

PRESENTATION OF A CHARACTER IN VARIOUS STYLES OF PLAYS; PREPARING AN ACTOR'S MANIFESTO



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FOR THE AWARD OF
THE DEGREE OF

DOCTOR OF PHILOSOPHY
IN THEATRE ARTS BY
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UNDER THE GUIDANCE OF

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CERTIFICATE

I, **Dr. SHIBU S KOTTARAM**, do hereby certify that this thesis entitled
**“PRESENTATION OF A CHARACTER IN VARIOUS STYLES OF PLAYS;
PREPARING AN ACTOR’S MANIFESTO”** is a record of bona fide study and
research carried out by **Mr. SURESH PREM.LS** under my supervision and guidance.
No part of this report has been previously submitted for any other degree or diploma.

Thrissur
13-01-2022

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DECLARATION

I, **SURESH PREM. LS**, do hereby declare that this thesis entitled **“PRESENTATION OF A CHARACTER IN VARIOUS STYLES OF PLAYS; PREPARING AN ACTOR’S MANIFESTO”** has been submitted by me in partial fulfillment of the requirements for the award of the Degree of Doctor of Philosophy under the supervision and guidance of **Dr. Shibu S Kottaram**, Assistant Professor, School of Drama, John Mathai Centre, Calicut University, Thrissur. I also declare that this thesis is genuine work and it has not been submitted by me for the award of any Degree or Diploma, Title, or Recognition before, either in this university or other universities.

Thiruvananthapuram
13/01/2022

SURESH PREM. LS

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Introduction

1. Title:

The thesis' title is as follows;

“Presentation Of Character in Various Styles of Plays; Preparing an Actor’s Manifesto”.

The researcher’s theatre journey started at an early age. Later studying theatre and acting became very serious. Hence joined in School of Drama and Fine Arts completed his Graduation, Post-graduation, and M Phil in Theatre Arts.

2. Point of Research:

The researcher likes to research an actor's vision of creating a character in different styles of plays and performances. The primary attempt is to identify what type of style it is. It is intended to cover only the most popular theatrical genres. There are so many types it's hard to say. That's why we are going to talk about the approach of the characters in the most discussed genres. The styles included by the researcher in his research are added below:

1. Tragedy,
2. Melodrama,
3. Comedy,

(Slapstick Comedy, Commedia Dell'arte, Farce, Satire, Parody, Burlesque, Black Comedy, Tragic Comedy)

4. Realism,
5. Naturalism,
6. Avant-Garde Theatre,
7. Epic Theatre,
8. Absurd Theatre,
9. Expressionism,

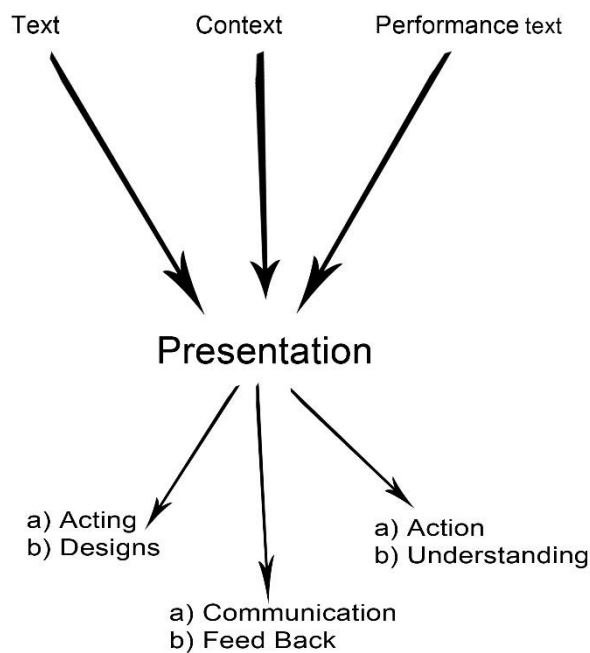
10. Impressionism.
11. Poor Theatre,
12. Theatre Of Cruelty,
13. Invisible Theatre,
14. Agitprop Theatre,

How to create a role in the right way with the right presentation. There are many genres of plays to present. All directors choose the play according to their creative thoughts. In that sense, an actor is a tool. Drama is essentially the creative work of the director. Through the actor, it conveys to the audience. Along with the director's interpretations, the actor can develop the ability to present and communicate the character most beautifully. Therefore, the actor should do all kinds of exercises and meditations for good results.

3. Area of Research:

This is comparatively a very large area. But for serious theatre production, the focus is solely on the role and creation of the actor. What is important for an actor is to think about how to create a character in a play production. After reading the script and understanding the director's idea, the actor can start figuring out the character in the play. Only after rehearsal, he can get an idea of the overall drama and the director's thoughts. Pointing out the attitude and dedication of the actor's part in a theatre production is the primary focus of the thesis.

4. Research Problem:



An inquiry into the transformation of text to context to performance text leads to the presentation of the play resulting in the accomplishment of the receiver and the role of the actor especially the style and its phonetic. Hence each mode of presentation demands a peculiar style of enactment skill from the actor in which it is more common in general appearance but very specific while in detail. Hence the axis of the research is the praxis of styles of acting.

5. Hypothesis:

The importance of the actor in performance is very high. The director's mind and thoughts are reproduced/recreated through the actor's medium- body, mind, and voice. The director has no role to play during the performance. After the final rehearsal, the director withdraws himself to become a regular viewer among the audience. An actor has to do more when a theatre presentation is on in the theatre. The importance of the actor in a play-making style is the prime focus and the text demands a style, and the director creates a style for the presentation. The actor should know the right style of play. The performance of

a play, as well as the director's concept, varies according to the style of the play. So, the actor must learn different styles of acting for the success of the playmaking. The audience on spot feedbacks is always confronted by the actor. An actor must be trained in physical and mental exercises to create a very effective role. An actor's imagination must be developed for the quick response required for the best production process. An actor must read widely to enhance the imagination process. Homework must be done. Do regular meditation, yoga, and physical exercises.

1. Acting is not only a craft but more creative
2. The creative path of acting can be learned by practice like the craft of acting.
3. Each style of play demands a particular style of acting in tune with the presentation.
4. Some basic techniques identify the acting as it belongs to a particular style.
5. Styles of acting are definable and learnable by following a systematic curriculum.

6. Sources of Research:

Research sources are taken from reading, expert opinions, and proper guidance.

More time was spent reading and absorbing knowledge. Gather ideas from open interviews with experienced theatre personalities.

Always put effort to theorize and discover new developments in my research area. Eyes and ears are kept open to social networks and news media to collect news related to the area of research. That valuable ideas and news are used in the thesis for the best results. This area is taken for research because it is related to the performance experience.

1. Primary Sources:
 - a. Text and grammar on performance (Literature review)
 - b. Performances

- c. Acting Theories
- d. Documented performances and performance analysis
- e. Masterclasses by expert's practitioners
- 2. Secondary sources:
 - a. Interviews
 - b. Self-Experiences
 - c. The curriculum of renowned institutions providing actors training.
- 3. Tertiary Sources:
 - a. Press reports.
 - b. Photographs.
 - c. Third-party Narratives.
 - d. Workshops and rehearsals documentation.
 - e. Practices by the researcher.

7. Process in Research:

Reading was an essential process for research. After sorting the list of reading books, a detailed reading was done. Expert meetings and interviews were charted for best results. The required documents and materials were collected. After collecting data, objects, and interviews, writing began.

A lot of literature and studies are available based on the proposed subject. Some reviews of performances are also available along with interviews and workshop documentation of masters are also available. But this research completely focuses on practice. Hence it is a praxis study where theory and practice meet.

A sort of participatory research that is very empirical and specific to performance study research is followed even in thesis writing too. Even though MLA format is adopted ample freedom is used for free and transparent expression of ideas.

8. Earlier Studies:

From the school level onwards made flat readings due to the researcher's passion for drama and acting. There was only an awareness of drama and acting. Degree study at the School of Drama is when feeling the need to study more about drama. As began to learn more about the play, began to study when it seemed that intoxication that could not leave could come and fill. Thus, the researcher was able to study for a postgraduate degree and an MPhil. After that came the feeling of having to do an authoritative dissertation. The ultimate goal is to compile an essay by combining the knowledge gained in the meantime.

Speaking of other people's preconceptions on this subject, no one seems to have done it with due consideration on this subject. Therefore, it was felt that there was a need to conduct a comprehensive study on this subject and prepare an essay. It may seem that research on this subject is possible because the actor reads a book more than he finds it difficult to build a character by reading different books and styles, and all his needs are met.

9. Scope of the Research:

The scope of research is very high. So, this area was chosen for research. After a long search and study, it is revealed that no one is addressing the issue in a qualitative way earlier. Being an actor, the researcher can understand the proper risk in an actor's contribution to a play. The number of people entering the acting field is increasing day by day. The reason is the growth of the media itself. Actors are more likely to choose the field of cinema than the people who come to the theatre. Because of the popularity and revenue of the film itself. Regardless of whether it is a film or a play, this thesis has the potential to help a person who falls under the single title of 'actor' to improve his acting lessons and increase his awareness by simply reading a single book. In this thesis, the researcher has adopted the idea that what is said in it should be understood through simple reading. Not all actors can have acting training in an institution like the School of Drama. But the passion for acting can be very intense inside.

If only the chapters in this essay could make one actor think and encourage it; The research venture is complete.

10. Scheme of chapters:

The thesis carries 5 chapters with an introduction and conclusion.

Chapter 1. INTRODUCTION;

The introduction is just a brief description of the content of the research thesis. This is a quote that will inspire people to read about the topic of this research thesis and to quickly look at their favorite area.

Chapter 2. MAJOR STYLES OF PLAYS;

This chapter aims to make the reader aware of the major styles in the world. Although not all styles can be incorporated, a detailed investigation has been conducted into how the emergence of the main style being discussed and popularized was possible. The coming chapters will go through the details of the style mentioned in this chapter. Theatrical styles are influenced by their time and place. Style means how you do something. Style may be influenced by their social structure and artistic significance. The theatre is the output of a combination of effort and creativity. It influences the personal style of an actor. In the world of drama, a variety of styles have been developed that take into account space, action, and independent creativity. Creative thinking also varies from person to person. An individual and a group develop a style based on their thoughts and needs. This chapter deals with various theatrical styles that have evolved both spontaneously as well as consciously.

Chapter 3. ACTOR IN ACTING;

This chapter is intended to investigate the process by which an actor enters acting. Not all people in this world are actors. But what makes this 'actor' so special is the topic of discussion. Creativity is something that is genetically

inherited in an actor at birth. He will, unknowingly, reach into that genetic genius, into that genius of art. It is something that does not require any compulsion. Thus, the content of this second chapter is an inquiry into what the characteristics of the actor are. It is an overview of what an actor's tools are and how they relate to acting. Ordinary people who read this chapter will also be able to see if the creativity of acting is hidden in them. Thus, the purpose of this chapter is to make one self-realization possible. The actor's self-examination is easily possible as all the very important things are said. It will also make it possible for a person who does not have any of the elements mentioned in it to have the awareness not to go into the field of acting. A person who has never had any talent can never excel in the field of acting. This chapter also convinces an interested person that even if there is nothing, the person with excessive interest can become an actor. Awareness in this chapter can also arouse interest in a person as to how high he can reach with hard work.

Chapter4. 'PLAYSTYLES' IN-DEPTH;

As discussed in the first chapter, this chapter is more detailed about the styles to discuss a play. From an actor's point of view, "styles" will deal with what is being discussed. Performance is what an actor can do in a dramatic style of communication. The technical part of a play and an actor knows what to do for a particular type of performance. It is also necessary for an actor to be aware of the styles of play. It is important to have an understanding of the changes in the actor's acting according to the style of each play. Just as in the first chapter, the history of plays is not enough. In this chapter, what the researcher means is a thorough investigation of the actor's need to have a deeper view of the different characteristics of each style. There is a need for more detail on the Plot, Premise, Characters, Music, Set, and, Costumes as well as the technical aspects of the play. That is the content of this chapter.

Chapter5. ACTOR-CHARACTER-PERFORMANCE;

The subject of this chapter is an investigation of how the combination of actor and character presentation occurs creatively. It is a detailed analysis of how the actor gets into the character and how the actor who gets into the character makes the presentation possible. Presentation of each actor's concept. This is a direct view of how an actor's social, economic, structural, and situational lifestyles can be related to the character traits and stylization of the character. It is an analysis of an actor's perspective on which style the director chooses to perform, how it affects the actor, and how the actor handles it. An inquiry into how the actor should be able to accurately understand and present the style of the play.

Chapter6. ACTOR'S MANIFESTO;

In this chapter, it is attempted to learn how an actor can make his manifesto. This is not a process that occurs naturally in the actor but it may be something that he consciously made up. Perhaps an actor trained in acting can make his manifesto in a very conscious way. The actor's creativity should be brought to the highest level to bring the character to the stage. There is a big difference between an acting actor and an actor who knows acting. Every director wants to get the best actors to make his play possible. Then the director, the actor, and the audience can make all their work more enjoyable if they get an actor who knows better and enters into acting better than an actor who acts well. If acting is to be enjoyed without being a burden, then the knowledge of the actor must be very high. Wouldn't it be great if the actor could make a manifesto like that? This chapter is made in such a way as to create a spark of knowledge to reach it. This is the fifth chapter in which the creative actor knows himself, knows the character, knows the audience, knows the director, and has the energy to act.

Chapter7. **CONCLUSION;**

This conclusion is the end of the research thesis which carries the overall experience of the research. This chapter is just a creative ending to every chapter. It contains an analysis of each chapter. It is a conclusion that can be read by the reader as to whether it is good or bad for his thoughts and creativity. Just read this one chapter to understand the approach of this essay. It is enough to read through the speed, to think whether to read the whole or not. For that, it is enough to see this venture only in the sense of an end in itself.

CHAPTER-1

MAJOR STYLES OF PLAYS

Theatrical styles are influenced by their time and place. Style means how a thing is done. In addition, social structure and artistic significance may influence the style. The theatre is a combination of media and creativity. The style of the play is a combination of script, acting, direction, design, music, and stage. It is also influenced by the personal style of an actor. In the world of theatre, a variety of styles have been developed based on space, function, and personal creativity. Creative thinking also varies from person to person. So, the style and character of the play do not have to influence all the theatre creatives in their thoughts. An individual and a group develop a style based on their thoughts and needs. This is how all kinds of dramas are born in the world.

In the cave age, man hunted and made food. They lived in caves. One day when one of his companions went hunting for food, he saw a large animal and he was forced to fight the animal with no way to escape. After a long battle he won, and he could not believe that he had killed that great beast. He ran to his cave and told his friends the story. With his over-excitement, he acted out the events naturally. He performed his friends how he killed that animal with the energy of joy. Upon hearing the story, his friends realized the reality of the incident and encouraged the presentation style. With a lot of encouragement, the presenter was overjoyed and he accelerated his performance. After seeing the performance of the event, some criticized and some praised his presentation style. These later proved the way of the play. This is the story told by the playwright, philosopher Robert Edmund Jones about drama and human acting. It is an automated process of creating a drama. Since the play was created, thoughts and creativity have developed tremendously over the years. The play was used for entertainment. Thus the development of the entertainment of the play also changed greatly with time. The theatre was started 2500 years ago. The Dionysius Theatre in Athens

is considered to be the oldest theatre in the world. Therefore, the theatre is thought to have originated in Greek. A circle 70 feet in diameter was used for song and dance in Athens. This place is called the Orchestra. It was mainly flat on a terrace at the bottom of a hill. It was high, so the audience could easily see the performance. This place is called '*theatron*', which means the place to see. It was later renamed 'Theatre'. The theatre has undergone a great deal of modification on basis of region and culture. The theatre has spread all over the world because of its entertainment value. Theatre has been used by individuals and groups in many ways for its many uses. Many different styles of drama were developed. As the entertaining value of drama increased, so did the inventions and the creative mind. Thus, the interests of the audience grew exponentially. Some of them were interested in tragedy and some in comedy. So the creator was ready to fulfill all the values of the audience. In addition, the creativity of an enthusiastic theatre person creates plays in their style and fulfills their interests. Here researcher going to discuss the main styles of plays and their features. The main genres of the plays are as follows;

1.1 TRAGEDY

'Tragedy' is the Greek contribution to the world. The tragedy was first introduced in Greek. Thus the 'tragedy' became known primarily as the 'Greek tragedy'. The Greek tragedy has always existed with many artistic changes during this period as well. The Greek tragedy was the most influential form of drama in Athens (Greece) at the end of the sixth century BC. Aeschylus (525–456 BC), Sophocles (496–406 BC), and Euripides (480–406 BC) were three prominent Greek playwrights. Tragedy generally tells the story of the misery and misfortune of a hero. 'Tragedy' is a form of drama. It decently portrays characters with a lot of human suffering and the horrific events that result from it. The great Greek philosopher Aristotle spoke deeply about the tragedy in his great book, 'Poetics'. After watching the play, the audience feels sympathy and fear about the plot and circumstances of the protagonist. The plot is developed

by 'faith'. Aristotle defined the state of mind of the audience as 'catharsis', which means the renewal of the mind of the audience. After the climax of the play, it should be calm and the audience should feel 'pity and fear'. In the early days, such plays were performed at festivals in Greece. The whole community along with the local government, priests supported such plays. The production of the play was considered a religious ceremony because of the presence of priests and a particular ethnic group.

"The rationality of the form of Greek tragedy only sets off the irrationality that it reveals just below the surface of myth, cult, and other social forms."(Segal, 23)

Aeschylus, Sophocles, and Euripides wrote many tragedies in Greek. Such as;

1. AESCHYLUS wrote;

AGAMEMNON (It deals with how the gods punish a family for a series of murders. There, too, the role of God is very important)

THE PERSIANS, (In which the Athenian victory at Salamis is celebrated.)

PROMETHEUS BOUND, (In it the myth of Prometheus is discussed. Prometheus a perfect humanist, was the world's first humanist)

2. SOPHOCLES wrote;

OEDIPUS THE KING (Generally considered to be his greatest work) Explores the depths of modern psychoanalysis in an attempt to avoid a prophecy that he will somehow fulfill, as Oedipus unknowingly kills his father and marries his mother.

ANTIGONE, (Tells the story of an emotional young woman who refuses to submit to earthly authority when the proper burial of her brother Polynices is forbidden.)

THE WOMAN OF TRACHIS (Revealing a touching story of a jealous woman named Dianera and her husband Heracles.)

3. EURIPIDES wrote;

HIPPOLYTUS AND THE BACCHAE, (He explores the minds of men who try to deny a natural life force such as sexuality or emotional liberation.)

MEDEA, (Euripides presents it as a direct look at the hysterical jealousy of a woman who has lost her husband's interest.)

HECUBA, (In it he records the brutality of the Greek warriors who enslaved the Trojan queen and sacrificed her daughter in Achilles' tomb.)

These plays are important works of Greek tragedy. These plays are about faith that humiliates the protagonist and Athens in the play. All this is the life of Greek tragedy characters. After the influence of the tragic performances in Greece, tragedy emerges in English plays. They developed the style of tragedy into their style and adopted playwrights to produce tragedy plays. The English tragedy was first played in 1561 by Thomas Norton and Thomas Sackville. The play tells the story of the British king and the suffering of his sons, who were inactive and disobedient, for the sake of arrogance.

Given below is the list of prominent English tragedy writers and their famous works;

A. CHRISTOPHER MARLOWE

Marlowe was the first English playwright to qualify for the tradition of Greek tragedy. The characters in his tragedies are the greats of history who became victims of their destiny.

Tamburlaine,
Doctor Faustus,
The Jew of Malta,
Edward iii

B. WILLIAM SHAKESPEARE

Shakespeare, one of the most popular playwrights of all time, was well versed in the Greek style of tragedy, and although he used many Greek themes, he modified them for his purposes. He deliberately violates the unity of action and mixes tragic actions with humor. Examples of tragedy written by Shakespeare include:

Hamlet

Othello

King Lear

Macbeth

Antony and Cleopatra

Troilus and Cressida

C. JOHN WEBSTER

Webster was a Jacobean playwright who modeled his tragedies on the Shakespearean model. His famous works include the following tragedy examples:

Titus Andronicus

The White Devil

The Duchess of Malfi

D. HENRICK IBSEN

He is known as the "Father of Realism". He was the creator of some of the tragedies also known as "problem plays". His most famous works are:

A Doll's House

Hedda Gabler

The Wild Duck

Emperor and Galilean

E. ARTHUR MILLER

He is a famous American playwright and essayist. His most famous works are:

All My Sons

Death of a Salesman

The Crucible

A View from the Bridge

The Misfits

1.2. MELODRAMA

Melodrama is a dramatic work that is about plot and character. It is designed for strong emotions and sensations. Melodrama originated in the 5th century BC and rose to emotional drama in Germany and France in the 19th century. In the nineteenth century, melodrama gained further stages in Europe, the United States, and Australia. Melodrama is very important in theatre. The music enhances the emotion, action, tension, and suspense of the story seen in the play. This includes events to develop more emotions in the audience. The play has a protagonist and an antagonist. And good characters are good, consistent, and representative of goodness. The protagonist of the play is praised and the villain of the play is punished. This form of drama involves a series of

events. It tells more stories about victory over evil and is full of suspense. The main feature of the melodrama is that it is full of tension. The theme can be scary and mysterious. Every act should have a climax. English melodrama has certain categories, i.e., until the 1820s melodrama had strange and supernatural elements and was far removed from the settings. The 1820s represented more general arrangements and subjects. During the 1830s, dignified tone and refined melodramas were performed. The 1840s saw the acceptance of melodramas and these plays were quickly adopted and enjoyed by audiences. Melodrama contains provocation and the initial reason for moving the story forward. Greed, joyous, and cruelty can be seen in these plays. It also includes a theme that hurts the good and innocent characters who suffer from the attacks of bad characters. The villain punishes the innocent character and sees all this change at the last minute. The characters are stereotyped and they do not develop. The hero must be a male, brave, handsome, and loyal man. The heroine must be a woman, the man must not be acted like a woman, and must be innocent and beautiful. The villain must be male and must include the immoral, the wicked, the greedy, and then the servants for him. There should be servants of the hero and they must be very loyal to the hero. Many good, positive, and negative characters have been added to it. The acting style is also full of exaggerated movements, very emotional tone, and facial expressions. The acting style is emotional both internally and externally and more honest. The main plot will be performed in front of the audience. In this way, the story and characters will find a place in the minds of the audience. Many gimmicks are done to make the best output. For example, even horse racing is shown on stage. A gigantic beautiful backdrop will be used to expose the right place of acting. Sometimes more than a hundred actors are used in the play. The big busy scene is more meaningful and exciting.

1.3. COMEDY

Comedy is an art form developed in ancient Greek. This is just the opposite of tragedy. Both of these theatrical styles are developed at the same time but are handled differently. Comedy makes the audience laugh. In 'poetics', Aristotle says that comedy originated from phallic rituals and festivals. Aristotle thought comedy was a good thing because it made the audience happy and saw the good end of the play. So after seeing the theatrical production the audience goes away with good thoughts and greetings. In that content of the play, comedy is created by the fortune of a character, and at the same time, some characters create sympathetic situations for the audience. Most of these plays are naturally occurring comedies. Comedy means that develops the emotional changes that take place in the story contexts of the story and the character. This means that Aristotle does not support the sexual humor produced as comedy in such plays. His comment should be a happy ending. The comedy treat is different nowadays; Comedy contains surprising conflict, inconsistency, repetition, and the effect of opposite expectations. So in these ancient times, comedy was a party of entertainment.

Comedy in modern times has spread from Greek theatre to world theatre and cinema. Audience acceptance may influence artform makers. Not only in visual arts but also in literature. In the theatre and cinema, the audience can watch tension-free, exit the theatre complex and enjoy a quiet and stress-free daily life. Comedy has several subcategories, including Slapstick, Commedia dell'arte, Farce, Satire, Parody, Burlesque, Black comedy, and Tragic comedy. The researcher only mentions the main titles. These are all comedies but the differences between them are small but there are differences. All this is to make a man laugh.

1.3.1. SLAPSTICK COMEDY

A type of comedy with exaggerated body language. Also known as physical comedy. The term 'slapstick' ('Slap' and 'stick') is derived from the fact that when two actors are hit, two thin pieces of wood slap each other and make a loud noise, but it does not hurt the actor badly. But there will be loud noise. The audience will feel that the actor is burning with pain, the actor will exaggerate the pain and the audience will feel laugh. In the early days, the sticks were made to make the audience laugh, then that stick could not be removed from the performance, and the theatrical style made the name of 'slapstick' comedy. It was later adapted into the circus, and slapsticks are used by jokers to make the audience laugh. The only goal in this theatre is to push the boundaries of physical movement and make the audience laugh. Also, the dialogue delivery is very exaggerated. Facial expressions transcend the basics of performing arts for the audience only to laugh.

1.3.2. COMMEDIA DELL'ARTE

It means comedy performance by the professional. This is the first form of the professional drama group. In the early days, stage performances were made based on the style of comedy, with the possibility of multiple stage performances. Finding a way for artists to make a living with the proceeds from the presentation. But, It was very small and limited to earning. It was first started in Italy. But then it was very popular in Europe.

In the time of 16th to 18th century (1-Lea, K.M. (1962). Italian Popular Comedy: A Study in the Commedia Dell'Arte, 1560–1620 With Special Reference to the English State. New York: Russell & Russell INC. p. 3.), 2-Wilson, Matthew R. "A History of Commedia dell'arte". Faction of Fools. Retrieved 9 December 2016).

These performances are mostly made up of covering masks. Improvised plays were common, and then they were fixed by rehearsals, in multiple performances, the first and last performance had to be a very good presentation. The mask was very helpful for multiple casts and emotions. So the number of actors was limited and the number of characters was unlimited. As a result, an actor had to play multiple characters. Also, masks were common in those days. So the theatre group was not blamed for assigning multiple roles to one actor. In *comedia dell'arte* also performed Pantomime. Panto Mime is an art form for family entertainment based on musical comedy performances. It was developed in England and is commonly performed in the United Kingdom, Ireland, and English-speaking countries. Female characters in the *commedia dell'arte* are played by female actors only. This may be the first time in the history of the theatre professional troupe. So English drama critics criticized female actors with very sharp and bad statements like 'tumbling whore'. But Italian theatre groups banned female actors. But by the end of the sixteenth century, Italy also included female actors. *Commedia dell'arte* was represented in Italian comedy to produce comedy among comic servants and foolish old men. From real-life characters, The characters are transformed into exaggerated characters. *Commedia dell'arte*'s costumes were designed to help the audience understand the character easily. It was different from each other and as a result, there was no uniformity in the costume design. The theme was as traditional as sex, jealousy, and aging comedy. Mainly Roman comedy plot was presented by the writers Plautus and Terence. Plautus and Terence himself translated from the lost Greek comedies of 4th BC and performed extensively on the *commedia dell'arte* stages.

1.3.3. FARCE

Farce is both verbal and physical humor. Farce is a comedy that entertains the audience with the verbal physical performance of an actor. It mainly depends on the performance of the actors, so it can be a logical and irrational set of a

comedy part. In the context of this kind of plays, it is extremely exaggerated and extravagant and thus improbable. Consciously using absurdity and nonsense to convey humor to the audience. The word farce comes from the French word for 'stuffing'. The example of Fars plays can only be found in the ancient Greek comedies of Aristophanes. Some of Shakespeare's plays are based on farce. The farce also adapted to the movies. Charlie Chaplin movies use farce's style the most. That is, Charlie Chaplin was the propagandist of the farce. The most famous farce of 1460 is the Master Pathelin(*La Farce de maître Pathelin*), and the oldest farce is 'The Boy and the Blind Man' (*Le Garçon et l'aveugle*), probably in 1266.

1.3.4. SATIRE

A Satire is a great form of drama. But researcher to tell you about the main characteristics of satire in this study. The word satire comes from the Latin word 'Satur'. 'Satur' means 'full.' However, the Roman word was used only to refer to satire. The satire is also a comic version of a performance intended to ridicule an individual, corporation, government, or community to improve their performance. A satire does not always contain interesting elements. Mocking such issues and the weaknesses of organizations to the public to criticize the whole system. Sometimes these performances represent very serious problems and deliberately misuse the system to gain public attention. The satire is the result of understanding society and social problems. The theme of the performance may contain comic elements. The comic elements used are due to the acceptability of the comedy. This may be ridiculous, but it is intended to make the public aware of the corruption and fraud of the public servant or institution, or group. It would be great if the theme of the play was about the irregularities of a recent public office. Political satire is very popular in this category. These satires are made for political issues to increase followers of such

political parties. They ridiculed opposite political parties with special campaigns. These satires are only one facet of the attack on the opposite political party. If the corruption of a ruler is intended to be exposed to the audience, the subject of the play will be the corruption of that particular ruler.

1.3.5. PARODY

According to Aristotle, the originator of parody was Hegemon of Thasos (Greek author of the old comedy). 'Parodia' is a narrative poem that imitates the style of an epic work in ancient Greek literature. But this is a lighter version than the original, but the heroic version imitates the mock type and releases an interesting element. Parody is an imitation, making fun of or commenting on real work. In the Oxford English Dictionary, imitation is defined as a ridiculous result. And it feels only fun. The old Greek comedy contains parody, and in these plays, God is also mocked. For example, in the ancient play Wright Aristophanes' Frog, the protagonist Heracles portrays a man who turns to God and overeats and drinks. It represents a parody of the true God who is obsessed with food and drink, and this makes the audience laugh. But also speaks of the real God. The parody is similar to the real characters in costume and makeup, the communication is like the original, the content is a parody. The dialogue and the situations are the same and the audience feels fun. Parody also influenced music. The original music will remain the same, but the lyrics may have changed altogether, giving the audience more comic communication. The use of this type of music for social parody. Draws the public's attention to the problem of communicating through the lines of musical parody. It means that the lines communicate the subject that the creator needs to think about for social awareness. It is also about a government, an individual, and a political party. For public reconsideration. Parody gained much prominence in the modern and postmodern periods of the 20th century. This happened in the second half of the

century after modernization. Producers have the flexibility to use the context of a creative explosion. So parody is so acceptable to the audience to create satire.

1.3.6. BURLESQUE

In the 17th century, burlesque became widely used as a literary term in Italy, France, and England. Burlesque is an intense literary, musical, and theatrical work that makes the caricatures of serious work for a laugh. The word burlesque comes from the Italian word 'burla' which means joke or sarcasm. The main attraction of this type of performance is that it mocks people and events. Burlesque is the total of caricature, parody, and satire. Burlesque is well-known in Victorian theatre Burlesque and American theatre Burlesque. The Burlesque Victorian Theatre in London was famous between the 1830s and 1890s. But the American Burlesque shows were the off-shoot of Victorian Burlesque and first staged in New York in the 1840s. Burlesque is also used in compositions, synchronizing the rhythmic movements of that music. These were musical and choreographic works that made the audience laugh and think. The burlesque total choreography is well done and the design of the dresses is also colorful. It puts a lot of emphasis on artistic movement and is rhythmic. Burlesque is found in literature and music. Alexander Pope's *The Rape of the Lock* and Samuel Butler's *Hudibras* are of literary significance. An example of a musical Burlesque is Richard Strauss's 1890 *Burlesque* for piano and orchestra. We discuss only Burlesque in theatre. Shakespeare also used the Burlesque form in his plays. Also used on *Macbeth*.

A typical example from a burlesque of *Macbeth*: Macbeth and Banquo enter under an umbrella, and the witches greet them with "Hail! hail! hail!" Macbeth asks Banquo, "What mean these salutations, noble thane?" and is told, "These showers of 'Hail' anticipate your 'reign. (Wells, 49–61)"

1.3.7. BLACK COMEDY

Black comedy is also known as black humor and dark comedy. It first appeared in American literature in the 1950s and 1960s. This is a comic version of a very serious topic that is very painful to discuss, and that issue can be considered banned by the Authority. The writers of the play use black comedy to dig obscene issues that make the common man feel uncomfortable and humiliated. This will annoy the audience and they will react against what they have been seen in public. It means that the problem of an ordinary person suffering from his circumstances due to the negligence of the government or the authorities. Death and violence, discrimination, disease, and sexuality are the most popular themes in this genre of theatre. That is, this category of plays deals with topics that are prohibited to open discussion. Black humor is used exclusively to describe death or a situation similar to dying. Black comedy is a mode of drama that can discuss something very serious but it is handled very lightly. Comedy can make everyone laugh, but in black comedy don't need to make everyone laugh, just to make the audience think. Black humor contains no morals. But tells the unjust type of story development. For example, it's funny when a bucket of paint falls on someone's head. But it is a tragedy when this bucket breaks the man's head and dies. We can not expect what will happen next, so the audience should be aware of the evolving comic situation in black comedy.

1.3.8. TRAGIC COMEDY

Tragic comedy is the perfect combination of tragedy and ultimately comedy. Most tragic comedy characters are exaggerated. This type of drama ends happily after serious unfortunate events. The events may be tragic, but the plot is developed with comedy. The audience feels both emotions. The audience

can't enjoy these plays in a relaxing mood. William Shakespeare used this tragic humor in his plays. Tragic comedy did not have a complete definition in the classic era. But many plays have been written during this period. The Greek philosopher Aristotle did not mention the term tragic comedy, but he did refer to it as a serious action with a happy ending with an emphasis on the renaissance. The goal of tragic comedy is to show the dual realities of life. Because both methods of life exist here; It would make more sense in theatre productions for audiences to believe the gruesome and humorous outlook on life. As life is full of myths and destiny, absurdity, seriousness, and humor are completely merged in these plays. Such dramas are mostly happy end guaranteed. But in life does not been predictable a happy ending. Therefore, the audience should feel free and relaxed after watching the play.

