


Love Beyond by Ramesh Meyyappan

directed by Matthew Lenton

拉米許·梅亞潘《愛難忘》

導演：馬修·蘭頓

上環文娛中心劇院
Theatre, Sheung Wan Civic Centre

 節目長約 75 分鐘，不設中場休息
Approx. 75 minutes with no interval

20 / 3 四 THU
7:30 PM

21 / 3 五 FRI #
7:30 PM

22 / 3 六 SAT
3:00 PM, 7:30 PM

無限亮加料節目 **No Limits PLUS**
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演後藝人談
Post-performance Meet-the-Artist Session

「視覺敘事與角色形體」工作坊
Workshop with Ramesh Meyyappan:
Characters and Their Physicality

設粵語口述影像、語音場刊
Audio description in Cantonese,
house programme in audio format



敬請關掉所有響鬧及發光裝置。
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and light-emitting devices.



請勿擅自攝影、錄音或錄影。
Unauthorised photography or recording
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Accompanied by memories and illusions

記憶如鬼魅，想來便來，想走便走；觸不着，摸不到。但人生最美好的時光，總是那些不復返，不能重來的記憶。《愛難忘》是一套關於記憶、愛、過去及塵封時光的「默劇」，劇情在過去、現在與未來之間交錯。

年老的哈利是個手語使用者，他患上認知障礙症，必須入住一個新家——護理院。護理員梅卻不懂手語，與哈利的溝通造成不少障礙及誤會，使哈利愈感孤獨。在簡陋的房間裏，唯獨一面鏡子陪伴着哈利。鏡子裏是如今的自己，也是過去的自己，還有疑幻似真的太太。他倆時而共進晚餐，時而共舞，即使無語也心靈相通。他或她在過去的那兒，他或她也在當下的這兒。鏡影穿梭，誰能說得清真假？現實與虛妄，真實與幻覺，到底是哈利糊塗，還是旁觀者不夠浪漫？

正當梅逐漸學懂手語，掌握到與哈利溝通的唯一媒介，哈利卻漸漸陷入失能及失語，失去與世界的連結。哈利在孤獨中有記憶陪伴，幻覺亦如影隨形，生命的真假、日子的時序也不必分得那麼清楚。回望人生，我們任何人都不能以線性追溯記憶，亦是跳躍的時間令生命變得神祕浪漫。

演出結合手語、聲音及光影元素，鏡內鏡外交織出如畫景象。創作團隊選擇摒棄字幕，為聽障和健聽的觀眾提供平等的體驗。全劇從文本至演繹都務求真實呈現聾人與認知障礙症患者的世界，觀眾或許未能完全理解部分對白，但總可以領會演員的肢體表現與情感演繹，達到同感共情。

Memories are like ghosts, untouchable and elusive, coming and going as they please. But there may lie the most beautiful moments in life. Love Beyond is a “mime performance” about memory, love, the intersection of the past, the present and the future, and forgotten moments.

The elderly Harry, a sign language user, has dementia. He has to move into a new home—a care centre. His carer, May, does not understand sign language, leading to gaps and misunderstandings in communication and making Harry incredibly lonely. In his plain room, the mirror becomes Harry’s only companion. Through the mirror, he sees himself in the present, in the past, and what seems like an illusion of his wife. Sometimes, they dine or even dance together, somewhere in the past or present, their hearts connected without words. Is this ambiguity of reality versus hallucination a sign of Harry’s confusion, or the observer’s lack of romantic spirit?

專訪編劇、演員拉米許·梅亞潘及導演馬修·蘭頓

即使「失語」，不讓他們與世界失聯

問：為何選擇在同一個演出中共同探索認知障礙症與聽障的主題？如何看待它們對個人的影響，尤其是在「失語」、與世界失聯，以至一種失真的幻覺經驗？

M：其中一個原因是我觀察到在英國醫療系統中對患有認知障礙症的聽障人士的護理問題。即使一個人能以語言與人溝通，當他逐漸失去對現實世界的認知，已經是相當困難的事。想像一下，如果連最基本的溝通方法也失去了，那會讓人感到多麼孤獨。照顧認知障礙症患者的重點在於情緒而非理性，因此一個富有同理心和理解能力的照顧者十分重要，能讓患者處於平靜、舒適和安全的狀態。然而，正因護理系統過度負荷，我們失了這種照顧和關愛。

Just as May gradually grasps sign language, the only way to communicate with Harry, he begins to forget the signs, his speech and his connection with the world. In his solitude, Harry is accompanied by his memories and hallucinations. The days get muddled up. Looking back on life, none of us can trace our memories linearly. Instead, it is the leaps in time that make life mysterious and romantic.

