

導演的話

若你認識或喜歡陀思妥耶夫斯基，那麼你很可能會認出《〈地下室手記〉跳出棺材Relive版》某些字句，因為它們都是取自其小說，特別是《地下室手記》。戲劇給予我們這群舞台創作者一個機會：就著影響過我們生命的作品，積極回應原作者。多年來，我們一直問自己與作者建立怎麼樣的關係（如有的話）。近日我們搬演《〈地下室手記〉跳出棺材Relive版》，就是這個探索過程中的一步。只要這齣作品仍有演出機會，便會繼續演變，表演者亦然。

我們的回應版本角色（出場序）：

導演——湯瑪斯·李察斯

說「不」的（有時會說「是」）——蒂亞華·奧斯基

說「是」的（有時會說「不」）——謝西嘉·盧茜娜希比奧

我們的英雄——桂夏米·卡卓威

他的助手——安東尼·杉邦

屍體——巴樂·卓非尼

妓女——莎娜·莫杜亞

我們稱之為「英雄」的他並非陀思妥耶夫斯基小說中的主角；他更像一位似曾相識的人，一位「平常人」，事實上與我們有幾分相似。他跟其他角色（甚至我們每個人一樣）都住在地下室這個隱蔽的國度，裡面冷冷的擱著一堆沒有被實現的需求、行動和反應。我們跟隨陀思妥耶夫斯基的腳步，看看有沒有可能改變這類似自然的規律，擺脫這種我們已習以為常的「不可能」，重掌那未真正「活過」的自身命運。

人的心靈可以看成一層底土（不只包括潛意識），那裡佈滿圖案和數字。藝術引導我們用洞察力潛入這片底土，我們或會看到以至達到這個生命境界——我們與自己或其他人之間猶如滲透一種微妙的物質，它不屬於我或你的，卻成為彼此活生生的橋樑。原作者分析人的內心，我們以嬉笑的方式跟他對著幹，找到戲劇各種可能性——敘事、喜劇、怪誕、「藝乘」（秉承古時樂曲震動的餘緒，通往人們內在的一種創作方式）相互交織。

人可以雖生猶死。為了探討這個議題，角色活了起來，又漸漸瓦解，留下演員自身，以個體的身份透過行動去面對文本帶出的問題。首先，無人希望受苦，大家卻又似乎在追逐痛苦，包括自己和別人的痛苦。若這些問題真的重要，首先必須明白，我們本來就不是穩定的，我們只是自身行動的當下。

葛托夫斯基及湯瑪斯·李察斯研究中心藝術總監
湯瑪斯·李察斯

Director's Note

If you know or love Dostoevsky, you will most probably recognize some of the words in *The Underground: A Response to Dostoevsky*, which come from some of his novels, above all from *Notes from the Underground*. Theater gives us, the authors of a staged work, a chance: to strive to create an active response to authors whose works we have encountered in our lives, and who have in some way left their mark on us. For a number of years, we have been asking ourselves what relation, if any, we might establish with this author, and as a step in this process we have recently begun to present, *The Underground: A Response to Dostoevsky*, a performance that, as long as it is presented, will continue to evolve, as will those who perform it.

The characters in our response are (in order of appearance):

The Director – Thomas Richards

No, who sometimes says Yes – Tara Ostiguy

Yes, who sometimes says No – Jessica Losilla-Hébrail

Our Hero – Guilherme Kirchheim

His Assistant – Antonin Chambon

The Corpse – Benoît Chevelle

The Prostitute – Sara Montoya

The one we call Our Hero is not exactly the protagonist of Dostoevsky's novel. He is more like someone that we strangely seem to know, a kind of "everyman," someone who is in fact quite similar to ourselves. He, like the other characters, and like all of us perhaps, also lives in a hidden territory, an underground where non-lived needs, actions and reactions reside, unattended. Together with Dostoevsky, we try to understand if it is possible to alter this situation that nature has seemingly installed and deviate from this habitual "impossibility," to uncover a providence that exists within, yet which remains un-lived.

The human soul can be seen as a subsoil (which does not include only the unconscious) inhabited by many motifs and figures. Art can teach us that by attending to this subsoil with discernment, we might perceive, and perhaps eventually even achieve, a life in which our relation with ourselves and with others becomes as if permeated by a subtle substance, neither mine nor yours, but which somehow creates a living bridge between us. From our playful confrontation with this author's analysis of the human psyche, we arrive at various possibilities of theater; an event appears that interweaves narration, comedy, the grotesque, and Art as Vehicle – an approach to art in which the work on ancient vibratory songs serves as an approach to the interiority of the human being.

Starting from the assessment that one can be as if dead while living, the characters that have come to life to investigate this theme, gradually dissolve, and the actors are left to confront, as individuals and through action, the questions that the text has brought to light. First of all, that no one desires suffering, yet everyone seems to chase after it, their own and that of others. And, if it is important to focus on these issues at all, it seems fundamental for us to understand that first of all, what we are, is not a stable condition, but the present of our actions.

Thomas Richards
Artistic Director, Workcenter of Jerzy Grotowski and Thomas Richards