1.4. REALISM

Realism is a movement in European drama and theatre. It was developed in the late nineteenth and early twentieth centuries. Realism is an adaptation of the life and the portrayal of life characters. Reality is reflected in theatrical productions. These plays contain characters and symbols from the social hierarchy. Indicates more realistic acting styles in this production of the play. The set and costume of the play will be a re-creation of the life we have seen in everyday life. The scope of the exaggeration is invalid. All emotions are equal to life, not more or less. All of the fourth wall concepts in the theatrical presentation were created in the 19th century. Now, the play will create in nature for more realism. A BITTER FATE – Aleksey Pisemsky (1859), A DOLL'S HOUSE – Henrik Ibsen (1879), THE POWER OF DARKNESS– Leo Tolstoy (1886), THE FATHER–August Strindberg (1887), MISS JULIE – August Strindberg (1888), CREDITORS– August Strindberg (1889), DRAYMAN HENSCHEL– Gerhart Hauptmann (1898). These are the major

plays written by them for the style of realism. Aleksey Pisemsky, the first professional playwright in Russia, started Psychological Realism in Russia with Leo Tolstoy. After this, the idea changed to break the traditional style and create a new acting style for the theatre. Just like Everyday life, life is portrayed in acting as well. As a result of this thinking, Constantine Stanislavsky and Vladimir Nemirovich-Danchenko founded the Moscow Art Theatre. The Moscow Art Theatre produced a large series of plays. After the success of the plays, Stanislavsky thought about the acting technique in realism. He then created his psycho-physical technique for actors. It was very popular in realistic acting style and film acting. Realism has played an important role in the development of drama to the lower middle class in the history of Indian theatre. After independence, Western drama and theatrical productions influenced drama into Indian civilization. The political views of the common man have changed. Political parties use their political views as a medium to interact with the audience. So the realistic way of dramas was chosen for their production.

1.5. NATURALISM

Naturalism developed after the victory of realism. It is a product of realism. It was developed at the same time as realism, which began in the late 19th and early 20th centuries. Naturalism had all the realistic characteristics, and it had a little more realism. The founder of this theatre mode is the French playwright and novelist Emily Soul. The founders argue for club science achievement and development into theatre production. They demanded that a piece of life come on stage. What happens in real life should be seen in the theatre with such perfection. They are not satisfied with the stagecraft. They demand more and more realities of the cross-section of life. For example, if they want to visualize a butcher shop, they ask for a real meat shop on stage. But in the usual theatrical presentation, this kind of set props on stage is made into

dummies. And believe and make it real. But they were not satisfied with that. For that, a real meat shop will be set up and real meat pieces will be brought and put on the stage in such a way that the real blood of the meat will come out. They want to create an original set on the stage that they can imagine. After the concept of realism, the naturalistic method sought to present the most subtle aspects of reality on stage. To present the play in a naturalistic way, some plays have been performed in the landscape by building the original house and backyard. So trying to present it in a very naturalistic way has become the biggest feature of this type of theatre. But naturalism did not last long. The reviewer argues that the play is not a real-life visual and that the audience should imagine something after seeing a play. Just watching is not a creative thing.

1.6. AVANT-GARDE THEATRE

The avant-garde theatre is also known as experimental theatre. It began in Western drama practice in the late 19th century. In this theatre training, the avant-garde theatre seeks to present a completely different use of language and body, to change the mode of perception, and to create a new and more active relationship with the audience. Experimental theatre transforms traditional conventions of space, theme, movement, mood, tension, language, symbolism, traditional rules, and other elements. Peter Brooke, the famous writer, and experimental playwright says in a book called "Empty Space";

A necessary theatre, in which there is only a practical difference between the actor and the audience, not a fundamental one.
(Brook, 134)

The audience is an observer in traditional drama. But in this theatrical style (Avant-Garde theatre) they all challenge to break the basic concept of audience and performance. For example; Bertolt Brecht tries to break down the idea of a

fourth wall, and the audience is allowed to ask questions to the presenter, so as not to deliberately answer. Encourage them to think to find answers. In the case of Augusto Ball, he wanted the audience to respond directly to an action that took place in the performance. In this experimental theatre; The audience becomes part of the performance, directly or indirectly. In this style of making plays the arch of the Proscenium is broken. Performances usually take place in a theatre where the audience interacts differently. To use the participation of the audience, the presenter will call them to interact on the stage. The audience also has a passive mode to receive calls from the presenter. This is the idea of performance in an experimental theatre. Peter Brooke and Antonin Artaud are also active in this theatrical movement. Each theatrical production ensures the participation of the audience, and at some point, a volunteer invites the audience to come into the acting scene, and the presenters create a scream on the audience's face for hundred percent confidence in the audience's relationship. All rules for this production will be broken.

Experimental theatre encourages playwrights and audiences to activate them to respond to social commitment in their attitudes toward society. In the 1950s and 1960s, the experimental theatre was used primarily for the political movement and the social development of the illiterate and their social and political outlook on life. Agit-Prop Theatre is the co-runner of the experimental theatre. Agit-Prop Theatre is a theatrical movement based on the political campaign of the Communist Party of Soviet Russia. They spread their views through media such as literature, plays, pamphlets, films, and other art forms. They used the format of experimental theatre training. It means an audience actor who has given policy to the poor people to emphasize their political views and give them a positive active mode. The concept of experiment mentioned in the book is as follows;

"Goes much deeper and much beyond than merely a new form/or novel content" but "a light that illuminates one's work from within."

And this light in the spirit of the quest - not only aesthetic quest - it is an amalgam of so many quests - intellectual, aesthetic, but most of all, spiritual quest."(Jennings, 72)

In this theatre, the play is created by the writer, director, and actor together. Like a product of a set of general creative interactions between an actor, a writer, and a director. Create a play with group work. Traditionally; The writer writes the play with his commentary and the director reads the play, adds his commentary, and creates the play with the help of the actor's commentary. But in this way, all the traditional modes are broken down and recreated.

1.7. EPIC THEATRE

The Epic Theatre is opposite the dramatic Theatre and the Aristotelian Theatre. Epic Theatre is a theatrical movement that started in the early and middle of the twentieth century. Epic Theatre emphasizes audience perspective and response. Epic Theatre was an established theatrical form that was instructive, anti-realistic, episodic, and distracting the traditional stage audience, distinguishing and making the audience aware that they were watching a play. These types of plays are used to achieve peace, how to react to a particular time after watching a play, and to motivate the audience in the best possible way. Suggest this theatre not to encourage the audience to respond to the drama expressing emotion. But this is a reform that allows the audience to react differently individually. Epic Theatre suggested that the audience should not be emotionally bored by the scene and that the audience should evoke a rational self-reflection and remain a critical spectator on stage. Bertolt Brecht is the man behind the Epic Theatre. Bertolt Brecht was a German theatre practitioner, playwright, and poet. He cannot agree with the concept of realistic theatre. Thus he started the epic theatre movement. The audience's experience of catharsis

should be modified into a critical analysis of the theatrical performance they have seen. Do not live in the sympathy and fear of the sequences seen in a play, and transform yourself and question the play and the characters by the audience, for which Brecht and his team have created a kind of documentation style. The acting style is a mixture of presentation and representation. The audience should enter the stage and ask questions directly to the characters and ask the audience about the drama and emotion that breaks the emotional continuum. And uses a narrator for the upcoming visual narration for the audience to know the story and tempo of the play. This is a reflection of alienation in the theatre. The actor also plays an important role in the epic style, in which the actor does not fully feel the emotion of a character, he is detached from it and sometimes expresses the emotion of a character in a different way. Audiences can understand how intensely a character's particular time situation should react. This may be a documentary type of illustration. So that's how Bertolt Brecht treats these actors. When reading a script, the actor should be aware that it is not going to present the emotions of a character, but is going to visualize the state of mind. In addition, the script is built in the style of the epic style. Bertolt Brecht's well-known plays include *The Threepenny Opera* (1928), *Mother Courage and Her Children*(1941), *The Good Person of Szechwan*(1943), *The Caucasian Chalk Circle*(1948), *Trumpets and Drums*(1955), and more. Most of the epic plays are performed in the Proscenium Arch Theatre. Also, the stage curtain can be omitted or the half curtain can be used. In this play, Brecht emphasizes the need to avoid further effects and further illusions so that the audience does not truly believe the play. At an unpredictable time, the narrator must consciously make some noise to enter the stage and awaken the audience to reality. Signboards and placards are used to convey information to the audience. Brecht calls the audience 'spectators'. Brecht used the Latin word 'Gestus' mainly to describe personal gestures and whole-body postures. About costumes; Traditional costumes were not used to identify the character. For example; Ordinary peasant costumes were never used in plays in his peasant characters. Sets used are either

non-existent or incomplete. The creative set design in the legendary theatre uses ramps and levels under the influence of Meyer Hold. Simple makeup is used in makeup and masks are also used. But these masks are unrealistic and misrepresentations or satire. Makeup and costumes are used to portray the social role in the play, not the everyday performance of the actors. White light is mostly used for performance. The set light was not switched off during the performance. The lights in the auditorium were lit so that the actors could see the audience better. Lighting devices and equipment show the audience, do not hide from the audience, because to be convinced that they are all watching the play. Music is used for the theme of the play, not for emotion. The music is mostly used to neutralize the emotion of the audience, not to accelerate the emotion of the play. The lyrics of the play should be changed to poetry and song to make the audience aware. Historical and real characters can be found in epic plays. Some characters are simple and stereotyped and others are complex types. Some characters are generic without the names Farmer, Teacher, and Police. Others may have names. Named characters are independent characters and unnamed characters are representatives of a social being. These are the main features of Epic Theatre.

1.8. ABSURD THEATRE

Absurd Theatre was started in Paris in 1950. It was started by a group of European playwrights after the subsequent existentialism (Existentialism is a philosophical study that begins with human subjects.) This play genre contains irrational plots and many characters who survive from the works. This style was further discussed after the presentation of Samuel Buckett's *Waiting for Godot* (1953), one of the greatest plays of the twentieth century. The average viewer will never see such plays and characters in this play. The plot was unusual and irrational. But watching the play was a different theatrical experience for the

audience. The absurdity began after the experimentation of avant-garde plays of the 1920s and 1930s. There are very few real absurd playwrights like Samuel Beckett, Eugene Ionesco, and Jean Genet. But the absurd style seems to be the plays of some playwrights, including Harold Pinter, Edward Albee, Tom Stoppard, Fernando Arrabal, and Peter Weiss. But they are not considered absurd playwrights. Most popular plays; 'Waiting for Godot', 'Endgame' by Samuel Beckett, 'Rhinoceros', 'The Chairs', 'The Lesson', 'The Bald Prima Donna / The Bald Soprano', 'Exit The King' by Eugene Ionesco, 'The Balcony' by Jean Genet. In these plays, we can discuss the style of absurdity, because everything is in the same category. It is said to be absurd by the main features of aimless, irrational, inconsistent, useless, irrational, meaningless, hopeless, anarchic (confused), irregular, and uncertain. The plots of these plays are unrealistic and against the basic and accepted rules of the theatre. This was noted by critics as anti-theatrical. The conscious absence of the characters in some scenes disrupts the continuity of the scenes. Unstructured plot development can be seen in such plays. These plays do not contain conflict which may affect the tempo of the play. But they don't worry about monotony. And the show should continue. There will be nothing to say in the scene for some time, the characters may just sit and look at each other and do something, which will affect the entertaining value of the play. But these plays communicate meaningless meaning. There is also a remarkable presentation and representation in the acting style. Stereo-type characters will play in the play for some time. Character development does not contain such plays. A character will come in and say something and disappear, never to return to the play until the end. In realistic plays, the motivation of the characters is great, but the inspiration is never seen absurdly. The time, place, and identity of the characters in these plays are not established, nor does it guarantee who the characters are or where they came from. The overall development of these plays requires some characters. The characters are outside the harmony and sync that lived in this world. The characters' movements are a mixture of unrealistic but realistic and may contain elements of circus and

acrobatics. Sometimes rituals are also included. Slow and repetitive movements of the characters are common. Intense and contradictory things appear unexpectedly in these kinds of plays without any understanding. The dialogue in the play is for communication only. Vibrant and clean dialogues are often used. The long break is the main point in the dialogue delivery of the absurd theatre. There will also be a regular pattern of silence, monotone, and repetitive use. Rhythmic type delivery may be used at times. The simple and minimal use of stagecraft is notable in absurd theatre. Identical set pieces do not indicate a location (e.g. a tree and Godot Waiting for Country Road). The costumes of the characters can be used to understand the social elements of the character. Makeup is used in a very suggestive way and not to get extra attention to the characters. The special effect of makeup is not important in this type of theatre. Lighting is also used for the general visibility of the play. There is no particular lighting special effect to be established in these plays. Three-dimensional lighting patterns are often used for plays. But the light designer has the freedom to design the pattern of the light. However, there is nothing particularly unusual about lighting.

1.9. EXPRESSIONISM

Expressionism is a modern movement that began in Europe in the early part of the twentieth century, especially in Germany. It later grew to the United States of America. This is exactly the opposite of realism. Expressionism first began in painting and then slowly began to influence drama as well. In plays of this kind, the emotion of the inner mentality is exposed rather than the outer. Unrealistic symbols are used to create scenes to excite the audience. The atmosphere in these plays is utterly nightmare and full of shadows. Unreal lighting and distorted sets will be used as visual effects for unrealistic communication. The characters use unnecessary breaks and silences. Counter

dialogues are deliberately delayed and the duration is increased. More images, themes, and harsh colors are used to avoid the realistic feeling. The plot revolves around broken episodes and events. One of the statements seen in the social atmosphere can be contemporary issues. Like a normal play, no conflicts were seen. If anything is normal and natural, it should be broken and loud announcements made for the audience's sensible moment. Characters must be unnamed like man, father, or son. It is not the individual personalities seen in these kinds of plays that represent the social group rather than the particular people. The dialogue can sometimes be poetic, non-conversation type and a long lyrical monologue. There may be repeated deliveries for more stress and attention to a particular conversation. The style of acting must be over-acting to break the Stanislavsky style. The movement must be as mechanical as a doll or mechanism. If over-acting is required in a particular place, under-acting will be done there, and over-acting will be done if there is a need for under-acting. It means breaking down the normal phenomenon of acting and engaging in a non-realistic style. Examples of plays for expressionism; 'The Adding Machine' is a 1923 play by Elmer Rice, 'The Hairy Ape' is a 1922 expressionist play by American playwright Eugene O'Neill. There are some plays in Malayalam too that are; Pulimana Parameswarapillai's play is 'Samathva Vadi', and K.T. Muhammed's 'Sthithi' and 'Sakshathkaram'.

1.10. IMPRESSIONISM

Impressionism was a movement in painting, music, and literature. Naturally, it also influences the theatre. Impressionism was the opposite of naturalism. It started in the early part of the twentieth century. In this movement, the audience also expresses their experience after seeing the theatrical production. It means the subjective reception of impressions. The Impressionist does not agree that the natural way of life came about, but that they should live in their imagination

after seeing the play. This is the same way of expressionism. Irish playwrights W.B. Yeats and JM Synge retain Impressionism in their writings.

1.11. POOR THEATRE

This type of theatre was developed by Polish theatre practitioner Jerzy Grotowski (1933-1999) in the 1950s and '70s. His works play a very important role similar to Stanislavsky's whole thought but differ in his way and style. Grotowski and his small theatre group experimented with the physical, spiritual, and ritual aspects of theatre. It was researched in the Theatre Laboratory in Opole. They explored the role and relationship between the actor and the audience. Grotowski was recognized as one of the most important directors in the modern theatrical movement. The main role of the experimental play was remarkable and memorable. Luxury costumes and expensive sets are used during large theatre productions. Grotowski cost-effectively used the play. There is fulfillment in the word 'poor'. So he used the term 'poor' for his theatrical movement. It is poor in terms of money but rich in terms of creativity. Poor theatre can be shown in any type of open, public place. So this theatre very much attracted school-level drama performers. The poor theatre focused on creativity, the skill of the actors, and the empty hands. As a director, Grotowski transformed his field of performance into non-traditional performance spaces, such as a room and a building, instead of large theatre houses and stages. Usually, he placed his audience at various places in the play and the action takes place or the performance takes place in the middle of the audience. This allows the audience to consciously or unknowingly participate in the play. Acting in a poor theatre depends on the physical skill of the presenter. This means that the set will not be used in these plays and the set will be implemented with the body and action of the actor. Actors are transformed into that particular object without the use of hand property or set property. Stanislavsky, Brecht, and Meyerhold

greatly influenced Grotowski. In most plays, Grotowski focused on the training of actors. Grotowski is the man who developed the most extensive acting training program after Stanislavsky. Therefore, the training method received a lot of attention around the world. All other theatrical exercises are blurred using this method of Grotowski. The poor theatre is a non-commercial theatre. Grotowski's opinion is that theatre could not be completed with film and television. So he argued about it. He turned classical works into scripts for his play to experiment with contemporary drama. The main component of these types of performances is physical activity. Grotowski's work is very indented in the relationship between actor and audience. He gives great importance to that relationship. He broke the divide between the audience and the actor and the two communicated. The actors performed in the middle of the audience to break the divide. Surround the audience with the performance. Stagecraft is very simple and suggestive. Very few sets and objects were used for the performance. The transformation of an actor into an object is an important aspect of poor theatre. These can be symbolic and very collective. Lighting is also very simple, focusing only on general visibility and not using spotlights and does not include lighting in a focused area. Floodlights are used normally for light. Only vague costumes are used to identify the character. The ability of the actor to act in a play is more important. The original property is not used and the actor should be treated as real property through the performance. In the imagination, the actor is trained to become a real property and is used as a property on stage. The most important role in this theatre is the training of the actors, which took a lot of time. The actor should co-operate with this production without being arrogant. The actor's ego has no place in the theatre. Acting should be as genuine, original, actual, and honest as the Stanislavsky system, but more physical than the Stanislavsky system. Stanislavsky's Emotion Memory Technique was used in a different way to train the actor on his stage.

1.12. THEATRE OF CRUELTY

This theatre type was developed after the French playwright Antonin Artaud (1896-1948) influenced the surrealist movement. He shares his ideas through his writings in the way of 'Theatre and its Double'. The Theatre of Cruelty began after the break of the traditional Western theatrical movement. Artaud was mainly influenced by the actor who abused the emotions of the audience. In his writings on Theatre of Cruelty, he referred to these two points of theatre and cruelty. They stand apart by the meaning of the word. In his view of the Artaud Theatre, it is not a stage performance in front of a passive audience. Artaud intended theatre to be a training that stimulates the nerves and heart through immediate acts of violence. It inspires us as a positive magnetism through the images and words used in the production of a play. Like spiritual healing that we will never forget. Theatre of cruelty gives a result of crime, war, love, or madness to the memorable events that are in with us. Arthaud experiments with the actor-audience relationship. The performance is seen by the audience placing in the middle of the performer's acting circle, which means the actors perform around the audience to draw the audience's full attention to the performance. The conventional placement of the audience should change. Arthaud wants to change his audience and his theatrical thinking. Surrealism greatly influenced him. He encourages in his theatre to awaken the images of the passive dream in our minds. Arthaud tries to expose the irrational minds of those who have not been conditioned by society. It communicates directly to the subconscious mind of the spectator and seeks to purify their negativity. Arthaud thought that the play should not communicate with dialogues too much. In his theatre, he focused on producing the play with rituals and myths. The theatre of cruelty is a double form of real life. Arthaud created doubles between theatre, metaphysics, and cruelty. He argued that theatre doubled life and life doubled theatre. But his theatre is not an imitation of everyday life, but a creation of an extraordinary real

life. This is double as much as the original. This extraordinary meaning does not mean the obscenity of morality and culture. A very important part of the theatre of cruelty is the mood of a performance. These play productions excite the audience a lot and make them feel emotionally refined. The meaning of the word 'cruel' theatre is fully confirmed by the fact that the audience goes through so much emotional contamination. He refuses to use the script written in his plays. The poem, written by Arthaud, is used as dialogue for the play. Mostly prefer improvisation, not written scripts. For movements and gestures, he uses the inspiring content of Balinese dancers in 1931 in his plays. Growtosky says this was a major misreading of Arthaud's interpretation of Balinese dancers. Arthaud wants to create a new language in the theatre, which is about nonverbal form. The ritualistic movement plays an important role in his plays. The performances communicate a kind of story with the actor's signs. Signs mean facial expressions and theatrical movements. It says that visual poetry is the stylized movements used for it. Dance and gestures are often used instead of verbal presentations. Movements were created as violent and disturbing images on stage to communicate the thoughts and attitudes of the mind. These violent images have a profound effect on the minds of audiences who leave the theatre for the next few days. Arthaud claims that the position of performers in the four corners of the entire acting area is revolutionary. Growtosky argues that it is not revolutionary, but has already been tried. The audience sits in a revolving chair to take a good look at the events around them. Because the performance will be held around the audience. Unexpected movements in the gallery and catwalk of the theatre excite the audience. Stage crafts play a crucial role in this performance. Give more importance to light and sound. The sound was very loud and penetrating. It is used to hypnotize the audience. The senses of the audience are brutally beaten by movements, light, and sound. Voice instrumental and recorded music will be used to explode. Floodlights and pinpoint lights were used for lighting, as well as deliberate direct lighting. Color, light, and clothing are used for theatrical effects, as opposed to Growtosky's poor theatre. But the

set was not used in the cruel theatre, and other stage crafts were used instead of the set. The cruel theatre is named the 'Total Theatre' to get the full attention of the audience. Costumes prioritize rituals and avoid the modern. Occasionally mask is used for performance. Dolls larger than the size of the actors are also used for the performance. In some of the performances used film projectors, not in all performances, very often. Arthauide encourages actors to express their emotions more than Brecht's epic theatre. In contrast to Stanislavsky's realism, individual characters are not given much prominence. Do not focus on spoken conversations, but on gestures and dance.

1.13. INVISIBLE THEATRE

Invisible Theatre is a theatre that was developed by the actors themselves as a performer in a public place or a public gathering. The audience does not think that they are going to see a performance in that place. During the performance, the presenters discuss the subject and present it to the public. It's like a street play. But the plot was not pre-planned and rehearsed. This is an improvised type of creation. Their plot will be adapted very quickly to present the play with contemporary issues. It's like an awareness campaign. This can be a social, political, or public issue. Street passengers or mall shoppers are the main audiences for this type of performance. Created by Brazilian theatre practitioner Augusto Boal in the 1960s, the theatre group was renamed the "Theatre of the Oppressed" with the support of PanagiotisAssimakopoulos. It focused on oppression and social problems. The presenter wants to know the real reaction of the public in a political situation, and what is going on during the current government, which means to react against the ruling party and government institutions and make the people aware of the concerns of the government. This was the thought of Augusto Boal and his theatre team. These plays were created through an ensemble production type. Audiences' creative contributions were

also codified. It can be the creative side or the script side. Augusto Ball originally meant firstly the word "spect-actors". This means that the spectator (audience) can play their part in the production of a play. Audiences cannot see the play lightly, instead, they can react to the presentation. The word "spect-actors" has become synonymous with meaning. To put it very simply, the spectator can also act. Act here means acting in a play as well as acting against the government. The spectator is the mass audience that has become a civilized society through such theatrical production.

1.14. AGITPROPTHEATRE

AjitProp was an art movement started in revolutionary Russia. It was the central and regional part of the Communist Party of the Soviet Union. The movement started in various art forms such as visual arts, poetry, film, and theatre. This theatrical movement had a great influence internationally. AjitProp in Russia was used to attract and welcome the public to share the policies of the Communist Party and their idea and values. The word AjitProp is a combination of the two words 'agitation' and 'propaganda'. It is mainly used to distribute propaganda across the country. The agitation means turning public sentiment towards institutions and political parties. It's about social issues. The 'agitation' took the form of protest marches, debates, and press releases. Awareness of specific issues and information motivates the crowd to take some action against them. 'Propaganda' is information, ideas, and rumors against a political leader and government. After the October Revolution of 1917, an AjitProp team drove the train across the country and make campaigning for spreading the propaganda. On that train; In the villages, a press is set up to print and throw posters through the windows of trains. These posters will reach out to the ordinary and poor people of the village and inform them about the AjitProp team's propaganda. They also performed street plays for some time to gain

publicity for their propaganda. The main meaning is to gather the audience to respond to social issues. This movement is known as the largest political and informative movement in the world to the grassroots level of propaganda of the time. For example, during World War I, Britain had a Ministry of Information whose purpose was to coordinate anti-German propaganda. It was implemented by the agitprop team. Designs and distributes a poster for young people to join the war. Now that the Internet and communication methods have advanced so much, the acceptance of AjitProp is very low. And the relevance is invalid. The main part of the theatre in Russia has not been entered due to lack of education and traditional blindness. This theatre troupe could not reach certain places. At one place there was no bridge to cross the river. The AjitProp group built a bridge and performed the play there. The troupe wanted to reach out to different parts of the country. At one place the village authorities did not allow traditional theatrical rehearsals such as light sets and backdrops. They performed their play in that place where limited stagecraft and available materials were used as stage props and their ideas were conveyed to the audience. AjithProp simplifies the main issue by turning the audience into a good and bad caricature character to make them laugh. Uses a very simple and common type of costume. Combining scarves, hats, and jackets with basic costumes transforms one into a different character. The skull cap is only used to identify a police officer in a simple costume, even for a particular character, such as a police officer. Not all police uniforms are used. All the characters use the basic costume and change the look of the costume with a cap. Audiences can understand change and behavior. The main style of this AjitProp team is small sketches. Small and large plays discuss different topics. It is used to communicate more problems within a limited time. And the audience feels that a lot of plays have been played in a short period. They do not bore the audience by playing long plays. A variety of acrobats and dances and songs will be added to the performance.

Do not think that the theatre style is over with everything mentioned here. The only thing that is said here is the important styles. There are so many theatre concepts and styles around the world. It's very difficult to say them all here. So let's talk about the most notable and popular styles.

CHAPTER 2

ACTOR IN ACTING

Acting is the activity of presenting a character in front of an audience. It is the creative result of imagination, emotion, physical activity, vocal projection, clarity of speech, and the ability of an actor to interpret a character to the audience. An actor must develop the ability to present a character in a very effective expression and body movement. Also required the actor to enhance dialects & accents, improvisation, observation, emulation, mime, and stage combat. The actor performs on himself for self-satisfaction and to create a creative result. It is the result of an actor's creativity and physical performance. **'Actor'** is of two types, professional and amateur actors. An actor who earns money from his acting career is usually called a professional actor. They live only on this income. Amateur actors are people who are not sure if they will get paid and who are enthusiasts and passionate about their activities. The Greek presenter 'Thespis' performed the dialogue and entered the stage as a character in a play performed in Greece, which was noted as the first performer and later named 'The Actor'. In the early stages, actors were commonly referred to as **'Thespians'**. In the history of drama, the director expresses his views and thoughts through the actors. So, the role of the actor in the theatrical medium is very high. In the early days, men would go to the theatre and become actors. Since there was no female actress in the theatre at that time, the female characters were played by male actors. In the 1660s, the first woman actress in England came to the theatre for the performance. First, male and female actors were included under the single name **'Actor'**. When referring to etymology, **'ess'** is added to the word 'actor' for female actors. After the entry of female actors in England, world theatre changed to include all female actors. Since then, theatre groups around the world have expanded exponentially, performing plays with both male and female actors.

A conscious, reasoned approach to the imagination often produces a bloodless, counterfeit presentment of life. That will not do for the theatre. Our art demands that an actor's whole nature be actively involved, that he gives himself up, both mind and body, to his part. He must feel the challenge to action physically as well as intellectually because the imagination, which has no substance or body, can reflexively affect our physical nature and make it act. (Stanislavsky,70)

The actor's tools say 'body, mind, voice'. An actor can only perform with these tools. So the actor has to keep these tools well. The body is the medium to show his ability to 'action'. The mind and voice support him to elevate that activity in front of an audience. Body and sound are the external effects of the thoughts of the mind. These are interrelated in creative acting. An actor carries a character through his body and gives a voice to communicate with the audience, and both represent the thoughts of the mind. So these are interrelated to expose a character. These are detailed;

2.1. BODY:

The body is the visual medium of an actor. So the body gives a visual perspective to a character, and the body of the actors is considered the flesh of a character. The audience sees a character only through the body of the actor. Before a play takes place, the character is only an idea, and it is only a written part of a playwright's abstract idea. Thus that abstraction becomes a reality through the body of the actor. The narratives of a playwright will fill an actor with his body. So an actor has to keep his body divine and maintain the ideal condition to get a character. Flexibility is the most important thing for an actor because a flexible body can do any kind of character. A flexible body helps an actor to perform dynamically. As well as the kind of performance that a

character demands, it is also possible to fulfill the director's descriptions to do a role well. For conditioning, an actor's body needs more exercise. Rhythmic movement is performed in the theatre, so an actor has to do rhythmic exercises. Yoga, meditation, and gym workouts are all very helpful for an actor to tune his body for energetic output. Performing a full-length play (2 hours) requires a lot of energy. The body can do anything on stage if it helps. So the body is the main tool of an actor. An actor considers the body as a canvas to paint his character.

2.2.MIND:

The mind is the basis of an actor. Creates thoughts and feelings in this divine place. A clear mind can have a productive and creative effect on a theatre production. The main tool of an actor is the 'mind'. A person with an innovative mind can become an actor. Physical condition and face value are sub-components of acting. Those who are willing to act can become actors. This willingness is the result of the thought process of an actor's mind. The factory of emotion and creativity is called the mind in the sense of acting.

Acting is the least mysterious of all crafts. Whenever we want something from somebody or when we want to hide something or pretend, we're acting. Most people do it all day long. (Brando)

But scientists say they do not know what happens when an actor's head is in acting, which is like a complicated puzzle. An actor must first know himself as an actor and then he/she must decide to become an actor. This process takes place in his brain. Usually, the brain is treated like the mind. Other art forms will be discovered by others during childhood. For example, if a child draws well, others will find that he is a painter, and if a child sings well, others will listen and train him as a singer, and he will become a singer. The same thing happens with dance. But in acting, a person recognizes himself as an actor, works for it,

and proves himself to others he is an actor. These are the main differences between an actor and other art forms. Therefore, the actor is facing a lot of problems with himself and his acting community. Here the actor needs a good 'presence of mind' to develop a character. Because of the process of rehearsals and performance, he may ask himself a lot of questions about his role and solve them. Rehearsals can help an actor excel in his proposed character. The workstation of an actor is his mind. His mind will work 24/7 for better performance. But despite the limitations in physical presence, there was no hindrance in the process of mind. The actor has to think about it.

2.3. VOICE:

The basis of the theatre is storytelling. In ancient Greek theatre, the first actor 'Thespis' began acting with his voice and captured the attention of the audience. Sound is an essential element of storytelling. Voice is an actor's most powerful tool for communication. In ancient times, the voice of the actor was a very important element in the theatre. A popular dialogue in the famous play 'Hamlet' was 'to be or not to be'. These are all words, and words are very important in drama. Words are life. A voice is needed to give words. The voice of the actor gives life to a character. The actor was chosen for the character in the early stages of the development of the theatre on the basis, of vocal clarity and vocal modulation. To improve vocal quality, an actor adopts timbre, tone, inflection, and resonance. These have a decisive impact on the audience. At that time, the theatre did not have support features like a mic and other voice enhancements. The dialogues of an actor should be heard in the last row of the audience. Shakespearean plays contain long and powerful dialogues. So Shakespeare's plays were made by actors who possessed more attractive sounds. The audience expected more from the actors in terms of sound. So the sound value in the theatre is very high and the actor has to develop his voice modulation, clarity,

pitch, and vocabulary. Nonstop delivery of dialog requires a lot of training. An actor must be properly trained to develop voice energy.

2.4. Actor's calibration of creativeness. Based on actor's tools;

2.4.1. IMAGINATION :

The main part of an actor's work is based on his imagination. Without imagination, acting and directing will not work in theatres. Actors may at the first dream of playing the role of a character with excellent results. If an actor cannot dream of a character, he cannot recreate a role. The whole dream happens, in the imagination. Writing is not a play; This is the first part of the whole theatre process. The result is a '**play**'. The screenplay is nothing but the final product of the writer's imagination. So the screenplay can only give the basics of the atmosphere of the play. The actor should recreate on the stage only after reading the given script and making the character in his imagination. It's not going to happen if a writer writes a season of a play, it's just imaginative writing. For example; The hero and heroine are sitting on a bench in front of a mystic mountain. The writer can write on paper with words, so his imagination has no limits. '**No limit**'. But the director of a play has only limitations. Therefore, the writer's imagination is not fully functional in theatre production. But it goes through the actor with the director's instructions. Thus an imaginative actor carries the dream of a writer and a director. Only an actor can reach the audience through their imagination. Some situations suggestive type of set and props used for reveals the time and space of the play. In such a situation the actor has to imagine that this is the real place where the action takes place. At this point, the actor's imagination will work for the best result. For that, the actor will first feel himself, and then strive to make the audience experience the same time and place of that play. The theatre has its limitations to visualize the real screenplay situations. But the whole mood of a play helps to communicate.