Love Beyond combines sign language, sound and lighting to create an interwoven tapestry within and beyond the mirror. The absence of subtitles is an artistic choice intended to present an equal experience for deaf and hearing audiences. From text to performance, the play strives to accurately depict the world of deaf individuals and those with dementia. Although some dialogues may not be fully understood, the actors’ physicality and expressive performance allow the audience to comprehend the meaning, fostering empathy and connection.

R 編劇及演員 拉米許·梅亞潘
M 導演 馬修·蘭頓

R：隨着年齡增長，理解患有認知障礙症的現實生活，尤其是聽障人士的角度來看，變得愈加重要。我對有關聽障及認知障礙症人士的資料研究能讓我理解他們的經歷，但亦對他們所面對的困境感到驚訝和難過。對一些聽障的認知障礙症患者來說，他們的語言——手語，正在逐漸消失。手語不僅是他們與世界的溝通方法，更是他們身份認同的重要部分，因而在作品中觸及這一點非常重要。再者，設定一位接受臨終紓緩治療的老人作為角色，讓我們探索在失去手語支援下，這位老人如何在生命的最後關頭經歷更多的沮喪與迷惘。

問：鏡子是舞台上一個重要元素，對於傳遞劇中意念，它有甚麼獨特的意義？

M：鏡子隱喻了哈利所身處的「現實」，年老又困惑的自己跟影像對視。鏡子「困住」他，讓他無法逃脫當前現實。然而，鏡子也是讓哈利穿越記憶世界的入口。這些記憶碎片浮現又消失，那裏有他生命中美麗、甜蜜與光明的回憶，但也有黑暗時刻。在某程度上，這部劇如一齣偵探故事，當哈利在尋找來自過去的真相時，鏡子就成為了他進行偵探工作的催化劑。這個真相，使他最終獲得自由。

問：表演中，哈利對妻子和其他故事的記憶如同碎片，霎眼消失。對你而言，記憶意味甚麼？這樣穿梭於過去和現在，能讓我們如何重新詮釋生命中「時間」的概念？

M：有誰知道我們為甚麼記得某些事情？我們是藉着意識，還是當時的感受而記起？我一生中做過很多事情，但我並不記得很多。因此，我們應當活在當下嗎？但如果你的「當下」生活像哈利一樣受到限制和束縛，又是甚麼一回事呢？當然，我們需要身邊的人來豐富當下的生活，但我們還有「內心」世界、我們的記憶，及不斷改變我們對現實感知而逐漸衰退的大腦。在這個內心世界，時間如平

行時空是橫向而非線性的，跟大腦一樣，時間永遠是最大的謎團。

問：當角色使用手語溝通時，觀眾未必能完全明白交流的內容，感到迷失或與作品失聯，你們怎樣營造這份不安感覺？從你之前的演出中，有沒有收到觀眾對這種方式的回應？

M：同樣地，當人們利用語言溝通時，聽障觀眾未必能完全理解內容，因而感覺一種迷失或與世界失聯。這正是我想讓觀眾以視覺和相對音樂性的方式來理解這個故事。這也意味着角色實際在說的「內容」並非最重要，反而是他們表達方式中的語調及角色間的互動進展更是中心，所以每個角色的處境十分清晰。而在要照顧認知障礙症患者時，具「音樂性」的語調非常重要，因為他們無法以理性理解世界，一切關鍵在於讓他們感到平靜、有參與感和安全。

R：我希望演出中的一些難忘片段能為觀眾留下美好的時光與回憶，同時期盼他們從中獲得共鳴。雖然故事從聽障人士的角度出發，但其主題——愛、告別和哀悼——相當普世。我也希望，無論觀眾是否不同能力人士也好，都能對哈利的處境感同身受，理解他的歷程、情感，一切悲傷、挫折和需求。

Interview with Ramesh Meyyappan (Playwright & Performer) and Matthew Lenton (Director) of Love Beyond

Keep them connected with the world, even if they “lose their speech”

R Playwright & Performer Ramesh Meyyappan
M Director Matthew Lenton

Q: What inspired you to explore both dementia and deafness in one performance? How do you perceive their similar effects on individuals, particularly regarding disconnection, distortion and the experience of hallucinations or imagination?

