

# 高翰文

## KO HON-MAN

藝術家年獎（戲劇）  
Artist of the Year (Drama)



2018/19 出演多部出色的舞台劇，不論是《原則》的副校長、《假鳳虛鸞》的歌廳老闆或《如夢之夢》的法國公爵，高翰文均演得唯妙唯肖，輕易駕馭不同的角色。

In 2018/19, Ko Hon-man performed in numerous outstanding drama productions. From the vice-principal in *Principle*, the cabaret owner in *La Cage aux Folles*, to the French Duke in *A Dream Like A Dream*, Ko was luminous in those vividly distinctive roles.

1986 年加入香港話劇團至今，演活過百個老、中、青，古今中外的角色。近期演出包括《原則》、《如夢之夢》、《父親》、《四川好人》及《假鳳虛鸞》。他曾以《還魂香》、《埋藏的秘密》、《原則》及《紅》，先後獲香港舞台劇獎最佳男配角及最佳男主角提名。2011 年憑《豆泥戰爭》榮獲第 20 屆香港舞台劇獎最佳男主角（喜劇 / 鬧劇）殊榮。2019 年以《原則》（2018 新版）獲上海壹戲劇大賞年度最佳男演員。

高氏亦參與配音工作，更是不少卡通人物的指定配音員，如《史力加 III》的魅力王子、《美女與野獸》的野獸、《獅子王》2019 版的沙祖，並主唱過百首兒歌。

Since joining the Hong Kong Repertory Theatre in 1986, Ko Hon-man has created more than a hundred roles spanning young and old, encompassing figures East and West, historical and modern. Recent performances include *Principle*, *A Dream Like a Dream*, *Le Père*, *The Good Person of Szechwan – The Musical* and *La Cage aux Folles*. Ko was nominated Best Supporting Actor and Best Actor at the Hong Kong Drama Awards for his performances in *Secret of Resurrection*, *Buried Child*, *Principle* and *Red*. In 2011, he was honoured with the Best Actor (Comedy/Farce) at the 20<sup>th</sup> Hong Kong Drama Awards for his performance in *Le Dieu du carnage*. In 2019, he was awarded Best Actor at the Shanghai One Drama Awards with *Principle* (2018).

Ko has also participated as a voice artist in numerous motion pictures. He is the designated voice artist for several animated characters such as Prince Charming in *Shrek III*, the Beast in *Beauty and the Beast*, Zazu in *Lion King (2019)*, and has recorded over a hundred children's songs.



「我不會讓自己停下來，我會不斷在戲劇中尋找生命的意義，當一切不斷重複時，人生就會停頓。」

*"I will never stop. I keep looking for the meanings of life in drama. When things repeat, life stops."*

「從未試過有一個劇本，尤其是新劇本，我會有這樣的反應。可能是因為這個角色所思考的東西及世界觀都比較接近我自己的想法，我很想將這訊息告訴給觀眾。」高翰文說。他在讀戲劇場時已接觸這文本，並希望在於舞台上飾演這角色。若以他成為全職演員那一刻計算起，至今已有過 34 年戲劇生涯。在眾多角色中，他最鍾愛的，正是他於《原則》中飾演的副校長陳賢。

### 一個演員的修養

去年他的演出有戲劇，也有音樂劇。他笑言：「那些角色的經歷都將我扯去不同的方向，無論是內容、涉獵範疇及對演員的要求。《原則》是一場思辨，將眾人的位置及想法推至極端；《父親》要拿捏的情緒不易，角色性格與《原則》的副校長完全不同；至於音樂劇，體力還算可以應付，但這次排練的時間較短。」無論準備時間多少，演員卻能精準地演繹，他說面對挑戰時，可以叫爆發潛能，又或是「頂硬上」，越能克服，滿足感越大。

演員會遇上好劇本好角色，反之亦然，他會怎樣處理：「我才是舞台上演出的那個，只可儘量找你可做的事，同時享受演出的瞬間。你想想，其實我們生活的每天，也有不同的時刻，戲如人生，與台上表演無異。開心不開心也要過，甚至不愉快也是一種經歷……因為人生就是這樣。」關關難過，關關過；生活如是，舞台如是。

"I've never reacted to a script like this before, especially a new one. Probably because this character's thinking and worldview are close to mine, I'm keen on conveying this message across to the audience," said Ko Hon-man. He had read this text when he was studying theatre and aspired to such a role on stage. Since becoming a full-time actor, his stage career has spanned over 34 years with the role of Chan Yin, the vice-principal in *Principle*, as his favourite among the many he played.