Meanwhile, the imagination of the audience also comes together. So the best and strongest drama production is done with collective imagination. This means that the writer-director-actor and the audience's imagination are taken together for a successful play. In theatre, the position of the imagination is very high. When a creative actor comes to act in a play, it is essential for the actor in the theatre to have a high level of imagination.

2.4.2.EMOTION :

Acting is a creation of emotion. From the time of ancient Rome to the last century. There is no confusion in the process of 'acting' because acting is a re-creation of the emotionality of the play. The written text represents only statements of emotion. It's just abstract. But the actor has to create his emotion and infuse it into the character and thereby extend it to the audience. Someone who can not create emotions should not come to the theatre for performances. He will never come within the frame of the name 'actor'. The play describes many variable emotions and situations. In this case, an actor must create the most possible way of emotion. If you never mix emotion with the character, it will become flat and monotonous and it will bore the audience. The last word in play production is an actor. So the acting should be full of emotions and ready to give the right response to a co-star representing another character. Suppose we are producing a play Shakespeare's Macbeth, the protagonist of this play is 'Macbeth'. If the actor does not use the right emotion to the character it is the most destructive to the play. The result of the actor's emotional aspirations is called drama. An actor must be prepared to carry emotions on his face. The face should be calm, clean, and pleasant to produce every emotion. The combination of emotions rolls across the actor's face. The face is the only part of the body that creates emotion. In the face; The eyes are more important for responding to emotions, and the eyebrows, nose, lips, cheeks, upper face, and lower face all support the eye. The most important part of this is the eyes themselves. Only the

eyes reflect the true emotion that the actor means. The audience can easily convey emotions through the eyes of the actor. So the eyes of the actor are a powerful medium of reflection of emotion. Women and men need to train daily to enhance the power of their eyes. The eyebrows are also a very important part of creating emotions. Makeup can help enhance the potential of an actor's emotional work. Sometimes masks are used in plays, and masks only show an emotion. All these are for the needs of the play and the director. So facial expressions do not have to be part of the play when using masks. The most precious thing in the world of drama is "emotion".

2.4.3. PHYSICAL ACTIVITY:

It's an essential part of being an actor in the theatre. The accuracy of physical activity is demanded in the theatre at a very high level. The combination of **body, mind, and voice**, and the visualization of a particular act in a scene, is the hallmark of a perfect play, which can be said to be the physical recreation of a character. An actor enters the stage as a character, he only represents that character, and the whole body feels about that character. And also make feel the audience as well. Physicalisation is the process by which a character is felt by the audience. Only then will emotion and imagination come out. Therefore, physical activity is the structure of a character. This means that the imaginary character goes to something real. The audience feels the reality of a character. To accept and create a character, an actor must perfect his body. So he should have that increased energy, better sleeping ability, better stamina and endurance, increased strength and flexibility. The actor should be passionate about **‘acting’** and not come into the theatre with external force. An actor needs a lot of physical exercise and he needs to exercise and meditate. The characters are very dynamic and can sometimes be a beggar or a king. The actor does not have to care about the status of the character, an actor who is dedicated to creating it has to be ready. The physical conditions of the two characters are

different, but it has to change to suit an actor. The responsibility of an actor is that variation in the status of a character. To make the above variations, the actor has to modify the body to suit the structure of a character. In this case, physical activity can do much to help carry that character. The appearance of the king is very different from that of the beggar. So the change must be properly understood and the actor must handle his body and present it very well.

2.4.4. VOCAL PROJECTION AND CLARITY OF SPEECH :

In theatre, sound projection has its value. And the actor also needs a great skill of sound culture. Communication is an important part of theatre that they think will reach the audience in the right way. Theatre has no language barrier but the dialogues need to be listened to by the audience. In the early days of theatre, there were no audio enhancements like the mic and some other aids. The only way is the vocal code of the actor. Each sound will be heard by the entire audience of an entire theatre house, and a clear sound should reach the end of the audience space. The idea of voice culture is that the audience in the back row of an auditorium should also listen to the clear dialogue of the characters. Mike can help bring the actor's voice to the audience in modern times. But that was not the case in the early stages so voice culture was very important. There was an unwritten policy in the theatre that the actor's voice was very clear and high-pitched. It was remarkable about the actor. An actor with a good voice will be judged as a '**good actor**'. He needs regular training to achieve a clear and efficient voice. In a full-length play, a very good sound culture is required, otherwise, the sound will shut down and the actor will not be able to communicate with the audience when he reaches the final stage of the play. It affects the overall quality of a play's performance. Voice modulation is also very important in sound culture. The pitch and clarity in the actor's voice are essential. An actor needs to practice it more and more. Here are some tips for better sound results; **Relax, learn to breathe, aim out, and be confident**. These

are useful tips for developing better sound just before play performance. But the daily practice needs voice exercises, which demand the voice culture developing experts. Vocal code training also includes their training.

2.4.4.1. RELAX:

An actor needs more rest just before the performance of a play for better sound output. An actor who is not stressed can create good modulation of sound, which will accelerate in good acting. Therefore, rest is the most important thing to do before a performance. The actor should come very early before the performance and put on make-up, meditate with relaxing and think for better theatrical performance. Yoga and meditation can help an actor to relax his body, mind, and voice. An actor usually feels tension before performing on stage. It blocks an actor and tension affects the voice of an actor. So regular meditation and yoga can help improve mood and relax without tension.

2.4.4.2. LEARN TO BREATHE:

When a baby is born, it breaths normally. That child does not need to be taught to breathe. But in acting, in sound concepts, there is a need to be conscious of the breath and focus on the breath. Therefore, for complete sound development under control, the inhale-exhale breathing process needs to be studied. It must be measurable and controllable to obtain a good and appropriate sound culture. An actor is always thinking of developing his sound modulation. Sound culture is therefore associated with breathing and loudness. When dialogues are delivered, the breathing process automatically merges with the rendering of those dialogues. Unnecessary breathing will lose the energy of a modulation. Proper breathing will increase the total energy of the body and loudness. It must therefore be controlled and monitored. In this case, yoga and

meditation help to develop the breathing process and for better delivery of dialogues.

2.4.4.3. AIM OUT:

Sound culture has the most place in the theatre. The aim of the actor should be to convey the whole text to the audience. It will be a lot of work to learn and remember. The actor learns everything through the text and then presents a loud and clear voice in front of the audience. That is the ultimate goal of an actor. The best result of acting is a combination of emotion, voice, and body movement. So Aim Out is clear that the entire dialogue needs to be presented on stage. The beauty of a play is the grand dialogue and the way it is presented. The goal of an actor is the modulation of the dialogue. A dialog can be rendered in different ways. It is the actor's discretion to identify the correct method of dialogue delivery. If the audience enjoys that style then that is the success of an actor and a play. Credit will also go to the director. The actor concentrates the aim of the whole dialogue to deliver. Then the best performance should conquer the mind of the viewer. It is important to study the entire dialogue of the play well. As an actor, you should enjoy drama and enjoy acting.

2.4.4.4. CONFIDENCE:

Courage in the use of words is something that can propel an actor's performance very confidently. The actor can do all of the above only by gaining the confidence to speak out loud and loudly in the middle of the stage where he is standing. An actor can never act in a play by memorizing it. Dialogue should be phrases that flow without him even knowing it. For that, every piece of dialogue that comes out of each actor's throat should be a more confident wordplay than a timely dialogue. So the importance of being confident in telling conversations is huge. It takes ten times more confidence to pronounce dialogues

than it does to act. The actor has to do all kinds of exercises for it and enter the stage with a clear voice and throat.

2.4.5. DIALECTS & ACCENT :

It's about delivering an actor's dialogue for a character. Spoken language varies from one region to another. Indigenous languages change in each region, and in rare cases, castes change the language. If some tribal languages are very different from the common language, the actor should be well aware of this. If a theatrical production requires perfection, an actor must think and act on it. If a script is created about the life of a particular region or representation of caste and religion, the actor cannot follow the language because the actor has a completely different life from the script. Personally, the actor does not know the languages of the character, but he must understand that particular language and the pronunciation of that character. The actor has to go to a place where there are people who speak that language and learn the correct pronunciation of the dialogue and recreate it for a theatrical production. Kerala is a small state and each district has its language dialect. Such an example for perfect clarity; If a play is made based on the life of Malappuram district, if the actor is from Thiruvananthapuram, he cannot follow that language. The actor has to go to Malappuram and interact with the people living there and learn the correct pronunciation and act on stage for a character.

2.4.6. INTERPRET A CHARACTER:

The actor must develop the ability to interpret a character in his way beyond the direction of a director. It means the perspective of a character from the point of view of an actor. The actor can say something to the audience through the medium of the character he represents. It should be constructed with his

creativity and include the boundaries of the director's instructions, that is the actor should reflect his creativity only within the director's instructions. Never try to capture the center of attraction from the audience with over-performance. The whole character should be in the structure of the director's design and group feeling. Reading the script multiple times can help the actor interpret a character he is going to play. Personal experience helps to develop a character's interpretation. Individual interpretation represents the creative efficiency of an actor. It will help to enhance the enjoyment of the play and to glorify the performance of an actor. For example; It is up to the actor to decide on the physical changes and how the hand property will be used. It helps a lot in the presentation way and style of a character. It's a harmony of a play's presentation and a character's interpretation. An actor can also use the technical aspect of a theatrical production to construct the interpretation of a character. This is the discretion of an actor. After all, these are used for great play production, which can make the audience feel fun or intellectual.

2.4.7. IMPROVISATION :

At this point, want to talk about the actor's improvisation ability. improvisation was developed in the old theatre era and was common in the early twentieth century. Improvisation is not a new invention, actors have been using these skills for centuries. For example, 16th-century Italian Commedia dell'Arte relied heavily on improvisation for most of its storytelling. Drama contains a lot of improvisations. Made a lot of completely improvised plays. In this case, there is no written script and the plays will be produced using an ensemble type. The director and actor think as a group and eventually create a play with a single thought, improvise the dialogues and scenes, consolidate it into a great play, and present it in more stages. In this case, the director can contribute his ideas to the overall theatrical design and develop a good theatrical production. But in the sense of an actor's perspective, the improvisation made by an actor has helped

the director a lot. This ability is a very indispensable element in the theatre. The crucial condition in the theatre is to execute a quick thought into a performance. So the actor should enthusiastically implement the improvisation method and be ready to perform at any time. Instant improvisation caliber can be developed with the extensive reading and concentration of a creative actor. In addition, improvisation can be greatly improved through theatrical games and exercises. Then about the natural improvisation in the theatre; This means that in a rehearsed and fixed play, the actor can incorporate his improvisation into the specific character. The way the hand property is used and the presentation of the dialogues is an improvisation of an actor. The spontaneous movement of a character is an improvisation method of theatre, which an actor can use; If the director allows. In the process of theatre work, improvisation helps the director to cast an actor in a particular role. With the improvisation process, a director can measure an actor's ability to portray a character. Random improvisation will be made in the theatre to better identify the design and casting of the play. This will help the director to create a better design and excellent casting. So as an improvisation to get the best character the actor should perform well in this session and also contribute a lot to the design of the play. Improvisation is also a great way to tell the director which character the actor wants to play in the play he is going to play. The process of improvisation comes at many stages in the whole theatre process. So the actor has to be prepared to face the time when the improvisation action is going to take place. Specifically, the actor must be willing to work on improvisation. Must develop creativity and caliber and be ready to achieve everything. Yoga meditation and reading can help develop the ability to improvisation the actor.

2.4.8. OBSERVATION :

The word '**observation**' is commonly used in acting technology. A good observer can make himself a good actor. The actor should always keep his eyes

and ears open to capture the idea and character around him. Careful at all times to absorb and regenerate. One of the most essential habits for an actor is observation. Life is a theatre, so everyone is an actor in the long play of life. All known or unknown human beings are an actor in his life. A human being is a social animal, so he should be aware of what is going on around him and broadcast it in front of society if anything harmful happens to the human being. Sometimes an actor has to play a special character beyond his body and mind. At that time he looks around and finds a person who is like the character he wants to portray, observes closely at that particular person, incorporates the characteristics, and acts in the theatrical presentation. So if he has good eyes and ears it can be used for this. One fine morning you go to a park and find someone and observe him. Ask yourself some questions, such as what is the unique character of that person? how old is he? Why did you choose to watch him? What is his state of mind? Is he having any problems? What kind of family does he belong to? Is he/she romantic? What is that man's dream?. You need to ask yourself these kinds of questions and find the answer yourself in your imagination. Interestingly, you get a good story, which is believable. You have not to counter verified, but you have to convince yourself that the story is true. Also, you need to find a gesture that he uses and absorb it. Then you come to your house, pick up a script, read a scene, pick a role, cross-match the person you've observing and think about what character he can do. Confirm a character and consider that character for him. Then believe in yourself that he is you. Follow the mannerisms used by the unknown man, which was observed. You have to think to yourself that you are that unknown person. This way, you can reach a character that is with differences. This is a simple way to create a character for a play. Observation helps in the formation of a variety of character making. These are the things that are common in 'observation'. It's a simple and powerful acting door for an actor.

2.4.9. EMULATION :

It is used in two senses, imitation and competition, for the best results of a play/performance. The actor can copy a character from life just like that. Mimicry in some sense. Not in the full sense of mimicry. Some characters can be imitated from everyday life if needed. Like observation. In observation, we adopt a mannerism or characteristics in the way of adaptation. Everything that the actor receives and observes from an observant person is transformed into the actors' style. We, the audience, cannot see the unknown person, but always see the actor who acting on stage. But in emulation, the person in everyday life is taken in the form of imitation. Work with the exact resemblance of the person observed. So even though the attitude and action are the same, the actor seems to be a different person. This is a very problematic acting style. Not all actors can do this. In the next sense of emulation; it is a positive competition with co-actors and crew for the best and most effective outcome of a character. It is not seen in the behavior of the actors, but under the thoughts, it will reflect and execute on stage. This is a truth that is always hidden. The presentation of the play is like a football match, a lone player cannot score a goal, he needs the support of all the players, but not all players can score a goal. Each person will compete with each other, and there is a group feeling for the best result. Emulation also is the same.

2.4.10. MIME AND STAGE COMBAT :

Mime in theatre means the ability to perform mime mode in an actor's performance. The mime artist communicates his ideas to the audience with a single movement of his body, gestures, and face. Without the use of dialogue, the mime artist needs careful observation to convey the idea of what he is expressing. That approach is needed by the theatre actor as well. An actor must focus on the subtle point of acting to communicate an idea. Verbal presentation is an easy way of acting, and the mime mode of acting is detailed acting that

incorporates the whole body, so the theatre actor focuses on the value of mime in acting as well. In mime actors, the movement is very smooth and rhythmic. When they fall on stage the fall is very soft and controlled. A strong fall due to controlled body movement will never hurt the presenter. This body movement and choreography is very useful for theatrical actors. It can be developed with a lot of training and concentration. So this kind of body movement should also train the theatre actor well. So we need to discuss 'Stage Combat'. 'Stage Combat' is special technology in the theatre, designed to create a natural feel for a physical fight. It should not hurt the actors as it is a physical fight. There are fight sequences in the theatre from ancient Greek theatre to modern theatre, but on stage, the actor can not fight each other and there will be feelings of the fight. Actors need training in how to create the illusion of war without harming them. Suppose Shakespeare's play 'Macbeth' is going to be performed on stage. There is a fight in that play. So that play needs stage combat. The flexible body can do anything on stage. Flexibility comes only through hard training. Therefore, the importance of mime and stage combat is very essential in the theatre. Combining the two, the actor will learn the basics of these techniques and be ready to put them into practice. The movement in the play is very natural and valuable. But the audience should not feel the mime movement. Applying mime directly does not apply to the theatre. But the actor has to train for the development of his body movement. That means practice requires adaptation in the theatre.

All of the above is about the calibration of an actor. These are the main features of the actor's performance calibration folio. It is for actors who see acting as very serious.

2.5. FULL-FORM OF WORD 'ACTOR'

The actor then focuses on the next few features: **Action, Concentration, Timing, Originality, and Rhythm**. These things are indirectly stated in the

above statements. However, the researcher would like to point this out once again to understand the abbreviated meaning of the word '**ACTOR**'. '**A**' means **action**, '**C**' for **concentration**, '**T**' for **timing**, '**O**' for **originality**, '**R**' for **rhythm**. An actor can be a good actor even if he focuses only on these features. Not in vain. An actor must fully understand the meaning of the English word '**actor**'. Even so, one can still prove oneself an '**actor**'. This is the only easy way to calibrate and expose yourself as a creative actor. Basic knowledge of an actor is essential as an actor, so the researcher wants to tell you considerably.

2.5.1. ACTION:

Action is the same as the meaning that the word will impose. What they demand on stage is that the character and director represent the word action. Not only a simple move, but even the movement of a character on stage can represent the whole body of an actor. The costume of a character hides an actor. But without the body of an actor, a character cannot move and perform. The movement is not simple, but it is all in the action. '**Action**' is about that condition in the above title of '**physical activity**.'

2.5.2. CONCENTRATION:

It has to do with the mind of an actor. A person who lacks concentration should not come on stage to become an actor. The minimum qualification of an actor is **concentration**. 'Concentration' is used not only in the theatre but also in everyday life to achieve life goals. But it will be used more and more in the field of theatre. All actors will do a lot of concentration exercises to increase their concentration. A full-length play has a lot of dialogue and action to do. These are effectively done only based on '**concentration**'. Because these little things affect the presentation of the play. The '**Fourth Wall**' phenomenon is created solely based on the concentration of the actor and the audience. You know that an announcement was set up before a play presentation that said 'Please switch

off the mobile phone' and 'Turn off all the lights that affect the proscenium opening' for the best theatre experience. This announcement is meant to attract the attention and concentration of the audience and the actor. This means; play is related to concentration.

2.5.3. TIMING:

Timing is said to be of two types. Performance timing and punctuality. Performance timing is very essential in acting. This is interlinked with the whole aspect of theatre. The timing of the dialogue, the entry of a character, the technical integration, the giving and taking of co-actors add value to his 'performance timing'. Individual time will affect the overall duration of the play. The tempo of the play is combined with the total time of the actor and technical department of a theatre. So the lack of 'performance timing' of the actor will affect the drama and make the audience feel bored and affect their entertainment. The audience should not experience any lag in the performance. That is the most important thing in a theatre performance. It all depends on the total timing of the play. If the brochure states that the total time of the play is two hours, the audience will pre-plan to enjoy two hours of play. In this sense, the play should be completed on time in just two hours, taking only 120 minutes. Here time is measured in minutes, which means it only takes about 120 minutes for a theatrical presentation. More than that, don't even take a minute. Professionalism is the accuracy of play timing. And the acting-timing of the actor ensures professionalism. All of the above will ensure perfection. All the goodies are made for 'totality.' Repeated rehearsals help to ensure that. Before a theatrical performance, everything must be done and ready for a play presentation. The next 'timing' in the theatre is the punctuality of the cast and crew as a whole. This is to arrive on time and perform rehearsals. Time in the theatre is calculated as a whole. This is because it takes a minute delay for an actor to arrive, which is calculated as a multiple of one minute with the total

number of members on the team. If the total number of members is 20, one minute multiplied by 20 is 20 minutes. That is, the total time loss is 20 minutes. So do not create a situation where the whole members are waiting for one man. Actors must be present in the theatre on time for preparations.

2.5.4. ORIGINALITY:

Originality is the performance that makes the audience feel original. No need to add artificiality to the acting. The audience needs to feel that real life is happening in front of them. He always performs as an actor but the audience should not feel that it is a performance. There has to be so much originality. The circumstances and scenes of the play may be beyond everyday life, but the actor must convey the character's make-belief to the audience. The story of the play may be a supernatural or superior element of fiction, but the actor's performance must be real and believable to the audience. That's the challenge an actor faces in the theatre. The story of the play may be a supernatural or superior element of fiction, but the performance of the actor must be real and believable to the audience. Someone who comes to the theatre to see a play may be in a magical world after seeing the play. Because the performance of that actor made the audience feel this way. The audience cannot distinguish between reality and fiction. So can we say here that he may be in a magical world? The actor has to make himself feel that these are real and make the audience realistic with the caliber of acting. Even with a percentage of over-acting, the audience will feel that it was just a performance. They will never experience the play. The actor must have developed the ability to measure the level of his acting quality for the audience to have the best theatrical experience. The proper reading of the acting level is the creativity of an actor. If the measure of acting is perfect, then acting will be original. So all the actors should show originality in acting and develop the ability of real acting.

2.5.5. RHYTHM:

Rhythm means the performance rhythm of the actor. That is, the presenter has a rhythm of the performance. For an actor, this is at a very high level. Everything about the actor has a rhythm to it. The delivery of dialogues, the movement of the character, so that not a single action can take place without rhythm. The integrity of an actor is at the core of the rhythm. Similarly, rhythm refers to the time and speed of a play. It is both an individual calculation and a group calculation. Rhythm can be used in different ways in the theatre. The rhythm of a character's responses to specific events in the play, the rhythm of the repetitive words and sentences, the rhythm of the character's movement and synchronicity in style, and the actor's voiceless rhythm. Changes in the scenes, the rhythm of the BGM, the rhythm of the vocal cords or the songs, thus everything under the quote '**rhythm**'. Therefore, we can conclude that even breathing without rhythm does not take place in the theatre. The actor's silences also have a rhythm; A great creative communication rhythm. The rhythm of the actor is the same as the rhythm of life.

In these words stands an 'actor', and about someone who is dedicated to acting. The actor has a very grand position in the arts. Everyone in the theatre comes to act with great enthusiasm, to expand his acting career, and to impress the audience with his charisma. An actor gives birth to a character in a play, and the audience sees him not as an actor, but as that character. So he must live as an observer as well as a social being. He creates a role from his surroundings so he has to live amid dynamic environments to create a role. Modern actors are like this. The researcher only talks about the western concept of the actor and his approach to drama. These are useful for an avid theatre actor.

CHAPTER 3

‘PLAYSTYLES’ IN-DEPTH

As the researcher said in the first chapter, the researcher needs to go into this chapter more about the styles of play. The first chapter deals only with the history and its development. But here researcher would like to thoroughly discuss the styles of play. From an actor's point of view, 'styles' will deal with what is being discussed. Performance is what an actor can do in a dramatic style. The technical part for a play and an actor is he needs to know what to do for a particular type of performance. It is also necessary for an actor to be aware of the styles of play. It is important to have an understanding of the changes in the actor's acting according to the style of each play. Just as in the first chapter, the history of plays is not enough. In this chapter, what the researcher means is a thorough investigation of the actor's need to have a deeper view of the different characteristics of each style. There is a need for more detail on the **Plot, Premise, Characters, Music, Set, and, Costumes** as well as the **technical aspects** of the play. That is the content of this chapter. The beginning of the play is in Greek plays. Greek dramas were the first to introduce the field of drama into the world of theatre presentation. It is from the Greek plays that the theatre has grown and become the most important entertainment industry worldwide. In the first chapter, the researcher mentioned the Greek Tragedy plays. Therefore, let us begin with an overview of some of the most important sections of Greek drama and its features.

3.1. GREEK TRAGEDY

3.1.1. Plot:

The plot of the Greek Tragedy is mostly about myth. Much of the drama then evolved into myth-based stories in ancient Greek. Aeschylus and Sophocles

Euripides were the most famous writers of Greek drama at the time. When the mythical stories became popular, the audience was more interested in watching them. Take for example the Oedipus story. The Oedipus story was a story popular in ancient Greece from the young to the old. The birth of Oedipus, and the marrying of his mother by fate, were the most concrete stories of the people. Oedipus was the hero and villain. But the villain Oedipus becomes the villain because of 'fate'. So it was very possible to make the situation of pity and fear in the audience. Hence Greek plays were called tragic plays. Most of the stories are based on tragedies. Greek tragedy has thus gained worldwide fame. Pity and fear are very popular among the audience. It is then that a critical study by Aristotle is made. Aristotle draws on a critical study of tragedy. A very popular idea, Catharsis, came about. A cleansing of emotions through compassion and fear is possible in the audience too. An emotional cleansing in the mind of the audience is made possible by the pitfall and fear caused by the tragic drama. This cleansing of emotion was called Aristotle's Catharsis. While Aeschylus and Sophocles wrote ancient tragedies, Euripides only went through a few different ways. But the plays were tragic plays. There was realism in Euripides' plays. Euripides' plays were not as determined as those of Aeschylus and Sophocles. Rather, the characters were possessed by insecure and disturbed minds. His plays such as the 'media', for example, are understandable. Structure of Greek plays The play often plays one or more characters. Characters are told in advance about the course of the story that is about to happen next. It is presented as a kind of introduction. This was called a prologue. Then the story develops in three or more scenes, with choral interludes that will explain or comment on the plot. As people know, the drama ends with the 'tragedy' ending. But even if some of the dramas do not fit into this traditional narrative structure, the drama will be heavily rooted in a catastrophic concept. The spoken language was predominantly Greek. Attic dialect and Doric dialect were used interchangeably for prose and verse.

3.1.2. Premise:

Greek tragedy plays were part of Greek mythological rituals. In particular, their practices of worship and religion have deviated and become a performing art. Early plays by only one person, then with the backing of the chorus, became an extension presentation system. Theatrical presentations, based on stories from Greek mythology, quickly became popular. The presence of a clergyman in all the presentations would be predetermined. In Greece at that time the idea was to create a concept called Pity and Fear among the audience, to create polarization in their minds, and to make the general public aware of the extent to which a man's life is affected by wrong and fate. After watching the drama, the dramatic moments in the life of the hero due to the fate of the hero do not go away from the mind of the audience. And these performances have been very beneficial for the re-formation of the audience's mind. Therefore, the premise of the play was essentially what was intended at that time. When Greek tragedy came into play as the concept of performing art, the psychological state of the characters was so disturbing to the audience without being unaware of them. It is for this reason that the premise of the Greek tragedy is so relevant.

3.1.3. Characters:

The characters in the Greek tragedy were quite heroic. The choice of brave characters in Greek legends was a special feature of Greek tragedy. One of the limitations of the artists who play the Greek tragedy is that they have to play only such stories and characters. That is a situation that limits an artist to a traditional story. A characteristic feature of Greek dramas is that the characters are traditionally written and arranged in a manner that is structured and designed. Despite his limitations, an actor has always been successful in bringing his character to the top of his acting career. The playwright did not have the freedom to make significant changes in the plot. This is because the story of the characters who lived in the Greek storytelling genre was introduced. So the

author has no right to change the story known to the audience. That is, the characters in the tragic drama are not individuals but the reality in which they lived. Characters of great moral value, however, had to travel long distances in the furnace of disaster for those whose existence had been lost by the play of fate. Most of the dramas in Greece were tragic plays that had enough character intensity to go into the depths of the minds of the audience. But the characters had a lot of common values. The commonality of the character was a sentimental echo of the characters who had all sorts of human emotions.

3.1.4. Music:

The music in Greek plays, however, was only in between the performances of the chorus. Musical instruments were not of great importance. The main musical instrument they were used named was 'Olos'. To praise their gods, dramas were mainly performed. There is very little music that is used for it. A feeling that words became less important when music became more important was a common thought in Greek plays. The drama was very important to the Greeks. But they hadn't thought of anything unique in the combination of these two. There was nothing in their theatrical presentation about the importance of music. But music and drama were an integral part of the Greeks. Greek music was too much difficult to sing. But the music in the play is a chorus song for them. Only a chorus song with the instrument 'Olos'. But in that period music would be used especially to praise the gods, not in drama. Therefore, music was an important part of their lives. The Greeks did not think of drama as an art of enjoyment because it was one that came into being so naturally. Music did not have much importance in the early centuries, but it did gain prominence in the second half of that century. But these Greek plays have been re-enacted by modern directors with much emphasis on music. This is because music can create a lot of emotional excitement in the audience for the tragic moments in these plays. The focus was mostly on background music. Euripides and

Sophocles did not use very complex music in their plays. Euripides commissioned Timothys to compose the music for the play.

3.1.5. Set:

The set or scenery was not used mainly in Greek plays. Because the play itself takes place in very spacious spaces. Nature itself acts as the scenery here. The imagination of the audience was an important factor. Besides, those who come on stage will give the audience a long description of where the play is taking place. If a story takes place in Athens, the backstory of the play will be the vast Athens itself. Therefore, set preparation is unlikely to occur in Greek tragedy plays. It was during the time of Sophocles, a playwright who lived from 496 to 406 BC, that traditional scenes in plays were first used in plays. Then 'Periatoki' was a very important technology. PerioToki was one of the most amazing technologies to the audience of the time, known as 'The deus ex machina', or "god out of the machine". This strategically important technique aroused the curiosity of a very large audience. Such methods were used to solve problems, such as God coming and going. Even if it is not an objective review, there is no excuse not to mention it here. Authenticity cannot be claimed when it comes to fifth-century theatrical concepts, but a review is necessary. There may have been a backstage from the presentation of Greek plays, in which it was possible for actors who were not on stage to sit and change clothes. The Greeks called this place a 'skene' or 'tent'. Then this scene was painted in such a way as to give the impression of a set and later beautiful scenery. This is something that can be believed to have been commonly used by the Greeks as a 'set'.

3.1.6. Costumes:

Long dresses were often used in Greek tragedies. He was also wearing leather boots. It may have been modified from the garments of Dionysian priests.

The height of the Chorus's shoes increased over time. Tragic characters wore shoes called 'cothurneses'. It was relatively taller than the others. That is why he exalted them above all others. Men dressed as women wore 'prosterneda' around their chests to create breasts. It was made of a kind of wood. Very little information about theatrical costumes is currently available. Because they were all made of perishable materials. It was made of materials used in everyday life and now there are no remnants of it. The audience understood the character's gender, character, age, and social status by looking at the way they dressed. Used also body painting as a costume. Gradually began using animal skins and feathers. And another important thing is the 'mask'. The mask was a cover for most of the characters. The actors prayed before wearing the mask. It was believed that the mask was the life of their characters. Fake legs were also used for some of the characters. So their position gave the impression that they were on top of a huge platform. The actors could not be seen by the audience as the masks were used. An actor could change into different characters by changing different types of masks. The emotion of the mask is the emotion of the character. They believed that the perfection of the character could only be achieved if the actors completely lost their personalities. It had the backing of religious belief. It is a belief that human beings can stand outside. Drama is a religious principle and a principle that man must stand outside.

3.2. MELODRAMA

3.2.1. Plot:

Melodrama is usually a tragedy. It can be called a superstitious level of tragedy. Melodrama is a theatrical genre with a strong storyline and over-expression of emotions. Therefore, it was evident in the circle of the play's plot as well. Readers can feel the emotion in the script while even reading it. Needless to say, then, the methods used to present it on stage? Conflicts often arise between good and evil. It has a structure that makes the story very quickly understandable to

any type of audience. There will be an intrusion into the audience's heart and emotions into the story, the characters, and the context. Even if he leaves the theatre, the story background of the play will still haunt him in his conscious and subconscious mind. That would be an aggregate of so many in-depth story contexts. The plot of the melodrama has such emotional levels when it comes to acting in a way that inspires it. The tragic rhythm in melodramas adds another dimension to the audience's enjoyment. Dialogues can be of great importance in these. The struggle between good and evil is also the theme of the melodramas. The occasional fateful outburst in the plot will affect a handsome and good-natured hero can also change the storyline. After the Greek tragic plays, melodrama dates back again to France in the late eighteenth and early nineteenth centuries. There will be different plots in the melodrama, most of which will be a clash between the protagonist and the tragedies in the storyline. It can also be a clash between a villain and a romantic hero who wants to get a good-natured, beautiful, and noble heroine. Fate, like in Greek plays, can have a villainous effect on the plot. The main purpose of the play is to create an intensity in the audience when all this is presented in hyper emotions. The same thing happens here with pity and fear, as in the Greek tragedy. The bottom line is that the audience is emotionally drained.

3.2.2. Premise:

The theatrical aspect of the melodrama is that the purpose of the presentation, which is in line with the structural changes, is to emotionally overwhelm the audience. The first is to immerse oneself in the theatrical moments and move on with the storyline. Excessive emotional expressions are used to maintain the emotional bondage of the audience when used for theatrical presentations during that period. If the conflict between the protagonist and the villain is to be able to naturally stabilize with the protagonist, the protagonist's condition must have the most emotional expressions throughout the play to

evoke sympathy in the audience. The name Melodrama was apt for theatrical characters who emphasized story, character, and emotion in a very sentimental way. The story will essentially have a happy ending. Therefore, when the audience leaves the theatre, they will feel relieved. Yet the story and the moments remain indelibly etched in the mind. The purpose of the story is to evoke emotion in the audience. Like all plays, melodrama aims to convey an idea to the audience. But only that through very intense emotion. The ultimate goal of melodrama is to dramatize the mind of the audience. Theatrical presentations use the conflicts of good and evil in the human mind in a special way. Perhaps the popularity of the melodrama quickly gained traction in France, as the sentimentality of the melodrama quickly reached the general audience. But at the time of the emergence of melodrama, no one felt that it was hypersensitive. Later, when other theatrical styles emerged, the analysis of melodramas as hypersensitivity was made in comparison with it. So it is important to remember that melodrama has always been a hit with audiences.