M: I think it comes from a genuine problem that exists in the British care system for deaf people with dementia. It is already hard for someone to lose their grasp on reality, even when they can still communicate on a linguistic level with the people around them. Imagine being plunged

into a world where that is taken away, and the most basic means of communication are lost. Imagine how lonely that must make someone feel. Because so much of dementia care is about “feeling” rather than “rationality”, it’s essential for someone to have a compassionate and understanding carer, someone who can help maintain a level of composure, calm and comfort for the patient. Yet even that possibility is being lost in a depleted care system.

R: As we get older, it is important to understand the reality of living with dementia, especially from the perspective of someone who is deaf. My research helped me better understand this experience. However, I was surprised and saddened by what many deaf individuals have had to face. For some of them, sign language—their language, their signs—begins to disappear. For a deaf person, sign language isn’t just a communication tool, it is also how they identify themselves. That’s why it’s important to touch on this in the performance. Also, having an older character that receives palliative care allows the performance to explore the experience of deafness at this final stage in life and how the lack of signed support adds to his frustration and confusion.

Q: **The mirror is a significant element on stage. How does it function beyond a mere prop in conveying your ideas for this show?**

M: The mirror is a metaphor for the reality Harry finds himself in. His old, confused self is confronted with its own reflection. The mirror “traps” him in his room and makes his reality seem inescapable. But it is also a portal into Harry’s world of memories as fragments emerge and disappear. This world contains visual beauty, sweetness and light, but it also reveals darker moments of his life. In a way, the show is a detective story, and the mirror prompts Harry’s detective work as he searches for a truth from his past. This truth is what finally sets him free.



Q: **The character in the performance has fragmented memories of his wife and certain stories, yet these images can vanish in an instant. What does memory signify for you, and how can one reinterpret or reevaluate the concept of “time” in life?**

M: Who knows why we remember “certain things”? Do we remember because of our “minds”, or because of the “feelings that were experienced at the time”? I’ve done lots of things in my life, but I don’t remember many of them. So, does that mean we should live in the present? But what happens when our “present” life is restricted and contained like Harry’s? Of course, we need people around us to enrich the “present life”. But we also have our “inner” worlds, our memories and our deteriorating brain, changing our perception of reality. And in this inner world, time is lateral, rather than linear. In fact, time, like the brain, remains a great mystery.

Q: **When characters communicate using sign language, hearing audiences may struggle to fully understand the content, which can lead to a sense of loss and disconnection. How do you intend to evoke this unsettling experience for the audience? From your previous performances, have you received any feedback from audiences reflecting on this approach?**

M: Even when people speak in verbal language, deaf audiences may struggle to understand the content and feel a sense of loss or disconnect. This is why I have tried to direct the show in a way that allows an audience to understand the story in a visual, “musical” way. This means the “content” of what the characters are saying is less important than the musicality of “how” they are saying it, and their progression towards each other during the performance. The characters’ situations are clear. And the “musical” tone is very important in caring for people with dementia because they don’t understand rationality. The key is to make them “feel” calm, active and safe.

R: There are many beautiful and memorable moments that I hope will stick in the audience’s mind. I hope they can find something within Love Beyond that resonates with them. Although there is a deaf perspective in the show, the story itself is very human, and the themes of love, loss and grief are universal. I hope the audience can genuinely empathise with Harry and his story, whether they are deaf or not. They should understand his journey, his emotions, his grief, his frustrations, and his needs.



導演 Director

馬修·蘭頓

Matthew Lenton

從蘇格蘭到當今國際劇壇，馬修·蘭頓都是聲名顯赫、備受追捧的導演，他創辦的劇團 Vanishing Point 銳意顛覆傳統、從平凡中提煉非凡，致力為觀眾帶來貼地的原創劇作，曾橫跨歐洲、南美、日本等共 25 多個國家演出，最近期的作品《品川猿的告白》便改編自日本作家村上春樹的短篇小說。得獎無數的他，曾榮獲蘇格蘭戲劇評論家獎最佳導演獎、愛丁堡國際藝穗節總劇場獎、愛丁堡藝穗節大獎等。

Matthew Lenton, a distinguished director from Scotland, has made a significant impact on the international theater scene. He is the founder of Vanishing Point, a theatre company based in Glasgow which aims to subvert reality and make the ordinary extraordinary, creating theatre that is beautiful, accessible and original. As a recipient of numerous awards, including the CATS Best Director, Total Theatre Award, Scotsman Fringe First Awards, his works have been presented in over 25 countries worldwide. His latest work is based on the short story “Confessions of a Shinagawa Monkey” by the acclaimed Japan author Haruki Murakami.



