagues and supporters of Practice helped with the collation and scanning of the images and provided the captions. Appreciation also goes to the team of translators — Yan Oi Leng, Julius Foo, Kong Kam Yoke and Fong Weng Fatt, and the proofreaders — Yu Yun, Ng Puay Eng and Ho Sheo Be. The Editorial Team would also like to thank the Singapore Press Holdings for the use of photographs, the National Arts Council, Kuo Pao Kun Foundation and Wong Yen Yee for their invaluable support and assistance.