3.2.3. Characters:

In melodramas, the unified characters are in harmony with the plot. The hero and villain will naturally be a unified style of such dramas, especially since they are conflicts of good and evil. The heroine is essentially an integral part. The story development will also focus on the heroine. The hero will be handsome, good-natured, and courteous. Also, the protagonist will be someone who praises the heroine a lot and respects her. 'Bad Fate' can cause sympathy and compassion in the audience as there are story instances where even fate becomes a villain in some cases. If there is a villain character in the play along with the bad fate, then melodramas will be ten times more emotional. The heroine will be a perfect woman who stands by the thoughts and actions of the hero. It would be a minimalist thought that beauty should be had for heroin. In addition to supporting the actions of the hero, the actions of the villain are not

even one percent supportive. If she is not married, she will be extremely faithful. If she is married, she will be so submissive to her husband and will keep the nobility. She will be very respectful of her parents. In some plays, the villain's job is mostly to break up the relationship between the heroine and the protagonist. And will be in a way that challenges the credibility of the heroine. The heroine's father can also be seen as the character in the melodramas. The villain always tries to influence the heroine's father. A servant can be expected in the story as the hero's best friend. He will be the one handling the comedy. And will be the hero's faithful servant. The play also features a character who becomes the heroine's conscientious follower. Also, the villain is to have a friend. A loyalist who has the charm for the villain's deeds. This is the general characterization of melodramas. These can change according to the story.

3.2.4. Music:

Greek tragedies are treated the same way as in Greek plays. Nowhere is it mentioned that music was very important in the early period. However, in later Greek melodramas, music was given more prominence. The music in the play did not seem to be an integral part of them, as they believed that the music should not rise above the dialogue as the protagonist's plight was portrayed as terrifying. However, some modern-day drama students have exploited the potential of music in melodramas. Modern play directors use music as an ingenious move to immerse the story and characters in the depths of the audience's mind, by transcending the story contexts of Greek melodramas into emotionally charged contexts. The importance of the chorus was still there. Music with certain sounds was used in melodramas as a piece of backdrop music. That too may not be conscious. Periodic change has occurred in all theatrical incarnations. And it will continue. Therefore, music in modern-day melodramas has to be considered more than the music of the early period.

3.2.5. Set:

The set of the melodrama was also made in the style of a tragic play. As a melodrama, the set brought no changes in any other way. The narration before the play begins will give the audience a sense of place where the story takes place. Nature plays a major role in plays performed in very large spaces, so the concept of a 'set' is not commonly seen in Greek melodramas. Over time, theatrical performers in various parts of the world have created sets to enhance the space of the play as they perform these works. The fact is that the set of Greek melodramas began to gain prominence as part of an experiment in how plays performed in theatrical developments, which play an important role in the presentation of scenic design, can create a new experience in the audience. For example, if a presentation is possible in the present time, it does not have to be the venues that were performed then but will be performed on the proscenium stages. Naturally, the space of the play will have to be created by the set designer. So, it can be said that the set was important.

3.2.6. Costumes:

Like Tragedy, the costume was used in melodramas. Masks were of great importance. It's just that the emotion of the masks in the melodramas was more of an exaggeration. It was mostly 'masks' full of emotions. The melodramas used masks that could be understood even by the person sitting in the back of the audience. That type of clear and emotion-based mask is used in melodrama. The only difference from the tragedy is the use of exaggerated masks. It was in the style of an actor wearing different masks that different characters came on the scene. Short 'tunics' were also used. The audience did not know who was wearing the mask as it maintained a unified character. Soft leather boots were also used on the legs so that the audience could fully see the character through only the mask. The technical aspects of the play were of no importance to the

audience as divine worship played a major role. However, since it is considered an art form of drama, it has only been given some minor consideration.

3.3. COMEDY

3.3.1. Plot:

Here researcher would like to include all the variations of comedy in the title of comedy. This is because their technical methods have a lot in common. The plot of ancient Greek comedies bears little resemblance to tragedy. The story is not a traditional myth or legend. It may be Comic poems or stories of the present or future. The purpose is to inform the strategists about the needs, concerns, and appeals of the public through a comic play presentation. Usually, in comedy plays, the characters live in an absurd world. The actors who perform it also have to act through storylines that are not logical. The presentation will be in the style of no offensive humor. It can be poetry, dance, or personal criticism. It was a mixture of six parts in ancient comedies. The first is an **Introduction**. It is the analysis and development of a fictional storyline. Next, is a part called **Parados** i.e. the entrance of the chorus. Next is the **Contest of Agon** (i.e., ritual debates involving opposing principles, mainly for the growth and development of non-existent characters). Next is the **Parabasis** (which is a large choral passage sung or recited. It can be an analysis of a story that is not presented on stage or analysis of events that take place over a long period.) Then there will be a series of **interesting comic scenes** and after that, it will be a **Wedding or Final banquet**. Action is a very essential part of the old comedy. At the beginning of the play, the main character will face some major issues and also it will be solved with a lot of solutions. Thus the protagonist goes through problems that seem like the structure of a tragic drama. However, they are very easily solved. Structural features of old comedy are **parabasis** and the **debate**. **Parabasis** has no role in the plot development of a comedy. So they can enter at any time of a play. Comic dramas have a thematic structure full of plans and their execution.

Therefore, the play will be full of conflicts. Conflicting loopholes increase the comic character of the play. At the end of the play, the conflicts that are created by it will be loosened automatically. The comic plot is that what is planned throughout the play ends in a happy ending in the play.

3.3.2. Premise:

Perhaps the most important function of a comedy play is simply to entertain the audience. That and the enjoyment without any obligation. Comedy plays is a presentation made in the process of fun and fabulous. Comic plays have played an important role in enabling the audience to function through complex intellectual problems and conflicts. The branch of comedy-drama was used as a means of communicating ideas and opinions that were politically charged under the guise of entertainment. Comedy dramas were performed all over the world as political satire. These were used very nicely to expose an individual or a government. One important thing to hide is that superficially theatrical presentations are possible. Comedy dramas were enjoyed to get a sense of relief in the mind by getting rid of all the tension without getting into any kind of mental turmoil. However, not a single Greek play was written for the sole purpose of making people laugh. **“Think through the laugh”**

3.3.3. Characters:

The characters are mostly buffooned. It was a characterization that required individuals or the ruling class to be understood but not directly understood. Aristophanes, one of the most important playwrights of the day, used the most important figures and institutions of the time in a humorous and satirical way. Socrates was portrayed as a buffoon in his play 'The Clouds'. Not all characters had exact identities as such characters were portrayed. Then about the chorus. The chorus did many characters. Due to the limitations of the actors, one person came on the scene as several characters. If the tragedy was a 15-member chorus, in comedy it was raised to 24 members. The chorus in comedy often had to act as non-human characters. For which they wore long costumes

and masks. The chorus engages in arguments with the main characters so that the audience can understand the comic version of the play. Sometimes this chorus will interact with the audience as well. They became ordinary people and asked questions to the characters. Therefore, the chorus was as important as the main characters.

3.3.4. Music:

In Greek comedy, chorus songs are the main form of music used. Chorus entry songs at intervals are not intended to increase or decrease the tempo of the play. As theme music, it was not used in any plays in those days. But since it was a hymn in praise of the gods, the audience would take it to a spiritual level. But in comedy dramas, some songs have been sung as satire. When the chorus and the characters sing loud songs, the audience joins them and sings and dances loudly. Sometimes the chorus imitated birds and animals and sang songs in that voice. As it was a comedy, the presentations were all in a joyous manner. 'Aulos' itself was used as a musical instrument. Its sound was deafeningly loud. Most of the plays were louder than usual.

3.3.5. Set:

Greek comedy plays, like tragedy plays, were performed in the open space. So a concept called set is mainly the vast area seen in the back. As in the case of tragic plays, all genres were used in comedy. Traditions such as 'periatoki' were also used with great importance here. Comedy was the only subject of the presentation. But the techniques all had the unified character of Greek plays. Therefore, there was no separate set for comedy.

3.3.6. Costumes:

Comedians in Greek plays mainly wore the everyday costumes of the Greeks. ***Bodystockings, under tunics***, and woolen garments called ***chitons*** were also used, as were outerwear called ***himation***. The costumes in Greek plays were all the same. Here the things said in the tragedy plays are not been repeated. Therefore, the costume did not have the feature of comedy.

3.4. REALISM

3.4.1. Plot:

The plot of realistic plays is a storyline that is presented as a direct view of reality within a theatrical framework. Its story can be a reminder of a social problem. The protagonist of the play will be a good man who will work and fight for something that will cause him personal or social problems. The protagonist will still be the person who speaks out against the injustice that affects a section of the society he represents. The dialogues of the characters are in the way they are told in life. There is no over-emotionalism in the conversations. The actor does not raise his voice or exaggerate for an effect. A realistic play is one that is made up of characters that revolve around the storyline. Each character does what they have to do so that the changes in the storyline help to arouse curiosity in the audience. The most important feature of realistic plays is that they give the audience a glimpse of life on stage. The growth of the storyline will be very slow and natural. Each play has a hidden agenda that every situation must go through in the minds of the audience. Even when leaving the theatre, theatrical moments will captivate the minds of the audience. The story that takes place in front of the audience seems to be something that happened in his life or in the life of someone he knows. The entire presentation of the play will be the moments when the audience goes through the mental conflicts of the character. Realistic plays can in a way evoke awareness in the audience by exposing the condition of

society in the way a family story is told. There have also been plays to remind the audience of social issues. So the acceptance of realistic plays made audiences all over the world.

3.4.2. Premise:

The theatrical content of a realistic play was mainly plays written to penetrate the story and characters into the minds of the audience. The acceptance of realistic plays performed on stage was immense. Therefore, in a short period, this style of drama developed and spread all over the world. Perhaps the first time a system for acting was created was for realistic acting. The acting system is created by Stanislavsky, a unique theatrical genius. It was a psychological approach. That is to say, it must be assumed that acting in realistic plays was a psychological approach. The realistic theatrical style was able to change the detachment of the audience's enjoyment through acting and bring him to the fullest level of enjoyment completely. The scenes in the plays that were performed were things that the audience saw and experienced in life. It did not take long for a style of acting in which the characters acted without verse or poetic style to become popular. Social inequalities were told through drama, and these plays were able to create an awareness in the audience. The realistic drama was even used as a form of social revolution. The fact that the audience is obliged to take on the social problems that the omnipotent protagonist opposes should be considered as one of the greatest achievements of realistic plays. When a group of people can convey their problems to the people in a socially responsible way through the natural storytelling of families, that is what drama is all about. Hence the theatrical nature of realistic plays; The social context in which it is expressed is that of reaching the most people.

3.4.3. Characters:

As mentioned above, the story is life-affirming, and the characters are the repetition of real-life characters. This is perhaps the first time an audience has seen the names of his friend, or brother, or sister in the play he sees. This means that the theatrical genre of the realistic play is the arrangement of the characters in the identity of the audience. Maybe when the play unfolds, the audience will see himself in the concept of the Fourth Wall. Rather than seeing and hearing the story of others, he feels a liking for the characters in this play when he sees and hears his own story. Being non - superhuman, non - exaggerated characters, the audience will pay close attention to what the character says and does. The story and characters, which were very different from what they had seen till then, gave them a new experience. The greatest strength of realistic characters was that they made it easy for the audience to understand and take on the social issues that those characters portrayed.

3.4.4. Music:

It deals with the music of the theatre from the time of Shakespeare. Music has become one of the most important aspects of realistic drama. Music was used to increase the tension of the play as background music. And was read by live musical Instruments. It was read on the sides or back of the stage, or at the bottom. The musicians played the instruments while watching the play. This music presentation is the actors would have been very inspiring for their acting caliber as well. It was also used to increase the tempo of the character's acting moments in the audience. The live reading of Instruments was able to connect a lot of artists to the play, which was a boon to realistic plays. Theatrical movements with notation were prepared by the directors. In some music queues, the character's entry and exit are arranged. Actors could use music queues to make entry & exit much easier for a character. The music used in realistic plays

was much lighter than loud music. As it was like theme music, the audience could quickly understand the character's mental conflicts.

3.4.5. Set:

In realism, developed an idea the acting area is considered as an environment, rather than an acting platform. Instead of paintings used as backdrops, box sets were first used in the theatrical genres of realism. Among realistic playwrights, Ibsen's plays were staged in three-dimensional rooms. It was done in box set methods to make it so on stage. The box set was first used in 1932. It was not used until the end of the nineteenth century. But the set on the realistic stage felt like a new experience to the audience. The greatest feature is that the sets of realistic plays were able to evoke a very real sense of the way life is told and seen. In the box sets: Very detailed three-walled, roof-adjustable sets could be made. Sets were formed on the stage in such a way that the fourth wall of a room was removed for the audience to see. **“Fourth Wall Concept”**. "If it is a room with moldings of real stairs and windows with landscape views, great care has been taken to create the most attractive look of that room. The sets were made in such a way that they could be adjustable to change in each scene. Not the sense of reality, but the reality itself that was produced on stage. The main feature of realistic plays is that the realistic theatrical branch can awaken the senses of the audience and show real life on stage.

3.4.6. Costumes:

The style of dress of the play is derived from the script of the play. If it is a realistic play, the costumes will also be in a realistic style. To understand the character, age, status, and finances of a character, it is enough to look at the character's costume. The costume is not a complicated thing in realistic plays. How do the familiar people we see in everyday life dress? It's the same with the

characters in the play. When it comes to the medium of drama, there are no changes. When it comes to theatre, some characters need to be dressed for their profession. For example, the costume allows the audience to quickly understand the characters of the police and the lawyer. In no way did the costumes in the realistic plays become an experiment for the actors and the director. This is because there are no specialty costumes for realistic plays. The only thing essential for realistic plays is how the actors represent the characters are to be easily convinced in front of the audience by the costumes that they have used.

3.5. NATURALISM

3.5.1. Plot:

The story is often used in the theatrical genres of naturalism to create an illusion of reality. Although realistic, naturalism has some differences. The plot of naturalistic plays must be made with a very careful study of human behavior and psychological approach. The general sense of naturalistic plays is that the characters must be flesh and blood, and their inspiration and action must be based on their heritage and environment. In terms of style, realism and naturalism are misused in many places. Although they are interrelated, a careful study reveals that they differ greatly in storytelling, structure, and character. Through naturalistic plays, the sense of storytelling and reality must be very high. It must not be flamboyant or dramatic. Darwinian notions come and go as an assignment in naturalistic plays. The most important feature of naturalistic drama writing is the extent to which the environment plays a crucial role in one's behavior and the natural everyday conversations. If you look at the stage settings, the plot is set in such a way that it does not feel like it was done for a theatrical presentation. The presentation of naturalistic plays does not take place in a particular place away from the audience. The most important feature of naturalistic plays is that they create a story structure and a believable background in the audience that can create such a sense of reality in the audience.

3.5.2. Premise:

Naturalistic theatrical styles are the emergence of a theatrical three-dimensionality that can be described as a direct reflection of life created by perfectly natural acting and theatrical techniques that make the viewer feel as if he is on the stage through a non-dramatic presentation. An expression of nature and man, soul and body, without any complications in a theatrical presentation. A theatrical venture to present only human realities, with no ghosts or gods involved in human life. But the main purpose of naturalistic plays is to raise the level of enjoyment of the audience by using the dialogues of everyday life without being too exaggerated about what life is and what reality is, which ultimately thinks the audience without a doubt. The biggest danger of this is that the audience forgets the state of fiction mentioned in these plays. There had been discussions as to whether it was good or bad. Despite all this, instead of using fake blood to make it more natural, presentations that change the mindset of the audience by using real blood, what is fiction? Which story? That was beyond the comprehension of the audience. Thus, opposition and enjoyment of Naturalism became popular dramas. Therefore, it is important to note that over-melodramatic dramas end with this. The thinking of the authors was how to write in the most naturalistic way. As commercial interests increased, so did the naturalistic dramas.

3.5.3. Characters:

The characters had the closest resemblance to a realistic theatrical style. Because both of the styles told the story of human beings. The characters were by no means supernatural, and neither God nor demon was present in any scene. The characters in the naturalistic plays were completely different from the plays we had seen before. The play is a return to his life as he sees the characters on stage who are close to his life in a way that the audience can touch. The characterization in the play was so life-affirming that it was not unnatural. In

terms of acting, there was no relevance to extreme exaggeration in these plays. The actors do not have to be kings, gods, or devils. It is enough to look at the actor's surroundings and observe and present the characters as they are. Natural style can be seen even in the names of the characters.

3.5.4. Music:

Music was important in naturalism. In music, too, there was no exaggeration. The emphasis was on thematic music. For the kind of music that blends in with the scene, it didn't seem to matter much. There was a lot of emphasis on live music. The songs were performed very surtitled without giving much importance to the natural songs of the actors. There was a conscious effort to avoid the over-circulation of music in emotional scenes. The theatrical processes set by the music queue were used very creatively by the musicians. The music does not seem to stand out to the audience watching the play.

3.5.5. Set:

In naturalism, however, it is one that greatly influences the imagination of the audience. Although the set was used in the same way as it was used in realistic plays, Thoughts went a step further and approached the set in the Naturalistic Theatre. If the story takes place in a room, the art directors have tried to recreate that room in the very most original way on stage. Pots of different colors will be arranged in the same way. Through it, visual beauty was also applied. The original furniture is also used on stage. It also used the concept of a 'fourth wall', that is the audience sees what is happening in a room with four walls, through an open wall. That is unification in about the 'set' between realism and naturalism. Apart from this, if the set is a butcher shop, the real meat will be ready to be displayed there. One of the features of the Naturalistic Theatre set is that the real blood sticks to the meat and presents its most realistic form on stage.

Three hours of drama was equivalent to three hours of characters. The set does not change. Or, if the set shows that the scene is changing, the time it takes to change the settings and put in a new one is too long. Since real life is most honestly imitated on stage, you can also see an imitation of the set in real life.

3.5.6. Costumes:

The naturalistic drama also uses costumes that convey the personality of a character. The cheerful character may dress in bright colors, the serious characters may dress in dark colors, while white symbolizes innocence and holiness, while red symbolizes danger and immorality. This is what the language of color is used for in costume design. That's the basics of costume. Naturalistic drama is a form of drama in which there is no rule that such basics should be applied as such. In everyday life, no one looks at the language of color like this and does not dress accordingly. Therefore, the costumes based on such equations cannot be seen in the costumes of naturalistic drama. The basic idea of a naturalistic play is that a spectator can see a character on stage dressed like someone from the next house, without being over-exaggeration. But it is also worth noting that the costume techniques of realistic drama will be used. The feature of Naturalistic is that it is like realism but not like that. The characters that need to be understood through the costumes are presented in the same way. For example, if it's a lawyer or a doctor, otherways a police officer will use the costumes for such characters in a current way.

3.6. EPIC THEATRE

3.6.1. Plot:

The theatre-goer in conventional dramatic theater says: Yes, I've felt that way, too. That's the way I am. That's life. That's the way it will always be. The suffering of this or that person grips me because there is no escape

for him. That's great art — Everything is self-evident. I am made to cry with those who cry, and laugh with those who laugh. But the theater-goer in the epic theater says: I would never have thought that. You can't do that. That's very strange, practically unbelievable. That has to stop. The suffering of this or that person grips me because there is an escape for him. That's great art — nothing is self-evident. I am made to laugh about those who cry, and cry about those who laugh. (Brecht)

The epic theatre itself is a stylization. Epic theatres did not tell a definite story context. But there will be episodic events. There will be a plot for the dramatic drama and the audience will come to the theatre to see it and anticipate its climax. But Brecht's plot was designed to break this pattern. The plot of the play was created in such a way that the alienation theory works. He never once tried to tell a story on a regular style basis. Through his theatrical works, Brecht proved that the plot of the play should be prepared not emotionally. Although it is a political drama that discusses the problems of the people, the politics of watching the play and becoming the 'fire' of reaction without becoming an emotional slave. The direct path of the social life theory of an artist. Therefore, the plots in the epic plays were in one way or in another way unified. Brecht had a strategy of trying to bring the audience together in the plot of his plays. The kind of theatrical narrative that builds in the audience the courage to ask questions. A kind of theatrical style that changes the main need of an audience in such a way that the audience asks questions, even to the acting in a character.

3.6.2. Premise:

Epic Theatre is a style that has found a new rhythm to the enjoyment of drama. The question of whether there is a process of enjoyment going on is relevant here. Because Epic Theatre was also a style that told the audience that

drama is not just about enjoying the art form but also about thinking. Brecht also wanted a social and political change in the theatre from the bourgeois mindset of the theatre. The politics that Brecht presented through his play were something that the general public could understand. Brecht's theatrical style does not want the ordinary audience to leave the politics of the play in the theatre and take only the emotionality of a full-length play. Brecht was a playwright who believed that the audience should see all the secrets of the play. So the theory of alienation made an impact on the audience without them even knowing it. Brecht broke down the theatrical way in which the heroine fell in love with the hero. So the overall premise of the epic plays was to elevate the audience from pleasurable to thought-provoking. Epic plays have the conscious idea that the audience should take the thought moments out of the theatre rather than the emotional moments in the play. Wherever the audience feels emotionally enslaved, there will be a detachment from the play. It could be with light, it could be with music, or it could be with inadvertent character entry. If this is not the case then maybe that will be a wake-up call from one commenter. So there is no story narrative continuity in the play. The goal is a theatrical presentation only. The point is that drama is not about enjoyment.

3.6.3. Characters:

The unity of the characters does not exist in epic plays. But only synchronization. Character synchronization. The main character will be done someone with a lot of flaws. That too in a way only. Any character can be portrayed as a hero at any time. One character can blame the other, and the audience can also criticize. There is no typecasting is not takes place in epic plays. An actor will play a character that is 100% unthinkable. The character does not have any special character traits. Even if there is, the actor should avoid it and present his character. Arguments between the characters can erupt at any moment. The stage will be such that the audience can see everything behind the

scenes. The actor has been given complete freedom to act as he pleases. Due to the lack of flow in the story, the character does not see the concept of perfection. You will see a lot of conflicting characters. The audience can also interact with the character and vice versa. Acting emotionally can interrupt and correct other characters. The makeup concept is not contained in the epic style of theatre. What an actor is, he can enter the theater in the same way and act well. No one on stage sees any consideration of being an actor. These are the main character traits in epic plays.

3.6.4. Music:

Music in Epic Theatre is used to break the sympathy of the sympathetic audience. The content of the story will be sung in a way that the audience can understand. It is used in epic plays as a musical. The actors will sing songs and they will not be conscious of its singing beauty. In cases where it seems like a good moment for the play, the choir will come on stage and sing songs and present a concise version of the upcoming events in song or prose. They will sing in a way that makes breaking the emotional detoxification possible. Those who listen to the music of the songs will not be delighted. There will be no melody to the music of the songs. Melody style music will never be on the epic stage. There will be more revolutionary songs. Marxian ideology can be seen in the songs that say that economic factors govern society. Moral and religious ideas, ideologies that serve the interests of the rich; The choir sings songs that express this kind of slogan after entering the stage. Music was used in the epic theatre as a form of awareness rather than enjoyment.

3.6.5. Set:

The set on the Epic Theatre was used as a very minimal set. The audience should understand the context but avoid the detailing of the set as realistically.

The concept of the glowing set will be omitted from the epic theatre. The set will be designed with the concept of a minimal set in a way that constantly annoys the audience. The set should be made in the mind of the audience as well. For example, if it is a classroom, there will be only one blackboard on the stage. The rest is up to the audiences' imagination. If it is a kitchen, a tea kettle will be used as a property. That way the spacious kitchen should be in the audience's mind. That tea kettle will be used throughout the play. Thus the set is shaped in different ways to include the audience throughout the play. This is because the set is made by each audience according to his imagination so it will not be the only form of the set. Also, the audience cannot finish the play with a simple watching until the play is over. His creativity also contributes to the play without him knowing it. So when you see a play, it will be a transformed audience, as Brecht said.

3.6.6. Costumes:

The costume was the same as the one on the set. The concept of Epic Theatre is that the minimum costume is enough for the audience to understand a character. There will never be a realistic or naturalistic style of dress. The theatre has a concept that a large style of dress should not catch the attention of the audience. Symbolic methods were also used in costumes. The audience needs to understand how the character is intended in the play when they see that symbol. For example, if a doctor is represented, only a stethoscope is used. Actors don't even use a doctor's coat. The audience can understand the character as soon as they see that stethoscope. The symbol here is the stethoscope. Thus for every character, dress concepts were used in a very minimal way. Here too the imagination of the audience became very high used. The basic principle of the play becomes popular when the viewer also uses his imagination. The audience leaving the theatre will have an indescribable emotion rather than an emotional

intimacy with the story and character. Even if the audience leaves the theatre, the purpose of the drama will still haunt the mind more than the concept of drama.

3.7. ABSURD THEATRE

3.7.1. Plot:

Man stands face to face with the irrational. He feels within him his longing for happiness and for reason. The absurd is born of this confrontation between the human need and the unreasonable silence of the world.(Camus)

The work of absurd drama takes place under the same circumstances as Camus mentioned above. The recurring theme in the plays of the concept of absurd is a meaningless world and the isolation of the individual. The narrative that fits this important title is often found in plays. The stories that influenced post-World War II Europe were the most widely written. Resolutions were full of loneliness and futility. It was acceptable at the time. This is probably because the theme is completely different from the plot of the plays we have seen so far. Themes that emphasize the loneliness of the individual or the inability of a man to relate to others are used by all the playwrights in the absurd category. Therefore, a single stream can be seen in all these plays. The storyline seems to deliberately break down many of the accepted norms of traditional theatre. There will be no expansion of the natural story. Deliberate inconsistencies, themes that are put together in a way that never fits the occasion. The theatre of absurd is often filled with idiosyncratic dialogues that end where they started.

3.7.2. Premise:

The theatrical content of Absurd plays is very broad, as it is a play that shows a different level of romanticism, existence, and introspection of the

human mind. It is a theatrical chain that came into being as part of the discovery of how the opposites of the one mind can be. The ideas presented in the play determine its structure. So there is no exact structure. The absurd play aims to make sure that the mental conflicts experienced by the audience and the main character in the play are the same. It's also an important way to be aware of the reactions of the audience with a narrative that seems boring. A presentation in the sense of awareness rather than enjoyment by the audience is what absurd drama is all about.

3.7.3. Characters:

Absurd drama is not a branch of drama with spontaneous character development. Filled with the same kind of characters. Will often be stereotyped characters. There does not have to be an energy level like for the characters in realistic plays. It stands out because it is a character with no purpose. There is not even the identity of a character who is not even clear where he is coming from or why. There will be no characters who think or stick with the living environment, and characters with a rhythm of life will be very rare. The role of each character is to present what is assigned to him and then leave immediately from the stage or stay on the stage with illogical. Harmony with one character and the other never makes sense. All of these characteristics come under the heading of absurd.

3.7.4. Music:

Music in absurd plays can be very simple. Not once will it be in a way that transcends acting or stagecraft. Thematic music has no significance. To make the music bit that is read inadvertently have meaning, the music is given a character movement that is memorable and then long silence is added. The emphasis is mostly on long silence. So the presence of music seems to be

overwhelmed. There is never a time when reading music does inspire acting. Music that has no sense of rhythm is often annoying. But that doesn't completely exclude music in the absurd theatre. With music does not create a queue. Or it will be very simple to make. There are no attempts to create rhythmic movements through the music of the actors. Vocal musical rendering is not important. There will be no musical choreography. But if want to create a sound effect with music, it will do. For example, if a wedding party is to be shown on stage there will be no crowd and no noise but there will be wedding music. The audience will feel and identity that is a wedding ceremony.

3.7.5. Set:

Here again, the set also is one that is rarely used. The set is designed in a way of suggestive manner. Barren set-pieces indicate a place. If a room is intended for the scene, only the door to the room will be attached. Then the audience will be convinced by the movement of the characters to understand what is inside and outside the door. Throughout the play, the actors enter and exit only through that door. Even if the rest of the place has been open. So exactly when the actor's act, the audience will feel that there is an imaginary room there. This is one of the most creative things. This can make the audience engage in the play and stimulate their imagination. This technique of absurd plays is borrowed by all other plays.

3.7.6. Costumes:

Costumes in absurd plays are used for character analysis. The costume is not designed using the current costume code. Not even basic methods are adopted. That is color and texture. The characters use costumes that never fit. The costume is designed to break all the existing costume concepts. The practice of adopting an absurdity in the dress itself was followed. Used in long shirts and

gloves. In some cases, the costumes were realistic. But the biggest difference is that the realistic type of costume is not for the right people. The point is, the disguise does not have to be the way the audience thinks it is. But there will be no common methods of disguise. The thing is that it maintains an absurd character on all sides.

3.8. EXPRESSIONISM

Light became the most important aspect of design. The movement of light reinforced the stream-of-consciousness imagery of many expressionist plays, and allowed the smooth transition through episodic scenes. The light frequently cut a swath through the dark void of black-curtained stages. The contrast of light and shadow, unusual colours and unrealistic angles of light contributed to the nightmare quality of the productions. (Sarah, Banham.377)

3.8.1. Plot:

The concept of epic theatre probably originated in this genre. The plot and structure of the play were different from other theatrical genres. The plot was divided into episodes, events, and tableaux. The emphasis is on changing the concept of theatrical conflicts and presenting statements written by the author. Those statements can be about anything. Maybe it's like a madman's loud shout and rendering of absurdism. The main purpose of expression plays is to change the detailed narrative style of natural drama and to present caricatures or images on stage according to the theme of the play. The drama will be dream-like and scary. The theatrical presentation will create a mood with shadows and unrealistic lighting. Such plays try to create an atmosphere full of strange shapes and colors. Expression plays are meant to tell the story through images rather

than telling the idea directly. The statements are more important. It is the author's statements that are most emphasized.

3.8.2. Premise:

The main theatrical theme of such plays was to try to convey to the community a mixture of dream and reality. The general tendency of plays made in this way was to articulate oppressed emotions. The branch of drama, expressionism, was born out of the need to accurately portray society's representation in depth through the characters. The main purpose of these plays was to create a general society that would fight against the elite. Although the enjoyment of the play was not an important factor here, the role of such plays was to play a significant role in making the experience worthwhile. Expressionism is the act of making a play possible by reminding people of what they have to say through the selected type characters in the loudest and strongest possible way.

3.8.3. Characters:

The most important feature of expressionism plays is that the characters in these types of plays did not have common names. Characters without personality. The characters were named The Man, The Sun, The Father, and The Mother. Perhaps these characters are something that refers to a community. Naming is the style of representing a society without focusing on one person. The characterization of The Father is a reference to Fathers around the world and it is also a warning to others. This means that for the characters of the play in Expressionistic everything makes a section of society a part of the play. The dialogues of the characters are poetic, febrile, and rhapsodic. Sometimes it can be long lyrical and monologues. May also be in the form of a staccato telegraphese. I.e., phrases made up in single- or two-words expletives.

3.8.4. Music:

Music is an important technical aspect of expressionistic performances. Music is one of the most useful ways to bring the inner state of the characters to the audience. When an unrealistic stage is used with shadows and light, the music becomes one with it. Occasionally the music is played very loudly. Only at times when it becomes a symbol of drama. The play will go on for some time under the representation of music. In some cases, there may be prolonged silence. The music that comes after the silence can also be very loud. The sound effect on the stage will be the way it is played anyway. If it's a scene running through the jungle, the sound effect may be all over the jungle, but there is no precision as to how the sound control of the play can be.

3.8.5. Set:

The strange and abstract stage design was used in expressionistic plays. They thought about how the state of mind of the protagonist could be shown through stage design. The walls of the houses were designed with a sharp edge. It saw that it was in such a way that it seemed as if the hero would fall at that sharp angle. Even the trees were given a special design. They were skeleton-like figures symbolizing death. Leopold Jessner's greatest invention was set construction with a variety of 'steps and levels', most commonly used in expressionistic plays.

3.8.6. Costumes:

The costumes of the expressionist plays are realistic but give a little exaggeration. Long shirts and surrealistic coats are commonly used. There is no standard way of dressing up to suit the characters. However, the costume was designed to look like it was full of extravagance. It may seem like the right style, but it's exaggerated, so the audience will feel a certain style. The costume is

determined without looking at any of the fixed methods in color and texture. To understand the inner conflicts of the character, the costume is designed in a special way like a dreamer.

3.9. IMPRESSIONISM

3.9.1. Plot:

Impressionist dramas are the opposite of naturalism. Impressionism in the theatre came as a reflection of the mood. Impressionism is an inquiry into how each momentary state of mind is presented on stage. Using light and sound technology, they tried to make the audience understand the true mood of the play. The story is told through scenes full of images. The play was presented without a clear storyline. The protagonist's mental turmoil was conveyed to the play and other characters as well as to the audience. Panic was the most common form of demonstration. The imperfections in the movements were given to all the characters. Impressionism puts forward a story that is seen rather than a story that is told. Such playwrights believed that a story told to the audience through imagery would cultivate a creative sense in them as well. Impressionist drama is a play about a group of characters who believe that in the irrational world, the truth is unknown and life is meaningless.