編劇及演出 Playwright and performer

拉米許·梅亞潘

Ramesh Meyyappan

拉米許·梅亞潘為新加坡劇場工作者，現居蘇格蘭，作品風格融匯視覺與肢體劇場，致力拓展更多範疇，包括馬戲、小丑、偶戲與幻像。他樂於接受挑戰，製作具有強烈敘事性的視覺作品。多年來，他曾在二十多個國家巡演，好評如潮。曾獲五次提名並兩次贏得「新加坡生命！戲劇大獎」最佳男主角殊榮，《愛難忘》獲得蘇格蘭戲劇評論家「最佳音樂和音效」及「最佳技術效果」大獎。現任蘇格蘭享負盛名的獨立製作藝團 Raw Material 合作藝術家。

Glasgow-based Singaporean theatre-maker Ramesh Meyyappan develops performances using an eclectic mix of visual and physical theatre styles. He enjoys the challenge of creating strong narrative visual work, and continually seeks to develop and extend his theatrical visual vocabulary, for example incorporating circus techniques, bouffon, puppetry and illusion. Over the years, his solo performances and collaborations have toured nationally and internationally to over 20 countries, and to much critical acclaim. He has been nominated five times for Best Actor at the Life! Theatre Awards (Singapore) and been awarded the accolade twice, as well as winning the prestigious CATS award for best technical production and best music and sound for his production **Love Beyond**.

Meyyappan is an associate artist of Scotland's award-winning, independent producing company, Raw Material.

原材料製作劇團

原材料製作劇團由瑪格麗特 - 安·奧唐納和吉蓮·加里提創辦，是一家蘇格蘭的獨立製作公司，擁有逾二十年的製作和巡迴演出經驗，且屢獲殊榮。劇團深信劇場在促進社會政治改革中扮演重要角色，致力於發展、創作和巡演無障礙劇場作品，藉此啟發、娛樂及吸引跨越國界的觀眾。

Founded by Margaret-Anne O'Donnell and Gillian Garrity, Raw Material is an award-winning, independent producing house based in Scotland. With over 20 years' experience making & touring celebrated Scottish theatre around the world, they believe theatre plays a crucial role in championing socio-political change. Their shared ambition to develop, create and tour bold accessible theatre that inspires, entertains and captivates audiences across borders formed the foundations of the company.

RAW MATERIAL

消失點劇團

來自蘇格蘭的世界著名藝術主導劇團，以創作優美、無障礙且獨特的劇場作品為目標。擁有國際和多元文化視角，與世界各地的藝術家和製作人合作，創作跨類型、適合不同規模場地的劇場作品，不論是國際舞台或鄉村禮堂。除了創作和製作自家作品，還會製作其他藝術家的作品，並為獨立創作人或公司提供發展機會，協助他們的演出。

Vanishing Point is a world-renowned artist-led theatre company based in Scotland. Their aim is to create theatre that is beautiful, accessible and original. They have an international and multicultural perspective, collaborating with artists and producers from across the world, to create genre-defying theatre for venues of varying scales – from international stages to local village halls. As well as creating and producing their own work, they also produce the work of other artists and offer a range of development opportunities for individuals and companies, enabling them to create and perform their work for audiences everywhere.

VANISHING POINT



製作團隊 Production Team

編劇及演出 Playwright & Performer
拉米許·梅亞潘 Ramesh Meyyappan

導演 Director
馬修·蘭頓 Matthew Lenton

佈景與服裝設計師 Set and Costume Designer
貝琪·明托 Becky Minto

燈光設計師 Lighting Designer
西蒙·威爾金森 Simon Wilkinson

作曲 Composer
大衛·保羅·瓊斯 David Paul Jones

戲劇攝影 Production Photography
溫嘉勤 Tommy Ga-Ken Wan

製作人 Producers
原材料製作劇團、消失點劇團
Raw Material & Vanishing Point

演出 Performers
年輕哈利 Young Harry
林科·巴爾帕加 Rinkoo Barpaga

看護 Nurse
艾莉西亞·達利 Elicia Daly

妻子 Wife
艾米·甘迺迪 Amy Kennedy

年老哈利 Old Harry
拉米許·梅亞潘 Ramesh Meyyappan

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