

Yoshi Oida and the Unliberated Mind of the Actor

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Abstract

It is possible to see the effects of both approaches in the acting method of Yoshi Oida, who has experience in Eastern and Western theater understandings. Integrating the two understandings with cultural differences in theater was mostly preferred in order to eliminate the deadlocks of the Western understanding. Yoshi Oida wanted to make the acting concepts acquired in traditional Japanese theater available to Western actors as well. The usefulness of these concepts, which offer advice for the actor's mind control and focus, is debatable. The concepts that have been experienced for many years in the training of actors in traditional Japanese theater should perhaps go through an education process with the same discipline in order to be useful for a Western actor. Although the importance of intercultural exchange of these educational teachings is known, it should be considered that it can cause the concepts to be emptied. In this study, Yoshi Oida's concepts related to the control of the actor's mind, which he used in his acting method, will be explained, examples of his exercises will be presented and their competencies will be discussed.

Keywords: acting, free-mind, eastern, western, traditional