3.9.2. Premise:

It is safe to say that impressionism in painting influenced the theatrical genre, which was inspired by painting. Such plays were generally described as theatricalization of situations of mind. The plays were performed in a way that communicates the state of mind and interacted directly with the audience's state of mind. It is a painting that is presented on stage with the help of sound and light, a mixture of images and symbols. The most important feature of these plays is that they sometimes influence the creative mind of the audience

watching the play. The audience will not be allowed to leave the hall after watching the play lightly. Will affect his mind very deeply.

3.9.3. Characters:

Panic characters are more likely to appear in Impressionist plays. The characters never have permanent emotions. This type of drama is full of a mental state protagonist who sees life as meaningless in the truth hidden in an irrational world, and other characters who follow its path. The time-wasting character who came to a place with only shadow and light can influence everyone.

3.9.4. Music:

Impressionist plays are plays that are very important to music. Sound effects are even more important. The music is very useful to convey the conditions of the character to the audience. Live music played with musical instruments is often used in such plays. Sound effects are used to show fear and anxiety emotions.

3.9.5. Set:

In Impressionist plays, the set is designed to deploy light in a mixture of shadow and light. The specialty of such plays is to make the set suggestive rather than realistic. The minimum stagecraft was done to make the audience understand where the play was taking place. The levels and the boxes themselves are the main set here. They can be changed and set up to change the look of the place. Placing the characters and coming up with a visual meaning for a set.

3.9.6. Costumes:

The costume is not given much importance in Impressionist theatre. To some extent, realistic costumes are used, but costume making does not follow the norm. Dark colors are not used much here. Emphasis was placed on costumes that could be understood in the mood of the character.

3.10. POOR THEATRE

By gradually eliminating whatever proved superfluous, we found that theatre can exist without make-up, without autonomic costume and scenography, without a separate performance area (stage), without lighting and sound effects, etc.(Grotowski,19)

3.10.1. Plot:

Grotowski experimented with classics. Therefore, there were no special features in the plots of the Poor Theatre. It was only when he presented the most popular works to the people in his theatrical style that the audience came to understand what Poor Theatre is and its features. Grotowski saw the actor as the most important medium in his theatrical field. The actor's movement was seen as the key factor. From Grotowski's quote above, it is very simple possible to understand the concept of the Poor Theatre. So his experiments were not on the plot.

3.10.2. Premise:

The Poor Theatre concept is to keep the distance between the actor and the character. By keeping such a distance, the actor can have a clear idea about his character. Grotowski argues that the character's part of the character can be

presented in front of the audience as a quote, as opposed to the Stanislavsky style of complete transformation. So, there will be a reminder to the audience not to go deep into the play. That is what is meant by the concept of Poor Theatre. Grotowski says that just as a Brechtian actor convinces the audience of his character, he must also be able to stand apart from that character.

This act cannot exist if the actor is more concerned with charm, personal success, applause, and salary than with creation as understood in its highest form. It cannot exist if the actor conditions it according to the size of his part, his place in the performance, the day, or the kind of audience.
(Grotowski, 262)

3.10.3. Characters:

In Poor Theatre, the position was for the actor rather than the character. The actor and his skills were of utmost importance. The training of the actors was very intense. Sometimes the real properties were not used and instead the actor himself was used as the property. The actor with the ego had no place in Grotowski's plays. The actor was required to be authentic in such a manner similar to Stanislavsky's system, but that authenticity was to be physical. The characters were mostly characters from classic plays. There was a change in the way it was presented in the Poor Theatre. A change in the way the character is approached. The characters in the script remained the same. But those characters do not appear on the scene in the usual way. Only the real and fleshy actor can be seen on stage. Stanislavsky's 'Emotion Memory' technic was used differently in the Poor Theatre.

3.10.4. Music:

one must ask oneself what is indispensable to theatre. Let's see.
Can the theatre exist without costumes and sets? Yes, it can.
Can it exist without music to accompany the plot? Yes.

Can it exist without lighting effects? Of course.

And without a text? Yes. (Grotowski,32)

Music had no significance at the Poor Theatre. Or even if the music was used, it would be the songs used by the actors. Other than that, no external music or sound effects was used in the Poor Theatre.

3.10.5. Set:

There is no concept of a set in a poor theatre. The play was presented in a very open space with minimal props. The most notable thing was the transformation of objects. Objects were very symbolic, and also objects were very essential. The audience was made aware of the place through the sites where the actor's body movements were made. The importance of body movement was immense. Even the lighting used floodlights. The special effect of lighting had no place.

3.10.6. Costumes:

The costume was also not of great importance in the Poor Theatre. The actor's whole body was used only in minimal costumes that were visible to the audience. The basic premise of Poor Theatre is that the audience should understand the character of an actor only through his acting and body language and not through the costumes. The costumes were seen only as a luxury in the Poor Theatre. For example, if an actor is to play the king, he must convince the audience that he is a king by using his body parts to represent the king without using any of the king's costumes. That becomes the biggest challenge for an actor. This is where the importance of actor's training comes into a theatre performance.

3.11. THEATRE OF CRUELTY

We intend to do away with stage and auditorium, replacing them by a kind of single, undivided locale without any partitions of any kind and this will become the very scene of the action (Artaud, 89)

3.11.1. Plot:

Arthaud said that the theatre of cruelty is the double of life. Arthaud saw the need to change the world around him and the theatre itself. His writings influenced the irrational mind. Theatre made a theatre double by combining theatre and metaphysics and cruelty. His theatre writings and performance were in a way evoking the inactive dream images of our minds. He said that if life is double of theatre, the theatre is double of life. His play did not show everyday life but tried to show the extraordinary reality on stage. This extraordinary is a reality that is not tainted by the ideas of morality and culture. His art (theatre) is said to be ten times more than reality. The return to the theatre of mythology and ritual practice was meant to be a theatrical stage of cruelty. Arthaud's play was aimed at capturing the audience and dispelling the emotions. The state of mind played an important role in the performance of the plays of the Theatre of Cruelty. Attacking the senses of the audience and subjecting them to the release of their emotions (Catharsis).The importance of the written or spoken text is greatly diminished. The overemphasis on words in conversations has been significantly reduced. Arthaud described the dialogues in the play as written poetry. Improvisation was more important than scripts for writing.

3.11.2. Premise:

Arthaud experimented with the give-and-take relationship between the presenter and the audience. He wanted to trap the audience inside the performer's performing circle. The idea that the audience should never escape by

breaking through that fence was seen in Arthaud's Cruel Theatre. Arthaud's plays were about the mind of the audience leaving the theatre and being completely free of emotions. That is the ultimate goal. Cruel theatre captures the audience's thoughts and physical presence in a magical world, which is why this style of drama is called the Theatre of Cruelty. It is backed by rituals and gimmicks that take the audience into a magical world. Therefore, only the theatrical branch of Cruel theatre can claim that it makes the mind of the audience forget itself. The Theatre of cruel is the only answer to the question of which theatre has exploited the possibilities of gesture and movement in the most beautiful way. That is why Arthaud wanted to know his branch of drama as 'visual poetry.' Arthaud believed that the gesture could communicate the thoughts and actions of an artist's conscious and unconscious beyond words. That is why he decided to build a theatre with an emphasis on gesture acting in his theatre.

3.11.3. Characters:

The importance of individual characters against Stanislavsky and realism was greatly diminished. Compared to Brecht and the Epic Theatre, the actor has no restrictions on the use of emotions too much. The character was presented in a way that emphasized gesture and movement rather than dialogue. Arthaud was inspired by a 1931 dance by Balinese dancers to create the Theatre of Cruelty. It is easy to say that the attention felt in the use of its dance and gestures. The characters were not in that dance. Dancers only. So the decision on how to adapt that kind of choreography to the play became the basis for a great theatrical stylization.

3.11.4. Music:

Sound is an integral part of the cruel theatre. The music used was in a way that pierced the ears of the audience. The sound acted like hypnosis. The

music used in the cruel theatre was such that the audience would forget themselves. Sound effects were just as important as the music. If music was an integral part, the sound effect would have been even more important. The music was played backstage and on stage using live musical instruments. Musical instruments were used in such a way as to make it seem as if the musical instruments were even part of the set. Characters who knew how to read musical instruments played music on stage with real instruments, and there was a way to entertain the audience. Rhythmic movements were given to all the characters. These movements were arranged with the help of a musical instrument. The theatrical presentation of the Cruel theatre is embedded in the movements of the overall musical rhythm. Maybe, which is music? Which is movement? As if blended in such a way that it cannot be separated. It is said that such an experience is given to the audience by the theatre team and naturally the audience goes through a hypnotic state. A situation where all of his emotional conflicts are burning and set aside. And calming down with music and performance. Like "catharsis".

3.11.5. Set:

Arthaud had the idea of eliminating the acting space. The concept that actors should only act in a particular place was modified. Arthaud even tried the concept of an acting area around the audience in the middle. The actor will go down to the audience from any angle and perform. He was even tried to put the audience in a swivel chair. Turn to any part so that the acting can be seen. Even the big galleries were filled with actors. He sat among them and waited to intend to perform and shock the audience. With all of this, there was no process in the cruel theatre to build an exact set with the set being anywhere inside the auditorium. Sitting in a peaceful seat for the audience did not take place in these plays, as there was a chance to get the audience's attention along with the movement the actor was going. Most of the performances took place without

deciding where the venue would be. Cruel Theatre is a theatrical movement that changes the concept of the acting area and the audience's space.

3.11.6. Costumes:

The costume was meant for visual attention. Arthaud rejected the modern costume. Instead, the emphasis was on the costumes used for the old rituals. The pattern of the costumes in the rituals was thus imitated. Its color has similarly been experimented with within Costume Designing. Just like how rituals affect the audience, through the costumes of the cruel theatre, it was intended to bring people into the same state of mind as rituals. Using bold colors on costume making. It was not according to the characters. The costume was made in such a way that it looked very big. In a way that makes it seem supernatural. More emphasis was placed on face makeup with harsh dyes. This hypnotized the audience and put them in the best mood of the play.

3.12. INVISIBLE THEATRE

Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it(Boal xxx1)

3.12.1. Plot:

Invisible Theatre is a play that takes place in a place where you never want to see the play. So the theme of this can be anything. The Invisible Theatre is a branch of theatre that has never been performed in a special place called 'Stage'. This theatre is one of the most complex as the spectator becomes part of the play on occasion and transforms into a performer. The viewer will never think that he will be a part of the play in the next moment. Since oppression is a theatrical

branch that has emerged as part of the dictatorship, the theme will be the political theme of social oppression. Through his theatrical style, Augusto Ball intended to show oppression in everyday life without the preparation of the actors or the audience. That is why it came to be known as the play of the oppressed. In this, everyone is an actor and everyone is an audience. When he is an actor, he is an activist and when he is in an audience, he is an observer. Therefore, the concept of a conventional actor-audience relation is being demolished. So, as Augusto Ball put it;

It is not the place of the theatre to show the correct path, but only to offer the means by which all possible paths may be examined. (Boal,110)

3.12.2. Premise:

The invisible theatre is a theatrical style used to express various forms of oppression in public. Thus invisible plays have also been used to create the energy for discussions about topics that were once presented. And can be a stimulus to react strongly to certain types of oppression. These types of plays are performed on the street, on public transportation, in public places such as shops, bars, restaurants, and markets. When presented in this way, it must be presented in a very real sense. There should be a presentation that happens regularly. The people around you should never understand that it is a presentation, and ordinary people should pass by as part of this presentation without even knowing it. The plot must be repressive. At no stage during this process should the audience be informed that it is a presentation. The audience should only understand that all the people involved in the process are part of the event. But the details of the cause of this incident should be informed later. That too should be presented as an addressing style.

3.12.3. Characters:

There is no such thing as a definite character in these plays as it is not a pre-planned or practiced presentation. The personalities of the characters are no different from those of the actors, as they are mostly improvised performances. Besides, due to the lack of concept of audience-presenters, the process of turning the audience into characters also takes place in these plays. When oppression becomes the central theme, no one will be in two minds to take part in it. The general public who experiences any kind of oppression in life will never hesitate to be a part of a presentation without knowing themselves. Presentation in a public place; It is doubtful whether it is possible to say 'presentation'. The characters that are part of such a presentation are the people themselves in life. The biggest feature of Invisible theatre is that they were become characters, perhaps without even knowing themselves. If the presentation takes place in a bar, the waiter at that bar will be part of the play. He sees the real events in front of him and responds realistically. Since it is a regular process, he cannot even guess that it is a theatrical presentation. He may not be aware of it. So his performance will be life itself. After this has happened a presenter will be in an addressing style of convincing people of what happened. Still unaware of that, the waiter continues his work. Such is the character concept of Invisible Theatre.

3.12.4. Music:

Invisible theatre does not have an external musical concept. Because this is not something that happens in a performance format, the real-world sound effects that take place in that place become part of the presentation. Only if it has such a sound effect. Nothing playing in the form of music enhances the level of enjoyment of the play. It can only be viewed in the Musical View if there is a musical instrument used by the person who is part of the presentation. It can only be said that it is very rare. The only thing that was said for the sake of music.

3.12.5. Set:

The set is not of great importance in Invisible Theatre. Since the presentation takes place in a public place, the entire space can be used for presentation. So that space is the Total Acting Area. Everything found there will become part of the set. If this play takes place in a large shopping mall then that mall is the total set of Invisible Theatre. Everything the property becomes a set property. Nothing is created specifically. But if you look at its totality, it becomes a set. If it takes place at a bus stand, that bus stand becomes part of the set in the same way. Therefore, the concept of set preparation does not exist in the Invisible Theatre. Everything is our place to walk, stand and work for a good cause.

3.12.6. Costumes:

The costume is not an important thing for a theatrical genre that takes place without any preparation, without even being able to say who is part of a presentation. The costume of the Invisible Theatre is the same as what one wears in life. The costume is what each character in the presentation wears. As mentioned earlier, if the presentation takes place inside a bar and the waiter is part of the play, then the waiter will have a costume. The waiter who uses that costume becomes the waiter as part of the play. This is the costume way in Invisible Theatre.

Here is a detailed analysis of the technology of each style. Through these, the actor can easily understand the approximate shape of the obvious changes in the style of a play. Analyzing all the styles in the world in this way, the actor can understand that style very quickly. Here are just a few of the styles that the researcher took to analyze. This does not mean that other styles should not be analyzed in this way. The criteria are approximately the same. Styles that are not mentioned here can be understood in this way.

CHAPTER- 4

ACTOR-CHARACTER-PERFORMANCE

What the audience wants to see on stage is a rarity that combines actor, character, and performance. There are three separate individualities for each of them. An actor is a person and the character is a myth and the performance is a truth. The character developed in the imagination of an author, as a process of presentation through the being of an actor, and an unforgettable moment that makes the audience experience takes place only in the art form of drama. Therefore, the popularity of the play becomes an unbreakable belief. This chapter is an inquiry into how these three elements come together. Different parts of the world had different theatrical styles at the same time. The actor himself has to perform all kinds of theatrical styles. Therefore, the actor has to make the body of the actor always ready to take on the role. Recognizing the importance of acting with the body of the actor, the importance of the actor increased. The actor's contribution to the acting is that no matter what the social and cultural life of the actor is, the enjoyment of the character becomes immense when the tastes of the character he plays blend with the imagination in the minds of the audience. The style of a play is the way it is used to convey the idea, structure, and dynamics of a play to the audience. Being an actor is something that stands with more tradition. Being an actor is something that is inherited in one way or another.

4.1. ACTOR:

Experimenting with acting, we can see that the actor stands at the center of the theatre and acts as the most powerful element. (Paniker, 181)

The actor is a living medium. A character is only possible through the body of the actor. The actor is a holly part when the soul and body of the character are communicated through the actor.

What creates an artist is the desire to share with others his views on life, his discoveries on the mysteries of life, his joys and sorrows, his beauty, and his impact. His acting skills depend on the quality of his mind, his quest for truth, and his ability to communicate the truth. Rather than how he interacts with ideas, what he wants to communicate determines the extent to which his work can affect. In the absence of such personal exploration and intuition, an art form remains only an extremely interesting experience, and sometimes only an intellectual self-activity. (Metha,204)

The most important thing in theatre is acting. The 'actor' handles that 'acting'. The word drama means to act. The actor is doing a re-creation of the script on stage. That, in turn, is through his most important mediums, body, mind, and voice. This is also the meaning of the word 'acting'. Acting means leads towards. 'Leads towards' to carry with the characters in the story. The actor's greatest task is to convey the essence of the play to the audience through a level of emotion. The actor is action-oriented. Action means the actor's entry to the stage, the exit, the gestures, and the actions. The dialogue of the actor is another important factor in the presentation of the action. The actor is still always trying to perform in style and expression. An actor has to be a combination of all these.

Culture, Personality, and Perception are important characteristics of an actor. It has to do with the personal life of the actor. Yet these features are also essential to the character. These three features make no connection between the character and the actor. But it is very important for the actor to tune in and integrate the three in a way that unites them.

4.1.1. CULTURE

Culture is the acquisition of knowledge, experience, beliefs, values, attitudes, meanings, and concepts by one person himself and to another. Culture is a system of knowledge shared by a relatively large group of people. So, culture is also a form of communication. To an extent, culture is said to be something that one cultivates. It can also be said to be the transfer of a wealth of experience learned and accumulated by an individual. Culture can be defined as the way of life of a group of people. The transmission of generations will be a culture. Its levels of meaning are enormous. According to one's lifestyle, his surroundings influence him without him even knowing it. The environment so influenced can in one way or another be culture. The way one person works and the way another person works may not be the same. These actions may be due to an emphasis on his culture. This will vary from group to group. This means that the culture of a group of people living in the same place can have a certain integration. Culture, therefore, means that there can be definite variations in the pattern of place and time. The ideas, meanings, beliefs, and values that people learn as members of society determine human nature. Some anthropologists argue that there is no universal right way to become human. The general opinion is that the right way is our way. When it comes to society, our way is no match for our way in another society. The actor then lives and dies as part of the culture as an actor. As a social creature, the culture of the actor becomes one of the most culturally significant. Even at the height of that culture, the actor has to be deeply analyzed about the characters that he wants to perform. It is then that the actor understands the culture of the character and is obliged to present that culture on stage. Since culture is something that is inherent in each individual, thus the culture of the character should be evocative of the actor living in each culture. The character also has its own culture. Understanding and presenting it becomes the most important ethical of an actor. It is not difficult to understand the culture of the character in relation to the actor for the characterization. All you have to do is read the script and follow the director's instructions.

Expression is more important than understanding. Only with a reinterpretation of the culture of the character on stage can the exact form of the character be established in the audience. The personal culture of the actor should not be highlighted there for any reason. The actor should do the homework for it.

4.1.2. PERSONALITY

Personality is a person's way of thinking, feeling, and behaving, including personality, attitudes, and opinions. All of these can be clearly seen in interactions with people. What sets a person apart from others is a personality trait. Personality also focuses on how an individual interacts with the environment and society. Personality also becomes very beneficial in distinguishing human beings from other living beings. Personality is one of the most important characteristics of an actor. The essence of the character reaches the audience depending on how close the personality of the actor is to the personality of the character. What the audience needs to see is not the personality of the actor but the personality of the character. Created by a writer; It should be in the way that the director shapes, the actor should shape the personality of his character. There is a lot of difference between a character and an actor. Instead of turning that gap into a barrier, the actor changes his personality and turns it into the personality of the character, so the audience sees the actor as the character. An actor will be an educated and civilized person. But if the character he gets is an ordinary citizen living in a lower class with no education. When that happens, there is no unifying factor between the character and the actor. In that case, the actor himself has to change his personality to suit the character.

4.1.3. PERCEPTION

According to Joseph Reitz; “Perception includes all those processes by which an individual receives information about his environment—seeing, hearing, feeling, tasting and smelling. (Rudani, 436)

Perception refers to how active our sensory receptors are in collecting information from the environment and how it interacts with the world. It is a way of organizing, interpreting, and experiencing sensory information. Most of our perceptions are built through the process of sensation. But not all sensations cause perception. Attention is a factor that affects sensation and perception. Perhaps attention can determine what is experienced and what is desired. Attention plays a significant role in determining what is sensed versus what is perceived. Suppose we are attending a party in a very noisy atmosphere. There you will find songs, dances, and music. You will have to talk to a friend while enjoying everything. Talks to him but enjoys the song heard in the background. But if you ask us which song we heard after a few moments, we may not be able to give an exact answer. That is an example of how attention brings us together to the perceived. Here it becomes clear what perceived and sense is. Perception is psychological. So we have to engage with perception as an actor for getting a better acting experience. The actor's minimum requirement is to stimulate the senses in such a way as to create a perception to improve an actor's sense. The actor has to keep our sensory organs very accurate to collect information from the environment. Re-creation in the actor is easily possible if the perception happens. The actor on stage is a re-creation of the character.

4.2.4.3 OLOGY

Apart from these, the personal life of the actor is related to 3ology. They are **Physiological, Sociological, and Psychological**. All these are essential for the transition from an actor to a character. The style of the character and the style of

the actor is very different. The casting can be any of the methods the director adopts. There will be typecasting and anti-type casting. The casting of a person who fits the character's body language, dialogue, and actions is called typecasting, and if the director casts someone who has nothing to do with the character's body and actions, it is called anti-type casting. Whichever of these methods is used, the actor needs to create the physical, social, and mental conditions to accommodate the character. The modification of the actor in such a way that the body of the actor matches the body of the character is very essential.

4.2.4.1. PHYSIOLOGICAL:

According to the task-emotion theory, “the positive emotions of the actor should be coupled with a specific physiological activation. In particular, excited physical reactions were expected to co-exist with task emotions such as tension, excitement, and challenge. (Konijn,89)

His physiological condition is very important in an actor's acting. Even if it does not match the physical nature of the character, the actor has to tune his body to get there. The emotions that the actor creates will be influenced by his physical condition. He even has to put his body into the acting process to create very positive emotions. When emotions like stress, excitement, and challenge are worth presenting, it is good that he is physically fit for whatever he is. The physical nature of an actor's personal life will be related to his life and actions. It is only useful to a certain extent in the process of casting. One of the things that helps an actor understand what his fitness is is his physical nature. Only then can a director determine whether or not an actor can fit the character. But the only goal of the actor is to create character emotions. The actor should exercise properly and keep his body fit. Proper exercise needs to be practiced. For that, physical exercise and yoga, meditation should be practiced in daily life.

4.2.4.2.SOCIOLOGICAL:

In dramaturgical sociology, it is argued that the elements of human interactions are dependent upon time, place, and audience. In other words, to Goffman, the self is a sense of who one is, a dramatic effect emerging from the immediate scene being presented. (Ritzer, Stepnisky,)

Socially the actor has established his personality in many ways. Since the human being is said to be a social being, the actor is circumscribed by society. His social interactions change according to each individual. Some will be more socially involved and some will be less involved at all. But social influence can also apply to one's character formation. Behaviour is something that distinguishes human beings. This behavior will probably affect his acting. There can be many ingredients between social and behavioral. Therefore, the character of the character in the play may or may not match the character of the actor. If the character is a character trait that the actor does not understand, he can use his social knowledge to characterize his to perform the character. Therefore, a socially close actor can simply look at his social base to understand the social atmosphere of his character.

4.2.4.3 PSYCHOLOGICAL:

“live truthfully under imaginary circumstances” (Silverberg, 9)

Yes, that is the true meaning of 'acting' psychic imprints. Acting is how an actor like a normal human being reacts to a situation that creates imaginary situations. The actor has to be in a good mood to be able to perform well from the point of view of creating such imaginary situations. The mental health of the actor must be at a high level to have imagination. Acting is a strange phenomenon. It's something that only happens in humans. Nothing happens in

animals, only man makes drama. To portray a character, actors must first develop an understanding of the character's mental and emotional life. That means the actor should make up a psychological theory. Through that psychological theory, an actor can understand the inner workings of the character. Acting training can help the actor understand the psychological theory. Only if the actor understands the psychology of the character will he be able to present the emotions accurately on stage. The psychology of the actor is as important as the psychology of the character. The mental state of the actor during each presentation will be very different from that of the character. This may be due to problems in the actor's personal life. It should not affect his performance for any reason. No matter what situation the actor goes through, the audience does not need to know it. The actor is sometimes going through the worst situation financially, physically, and mentally. But the character to be played will be the happiest and healthiest. Then the mood of the actor is very likely to enter the character. When that is the case, the actor will have to come up with acting training methods to get the actor into a state of emotionless before the performance. The mood of the actor must be always emotionless. Therefore, the actor should get into the mood of the character. The director chooses only one person who suits the mood of the character. If the director chooses the opposite, then the actor will be very talented and capable of taking acting as an experiment and succeeding.

4.2. CHARACTER:

A character is a tool used by the writer and director to present a story in front of the public. It can be a person, it can be an animal, it can be an entity. It is with these characters that the story unfolds in a way that people can understand through dialogue and action. Usually, only one hero is seen in a play. But there are many other characters. Characters who take on the rhythm and arrangement of the story. The characters can be somewhat fictional. But these fictional

characters may also be the kind of people you see in everyday life. No story can be told without characters. Characters who represented a race, people, or gender were called type characters. For an accurate study of a character, an analysis of the relationship with every other character in the play is essential. To know the personal status of a character, one needs to understand the level of opposition with other characters.

4.2.1. MAJOR CHARACTERS:

These are the most important characters in the play. These characters control the storyline. There are two types of these. **Protagonist and Antagonist**

4.2.1.1. PROTAGONIST:

The main story of the play unfolds through these. Commonly known as the hero. All the other characters are embedded in this character.

4.2.1.2. ANTAGONIST:

This character will be one that makes the protagonist contradictory. It can be one or a group. No matter what, the protagonist or the story becomes one that creates more conflicts. If the conflict is not from one character or the restraints of the character in any way, it can be fate or God. It's a community, it's an animal, it's nature, it's anything. Anything that creates conflicts against the story or the protagonist can be called an antagonist. It is these conflicts that greatly influence the dynamics of the play and can greatly influence the popularity of the play by further influencing the enjoyment of the audience.

4.2.2. MINOR CHARACTERS:

Minor characters are characters other than the protagonist and villain. There will be a lot of small characters who are not as important as the main

characters. Yet the relevance of the story in the play is in no way diminished. They are important in their ability to influence storytelling. The duration of coming to the scene will be very short but there will be no shortage of significance. These characters may be influenced by the decisions made by the protagonist or the villain. Depending on the type of influence, the audience will understand whether they are a positive character or a negative character. And will influence theatrical conflict. Minor characters are also more important in presentation as they are more important than length. The smaller characters can be re-arranged according to their nature.

4.2.2.1. FOIL:

Foil is a different kind of character from the other. It is used in such a way as to bring out or highlight the positive or negative character traits of another character.

4.2.2.2. STATIC:

Static characters never change throughout the story. It's something that is used to increase or decrease the tension of the story. They will be present throughout the story.

4.2.2.3. DYNAMIC:

These will change throughout the story. This will join with any character, with the Protagonist or with the Antagonist. These will also be able to influence the storyline. These are the characters that are mainly used to make the audience understand something and think a lot.

4.2.2.4. FLAT:

These are characters who can have one- or two-character traits. Either everything is positive or everything is negative. They can be of a changing nature. They will either be with the hero or with the villain. The biggest difference is that even if he stays with whom, he will not go to the opposite side even if his character changes.

4.2.2.5. ROUND:

These are the opposite of the flat character. The positive and the negative will alternate. These will be more enjoyable. It is one that can be enjoyed by audiences and actors alike.

4.2.2.6. STOCK:

These are mainly stereotyped characters. Regular viewing type. The doctor and the police engineer are examples of this. Used only to say something special. Their only duty is to present it. But it will come and go soon. Their job is to convey to the audience and other characters the most important thing about storytelling.

Characters create stories. Therefore, a play can't exist without characters. The most powerful thought of an actor is the effort the actor takes to recreate the characters. The perfection of an artist as an actor is when he presents the characters most beautifully and clearly in the audience.

4.3. PERFORMANCE:

A theatrical performance is a special type of communication between the performers and the audience in a particular place. Performance is determined by

the sum of the performer's innate ability and the ability he or she has acquired. It can also be said to be a level of knowledge and skill. The ultimate function of performance is to form a meaning about the idea of a play and then to present that idea on stage. In other words, a theatrical performance is an interpretation of a play. To present it in this way we can call it the literary theory of theatrical performance. According to the Indian concept, drama is one of the most important fine arts. The truth is that there is no better art than drama to entertain a large audience. So, there is no need to say the importance of drama. Any subject in the world is the subject of acting. Acting is a fun and expressive performance based on the characters. Performance is when an actor plays a character on stage. Drama and Performance is the act of recording the complexities of life through actors. It is generally said that what an actor should do on stage is to make the audience think. Performance is the process by which the character and the story go together through the actor and reach the audience. If drama literature is not possible for acting, it will remain just literature. There is a big difference between play reading and watching the play performance. When reading becomes only imagination, performance becomes a direct vision. Therefore, a playwright can only claim the perfection of his work when it is staging. Only the text of the play, in particular, remains unchanged without growth. Growth occurs only in performance. The period is very important for this. The same text is performed in different ways in each period. Similarly, there is a change in performance based on the interpretation. Each director and actor is subject to change, depending on the circumstances, and the change then depends on the production. Acting theories are the factors that influence an actor's performance, as well as the technical aspect (set, property, costume, make-up, light) used for the setting and the audience.

In 1994, Spencer and McClelland defined competency as "a combination of motives, traits, self-concepts, attitudes, cognitive behavior skills (content knowledge) that helps a performer to differentiate

themselves as superior from the average performer"(Shippmann, Ash, Batjtsta, Carr,706)

Williams and Krane define the characteristics of an ideal performance state

Absence of fear

Not thinking about the performance

Adaptive focus on the activity

A sense of effortlessness and belief in confidence or self-efficacy

A sense of personal control

A distortion of time and space where time does not affect the activity

(Haff, Triplett,156)

Even Richard Schechner's performance theory has greatly influenced theatrical performance. Schechner's opinion, however

In Performance Studies, Schechner asserts that 'performing onstage, performing in special social situations (public ceremonies, for example), and performing in everyday life is a continuum'. (Schechner,143)

It is difficult to disprove Schechner's claim that each of us is a performer in some sense. Performance is the process by which an actor and character come together in a performance space. An actor can feel the performances that touch the soul and body of the character more deeply in the audience. This ability of the actor is innate and the actor will be able to nurture it through acting theories. It is up to the actor to make the character experiential in the general structure of the play. Even in traditional thought, there is a tradition of measuring the level of performance of an actor who has become a character. Even as the style of presentation changes, the experience, and knowledge of the actor and director becomes an important factor. This action through the actor is something that the director also wants to do. It is the thought that the actor creates in the viewer but sometimes the audience embraces it as the style of the play. What kind of play

the director chooses for the presentation is to be significant for the small impact it has on the actor. The great concept of presentation is an amalgamation of fundamental thoughts. Perhaps the director implements the voice of the playwright through the person of as an actor. In that sense, the actor exists in front of the audience as an intermediary who builds the theatre performance from the primacy of the written text. It would be more beautiful to say that the actor enables the transformation of a non-presentable text into a presentable text. The most influential factors in a presentation are **the actor, the character, the presentation style, the form, the setting, the script, the audience, the acting style, and the stage**. The timeliest form of these is what makes the best performance possible. One of the most important of these is the combination of actor and character. Kavalam Narayana Panicker himself says,

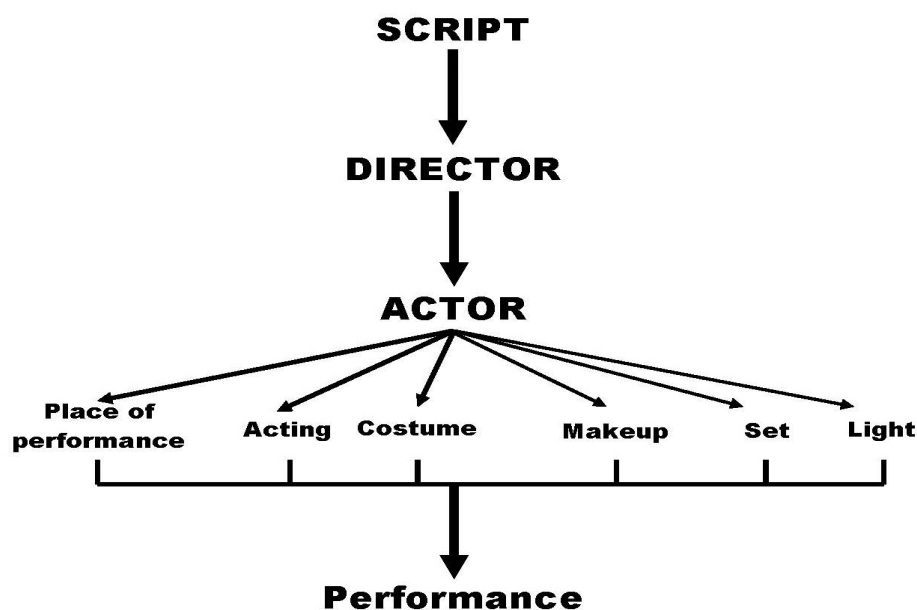
The interactions between space and time, between space and actor, between actor and time, all inspire the actor's self-expression in the theater. In this evolutionary process, a single dialogue takes place between the actor and the character. If the actor succeeds externally and technically and the character fails at the same time, the goal of the play itself changes. When actor Krishnan Nair interacts with the character 'Nalan', 'Krishnanalan' is derived from the dual meaning of the character interpretation itself. (Paniker,184-185)

The audience is here in a visual process. In everyday life, he bears witness to the visualization from the process of 'seeing'. Or it could be interpreted as that he is immersed in a very large visual experience. The whole body of the actor on the stage generates the whole energy, which is to infuse it into the character. With this process is that becoming one with the character. The actor's greatest accomplishment is accomplished when the process of translating his inner strength into the inner strength of the character and bringing the abstract character to a concrete one and fruition is accomplished. Anything that happens in the world is a story that the actor has to act out on stage. Therefore, there is no

legal code anywhere that the plot of the play should be like this. The playwright has the freedom to tell the story and the characters about it. As Bharata Muni says;

Natyamis the imitation of the world. ലോകവൃത്താനുകരണാനുഷ്ടം
(Bharathan 85)

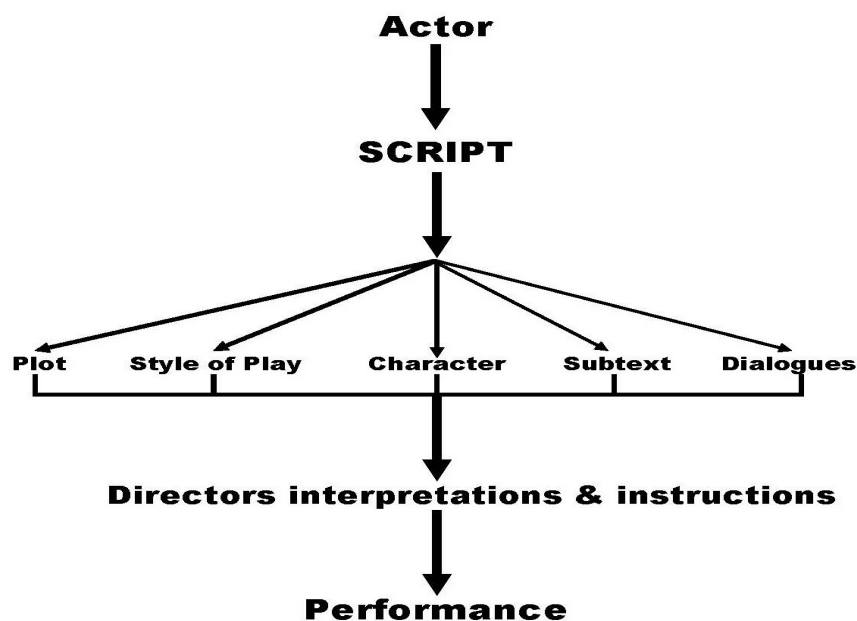
Here is the diagram of how the Performance takes place;



It is up to the director to decide which script is best for the presentation. After arriving at the theatre and deciding to present a script by collective decision, the script is read to the other members of the theatre. After that, the director decides who should play the characters. The director uses many methods to decide the character. The characterization is done after a good understanding of the actor's character presentation by giving him opportunities for emotional performance to measure the level of the actor's acting. After this process, the responsibility of the actor becomes more. Once the director starts rehearsals, the character becomes the actor. After that, the actor gets complete freedom to meditate and present the character. Through the director's instructions to make

the presentation possible, the actor takes his greatest effort and makes it unforgettable. The technical side of the play is that the actor is most useful in perfecting his character. The place of presentation greatly influences the performance of the actor. It is therefore the need of the actor to make the place of presentation permanently familiar. The minimum quality of an actor is to bring out the best in his acting. The presentation should make the best use of the set, costume, make-up, and light, which are the most technical aspects of acting. The actor must adapt all these techniques according to his method using rehearsal time. Any theatrical performance has taken place only through collective efforts. Any theatre will have group coordination. It is up to the actor to decide whether he wants to portray his character most beautifully more than anyone else. But only then will a better presentation be possible on stage.

