面具下的迷思
——導演創作《紅鼻子》的理想與實踐
陳玲玲

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Myth Behind the Mask
— Ideal and Practice in the Directing of RED NOSE

Ling Ling CHEN

This thesis includes two parts: <Interpretation and Style>, <Communication, Stimulation, Coherence - the intensive collaboration among director, designers and actors>.

Three major aspects form the core of <Interpretation and Style>. First, why and how Mr. Yao and I decided to use the altar image for the hotel. This ritual-altar image is central to the spiritual and symbolic atmosphere and enhances the action of Red Nose the savior archtype. Secondly, the different levels of the leading role Red Nose were thoroughly researched. The clown's real name is God's Giving (神赐). In his pragmatic wife's point of view, God’s Giving is timid incompetent, whose humanistic ideals are only fantasies. However, as a clown, Red Nose is a distinguished artist and psychologist. During his confrontations with the spiritual and mental illnesses of different patients, Red Nose can provoke the patients' sudden insights and the imperative call of the spirit with supernatural ability. This intuitive ability to understand the human spirit only happen when God’s Giving wears the mask of the red nosed clown. This phenomena lead to an investigation of topic such as: The magic of performing arts. / What is the magic in a mask? / What is happiness? And other issues which the play concerns. Hence, investigating the role Red Nose means researching the source and essence of life and art. This is why Red Nose's costume incorporated Chinese symbol Tai Chi (太极) for the Ying and the Yang. The third aspect discusses the various stylistic elements. The play combines symbolism, realism, surrealism, and musical. In addition, there are varieties in language style: verse, song, poetic prose, prose, and dialogue of subconsciousness. How are all these seemingly disparate elements unified into a creative coherence? Definitely that is a tough challenge for a director.

The heart of <Communication, Stimulation, Coherence - the intensive collaboration among director, designers and actors> lies in the six drawings of <The Construction of Action and Atmosphere>. These drawings embody the director’s interpretation and feeling for this play’s action and emotional process. These drawings and other references such as paintings, films, music, novels, and improvisations stimulated the artists’ inspiration into a plentiful outpouring of images, which were ultimately formed into a single stage illusion which was the 1989 production of RED NOSE.