### Self-cultivation of an Actor

Last year, Ko performed in dramas and musicals. He smiled and said, "The experiences of those characters pulled me to different directions, in terms of content, scope and the demand on the actor. *Principle* was a speculation, pushing everyone's positions and ideas to the extreme; the emotions in *Le Père* were not easy to grasp, and the character's personality was completely different from that of the vice-principal in *Principle*; as for the musical, physically it was manageable, though this time we had less time for rehearsal." No matter how long the preparation time is, the actor would perform on point. He shared that when facing challenges, some people might unlock their full potential or tough it out. The more one overcomes, the greater the satisfaction one obtains.

An actor may or may not come across a fantastic script and an amazing character. What will he do when they are not around? "I'm the one performing on stage, so I can only try to find out what I can do, and enjoy the moment of the performance. Think about it, in our everyday life, there are different moments too. All the world is a stage. Life is no different from stage performance. One lives with happiness and unhappiness, and unhappiness itself is an experience... because that's life." We survive each and every storm. Life itself is the stage.



Photo by Ifan Yu

《原則》 *Principle*



Photo by Wing Hei Photography

《如夢之夢》A Dream Like a Dream

### 戲內外尋找生命的意義

高翰文自中學起做戲，畢業後成為遠東劇藝團及東南亞舞蹈團的演員。日間上班，晚上及星期六、日排戲。那時他還未下定決心踏上演員之路，但舞蹈團的老師卻對他有深遠的影響，「我們都是業餘，但老師認真、嚴格的態度媲美職業團，那時我開始知道，藝術不是『玩玩下』。我學會怎樣在舞台上找到樂趣之餘，亦要找到那個精準。」直至他考進香港話劇團，成為全職演員後才慢慢對劇場，甚至人生有更深的體會。

18年前，他於《如夢之夢》飾演五號病人A，在病床上訴說自己與各人物的悲歡，「因為當時十分集中講經歷，開始思考為何要來這世界？我們所做的事會有何影響？改變做法，結局會不同的嗎？」自此，戲劇不再只是讓他體驗各種角色的人生，他更嘗試在別人的生命裡尋找為何而生，其意義何在。

舞台、電影演員及配音員，看似三個不同的體驗，卻令高翰文慢慢找到前進的方向。「配音可讓我先理解劇中演員如何演繹角色，然後我再利用聲線把角色演繹出來，所以配音令我對生命多了一重的解讀。」出演電影及為卡通片、電視劇及電影配音等工作，令他於舞台上演出及分析角色時，有更廣闊的理解及思考。如今，他不會停下腳步，感受戲劇樂趣時，亦不斷尋找答案。

### In Search of the Meaning of Life On and Off Stage

Ko has been acting since secondary school, and after graduation he became an actor at the Far East Dramatic Arts Association and the Hong Kong South East Asia Dance Troupe. He worked during the daytime, rehearsed in the evenings and over the weekends. At that time he had yet decided to embark on the path of acting, but the teacher of the dance troupe had a profound influence on him. "We were all amateurs, but our teacher was as serious and thoughtful as a professional. Then I began to realise that art is not just for fun. I learned how to not just having fun on the stage, but also the precision." It was not until he entered the Hong Kong Repertory Theatre that he became a full-time actor, when he gradually learned more about theatre, and even life.

18 years ago, he played Patient No. 5 in *A Dream Like A Dream*, who narrated his epic journey of life on his sickbed. "As we focused on talking about one's experiences, I started wondering, why do we come to this world? What impact will we make? Would the outcome be different if we changed our approach?" Since then, drama is no longer just for him to experience different lives, but also to search for the meaning of life in the lives of others.

Being an actor in theatre and film and being a voice actor, the three seemingly different experiences have slowly shown Ko a way forward. "Dubbing allows me to first understand how the actors perform the roles, before interpreting the roles with my voice, which gives me a further layer to the interpretation of life." His film acting, as well as dubbing for cartoons, TV series and films, give him a broader understanding and thinking when performing and analysing the roles on the stage. And now, he is not going to stop enjoying the fun of theatre while searching for answers of lives.