Here is the diagram of how the Actor connect with the pre-planning of Performance ;



The only option in front of an actor when he is preparing for a presentation is the script. Once a script is selected for presentation, the actor and director must focus on it to move forward.

Theatrical text is an action plan that is not expressed in the text of the play, is indispensable in the visuals of the play, and expresses the essence of the play. (നാടകപാഠത്തിൽ പ്രകടമായിട്ടില്ലാത്തതും, നാടകത്തിന്റെ ദൃശ്യാവിഷ്കാരത്തിൽ ഒഴിച്ചുകൂടാൻപാടില്ലാത്തതും, നാടകത്തിന്റെ ആത്മസത്തയെ ആവിഷ്കരിക്കുന്നതുമായ ക്രിയ പദ്ധതിയാണുപാഠം.)
(A group of Writers, 87)

For the actor, a script is a tool that can use his thoughts to the fullest. The plot will the actor gets it from the script. It is through the script that the actor can understand the style of the play, from multiple readings and through the director's instructions. So the process of turning the abstract image of the script into tangible visuals takes place in the actor. It is through the script itself that an approximate form of the character and the dialogues of the character can be understood. More than that, the subtext can be understood from repeated reading of the script. Subtexts are infinite levels of meaning that can be read between lines by the actor and director from repeated reading, rather than the meanings derived from direct reading. It can be understood by the actor and the director in different ways. One that will be presented on stage will be a mixed presentation of it. Subtext does not have to be what the author thought. It will continue to change according to the imagination and experience of each reader. So a presentation can be said to be one hundred percent successful when these subtexts are known and informed, creating a new experience for the audience and motivating the audience to come up with ideas in their imagination. A play presentation will have the interpretation of an actor and a director. Mostly the emphasis is on the director's interpretation. That is the privilege of the director. The actor has to confirm his interpretations only after communicating with the director. The interpretation of the director can tell in his presentation, with or without says in the script. It is the responsibility of the director to communicate with the actor and the technical group to clear thoughts and interpretations on what he intends. It is through that interaction that the actor can solidify his character's thoughts. Also, the director's suggestions are of great benefit to the

actor. Only through those suggestions can the actor improve the presentation. For a good presentation, the director-actor must have interacted well.

4.3.1. ACTOR TRAINING METHODS

(Very Popular and Important Acting Pieces of Training for The Actor)

The actor will have to rely on acting training to improve his acting a lot. The art of acting is something that a person is born with. A person without an acting caliber can never make it. But for an actor to make modifications in acting, he must know him and understand how much of his acting ability he has. So, it is very necessary for an actor to be a trained actor. There is a big difference between a trained actor portraying a character and a non-trained person portraying a character. So, an actor needs to take acting training as an actor who is on stage. It is very easy to convey the thoughts of the director to the trained actor. Therefore, it is easier for the director to handle the actor. This essay would be incomplete without mentioning the very important acting training techniques. Let's talk about the most important but most useful training techniques for an actor.

1. Stanislavski Method
2. Biomechanics By Mayer Hold
3. Classical Acting Technique
4. Method Acting Technique
5. Meisner Technique
6. Chekhov Technique
7. Practical Aesthetics Acting Technique
8. Uta Hagen Technique
9. Viola Spolin Technique

4.3.1.1. STANISLAVSKI METHOD

It is a system developed by Russian theatre trainer and director Konstantin Stanislavski in the first half of the twentieth century to train actors.

This was commonly referred to as the Stanislavski system. The way the actor himself enjoys the emotion of the character was one of the most acceptable at the time. The Stanislavski system is a method used to train actors from all over the world. The Stanislavski system is a system designed for the actors to create credible characters and replace the character with the actor himself. One of these is enabling the actor to go through a phenomenon called ‘experiencing the role’. According to this, the actor feels the emotions of the character as his own emotions, which are similar to the emotions experienced by the character. Stanislavski describes the process of acting as 'internal to external'. This training method is also known as the ‘psycho-physical technique’. It is defined as the externalization of internal thoughts. What are the basic principles that an actor must practice to get to that point, the following are what Stanislavski says;

1. Magic If
2. Given Circumstances
3. Imagination
4. Attention and Concentration
5. Relaxation of muscles
6. Peace and Problems
7. Truth and Belief
8. Communication
9. Observation
10. Emotion Memory

Let us examine in detail what these are;

4.3.1.1.1. MAGIC ‘IF’

There are all sorts of its. There are 'if's that fulfill themselves at once and 'if's which merely supply the stimulus for the further logical development of action. They are one-storied and many-storied 'if's. The secret of the

powerful influence of if lies. In the fact that it never deals with what actually exists but only with what might have been - 'if' It does not affirm anything. It merely assumes. It arouses in the actor an inner and outer activity. The word 'if' in short is an incentive and a stimulus to the actors(Stanislavsky,33)

If carries the actor into the imaginary circumstances. In asking, "What would I do if I were.." an actor does not have to force himself to believe that he is such a person in such circumstances. If is a supposition, and it does not imply or assert anything that exists. Through it an actor can create problems for himself, and his effort to solve them will lead him naturally to inner and external actions. If is a powerful stimulus to imagination, thought, and logical action. And, we have seen, a correctly executed logical action will stir the actor's inner mechanism of emotions.

(Moore,25-26)

'If' is one of Stanislavsky's most important concepts. That is, 'if' is an introspective thought about how one would act if the character he was going to play as himself. If he goes through the context of the character, that is 'if'. It's a study of how an actor reacts to his actions. Stanislavsky taught that through this the actor would transform himself into a character. This thought is the approach of a sincere actor. Stanislavsky described this 'if' as 'magic if' because it makes it easier for the actor to embody the character of the character and has a magical effect on the actor when he thinks so. Let me give you an example to make this easier to understand; The script says that the character is an orphan. But if the actor is not an orphan, the actor will think to himself how he would act if he were an orphan and what his emotional state would be. Then a completely private experience is born in the actor. Embedding those experiences into the character will make the emotional patterns easier. Then the distance between the actor and the character will be much less. The character can be honestly portrayed through the actor.

4.3.1.1.2. GIVEN CIRCUMSTANCES:

Given circumstances include the plot of the play, the epoch, the time and place of the action, the conditions of life, the director's and actor's interpretation, the setting, the properties, lighting, sound effects - all that an actor encounters while he creates a role. A person's psychological and physical behavior is subject to the external influence of his environment, and action makes clear what a certain character does in the given circumstances of the play and why he does it. The character is built with these actions in the given circumstances. The actor must become so familiar with the environment of the play that he becomes part of it. The nuances and the color of the action will depend on the circumstances which provoke it. Only after the actor has studied the play, the events, and the given circumstances will he be able to select the actions which will involve his emotions and other inner experiences. (Moore,26.27)

Given circumstances are the things that an actor and the audience give from outside of the play to create space, time, period, and perceptions alike. Stanislavsky emphasizes the importance of this. The successful expression of the character is made possible by how beautifully they are used. For that, you should make a permanent acquaintance with the use of these possibilities at the very beginning of the rehearsal of the play. These given circumstances include the plot of the play, set, light, property, music, sound effects, director's commentary, and actor's commentary. Only with these, the character can build up. For example, if the set of the place where the story takes place is prepared while the actor is on the stage, the actor will feel that the place is real and he will not feel that he is acting but will feel himself in that state. Because of that, the audience will also be convinced of the exact place of action. These are exactly what the director and technicians have to give to the actor. It is the actor's responsibility to use these to bring the reality of the actor's character to the audience. Stanislavsky

emphasizes the need for these 'given circumstances' to convince the actor of the importance of these.

4.3.1.1.3.IMAGINATION:

Since the imagination plays a dominant role in the actor's task of transforming the story of the play into an artistic, scenic reality, an actor must be sure that it functions properly. The imagination must be cultivated and developed; it must be alert, rich, and active. An actor must learn to think on any theme. He must observe people and their behavior, try to understand their mentality. He must learn to compare. He must learn to dream and with his inner vision create scenes and take part in them. (Moore,27)

Imagination is one of the most important skills for an actor. The actor must first see in the imagination any abstraction seen in the writing. The actor's play is the theatrical presentation of that imagination. Or self-expression through acting. When reading the script of the play, the images that first appear in the actor will be rich in imagination. Its last resource is drama. So the greatest emphasis an actor should have is on cultivating imagination. The actor has to do whatever training he has to do for it. Reading is one of the biggest things. Observing individuals and imagining it will greatly help that process to bring it into acting. The author does not tell all the 'time' of a character in the script. Only a specific time or situation will be mentioned. But for the actor, the life cycle of the character has to be constructed in the imagination and the character has to be approached. Only then will the audience realize the fullness of the acting. Thus, in many ways, imagination is something that influences the actor. Traveling, seeing different people, and observing them is something that nurtures the actor's imagination. So, the actor should be able to use his imagination for the character in the most effective way.

4.3.1.1.4. Attention and Concentration:

*Following scientific laws, Stanislavski said that an actor must concentrate his attention on stage objects sufficiently attractive to offset the distracting factors beyond the stage. He must not, however, try to forget the audience. For the actor to try to force himself into believing that he is alone, that he does not see anybody or hear anything in the audience would also be contradictory to the art of the theatre. The audience is an important co-creator of the performance. However, it is possible to be without fear, to feel at ease, to forget one's worries and everything that interferes with stage creativeness, and to achieve what Stanislavski called public solitude. * This is possible if an actor gives maximum attention to the physical action and to all that his imagination is able to build around it. A concrete physical action will hold the actor's attention. Fully concentrated attention depends on the thorough execution of the physical action. (Moore,29-30)*

From what Sonia Moore said, it is clear what Stanislavsky meant. An actor has to cultivate his attention and concentration in the best possible way. To get the attention and concentration needed to present his character in the best possible way, he needs to do the necessary exercises and make the best of it. The actor on the stage has to perform very carefully from there. But the concentration of his performing character should not be abandoned for any reason. The actor has to see and know the technical aspects of the scene and the actor has to create the attention in it and convey the concentration of the character in the best possible way without giving up. One important thing to understand from this is 'seeing and knowing'. The actor should know everything around him but not look consciously. Intuition is the factor that motivates an actor to stand and act on stage. Only if this is done will the actor know the stage, know the audience, know the character and be able to act. Exercise like yoga and meditation should be done so that attention and concentration can be built strongly.

4.3.1.1.5. Relaxation of Muscles:

Believing relaxation of the muscles fundamental to an actor's inner training, Stanislavski included this element in his first book on the inner technique instead of presenting it in a later work devoted to an actor's physical means of expression. Stanislavski emphatically proved that unless tense muscles are relaxed an actor's normal mental activity, and therefore the spiritual life of the character he portrays, is impossible. Thus an actor must have control over his muscles. It is impossible and therefore unnecessary to try to relax all the muscles. Those who participate directly in a given pose or moment have to be appropriately tense, but even the slightest tension of other muscles can bring paralysis to an actor's creative state. (Moore, 35)

The actor should know the body of the actor as a whole. Total relaxation of the actor is possible only through the relaxation of the muscles. The creation of acting is possible only with peace of mind. For this, the actor must be able to enter the stage with all his muscles relaxed. Tension in the muscles can cause the actor to have internal discomfort again and again. The flexibility of the actor's muscles is one of the most important factors in making the character's presentation and the actor's on-stage performances the best possible. Complete relaxation before the presentation is an action of the actor. Although he may not be able to relax all the muscles according to the actor's mind, yoga and meditation can be very beneficial in bringing the major muscles into a relaxing mode. That's why the actor should do physical exercises every day. The actor can convince himself of all the muscles in a trained body and relax.

4.3.1.1.6. Peace and Problems:

Problems and peace are about an actor and still have to be solved. Creation is possible for the actor only if he gets out of trouble and comes to the

path of peace. The distance from problems to peace is something that can be gained from the sincere training of the actor. The actor who enters the stage should always enter with a trouble-free mind. The actor should be trying to solve the problems that came to him at regular intervals. The slogan Solve the Problem should be the mantra that the actor creates in his mind when there is no creation. This slogan should always be taught to the mind so that the personal problem never affects the character played by the actor. To understand the essence of the character, the actor must have a peaceful mindset. The actor should move on to the character only after he has reached the stage of Peace of Mind. On the day of the presentation, the actor should take care to avoid all the problems.

4.3.1.1.7. Truth and Belief:

Truth on the stage is different from truth in life. In a play there are no true events; everything is an invention. To believe on the stage does not mean that an actor must practice self-hypnosis or force himself to have hallucinations. It means that an actor treats things or persons as if they were what he wants the audience to believe they are. An actor knows that his fellow actor is not his father or an emperor, but he can treat him as his father or as an emperor. He can treat an object as if it were a fluttering bird. The ability of an actor to make his audience believe what he wants it to believe creates scenic truth. The moments in which he succeeds in this constitute art on the stage. (Moore, 41-42)

That is, truth and belief; In the actor's point of view, Stanislavsky's acting training is about believing in oneself and then making belief in others. Sonia Moore tells you how to make acting training very simple using Stanislavsky's system. As Sonia Moore said above, even though the actor knows that he is acting, the actor must forget that he is acting. Even the example given by Sonia Moore is very simple that the co-star is not the father or the emperor but can be

considered as such. What this means is that even if the actor's belief is an illusion belief, it should be treated as true on stage. Only then will the audience be able to believe such an illusion sense as truth. The actor must trust the arrangement of the stage and convince the audience through his actions. Truth & belief is one of the greatest thoughts of an actor. The actor is also committed to using that stream of thought as the most accurate and powerful.

4.3.1.1.8. Communication:

Communication is one of the most important things in theatre. It can be any form of communication, verbal or emotional. Communicative the total thought of the play to the audience. Also, pour out his soul to the others. The general interaction with the co-actors and the interaction through the characters is equally important. Stanislavsky said that communication is not just about words and conversations. He said there is also communication hidden within words. These ideas cannot be incorporated into conversations. This is called internal communication. Internal communication is usually through non-verbal means. For this, body language or acting with eyes. Stanislavsky encouraged actors to do non-verbal exercises without encouraging verbal communication. For that, exercises like 'gibberish exercises' where words have no meaning were done by actors. Stanislavsky wanted actors to be able to express the character's feelings without words. Stanislavsky called it 'silent etudes'.

When you will have made the experiment in your own persons of the meaning of this restraint and control of gesture you will sense how much your physical expression will expand, grow fuller, more clean cut, transparent. At the same time the lessening of your gestures will be compensated for by the intonations of your voice, flexibility of your facial expression, all the more exquisitely exact means of communication best

calculated to convey the delicate shadings of emotions and the inner life of a part. (Stanislavski, 75)

In addition to all this, if mean verbal communication; The lines in the script speak through the character. Trying to communicate through it is the inner feelings of the script. Stanislavsky says it must be clear, strong, emotional, and interactive. The actor should try to make the actor's effort to convey an idea even through the expressions he makes in his acting and adopt the best way to do it. The actor relies heavily on sound for communication. Sound is the actor's third tool. Sensing through sound; In the audience, it penetrates his mind directly through their ears. It can be called a direct sensation. But in the way communication through emotion, it enters the thinking of the audience. The actor and director must come up with ways to do all these interactions in the best possible way.

4.3.1.1.9. Observation:

Intensive observation of an object naturally arouses a desire to do something with it. To do something with it in turn intensifies your observation of it. This mutual inter-reaction establishes a stronger contact with the object of your attention. (Stanislavski, 76)

Stanislavsky says that actors must be people with good observation skills. It is through observation that an actor learns lessons that he has not experienced in his own life. It is the observation power of the actor that makes him the best actor. He should also be able to recreate the things he has observed and kept in mind. It should be the ability of the actor to understand certain characters, to find such characters in life, to observe them well, and to bring them into his acting. Only by constantly observing is it possible to understand a certain character and bring it to the actor in acting. Stanislavski says the actor's eyes and ears should still always be open. The actor himself has to do the exercises to develop the

ability to observe and recreate whatever he sees with a focus on bringing it to himself wherever he sees it. The actor must develop concentration and patience for that. The actor still needs to remember that what he sees in life, at one time or another, will have to be used by the actor for his characterization. What sets the one actor apart from other actors is his observation and re-creation of very minute things. The mannerisms used for some of the characters will always be something he has collected from his observation. So, the actor should have the impression that what he has observed and kept in mind should not be used today but instead can be used forever.

4.3.1.1.10. Emotion Memory:

That type of memory, which makes you relive the sensations you once felt when seeing when your friend died, is what we call emotion memory. Just as your visual memory can reconstruct an inner image of some forgotten thing, place, or person, your emotion memory can bring back feelings you have already experienced. They may seem to be beyond recall, when suddenly a suggestion, a thought, a familiar object will bring them back in full force. Sometimes the emotions are as strong as ever, sometimes weaker, sometimes the same strong feelings will come back but in a somewhat different guise.(Stanislavski, 174)

Emotion memory is Stanislavski's most powerful acting training method. This process of emotional memory is the method most actors use. When a character needs a particular emotion, it is a way of the insert into the character, remembering the emotion associated with what happened in the personal life of an actor like that. Stanislavsky says that an actor should always practice how to keep his personal affairs in his mind by cultivating them in the best possible memory. The actor's past ways should always be remembered and recaptured at any time. In a way, it is an archive of emotion. An Emotion Archive that can be

called back at any time. All the emotions that a character needs may have happened in the actor's personal life. The actor himself can know how the actor may have got hurt during those times. Yes, when the emotion itself is called back, the mechanics of acting will change and the concept of acting will grow bigger into a reality. The audience will get the most realistic performance from that actor. The context is real and feels like it's happening on stage. For example, suppose an actor's father dies. How intensely the actor felt that experience at the time is the actor's only personal emotion. But a few years later; Suppose the context in which a character's father dies comes into play. Then the same emotion here recalls the time when the father of the actor's personal life died. As in those days, it was enough for the actor to behave like that. Then the actor's performance will not feel like acting at all, and the same intensity will occur on stage that when his father has died. A new theatrical experience is happening for the audience.

4.3.1.2. BIOMECHANICS BY MAYER HOLD:

Mayor Hold is stepping down from Stanislavsky's Moscow Art Theatre and directing his plays. Meyer Hold's thought of a completely different theatre actor concept. That was in stark contrast to Stanislavsky's approach. If Stanislavsky's concept of acting is the externalization of internal verbs, then Meyer Hold thought the opposite. It is the internalization of external processes. Mayer Hold was greatly influenced by the May flexibility of the presenters of Comedia Del Arta, Circus, and Panto Mime. Therefore, he emphasized body acting. He believed that the body was the greatest force and trained the actors. His actors practiced circus, ballet, and gymnastics. He tried to convince the audience through the actor's body that the sense of place and time. So, the training for the actors was just as tough. The importance of the actor was huge and focused. The actors were asked to practice in a physically balanced way. The acting training methods were designed in such a way that the actor's acting

sense should not be reduced emotionally and rhythmic physical movements should be included in the acting. The basic skills of an actor in biomechanics are **accuracy, balance, coordination, efficiency, rhythm, expression, reaction, play, and discipline**. Meyerhold actors were trained to make these. He saw the human body as a machine. Meyerhold defined that he had to develop the ability to operate the machine himself. Meyerhold thought that the theatre was the greatest venue to showcase the full workings of the mechanics of the actor.

On stage, the actor must become an automaton, a mechanism, a machine.' He is required to master 'the culture of industrialized gesture', that is 'the gesture of labour, built on the principle of economy of effort', the gesture is 'linear, of a geometric order. (Rudnitsky,120)

4.3.1.3. CLASSICAL ACTING TECHNIQUE:

Classical acting training will depend on an actor's ability to create characters. This is how the actor acquires the skill to incorporate the whole body into acting. It is an acting training process that accurately nurtures body movement, sound, and analysis of the script. It is an acting training system that originated in European theatres between the fifth and sixteenth centuries and was used by most actors for training. The actor gets this type of acting training to act in Shakespearean plays. Classical acting relies solely on an actor's innate ability to act. The emphasis is on the ability to imagine situations. Behavior improvement is also an important aspect of classical drama training. Training is also given with great emphasis on mood acting and improvisation. The actor is also trained to enable the improvement of the response to external inputs. Actors at the time were trained to improve their acting skills in Shakespeare's plays. It has a clear voice, strong physique, and skill in martial arts such as sword fighting,

making it ideal for acting in Shakespeare's plays. Shakespeare's plays were used as a measure of classical acting, and so was the training of actors. It's important to have clear training methods for voice, body, and mind. The most important of these is characterization through external training. Internal thoughts, such as those used by Stanislavsky are not given a clear definition, and no such method is used. It has been said that if there is an internal motivation from external actions, it is only the ability of the actor.

4.3.1.4. METHOD ACTING TECHNIQUE:

Method acting is a form of acting training inspired by the Stanislavsky system. In the 1930s, a group of theatre instructors, including **Lee Strasberg**, developed the Stanislavsky system, which was used extensively by Hollywood film actors of the time. This is exactly what Stanislavsky said, but the actors who were trained in this way were known as method actors. In New York, Lee Strasberg started an acting training institute called '**Actors Studio**'. Hollywood actors are trained in this studio. There is no difference in the training methods as it is a training method conducted using the Stanislavsky system itself. But it is only that the trained actors became known as Method Actors. The actors who took the training at the time were Marlon Brando, Robert De Niro, Bradley Cooper, Faye Dunaway, Philip Seymour Hoffman, Marilyn Monroe, and Julia Roberts.

4.3.1.5. MEISNER TECHNIQUE:

Sanford Meisner also started from the Stanislavsky system itself. He worked with Lee Strasberg on the method acting training technique but later

moved on and developed an acting training technique called the 'Meisner Technique'. The first thing Meisner said was about the actor's emotional preparation. This means that the actor needs to be emotionally prepared before approaching the character. The actor is responsible for creating imaginary situations in the life of a character. Meisner says that the emotional landscape of a character should be portrayed in a very enjoyable way. The actor must have known during this emotional preparation what makes a character happy and thoughtful and emotionally unsettling. Meisner says the actor should change his acting way accordingly. This technical knowledge helps to understand the emotional life of the character and to accurately understand the personal experiences of the character. Understanding this enables the actor to know and react realistically without allowing the actor to act as a character. This means that if the character is sad or excited, then without acting sad or excited, the process by which the actor becomes sad and excited can be made possible by the Meisner technique.

"The foundation of acting is the reality of doing." (Meisner,16)

After that, the process of repetition is practiced. In this, it helps to train the actor's reaction. Instead of memorizing a full-length dialogue alone, it is a way for two actors to repeatedly encounter each other using the Meisner technique and learn the dialogues through its counter-action. In this exercise, the actors acquire real dialogues as well as the basic emotions of the character as they travel through the mind of the actor. This allows you to reach a natural response without having to think about acting like someone other than you. With this practice, you can think of how to combine other physical activities with acting. It is also possible to make natural gestures. Next up is the training improvisation that Meisner says. Meisner says this can be done through the Meisner Technique to enable an actor to act in a way that precedes thought.

To allow what exists to affect you rather than working out of your head what; you. think should exist so that you're working from an actual moment. (Meisner,101)

The fact that the character plays based on intuition and emotional connection means that Meisner was able to do it through improvisation exercises. Accurate Scenes Through precise improvisation work, these types of practices benefit the actors to develop a sense of reality in the actors and to make the reaction more realistic.

4.3.1.6. CHEKHOV TECHNIQUE:

You might know only too well what the feelings and desires of your character are, but that knowledge alone would not enable you to fulfill the desires truthfully or experience its feelings sincerely on the stage. It is like knowing everything about a science or an art and ignoring the fact that this intelligence per se is far removed from being proficient in it. Of course, your mind can and will be very helpful to you in evaluating, correcting, verifying, making additions add offering suggestions, but it should not do all these before your creative intuition has asserted itself and spoken fully. (Chekhov, 73)

As he said above, it is as if he must be able to evaluate his mind, because he deviates from Stanislavsky's theories and develops his acting training method. Initially, Chekhov began his training under Stanislavsky. He says he was initially able to improve his acting ability through Stanislavsky's theory. But he was willing to inspire his thoughts further from the need to evaluate and correct his mind. To this end, the actors were trained to be able to enable their subconscious mind and the universal experience of humanity through various exercises. Chekhov developed acting training techniques that would allow actors to portray the character in the best possible way, with their limited knowledge

and life experience. He believes that the unique experiences of mankind are stored in his subconscious mind. Chekhov teaches actors that it can be recreated through physical gestures and other exercises that are external. Chekhov believes that the gap between the subconscious mind and consciousness can be combined with the external world and the internal experience to infuse the character's acting possibilities. The 'psychological gesture' is one of the methods he devised for that. This psychological gesture is that the internal need or emotion through this exercise can be created by an external gesture. Chekhov put forward the brilliant idea that through the constant application of these external gestures and emotions it would be attracted to the inside and then to the internal.

Many active verbs project an image of a movement or gesture. If such a gesture is projected by your defined objective or action, try to make the gesture physically, at home, in the largest way possible, to bring the objective into your body. Find a sound or word that arises from that gesture. After making the gesture several times, try saying some of the lines while making the gesture. Then imagine yourself making it inwardly without moving. The gesture will resonate in your work as an impulse for whatever your objective or action may be. It will help connect your body and mind. (Merlin,58)

Students were also taught a psycho-physical technique to develop imagination, just as they were taught to influence emotion through physical activity. He also said to approach emotional experiences honestly. He also said that the actor should be willing to find out what the inner life of the character is. Chekhov thought he should do something different from Stanislavsky, who was careful to keep things natural or real. He also thought that the boundaries of human experience should be shifted to a new stream. For that, it was decided to create symbolism in the acting. Acted symbolically, in a way that the audience can understand. A method that is completely different from reality. One that is the opposite of Stanislavsky's method. For example, suppose a character is chopping

wood. But Stanislavsky's style is to bring the wood and the ax to the scene and act like it. But for that Chekhov trained the actors to perform symbolically. It makes the audience feel like they are chopping wood without any sticks or axes. Thus Chekhov was able to train actors for another level of acting.

4.3.1.7. PRACTICAL AESTHETICS ACTING TECHNIQUE:

We cannot control our thoughts, nor can we control our emotions. But perhaps “control of emotion” has a special case-specific meaning upon the stage. Indeed it does. It means “pretending. (Mamet, 41)

It is an acting technique inspired by the Stanislavsky system, developed by **David Mamet** and **William H. Macy** also developed. This is what David Mamet said about the Stanislavsky system.

Stanislavsky was certainly a master administrator, may have been a brilliant director and/or actor, and was widely heralded as a theoretician. But I say that his contribution as a theoretician was that of a dilettante, and has, since his day, been a lodestone for the theoretical, I will say the antipractical, soul. For amateurs. For his theories cannot be put into practice. (Mamet, 42)

This is why they developed a concept from Stanislavsky's system. Practical aesthetics is a theory of art. This theory is one that was developed from a summer acting gallery. From it, the Atlanta Theatre Company was formed. It was created to train the actors. It focuses on three main components. They are repetition, performance technology, and script analysis. It is with this emphasis that acting training is made possible. The task is to enable the actor to do repetitive exercises and discover the acting potential of the character. It focuses on the actor's will, purpose, and actions that lead from it. Next up is the performance technique. It means that the actor has to be aware of the essential

activities that the characters want to achieve in each scene. The next thing that comes up is script analysis. The writer is the creator of the character. Practical aesthetics dictate that the actor should carefully analyze the writer's notes and pay attention to enable a dynamic performance for the audience in line with the script. The two most important of these are the basic prostrations

1. Think before you act, and

2. Act before you think.

‘Think Before Acting’ is meant to be an accurate script analysis. It is very helpful for the actor to analyze the given situation in-depth and understand the script and character and design his performance on how to present this story. David Mamet and William H. Macy came up with four questions that the actor should ask himself.

1. What does the character ‘literally’ doing?

2. What does the other character want the character to do in this scene?

3. What does the actor do on stage to achieve this goal?

4. It’s “as if” personalizing. Or: What is this to me?

Next up is ‘Act before you think’, which is based on Sanford Meisner's repetitive activity, through practical exercises designed to discover the truth of that situation. In this, the acting should be approached by understanding the methodology of the protagonist and the mental state at that time. Practical aesthetics say that 'As if' is the next biggest concept. Just as you can explore and understand how your imagination can be applied to that scene, you must design and execute yourself in your imagination as opposed to individual memory. It offers a practical alternative to the dominant ideology of the self-sufficient method of acting. The idea of separating thought from parts of acting is at the heart of this technique.

4.3.1.8. UTA HAGEN TECHNIQUE:

Including the notion that acting is merely intuitive, entailing no craft at all. "You're just born to be an actor," "acting can't be learned," "acting can't be taught" are phrases that spring from ignorance and the kind of prejudice that once again relegates the actor to the position of a gifted, rather unintelligent child They are the opinions of those who believe that the "tricks of the trade" can be picked up while performing in public. (Hagen,35)

This is what Utah Hagen said about acting and actor. Therefore, Hagen wanted his acting training to be very natural. Although the Stanislavsky system greatly influenced Hagen, she felt that more attention should be paid to acting training. This technique was developed following Stanislavsky's system methods. Uta Hagen is a famous actress on Broadway. She developed this acting training technique. Created with the sole purpose of making acting training effortless, this technique helped the actor to develop a sense of how to behave effortlessly on stage. Actors are trained through the Uta Hagen technique to exercise their ability to move on to acting without making the actor feel like he is acting in imaginary situations. Hagen's technique is something that allows him to deeply observe everyday life patterns and apply them to acting without overly intellectualizing the actor's methods. The 5 most important things Hagen says to his acting technique are **substitution, transference, specificity, authenticity, and preparation.**

4.3.1.8.1. SUBSTITUTION:

In this Hagen says it is a different recall of emotion. Mentally it is said to recreate the actor's unique life as well as emotionally on stage. Hagen focused on incorporating the emotional patterns that occur during acting into the stage in addition to those situations. Instead of incorporating the emotionality of one's

own life experiences into the acting, the substitution means that the actor should embody the emotion that he feels emotionally while acting on stage. The essence is to put yourself in there, instead of injecting emotion.

4.3.1.8.2. TRANSFERENCE:

According to Hagen, the idea is to examine the relationship between the actor and the character based on the actor's own experience and perspective. This is what Hagen called the transfer. The exchange of experience in his personal life is for the sake of the character. Hagen then said that the actor should never substitute for a situation for any reason and that the actor should be able to use it the same way.

4.3.1.8.3. SPECIFICITY:

The next thing Hagen said in his acting training was that the actor should be able to easily interact with the equipment on his stage. That means making the right practice. Hand property, set property, set and all other technical aspects were meant to be authenticated using the original materials from the time of rehearsal. The idea here is that the actor should have the same familiarity that he creates when he uses a property regularly. Beyond acting, it is important to be accurate in style.

4.3.1.8.4. AUTHENTICITY:

The next step is to use authentic materials. One of Hogan's methods is to use real things instead of dummy property and sets. Hagen's method is to consistently use authentic theatrical techniques to accurately move and choreograph. Hagen's acting training is such that even in SeanWork, such

precise settings are required. The sense of realism that the actors get through this will be reflected in the acting as well.

4.3.1.8.5. PREPARATION:

Hagen said the rehearsal should be done very well for natural acting. The repeat rehearsal is done and the intention is that the actors should achieve the natural method. A two-minute scene is said to require one hour of rehearsal. Similarly, even a one-minute stage movement should be rehearsed for hours. Hagen has devised a set of exercises to accurately observe human behavior and bring that into acting so that an actor can easily adapt to the character.

Hagen asked the actors to do some acting exercises to enable him to practice his acting, which was very easy and practical. Let us analyze them a little below;

4.3.1.8.6. THE BASIC OBJECT EXERCISE:

Basic object exercise is an exercise that an actor does to focus on things in his personal life that he does not pay attention to himself. For example, things that are done very lazily; Ready yourself to go on a journey; That means wearing a dress, combing your hair, searching for a car key, and recreating things like that for practice. Through it, he can focus on what he is doing and create self-awareness. That way it can be done on stage as well as spontaneously.

4.3.1.8.7. THREE ENTRANCES:

The actor's acting journey starts from the actor who climbs up to act on stage. It deals with three questions that the actor asks himself when he enters the stage environment. It is through these questions that the actor enters the character. The perfection of the character is possible only if the actor is sure that

he gets the answers to those questions. The questions are these; 1. What do I need first? 2. What have I done so far? 3. What am I going to do next? The actor has to find the answers to these questions but only then will the actor be able to establish himself in the arena without any tension. Hagen reminds us that the character enters the actor through these questioning gates. So, Hagen says the actor has to practice and master this technique accurately.

4.3.1.8.8. IMMEDIACY:

Hagen asked the actors to look for a small object of the character for the acting completeness of his character. He said that this search should always be done by the actor. Hagen meant that this should be done as a daily exercise. She said it would be great if he could take it from his character process. So that means the actor has to keep doing it wherever he goes. Whether it's on the set, at home, or on the go. Behavior and thoughts obtained while observing in this way should be monitored. The purpose is to observe your daily routine even when you are not on stage. The purpose is to help you understand your behavior, thoughts, communication, and feelings during such times. Realizing that, Hagen intends to give actors through this exercise that these characteristics can be recreated on stage.

4.3.1.8.9. FOURTH SIDE:

When you start doing this exercise you call your best friend on the phone. Hagen says it would be great if it was from a public booth. You need to talk on the phone about something very serious. At this time, you need to watch more closely what is happening in front of your eyes. But the matter of speech should not be broken. At the same time, also the observation should not be broken. This allows the actor to practice dual attention at the same time. Like multi-tasking. This tutorial is about how to improve the actor's observation skills in a closed

space. Hagen says that this will help them reach a stage where they can improve the privacy of the actor on stage as well as monitor the audience.

4.3.1.8.10. ENDOWMENT:

The things that the actor has observed through this exercise are to show how he can apply his skill in using his property. That means endowing the skill to handle it as safely as possible. The most beautiful example of this is the actor training to use a sharp knife on stage. This is an exercise to use it accurately and naturally. Hagen says that sometimes dummy property is used so that when it comes to it is real property and the actor has to practice and make sure to use it without losing the naturalness of using it accurately. At the same time, the actor has to create awareness among himself and other actors so that they are not harmed in any way.

In addition to all this, Hagen talks about 9 questions to understand the character's back history. By asking this question to the actor himself and trying to find the answer, the actor can understand the doubts of the actor as well as the doubts of the character. Whatever the minor character; The answer to these questions must be found in approaching and presenting the character.

1. Who am I?

From this question, we can understand the name of the character, age, beliefs, physical habits, and education.

2. What time, is it?

From this question, it is possible to understand the exact time, period, season, era, or even the exact minute.

3. Where am I?

From this question which country, or which city, which area, even if it is a street, or if it is a house, and if not, what room in that house it is. You can even get minutiae details like this.

4. What surrounds me?

From this question, you can learn about the material around the character like the landscape, the people, the creatures, the weather, and the ambiance.

5. What are the given circumstances?

From this, it is about what the character is given externally to grow. It may contain stage-backstage items. It can range from the script to the director's instructions. Also, what happened to the character? What's happening? What's going to happen? Also includes.

6. What are my relationships?

It is a question of the character's relationships, relationships with events, relationships with other characters, and materials.

7. What do I want?

This includes the desires of the character throughout the play, what the desire is to achieve in the next moment, and the unspoken desires.

8. What is in my way?

This is a question of a proposition as to what are the obstacles in the way of the character. It's about how to respond to those obstacles and how to overcome them.

9. What do I do to get what I want?

This is the very idea that comes directly from this question. It's just what I need to do to get what I want. In this Hagen says it is physical action itself. This is the

question a planning actor has to ask himself about what to do physically. The actor's Total Movements can be planned by finding the answer to this question.

Hagen tells the actors through his acting training style that if so, many things are practiced beautifully, the character can be presented on stage most beautifully.

4.3.1.9. VIOLA SPOLIN TECHNIQUE:

According to Viola Spolin, acting is something anyone can do. That's what her Theatre Games book says.

Everyone can act. Everyone can improvise. Anyone who wishes to can play in the theater and learn to become "stage-worthy." We learn through experience and experiencing, and no one teaches anyone anything. This is as true for the infant moving from kicking to crawling to walking as it is for the scientist with his equations. If the environment permits it, anyone can learn whatever he chooses to learn; and if the individual permits it, the environment will teach him everything it has to teach. "Talent" or "lack of talent" have little to do with it. (Spolin,3)

Her acting technique is an inquiry into how acting training can be improved through theatre games. This is what she said about the games;

The game is a natural group form providing the involvement and personal freedom necessary for experience. Games develop personal techniques and skills necessary for the game itself, through playing. Skills are developed at the very moment a person is having all the fun and excitement playing a game has to offer this is the exact time he is truly open to receiving them. (Spolin, 4-5)

So her acting training was on her way to the theatre games. She talks about the benefits of games in her book because she uses the best aspects of games for her acting training.

Growth will occur without difficulty in the student actor because the very game he plays will aid him. The objective upon which the player must constantly focus and towards which every action must be directed provokes spontaneity. In this spontaneity, personal freedom is released, and the total person, physically, intellectually, and intuitively, is awakened. This causes enough excitement for the student to transcend himself he is freed to go out into the environment, to explore, adventure, and face all dangers he meets unafraid. (Spolin,5-6)

Thus, she trained the actors by incorporating all her acting lessons in the games. She says that everything necessary in a game is also necessary for the theatre. For example, she argues that concentration, athleticism, and group feeling in a football game are essential to a theatrical performance in a theatre. Viola Spolin also spoke in-depth about the potential of improvising acting styles. Viola Spolin was a multi-talented actress, director, teacher, and playwright. All of these jobs greatly benefited her acting training style. Her technique was called the Improvisation Theatre Games. Every game has an exercise. There is a sense of dedication in it. Players unknowingly indulge in it. So these positive aspects have greatly influenced Viola Spolin's methods of adapting to the theatrical acting training style. Just as games that require a lot of imagination influence players, theatre games influence actors a lot without them even knowing it. Viola Spolin has been said that because a person can act like this without him knowing, anyone can act.

The first step towards playing is feeling personal freedom. Before we can play (experience), we must be free to do so. It is necessary to become part of the world around us and make it real by touching it, seeing it, feeling it, tasting it, and smelling it direct

contact with the environment is what we seek. It must be investigated, questioned, accepted, or rejected. The personal freedom to do so leads us to experience and thus to self-awareness (self-identity) and self-expression. The hunger for self-identity and self-expression, while basic to all of us, is also necessary for theatre expression. (Spolin, 6)

These are the most important acting training techniques. And also there are other techniques, that are small, big, and popular. With all this, the actors need to take the training to present the character in the best possible way, realizing the training required for the actors to become the character. Any actor should follow the action to do as much as he can to understand the training techniques they need. In this way, the actor can get into the character and reach out to the audience through the performance in the most effective way.

CHAPTER- 5

ACTOR'S MANIFESTO

For an actor to present a play, he arrives on the scene after doing a lot of homework on himself. The actor can't be too trivial when doing a most important role. Each character has to do their own homework. A manifesto actor has to be prepared for how to prepare his mind and body to understand the characters. Just like what style of the play is, how much that style influences the character and how that influence is infused into the actor is an important factor. The researcher is in the midst of an investigation into how character success is possible as an actor. The preparation of this manifesto is a self-examination of how one moves through the play being performed. Attempts to describe a process that is completely private but not confidential. Researcher the methods mentioned here are as an actor; That may change when it comes to another actor. It depends on the creative style of each actor. But for the upcoming acting talents; If it is used as a reference, the researcher's endeavor will be successful.

Every play is an experience for the actor, the director, and the audience. It is the responsibility of the actor to provide the audience with what the play demands. The actor can use the director's instructions to some extent. It is a laborious task for the actor to prepare a manifesto on how each theatrical style can be used by the actor in different ways. This chapter deals with the process of preparing a manifesto.

No matter what style of play an actor performs on stage, the general approaches are described in detail here;

5.1. PROPOSAL:

An actor decides to play a character for two reasons. One is passion and the other is professional. An actor in an amateur theatre is someone who acts with passion. But the actor in the professional theatre is in the way of his income, and he will be ready to play the character in that play. The approach of

both is in two ways. As for the actor in the amateur theatre, his liking is important. So, it is important to prepare the mind to do the character in the play. The actor's liking for the character in professional theatre is not something that comes first. Instead, when he gets into the play, he may start liking the character. That's the difference between two types of actors, who come into decisions. Whether he is a professional or an amateur actor, the attention he pays to his body and mind should be the same to act. The only difference is the benefit he gets. Any actor should pay attention to the approach being the same. The viewer does not see a two-way approach. Therefore, it should be the best presentation of the character that he gets. An actor who is a source of income may or may not have a difference in his methods. It is assumed that the self-satisfaction that the actor gets while playing each character will be the same in both the actors. The professional actor will have to perform the same character over and over again on different stages. The actor himself, with the potential to be mechanical when it comes to that, has to make a difference in his acting and be ready to enjoy himself. This does not mean that amateur plays will not have more performances. It was meant to change the monotones that occur in the actor when the same character is acting in more venues.

5.2. ENSEMBLE:

The theatre is an ensemble art. We talked about an actor deciding to act in a play. After that, he will come to the theatre and interact with the group he is going to perform. Enables a good interaction with all members. Maintaining a good relationship even with a production boy is something the actor must have done as a theatre person. The director is the most important person. Good presentation is possible from a good ensemble. Each member has to move this ensemble forward in a positive way. Having a theatre group with a single goal of maintaining mutual respect and cooperation and making a good theatrical performance will be a new experience for the audience. It's important that every

theatre group, whether professional or amateur, needs a professional theatre approach. This group will include individuals working in the technical field. Their approach will be very professional. Technical jobs are areas that require the most physical effort. It is everyone's responsibility to help them. A play is something that happens in the give-and-take process that combines all of these. That is why theatre is said to be an ensemble art.

Cornford's words, "brings everyone together and makes everyone more creative in a way that they weren't under normal, conventional rehearsal room circumstances".(Cornford)

5.3. PLAY DISCUSSION:

Discussion about the play that is going to be done in the group can make a good presentation possible. Sometimes the director already has decided on the play he is going to direct. If so, it is up to the director, to introduce that about the play to the group. In such cases, it is possible to form the opinion of the members of the theatre group. If there is no idea about the play that the director is going to do, then the method of drama selection is also possible through this. The selection of the play is completed when there is a consensus on the play to be performed. In such a situation, the actor will get a platform to express his opinion. Sometimes the director sees in his mind several plays that he has read. There will be confusion as to which play should be directed. Then the opinion of the members of the theatre group will be very useful to the director. The actor will also benefit greatly from this process. If it is a play that he has not read, it will be very helpful to read it and come to an understanding of its characters. If the play is familiar to the actor, the actor can go through it as soon as the director talks about the play and focus on the character he wants to do in the play.

5.4. PLAY READING:

Drama recitation is the first activity performed by a drama group. If the director and team decide to perform a play, the process of making the play familiar to the group through reading is very good. Reading and understanding drama is one of the best ways to beautify your part of the group. The energy that collective reading gives is so great for actors and others. It is the repetitive reading that helps the play to penetrate the minds of each individual. Through this reading, the actors will be able to analyze all the characters in the play and find out for themselves which character they like the most. The director might not have to give a character that is pleasing to the mind of an actor, but the actor can adjust his actions to capture the director's attention and bring his favorite character to himself. From the play recitation, one can understand the total story, dialogues, and theatrical trade of the play. Thus the director and other members can get a rough idea of how the play can be enjoyed by the audience. Through reading, the camp members will be able to understand the author's intentions and the approximate outline of how they can be presented and acted out in action. At this point, the members will have the opportunity to change their minds if they feel that the play is not suitable. So theatrical recitation is one of the first but most useful aspects of a theatrical presentation.

5.5. IMPROVISATION:

Improvisation is an acting technique. One that the actor and director can use as one. It is a free presentation method for the director to better understand the actor, and also the actors can understand the drama and the character. It is a method used by the director before casting. Through this, the director can understand a total amount of the actor's acting skills. Improvisational can be used to convince the director how much the actor can use his talent. This allows the actor to understand the director, without having to tell the character he likes directly. A director coming to a new group has no idea about the actors in that

group. Through improvisation, the director can create a rough idea about the actors. This will make the casting much easier for the director. When a scene in a play is performed by a group of actors through group improvisation, there is coordination between the groups. They get to know each other and make purchases. In this way, a collective effort can be made from the very beginning. When a director sees a very complicated scene being improvised in a very simple way, he can make an impression about that scene. He can also learn about the actors in it. The other technical team that sees this improvisation can visualize a visual aesthetic of the play and apply its creative input to the play accordingly. The fact that they can design their designs from scratch is also an advantage with improvisation.

5.6. CASTING:

Casting is an act of giving the right character to the right actors according to the style of the director. For the actor, it will be a challenge. The actor has to present his character in the most beautiful way possible. The actor feels that he can play the role or not. The actor's creativity grows when he tries to break it. After the actor's interpretation is incorporated into his character and the casting is very suitable for the actor to be able to perform on stage with interpretations by the director. If in the typecasting, it depends on the actor's appearance, outlook and mood, so the actor himself will have a positive feeling in the acting as he thinks that it suits him. When that happens, the director will have to help the actor a lot. Each modification should be done as per the instructions of the actor from the director. Since the anti-type casting is at the discretion of the director, the actor will know through casting that the character is unthinkable. Perhaps the suspense that the director has in mind in his play is such an experiment. When this happens, it is the sole responsibility of the actor to develop his acting potential according to the director's wishes. Whatever the casting, the actor's ultimate goal is to present it beautifully.

5.7. BLOCKING:

Blocking is how the director narrates and executes to the actor the stage movements recorded in his production script during pre-production, as previously planned. It is the director's first creative work in theatre for starting the rehearsals. Maybe it can be changed. Things that are done during charting do not have to be done during rehearsal. Blocking refers to the movements that are made on the stage according to the style of the actor. The actor has to memorize this method of arranging what to do and where to move while narrating a conversation and then confirm it in the rehearsals that take place. These movements should be recorded in the actor's production script. The movements can be changed at any time according to the creative thoughts of the director. The assistant director has to record all that and do it with the actor. At the time of blocking, the director interacts with the actor exactly what he intends to do. It's also about the character's emotions. This is also the time when the level of that emotional expression is determined. But this emotional level can change at any time. Any of these elements may be reconstructed once the play has been rehearsed in an approximate form.

5.8. PRODUCTION SCRIPT:

Production script preparation is from the actor's point of view. The actor's production script has nothing related to the director's production script. The production script of the actor will be prepared by converting the entire script into a production script and including a plan including the layout of the set. All the movements of the character played by the actor in each scene are recorded in the production script. At the end of each day's blocking, the actor has to record the modifications made by the director in his production script and confirm those movements in each day's rehearsal. If the director changes anything, the change must be recorded in the production script and put into action. All the methods of the technical side will be recorded in the production script. For example, the

characteristics of the lighting and the area in which the light is focused. From this production script, you can understand all the movements of the play in one go. If the actor is acting in another play at the same time, the movements of this play can be activated by looking at the production script. Even though he is acting in only one play, the actor does not have to be able to remember even the small things of each day. Therefore, such production scripts can modify the actions of the actor and enhance the creativity of the acting.

5.9. REHEARSALS:

Rehearsals are one of the activities that help the actor to prepare for a presentation. This is the biggest feature of the theatre. One of the positives is that you can correct when needed and present the scene in the best way possible. It is through the rehearsal process that the actor gets to know a character better and delves deeper into the character. Rehearsal is a journey from actor to character. It is during this period that the actor memorizes all his dialogues and arrives at the natural rendering of the dialogues. There is nothing like rehearsals that helps the actor to bring out the naturalness in the drama. Rehearsals are one of the easiest ways for an actor to understand the features of each day, change his mistakes and make the most professional presentation on stage. It is when the director watches rehearsals that the director and the actor become more confident and can make the best presentation qualification by making corrections. The coordination of the technical sides is most often done through rehearsal. A method like rehearsal is most helpful for the actor to put on his costume and makeup and make it fit the character. Theatrical performances, which are rehearsed over and over again, can claim so much perfection. Rehearsals can be very beneficial as the entry and exit queues of the actor and the technical sides can be done and practiced.

5.10. ACTING TRAINING:

One of the most important activities of an actor is to practice acting training that he can use in rehearsals. The actor can select the most important acting training method for himself and train himself to present the character in the best possible way. Of the many theories of acting, it is the actor's job to choose the most suitable. If, for example, acting theories such as Stanislavsky's Psychophysical Technique can be adapted to an actor's character presentation, the actor does train himself during this period to bring the character's internal emotion to the actor's body. An actor with a professional approach not only the time of plays a character as an actor but also practices his acting training theories throughout his acting career and prepares his body and mind to fit any character.

5.11. PHYSICAL EXERCISES:

Physical fitness is one of the most important things an actor can do. All the actor has to do is get to the physical level where he can bring any type of character to the body. A full-length play requires a lot of physical fitness to perform for hours on end. The actor should be able to do that even if the play is full of choreography throughout. For that, the actor should always exercise and train his body. For that, you need to do cardiovascular exercises and meditation exercises like yoga. The actor must exercise regularly even when not for a theatrical presentation. The actor gets a lot of mental fitness while doing exercises like yoga. Thus, the actor can easily present the expressions of the character on the stage. Incorporating the actor's interpretation into a character is the greatest feature of a creative actor. So to incorporate his interpretation into the character, the actor's imagination must be very large. The actor must be physically and mentally fit to develop his imagination. For that, the actor has to exercise and meditate every day.

5.12. VOICE TRAINING EXERCISES:

Sound is an actor's greatest weapon. Pronouncing it clearly and loudly is the process that makes the value of the actor the highest. Problems with the clarity of the voice can occur when conversing on stage for too long. If there is a problem with the sound during plays lasting more than two hours, what the actor says in the final scenes may not reach the audience. If so, the play may fail. So day by day the voice training methods were performed by the actor; He must use sound as his sharpest weapon. Voice training exercise is commonly referred to as voice culture. So it is the sole responsibility of the actor to be an actor with a voice culture. An actor with a good voice will get a good character during casting. Sound is an essential tool for an actor to convey his acting skills to the audience. Actors who have made acting their daily occupation should have done voice training whether they act in drama or not. Not only the pitch of sound but his clarity of sound too are most required. The actor has to train the voice so that it reaches even the audience sitting in the last row to know what the words are saying.

5.13. ACTOR'S INTERPRETATION:

The actor's interpretation is something that evokes the actor's creative imagination. The interpretation of the play is told through the play. The director's interpretation is told through the play itself. Along with all this, there will be an interpretation of the actor in the character. It's the actor's discretion but his interpretation should not go beyond the play and the director. Therefore, his thoughts must be communicated to the director to reach a decision. Not all interpretations reach the audience in the same way. The audience will make changes according to their imagination. That play reaches the audience in a completely different way from the director's intended interpretation. That may change depending on each one of the audience. The interpretation of the actor interacts with the audience only based on the character that the actor represents

perfectly. It does not affect the design or style of the play. The actor tries to convey his interpretation through drama, either through the actions of the actor or through the rendering difference in the dialogue. To make such an interpretation the actor must be one of the highest in creativity. For that, the actor has to practice his skill in the best possible way and be ready to use it.

5.14. RUN-THROUGH:

The re-rehearsal process, in which the entire scene of the play is put together after the process 'blocking' the rehearsal time of the play, is commonly referred to as run-through. In the first time of rehearsal, this run-through takes a lot of time. The actors say their dialogue in the way of 'prompting' during these times. It is with these run-throughs that the play becomes a flow. It will also be very helpful for the actors to learn the dialogues accurately. Run-throughs can also be used to enable actors to perform on-stage movements as directed by the director. The director can also rework work by stopping problem areas from time to time. The director can understand the tempo of the play and adjust the design of the play after the correct run-through. The technical team can understand the dynamics of the play only when they start doing the exact run-through. After a lot of run-through, each member will be able to see firsthand how the play gets on the correct track. It is possible to make the play beautiful by understanding where the loose work needs to be done and paying more attention there. Run-throughs can also be used to rework individual units.

5.15. INCORPORATIONS OF TECHNICAL SIDES:

As for the actor, once he memorizes the dialogues and understands the flow of the play correctly, then he comes up with the idea of how to use the technical aspects in a very realistic way. The things that a technical designer designs should be checked to the extent that they can be adapted to fit the actor's

body. If the character uses costumes that the actor does not normally use, he should be familiar with that through rehearsals. But only then can the actor make changes in his acting style to suit his acting. The actor has to be able to walk and run through the set very effortlessly. Only when things like hand property get into the hands of the actor very early on will the actor be able to adapt to it and maintain the naturalness of the acting. For example, if the character is a violinist, the actor has never played the violin in his life, but the violin, which is a hand property, should already be in the actor's hands and the actor should practice the natural movements of the violinist. Only then will the audience be convinced that the character is a real violinist. Similarly, only if the actor has an accurate understanding of the lighting will he be able to understand the area of lighting of certain spotlights and modify his acting in a way that the audience can see. In this way, all the rest of the technical stuff is put together so that the actor can make his performance the most beautiful and natural and perform on the final stage.

5.16. WALKTHROUGHS:

The walkthrough is a method of rehearsing a play very quickly. The walkthrough is a type of rehearsal that is often done when the actors are bored with rehearsals and do not have the energy to do a full run-through. This type of rehearsal will be done very lazily without wasting the energy of the actor to settle the doubts of the technical team. This type of rehearsal is usually done to help the total team understand some of the entry and exit queues. This type of rehearsal is often done when there is no time or context for a full rehearsal. This kind of rehearsal is done when the play is in its most beautiful form and deserves to be performed on stage in every way. The walkthrough is a technical method for a fast-forward rehearsal for remembering all the movements, all the queues, all the dialogues. This is one of the most beneficial for all small and large theatre groups.

5.17. RELAXATION THROUGH THEATRE GAMES:

The actor gets bored of acting when he does too many rehearsals. Thus the rehearsal process is more likely to become mechanical. Then the director and the technical group will not be able to modify the play creatively. If the mood of the actor is off, the mood of the theatre group will be very down. To avoid that, try to relax with theatrical games that have nothing related to drama. This will relax a lot of the members of the theatre group and bring back the rehearsal enjoyment of the play to the actors. Theatre games are a type of game that increases enjoyment and concentration. The director has to decide what type it is best for. Thus the group feeling of the theatre group can be greatly enhanced through theatrical games. Drama in groups with the best group feeling also has its own merits. This will give the members a chance to get to know each other and get to understand each other better. This means that the energy of the play itself can be greatly increased.

5.18. FINAL REHEARSAL / DRESS REHEARSAL:

Final rehearsal or dress rehearsal is a stage presentation. A presentation in the same style as to how they play presents the most energy in the arena. The final rehearsal is a rehearsal method that presents all the work of the play with the utmost technical perfection without any doubt. This is usually done at the same time the day before the final performance. The only difference is that there will be no audience. But the presentation will be completely a final play. The final rehearsal of the play, which will be performed the next day. A rehearsal that takes place under the director's control just before the presentation moves away from the director's hands and the director becomes a mere spectator. After this, even the director will not be able to do anything and will have to be seen as a mere spectator. Only by lack of audience, members of the play; A rehearsal that can be said to be a presentation, not to be taken lightly. In some cases,

guests are invited to view the presentation. So the actors will have extra energy in the presentation.

5.19. COMPLETE MEDITATION:

The next day after the final rehearsal will be the usual final performance. After the final rehearsal, the actors take complete rest until the performance. It is a resting time to perform with the best energy. Voice rest should be included at this time. This voice rest will help you to get the best fresh sound for your performance. Doing yoga-like meditation during this rest time will give you a very beneficial acting experience. It's also good that the dialogues run through actors' minds. The dialog should be rendered in a way that never loses energy. Good sleep produces good energy. The experience of experienced actors is a testament to the fact that the day before the performance if you take the right rest, you can bring that much energy into the performance. Actors get the feeling that the character comes to them unknowingly when they sit for a whole day thinking only about their performing character, avoiding even loose talks. The final performance is the best moment for the actor to create the best experience of the worship of acting in the audience.

5.20. FINAL PRODUCTION:

Final Presentation Day is the most important day for every actor. At the end of several days of rehearsals and hardships, each actor's days are waiting for the day to unfold the play in front of the audience. The audience sees the play and tells the review of the play, and it is impossible to describe the pleasure that the actor's mind gets when he hears it. One of the great benefits of drama is that it gets a live reaction from the audience while acting. Taking this reaction can add a lot of energy to his acting. The audience is the biggest energy source of the actor on the stage. It's a testament to the fact that the more the audience sees, the

better the performance. Before acting, the actor will observe the audience. The energy that the actor creates until the end of the play is the energy that comes into the actor's body when he sees the audience filled the auditorium. It is the job of the actor to make the audience has to watch and evaluate his acting skills. The actor can improve his performance by taking it as a positive when the audience tells him about the wrongdoings. For professional theatre groups, the play that the audience enjoys can be re-staged on a much larger scale, thereby generating a lot more cash for the groups. So the positive feedback of the play presented in front of the audience is the greatest for the actor, team, and director.

5.21. THE APPROACH OF STYLES OF CHARACTERS

Now it is an inquiry into how an actor approaches a character in theatrical styles and how he prepares to perform it on stage. The preparations of in general are mentioned above. Now describes in detail the things that need to be done more to present a different style of a character;

The easiest approach here is to take each character in each style of play and describe it for reference. It describes the characters presented by the researcher and those who are not;

5.21.1. TRAGEDY

Character: Oedipus

Play: Oedipus Rex

Style: Tragedy

Play write: Sophocles

5.21.1.1. ABOUT THE PLAY:

Oedipus is the story of a king who thought only of the welfare of his subjects. The story of a king who takes on the most important actions of the villain Destiny, and finally himself destroyed eyes and gets out from the palace. King Oedipus was forced to kill his father and marry his mother. The play reveals the very emotional conditions that the story creates in the audience. The play is in the style of 'tragedy' and all the actions of the character come and go in tragedy. Unbeknownst to him, the fate that follows him is the most emotional state that carries with him.

5.21.1.2. ABOUT THE CHARACTER:

Oedipus is a completely tragic character. Tragedy hero in tragedy drama. A very challenging character. As an 'actor, the character that any actor wants to play. The villain in the play is 'fate'. The hero cannot see his villain with his eyes but the result of all his actions is the opposite of himself. A character who goes through a mental state that man can never tolerate. The unfortunate man, who has to marry his mother after the murder of his father with his own hands. What happens in his life without knowing himself, and then a state of mind in which he has to know himself later. A classic character with the greatest moments to act out. In an isolated state of mind; The character flows through horrible situations where he has to walk according to judgment, without even having anyone to ask for help to overcome his mood; without knowing what is going to happen next.

5.21.1.3. APPROACH TO THE CHARACTER:

An actor who has to play the role of Oedipus is a challenging one. A detailed study of the mental and physical conditions of the character is required. The first thing an actor has to do is read the script several times. When we read it

many times, at first we feel that the character of Oedipus travels with us. It keeps us thinking, even while eating and sleeping. The character who travels with us for the first time then slowly enters into us and seems to be moved as we are. By then the character of Oedipus will begin to know us and we will have to know the character of Oedipus. Once the actor fully understands the ideas embedded in the script, a form of Oedipus character will conquer the actor's mind. From the phony character, the form evolves into a tangible character. It's something that happens in the actor's mind. A creative actor can transcend into a form that is ingrained in the mind. This is a preliminary approach. After this, when the rehearsal begins and the dialogue fragments are told, the actor is brought into that situation, and slowly the inner feelings of the character are incorporated into the actor's mind. The director's instructions are very helpful for characterization. Therefore, once the actor has fully grasped the inner feelings of the character, will be able to understand more things very quickly about the character and can fastly understand the director's suggestions.

Since he is the protagonist of a play that falls into the category of Greek tragedy, it is good to understand the genres of tragedy plays. The tragedy play is; Acting in plays with contexts that create a tragic situation in the audience means that each actor has to go through a lot of emotional situations. The character of Oedipus travels in a way never seen before in his daily life, so an actor can not observe the familiar people he sees and inject it into the character. Killing a father with his own hands and marrying a mother is an unusual situation. Although this happens without the knowledge of Oedipus himself; The challenge for the best actor is to act with the right emotion in a time where Oedipus will know all the circumstances. Oedipus is a character it has been of high importance for 'contemplation' ever since the actor was ready to act.

5.21.1.4. ACTING TRAINING TAKEN:

As an actor, it is best to do all the physical and mental training required for body, mind, and voice. Physical exercise for the body, yoga-like exercise for the mind, and voice training for the voice should be done accurately. Doing these exercises every day, whether the play is performed or not, will make the actor more and more energetic. It is a good idea to use Stanislavsky's Psycho-Physical Technique Acting Training Method as Acting Training to play the role of Oedipus. The classical character, Oedipus, is believed to have lived hundreds of years ago, and when a play that had been written so many years ago could be staged during this time, it would be most useful for actors to bring the character to life today by using the Stanislavsky system that created in the late 19th century. Oedipus is a character who can make the best use of the Stanislavsky system, which is built on the externalization of internal action.

5.21.2. MELODRAMA

Character: Maurya

Play: Riders to the sea

Style: Considering as Melodrama

Play write: John Millington Synge

5.21.2.1. ABOUT THE PLAY:

Riders to the Sea is a play set in the unique language of the island of Aran against the backdrop of the sea still hearing the roar of the violent sea and the rising of the cold wind. Written in a very emotional way, JM Singh's play is about the people who go to sea and make a living. It tells the story of an Irish family living at the mercy of the sea. Even those who know how dangerous the sea is, call the inadequacy for living food even more dangerous, so for those who were born as men, there are going to work at sea for the food. The play tells the

story of the losses of an elderly mother, Maurya, who lost her sons and husband at sea and tells moments of intense grief throughout the play. Even when all the children go to sea and never come back because they do not know any other way of life and silently allow their children to go. Every time the children go to sea, the mother, who sleeps at night with a lot of stress, lost her last son; The last curtain of the play falls on the mother who says that then she can sleep in the darkness without any stress. When a play talks about hunger, misery, poverty, and life; It is not only the characters but also the actors and the audience who feel the intensity of emotion.

5.21.2.2. ABOUT THE CHARACTER:

The character Maurya is a symbol. A glimpse into the realities of life of people fishing in the sea. The owner of a heart that aches when it loses its husband and sons at sea. A character who carries on with life again with a very positive mind, with the hope that when each son is lost, the next son will at least not be lost and will be the source of income for the family. The play ends with him telling himself that he will be able to sleep without stress in the dark even when he loses his last son. The depth of Maurya's character can be understood in that single statement. A character with having life reality that goes through challenging situations for any actor to act. Perhaps; something that interacts directly with the mind of the audience. It can be added to the category of melodrama when intense emotions are presented to the character who goes through story moments that make a lot of annoyances and can upset the audience a lot. It may sometimes hurt the audience a lot, and make them think more. Theatrical moments while watching the play, or the character of Maurya, will not leave their minds for long. It's an actor's dream to play such a core character. As you move through each of the contexts in the play; It's up to the actor to decide how to act. It is the role of the actor to bring the right emotions into the picture in the right way. May have the help of a director. Yet without boring the

audience, the actor must create an emotional state for them to penetrate into themselves, without them knowing.

5.21.2.3. APPROACH TO THE CHARACTER:

As soon as you start playing the character Maurya in the play that tells the story of the sea, you have to do some homework about that character. The dialogues in the play are the unique language of the island of Aran in Ireland written by Synge. Therefore, when you decide to perform this play here, you have to rewrite the dialogues using any of the coastal languages here. Actors need to be specially trained to speak the transliterated language by default. Then the actors should have a good understanding of the dialogue's dialect in a very precise way while approaching the character. When it comes to a drama about the sons of the sea the reference has to be made a lot more. You need to read the writings that describe those types of people. Whether it is a documentary or a novel, it should be seen as a reference, even if it is a movie. As a theatre practitioner, it is also important to make sure that the character they play does not hurt a section of the population racially. The actor should be prepared to know the essence of the character and to conduct direct observation if required. The actor has to make up his mind to see their life background. Ultimately the character has to be approached in a way that does justice to the character. Understand the dialogues through repeated reading and thereby understand the mental trade-off of the character. The actress has to understand very well how to portray a mother who lost her husband and sons at sea. The character has to be done very patiently and firmly without showing resentment in repeated rehearsals for perfection. The director's suggestions, as well as the experiences of the co-stars, should be taken into acceptance. Actors need to figure out how to bring the images into the acting well. The actor's interpretation should strive to reach the audience through the character. Maurya is a character who needs a lot of imagination. The background may not be exactly what it is supposed to be, so

the actress has to imagine it, act it out, and convince the audience. Therefore, the approach of the character should be very sincere. Only then will Maurya and the play *Riders to the Sea* will be a success.

5.21.2.4. ACTING TRAINING TAKEN:

Maurya is a character who has nothing to do with the actor. The character cannot be elevated from the personal life of the actor. A particular style of dialogue may not be practical for the actor. So you have to go to the place where that style of conversation is being told, observe the people accurately, learn their style of speech and present it on stage. But only then will the audience, as well as the actor, to be realized that he has transmigrated the character. Maurya is no ordinary woman, as it is a lifestyle drama of people going to sea and moving on with their lives. Only when the character is portrayed in the same way can the audience understand the reality of the character. It is acting training to see firsthand the life and physical nature of the people who live by the sea. You have to understand it very carefully and bring it into your own body and act it out. Maurya may vary even in the way she walks. Even that should be carefully observed and recreated for the character. Stanislavsky's acting system can be used by actors to do homework for a good presentation of the character. The actor needs to exercise for mental and physical perfection. The Stanislavsky system helps to make the externalization of the character's internal process much easier. Doing yoga regularly can help provide mental strength. The actor has to do the necessary voice training for the sound and to make a clear sound to hear the voice to the audience.

5.21.3. COMEDY

Character: Orlando

Play: As You Like It

Style: Comedy

Play writes: William Shakespeare

5.21.3.1. ABOUT THE PLAY:

As You Like It is a comedy by William Shakespeare. The play is said to be one of Shakespeare's best comedies. It is the story of a traditional property dispute between brothers Oliver and Orlando. It is their family friend Adam who solves the two beatings each other. The play is full of villainy, romance, humor, and a happy ending. A play of the kind that the audience can happily watch. His brother, Oliver, even tries to deceive and hurt the character of Orlando. When this Oliver is in danger in the woods, it is Orlando who saves. That's when Oliver decides not to cheat on his brother anymore. Oliver is thinking of committing this hurt because he cannot share the inheritance with his brother. After seeing wrestling Rosalind loves Orlando for his speed and agility in wrestling. The love between them is also the theme of this play. Orlando, who has to stay in the jungle, meets Rosalind there and exchanges love. Orlando passes by carving poems expressing his love for Rosalind in the tree of his path. These poems come to be seen by Rosalind. 'As you like it' is a play full of unexpected story contexts. The play ends very happily. The disguised movements of the characters are moments that make the audience very happy. The storyline, which is full of deceit, love, and enmity, is a visual marvel to the audience. The play ends with the all-romantic couple getting married. The end of the play is a happy song. 'As You Like It' is a well-maid play by Shakespeare. Each time in the presentation, this play can experiment with a lot more. The characters in it all relate to each other and complicate the story, but at the end of the play, all the doubts of the audience can be changed and relaxed.

5.21.3.2. ABOUT THE CHARACTER:

Orlando is an aristocratic young man. He was the youngest son of deceased Sir Rowland de Boys and brother of Oliver. Orlando suffers the most from Oliver's ugly behavior. Although Oliver promise he would teach Orlando; but he was persecuting Orlando without teaching. He is treated like a pet. Without allowing any growth socially and intellectually. Despite the bad feeling in it, Orlando continues his life with ignore it. It is clear from the play that Orlando's abilities are more than that. In a wrestling match, he defeats his opponent, who is also a major figure in the wrestling world. Like a perfect wrestler. From this, it can be seen that Orlando is a man of great athletic ability. After watching the match, Rosalind takes a special interest in him and presents a gold necklace to Orlando. From this, it can be seen that she liked him. As he escapes into the woods, his love for Rosalind is carved into poetry in trees on the way. From that, Orlando's love for her can be understood. Orlando is an optimistic man. Even when his abusive brother Oliver is in danger, the more humane Orlando rescues him. From that, it is clear that Orland was a good man. One can understand that Orlando is a good man who combines love, passion, and courage. His love for Rosalind is so intense that they end up married at the end of the play. Orlando is a typical Shakespearean character.

5.21.3.3. APPROACH TO THE CHARACTER:

Orlando is the main character in a comedy-drama. When approaching a character in a comedy drama, the actor should approach the character with an awareness of what preparations need to be made for the comedy drama. As You Like It is a very popular play by William Shakespeare. Therefore, it is important for the actor to have an understanding of Shakespeare's comedy-dramas, and to understand the general nature of his comedy dramas and how the characters are arranged. For that, reading Shakespeare's plays is very good for an actor. Then you need to understand the approximate understanding of the characters in the

play *As You Like It*. For that, you should read the theatrical analysis of the greats about drama. It is very good to understand the basic nature of the character. After that, you have to make an in-depth understanding of the scenes. For that, the repetitive script reading is very good. Then the character analysis should be done through the script. It's good to have the approximate look of the character created in mind. You should read the experience notes of those who have played this character before. After reading and understanding, try to get to close knowing this character again. It's good that the actor is trying to take a different approach to something that no one has done before. It will be a new experience for the audience who have seen this play before. It would be nice if the actor could come up with an interpretive character. An actor with a good reading wealth can be very helpful in presenting a character.

5.21.3.4. ACTING TRAINING TAKEN:

Acting training is required when a character has to be portrayed in a comedy drama. It is good that the actor is practicing whatever acting training he has in a way that enables him to act in a way that makes the audience feel comedy. As an actor, you should do the physical exercise that you do every day. Physical fitness is the face symbol of an actor. Physical maturity to embrace any character is essential here as an actor. The character of Orlando is a wrestler. It says so in the script itself. So you have to study what the physical nature of a wrestler is and make a similar physical appearance. There is a premise that there is a wrestling match in the play itself. In addition, the actor has to train himself to realize that he has the flexibility to beat his opponent because of his speed action. Rosalind even became love to Orlando because only of his wrestling prowess. So physicality is the most important thing in this character. It is also good to use Stanislavsky's acting training in acting. Since physical acting is also important, doing Mayorhold's acting training can be very beneficial in improving character. The actor can quickly understand the inner workings of Stanislavsky's

process character 'internal to external'. Meyerhold's 'external to internal' style helps the actor to understand the external nature of the character. Voice training, too, requires the actor to practice accurately. Yoga and meditation can make the complete presentation of the character easier.

5.21.4. REALISM

Character: Mrs. Alving

Play: Ghosts

Style: Realism

PlayWrite: Henrik Ibsen.

5.21.4.1. ABOUT THE PLAY:

The play Ghosts discusses the extent to which the intrusion of others into the life of the individual may affect. Mrs. Alving is in a house in a rural area in Norway lives with their maid Regina. Captain Alving's life with Mrs. is a completely broken marriage. Although she fled to live with her favorite Pastor Manders, Pastor Manders sent her back to her husband. Their mentality of having to live with a bad-tempered husband is huge. At the age of seven, she sent away his son, Oswald, unaware of his husband's misdeeds. In any case, it was decided that an orphanage should be set up in the memory of the deceased husband as the public should not know about the atrocities committed by the deceased husband. An independent thinker, Mrs. Alving thinks she should tell her son the realities of her husband. She decides to tell her son after realizing that it's time for that. The play seeks to convey that heritage is to be followed by posterity like a ghost. It is a fact that the consequences of the wrongdoings of the father will be followed by the children. Evidence of this is the deadly disease that Oswald suffers from. He tells that to his mother too. He also says that his death is imminent. Oswald's mother, who knows Regina's love, tells him that

she's his half-sister. They also tell Pastor Manders that Regina is the loving daughter of her husband and former maid Johanna. As Ibsen said, we all go through life carrying the most terrifying secrets, or the ghosts of our past. Same in this play, the Son bears the consequences of the Father's sins. Even when it is finally known that the orphanage was destroyed by the knife, it is also symbolic. When the orphanage catches fire, the lie it represents was exposed. Mrs. Alving wants to replace the ghosts in her family. Mrs. Alving becomes indifferent even when she knows the news. By the end of the play, Oswald is sitting motionless in his chair, taking morphine pills, in anticipation of a new dawn.

5.21.4.2. ABOUT THE CHARACTER:

Mrs. Helen Alving Widowed woman who has gone through a difficult life. At the insistence of relatives, After marrying Mr. Alving; The woman, who ran away from there because of her husband's bad behavior, wanted to live with a pastor she was interested in. But even that pastor gave up her wish, and Mrs. Alving, who will the fate to live again with her hated husband. Seeing her husband's misdeeds, she sends her only son away from them, thinking that her son should not grow up. Years after her husband's death, the mother sees her son again and learns the horrible truth that her husband's illness has spread to her son like a ghost. The girl Regina, whom she has hired as a maid, is in a pathetic situation where the mother is reluctant to tell her son that she is her husband's illegitimate daughter. Knowing that her son was beginning to like Regina, she was telling his son the great truth. Despite this, she wants to build an orphanage in memory of her husband. It is a symbol. It's just a reminder of why the orphanage is created and how it feels. Only as a place for several orphaned children on the streets in memory of someone who has lived a dirty life. Maybe it's black revenge for her hatred of her husband. Mrs. Alving is a symbol of the category of 'woman' who lives life as the unsatisfied. When that orphanage was finally destroyed by the flames, some might even think that it would be the end

of ghosts coming from father to children. The emotions of the mother who will know her son's terminal illness will greatly help to intensify the acting of this character. Mrs. Alving is a character of great acting importance. The presentation in a realistic style will be very moving in the audience. The flow of the story and characters can have a huge impact on the audience. This character is probably the strongest female character in the history of drama.

5.21.4.3. APPROACH TO THE CHARACTER :

The character in the play Ghost, which has a realistic approach, is when deciding to present Mrs. Alvin, it would be good to do a study on Henrik Ibsen's plays and the nature of the plays. When playing the character of Mrs. Alvin it is good to read and understand the approach of the actors that character has done before. Repeated script reading will help you understand the inner feelings of the character. It is very good to understand the subtext of the script and the character and go to rehearsal. It's good to have a preconceived notion of all of Ibsen's characters. It is also good to read Ibsen's experience to understand the creative crisis that Ibsen experienced while writing this play. If there are people in the life of the actor who has similarities with the character of the character, then observing that person in a particular will be very beneficial for the actor to portray the character. That's best if you have people who have gone through the same experiences as the character. The actor has to imagine the shape of the character in his mind and take ways to become like it. It is best to take the necessary reference to make sense of the inner expressions.

5.21.4.4. ACTING TRAINING TAKEN:

There is a lot of acting training to be done when portraying the character of Mrs. Alvin in a play in a realistic style that is similar to the way life is portrayed on stage. As an actor, it is always good to do proper physical exercise

and yoga which is essential for mental balance. Whatever the style of play, these are ideal for the actor. To understand the character, it is best to take short conversations and practice before the rehearsal begins. It is good to find out which acting training theories are most appropriate and to practice them. The most important thing is to read the script. The actor needs to know how Mrs. Alvin's character is connected through the lives of all the characters. Studying the whole play is also good. Knowing the dialogue of every character other than the dialogue of his own character will help him a lot to make his character the best. The script memorizes the reaction of the other character's dialogues. Training in characterization with Stanislavsky's Psycho-PhysicalTechnics can be very beneficial. This method, which is based on the theory of the externalization of internal verbs, is very helpful in bringing the inner character of the character into acting. Stanislavsky developed his theory to make the characters of realistic plays easier. Mrs. Alving is a character who needs acting training as it is a character with a lot of acting potential. Vocal exercises should be done to improve the sound. Practice in a way that raises the pitch and volume of the sound. Do not hesitate to meditate for any reason. The actor must develop the knowledge and ability to incorporate the director's interpretation into the character in the most appropriate way. The reading and imagination should be accurately elevated and the actor should calm the mind to accept the character and present the character.

5.21.5. NATURALISM

Character: Paramu Pillai

Play: Ningal Enne Cammunistakki

Style: Naturalism

Play Write: Thoppil Bhasi

5.21.5.1. ABOUT THE PLAY:

Thoppil Bhasi wrote the play 'Ningal Enne Cammunistakki' to present the drama group KPAC which was formed in Kerala to promote the communist movement. The plot revolves around Paramu Pillai, a nobleman born into a very large Nair family, a man who blamed the communist movement and eventually became a communist. The play is an uprising against caste thinking and the feudalism system at a time when there was a lot of caste thinking. Communism, as opposed to feudalism and caste thinking, is best thought of by pro-communist dramas as the best way to cultivate human consciousness. The director's interpretation of this play was very strong. The play was also mean about exposing the devaluation of contemporary communism. The protagonist is Paramupillai. The play unfolds through the life background of Paramu Pillai. Paramupillai belongs to a Nair family who fell into poverty. At the same time, the story of Keshav Pillai, a Nair family member who uses feudalism the worst, tells the parallel way. The play also tells the life of a low caste farmer named Karumban who works in a field. Karumban is a communist from the very beginning of the drama. Meantime But Paramu Pillai will oppose communism. At the end of the play, along with Karumban, Paramu Pilla also realizes that communism is the right way and becomes a communist. And also the audience watching this play; The play, written by Thoppil Bhasi for the intention to become a communist, became very popular at that time of writing.

5.21.5.2. ABOUT THE CHARACTER:

He is a feudal man of a ruined Nair family. Someone with a debilitated body nature. He comes to the stage saying, "It's been a long time since the house has been grazed, and if the crow poop, it will fall into the mouth." From that single conversation, one can understand the condition of Paramu Pillai's house and property. Probably someone who lives in false pride without being able to express poverty. But the first conversation is a natural reaction to the thought

that the locals will understand the situation as soon as they see not graze the house. Paramu Pillai's body may have been degenerated due to poverty and age. Since the son was a communist from the beginning, the disagreement with the son still takes place at home. The pain of a father who can never express his will to his son who works in a movement that is he hated. An old man with harsh caste thoughts who clings to his own thoughts, thinking that what his son is saying is pure nonsense. When presenting this character, a lot more references will be needed during this period. You have to learn a lot to present that false pride personality on stage. The age of the performer does not necessarily have to do with the age of the character. If the character has to be played by a young person, then the actor needs to understand the mannerisms of the character a bit more. If there is any person he sees or knows intimately, it would be great if he could clearly observe the person, understand his methods and bring him into his acting. Observation is one of the most beneficial activities for actors. The actor must be able to bring into his own body the subtleties he finds in observation and put them into practice for the character, only then will the actor become creative.

5.21.5.3. APPROACH TO THE CHARACTER:

When presenting a play that is realistic in a naturalistic style, one should approach the character with the utmost care. One has to understand the character of Paramu Pillai very well before entering the play. Before that, one has to create a form of the character of Paramu Pillai in the mind and go through it with it. If a young actor plays an old feudal character, there is a lot of homework to be done. Actors who have acted in plays made for the popularity of the communist movement do not have to have that idea. Then one should try to know the concept of communism and move through it. That is the biggest thing. To know about the character, have to read the script many times and understand the subtext inside it. If a character has nothing to do with the actor, the mental and physical conditions of the character must be understood in the correct

proportions and presented on stage. The young actor is more likely to be over-acting when he plays the character of Paramu Pillai. It is the responsibility of the actor to take care of any change in the acting while presenting a character full of misery and poverty in a naturalistic style so that the audience does not feel annoyed. After only need to make the necessary references, and even go into rehearsal. At each rehearsal, you need to make sure that the rhythm and meter of the performance are accurate and move forward each day. Preparations for the final presentation in order, to be a perfect performance, days-long rehearsals must be taken place. The director's instructions must be followed exactly by an actor to touch the character.

5.21.5.4. ACTING TRAINING TAKEN:

When you choose the character of Paramu Pillai in 'You Communize Me' as a naturalistic acting style, you need to understand the subtleties of acting and make the necessary preparations and training to act. You have to have the training you need to do that, to get into the performance. Paramu Pillai is a character who comes and goes with all kinds of emotions. Being financially ruined by someone who has lived a very high life is a state of total mental collapse. His financial scarcity can also be reflected in his body. It has to understand that physical condition and make that condition in the actor's body as well. Only by practicing that way every day can the entire two-hour-long play become a character. If a young actor comes on the scene to become an older Paramu Pillai, the audience should never understand the age of that actor. The audience must only see the actor as Paramu Pillai himself. Makeup will help with that if necessary. The actor has to practice putting on make-up every day and acting in a way that convinces himself to fully embrace it. Scarcity should be maintained even when speaking. Here, too, Stanislavsky's psycho-physical technique can be used for acting training. Putting make-up on in front of a full-length mirror and saying that you are Paramu Pillai will help the actor to have

self-awareness. You can use the internal to external method to create emotion and the external to internal technique to feel the character yourself. The costume also helps a lot in shaping the character. A very realistic set and constant interactions in it will greatly help the actors to act naturalistically. The actor should do regular physical exercise and yoga regularly to stimulate the mind and body. The actor has to meditate properly to improve the character presentation. Voice training should also be done to improve speech patterns.

5.21.6. EPIC THEATRE

Character: Swiss Cheese

Play: Mother Courage and Her Children

Style: Epic

Play write: Bertolt Brecht

5.21.6.1. ABOUT THE PLAY:

The play begins with a mother appearing with her children in the spring of 1624 with a food cart during the Thirty Years' War. Mother Courage runs her business with a cart full of her speechless daughter Catherine, eldest son Elife and youngest son Swiss Cheese. Mother Courage and Her Children is an epic-styled play by Bertolt Brecht. As Sergeant's approaches to buy supplies, he takes his eldest son, Elif, to join the army. Realizing that but unable to respond, she goes ahead with her business. The play is based on Brecht's alienation theory and tells the story of a mother and her children who focus only on their trade as they travel with his food cart during the war. Brecht also had the idea of how to implement the alienation method of the play, which was written with the intention that the mother's condition should never be emotional in the audience when she tells the life of a mother who walks with the mind of a saleswoman who focuses only on her business, even when each child is away from her. The

epic play *Mother Courage and Her Children* is intended only to show the deadly aspects of war in one way or another and make the audience aware of it. Therefore, conscious action was taken on stage to free the audience from the situation when it seemed that there would be an emotional experience in their minds. So the disguise of the actors was done in a way that the audience could see on the stage. Such dramas were meant to divert the attention of the audience and not to cause emotional enslavement. Even when the body of the second son is brought and shown to the mother, there is no emotional expression on the part of the mother. All they do is shake their head when asked if it is their son. Through this, Brecht aimed to convey his idea of emotional exhaustion to the audience. The ultimate goal is for the audience to focus on the other aspects of the play without being enslaved to the emotional level. The epic drama section also had a way of holding the play cards of the actors when the emotional moments unfolded. The play *Mother Courage and Her Children* is a work in which Brecht nurtures his thoughts.

5.21.6.2. ABOUT THE CHARACTER:

Swiss cheese is the second son of Mother Courage. During the war, he worked very sincerely as the Pay Master of the Finnish Regiment. Swiss cheese was captured by enemy forces as he is about to return the cash box he kept to his commanding officer. But when it comes to a situation that gives cash to enable her son's release, the mother has doubts about whether she needs it or to save her food cart. Finally, Swiss cheese is sentenced to death. When the officers came to identify the Swiss Cheese's body, they said that the mother did not know the body. The Swiss cheese, who loves his life, his mother, and his family, loves his job even more. Sincerity and honesty are the best qualities of Swiss. As it is Brecht's alienation style drama, acting does not have to be continuous, when the audience feels the pain and suffering of the character, the actor should pay special attention to showing the playing cards to stop his acting and wake up the

audience. The actor can take breaks in acting from time to time and take a rest as the audience sees.

5.21.6.3. APPROACH TO THE CHARACTER:

When approaching a character, any actor should pay attention to what style of drama's the character is going to play. *Mother Courage and Her Children* is a play written by Brecht to prove and experiment with his alienation theory. When acting in epic plays; Any actor, even when first approaching the character by changing the methods he had approached up to that point; The character should be taken in such a way that he does not forget himself in the moments of the character and acts in a demonstration manner to make the audience aware. So Swiss cheese is a character with an emotional level in a play with a uniqueness. Brecht's theory of alienation must be accurately understood. As you read the script, you should keep in mind how this theory can be applied. The director's suggestions should be taken into account in the characterization. Swiss cheese is a character with a lot of emotional moments. A person who is more sincere in his work loves his family too much. When the audience is mesmerized by the actor's character presentation, If seems that the audience is making his way into an emotional state; The actor has to be careful to understand that and stop the continuity of his acting there and make the audience aware. In case of emergency, be prepared to show the audience a placard in hand. The actor must still be convinced that the actor will not forget himself and fall into the trap of acting like in a realistic drama. The actor has to be ready to change his make-up and costume in a way that the audience can see on stage. In this way, the attention of the audience can be brought from the emotional level of the play to their conscious mind. In addition, what Brecht says in his theory must be done in the same way that the character is presented on stage.

5.21.6.4. ACTING TRAINING TAKEN:

Acting training is all about the basics of knowing the epic drama style well. One of the essentials of epic theatre is a style of acting that does not require the continuity of acting in the ordinary drama. Beyond the identity of acting; It's more important to do a demonstrative style. The actor should also exercise regularly for getting great physical fitness. Excellent athletic ability will also be required for this play. The method of externalization of internal thoughts is not practical here at all. The greatest way is to observe the audience and act without forgetting yourself. The actor has to cultivate his mind in such a way that he can stop acting and interact directly with the audience. The actor should train himself not to let that emotional expression come into his acting by realizing where it is more emotional. The process of becoming an actor's character is of no importance here as he is sitting on the stage and doing make-up. Therefore, there is no need to bring the actor's mental involvement into the character. The actor should practice this kind of acting training during the rehearsal in an epic theatrical style. Also, even if you see the acting process of the co-stars, do not get emotionally involved in it, and only important to present your character in front of the audience. Special care should be taken to give the occasional presenter a chance. The actor should make it a habit to exercise regularly to build up the stamina he needs to spend more time on stage. And the voice training actor should do to use the voice well.

5.21.7. ABSURD THEATRE

Character: Old Man

Play: The Chaires

Style: Absurd

Play Write: Eugène Ionesco

5.21.7.1. ABOUT THE PLAY:

The Chair is a popular play by Eugene Ionesco. The play is based on the loneliness and futility of an elderly couple. There are only three characters with a physical presence in a play full of fictional characters. The story unfolds in such a way that as each of the characters comes on stage, the doorbell is heard and one of the couples opens the door and welcomes the guests. Despite the fact that no one is coming; When interacting with them, the elderly couple shows on stage the exact reaction in which the guests seem to be coming to the audience. The house is filled with guests who come to the couple's reception, and the couple is filled with people so that they can not come close to each other. The couple is shocked to learn that even the emperor is there as a guest in their home. The old man thanks the guests and tells the emperor that his life will not be in vain. Finally, the old man does not hesitate to thank the old woman. After the emperor's thanks, the couple jumps out of the window and commits suicide. The play is a perfect example of how each person's inner desires and frustrations motivate them to move on with their lives. The play is classified as an absurd drama because of its illogical story development. All the plays deal with the isolation of individuals and the meaningless world. These plays will be a huge success if the condition of the individuals can be conveyed to the audience. The lonely life of an elderly couple in 'The Chair' is the greatest example of how dreams and loneliness can affect each person. The play revolves around the myth that there should be people and noise in their own home before they die and that they should have a romantic sense of reality and convince others that loneliness should end at least once.

5.21.7.2. ABOUT THE CHARACTER:

The Old Man, the protagonist of the absurd drama-style play, is, like all the absurd drama genre characters, a man who carries the heaviest of loneliness and boredom in life's existence. He is an optimistic character who believes that

his life of suffering will become a message of salvation for the lives of mankind. He fails at that. He thinks he should escape from the island of loneliness for at least one day. He has a winning attitude even when he approaches his guests with great pleasure to meet them all. When all the guests finally arrived, the celebration of his house being overflowing could be seen in his receiving. Although the audience will understand that it is full of imaginative characters, But old man's behavior towards the guest is very realistic. Old man each guest introduces them as they come, making it easier for the audience to understand who has come. That much Old Man's actions are so honest.

5.21.7.3. APPROACH TO THE CHARACTER:

Old Man is a character who should be approached as a character in a nonsensical play. The chances of acting for an imaginative character are very high. The characters in absurd plays are the most important plays in presenting non-real events on stage in a way that is real. When guests come to his house, the old man approaches with a sense of reality. The biggest challenge for an actor is to present the reactions toward the guests in a very natural way. The actor knows that the guests are not real, so acting must be in the true sense. Only then can the character and the audience be equally convinced that the guests are coming. In this play, the old man is immersed in the wonderful illusions that he and his wife create to escape from reality. A character who believes in himself that he has lived his life well and is worried about his frustrations. The frustration of not being able to have sex with Bella is evident in his behaving. Have to approach the character in a way that seems to go through the conditions of this character. The actor has to approach the character after reaching the mental state of believing himself and to make belief in others. If the context of the play seems absurd, this character cannot be acted out. Therefore, the actor has to take all the steps to bring a sense of realism into the performance. Have to approach the character only with that conviction.

5.21.7.4. ACTING TRAINING TAKEN:

Although absurd drama, the steps to be taken in acting should be very convincing. Imagination is one of the most important methods that is most needed here. The actor should do the most necessary acting training to present his character in a way that makes it believable. The actor can use any kind of training here. The Stanislavsky system can be used. In addition, physical exercise and meditation techniques such as yoga can be used as training for the physical and mental processes. Voice training should also be taken. The Stanslovsky system is very useful for finding a sense of reality in acting. You can train both internal to external and external to internal acting training methods for better results. Make Belief is something the actor has to practice every day as the first preference. You must first convince yourself of the context of the play and then convince the audience that there are these illusory contexts. That's why the actor has to train the method of Make Belief. Reading is the best way to cultivate imagination. So the actor must read regularly. It is a myth to say that every guest in this play comes, but the actor receives them with a very real sense. So imagine that all these guests are coming and give it the reaction it needs. Only when the acting is accurate can it create a sense of reality in the audience. So the actor should adopt all the methods to cultivate imagination.

5.21.8. EXPRESSIONISM

Character: Agnes

Play: A Dream Play

Style: Expressionism

Play Write: August Strindberg

5.21.8.1. ABOUT THE PLAY:

The protagonist of this play is Agnes, the daughter of Indra, who descends to earth to understand the problems of human beings. The story unfolds

through the main characters she encounters. These characters do not have names but show the social roles they represent. These are the officer, the advocate, the doorkeeper, the poet. Strindberg shares in this play the concerns of materialism, class struggle, gender participation, and the destruction of traditional marriage. The play is written in such a way that it is the remnant of a dream that is interrupted halfway but engenders a sense of reality. The characters that Agnes encounters in this are people from all walks of life. An official comes first. The story begins as an energetic military officer who takes pride in his work but in the end, he becomes tired, old, and lazy. Next up is a lawyer who appears to be dissatisfied and tired. The last character is a poet, a visionary who is cast out because of his strange behavior. Agnes goes through the process of interacting with such people at various points in life. The play ends with Agnes finally realizing that humanity needs to be seen with compassion. She understands that humanity contains spiritual expectations, but they will always be blocked by human existence. As she ascends back to heaven, she throws her shoes into the fire to abandon her human existence.

5.21.8.2. ABOUT THE CHARACTER:

Agnes is like a fairy tale character. Agnes is the daughter of Indra, who lives a human woman. Agnes, who came in human form, interacts with human beings and understands their feelings and sufferings. Agnes acts as a divine being who lives almost like Christ and suffers in mortal form. Her experience leads to compassion for the sufferings of human life. She sees and interacts with the other characters in the play just like humans do. At the end of the play, she is described as waking up when she ascends to heaven and returning from a dream from a life of death. Agnes is the main character who is an expressionist in the style play Expressionism. Agnes is a character in a play written to portray an extraordinary character between life and fiction most realistically. Like a spectator, but engaging in events with a sense of reality, the presentation is made

possible in a way that makes the audience believe in the scene, despite the more dramatic in the story. In the story, she arrives in heaven as if she were waking up from a dream, but Agnes is a character who has the potential to give the audience a new experience as past events move between reality and myth.

5.21.8.3. APPROACH TO THE CHARACTER:

Agnes is a fictional character. A character who has nothing to do with reality. This character with a lot of fiction has to be approached very carefully. Expressionistic plays like 'A Dream Play', which has a story and character full of expressionism, should be completely realistic when presented in front of the audience. Even the approach to the character must maintain a sense of reality. Romanticism means that the actor does not have to work hard to bring it into the approach. When the context is presented in the same way, if the audience understands expressionism, the audience will take it as a style of the play. The acceptance of the actor and the director will be huge if the character is presented in a way that creates a new experience in the audience who watch different types of plays. Agnes is on a different level as she is a character who influences the intellectual level. If the presentation fails, the audience will have a thousand particles of doubt. It is the responsibility of the actor and the director to bring intellectuality to the audience as well. The play takes place in the imagination of the audience. So the actor has to approach the character with imagination. Because of the story and character that arose in the imagination of a writer; the actor has to adopt all means necessary to enable the audience to communicate in the same sense. Maybe the costume and makeup will help the actor a lot to make the character. Therefore, the actor should have a good understanding of costume and make-up from the very beginning. Reading for improvement imagination and taking necessary references should be what the actor should always be doing. Only then will Agnes become a reality.

5.21.8.4. ACTING TRAINING TAKEN:

Agnes is a character in the style of expressionism. 'A dream Play' play is a style of expressionism. The actor should approach the character with the knowledge of what style of play is being performed. The first step is for the actor to understand the style of the character and make the necessary references. Take a look at Strindberg's plays. If there is one general character of Strindberg's plays, it is to be understood. If you find any works or author's notes that understand the creative mental state that Strindberg experienced while creating this Agnes, find time for the actor to read them as well. It would be good to read the experience of any of the actors who played the character, Agnes. The actor must have made the necessary reference to the theatrical style of Expressionism. The actor should find out which acting training is most suitable and practice it. Accurately doing the actor's daily exercises will help a lot to contain and understand the character. Doing meditation exercises like yoga can help bring the character's inner self into the actor effortlessly. The actor who stands on stage for a full-length play needs the greatest athletic ability. For that and daily exercise routines are good. Stanislavsky's psycho-physical technique and Meyer Hold's biomechanics are acting training techniques that help the actor portray the character well. It is the actor's responsibility to understand and train about it. Stanislavski's technique is the externalization of internal thoughts, while Meyerhold's internalization of external action. Practicing both of these can greatly enhance the character of the play in the style of Expressionism.

5.21.9. IMPRESSIONISM

Character: Franz Woyzeck

Play: Woyzeck

Style: Impressionism

Play Write: Georg Buchner

5.21.9.1. ABOUT THE PLAY:

Tracking the development of modern theatre, **Georg Buchner's Woyzeck** is one of the most important European plays of the nineteenth century. Woyzeck was one of the first plays about ordinary people in Europe. Woyzeck is a play about a lower-class hero who is neglected and marginalized. Buchner cared for his lower-class hero in the same way as the protagonists of yesteryear. This play is uncompleted. Buchner died before completing. The play, which was completed by other writers and critics after his death, is one of Buchner's most acclaimed plays. Woyzeck is the story of a dedicated social idealist whose dreams are shattered by the insignificance of others and his characteristic weaknesses. Impressionism anticipates a narrative that expresses internal and distorted mental states, and their open and fragmented structure. At the same time, the theatre expects absurdity as the experience becomes incongruous and bizarre. Therefore, this play can be presented as Impressionism. There are many styles in the structure of this play. The episodic style of this play is also one that makes us think. Woyzeck is the story of an ordinary soldier who jealously kills his daughter. The title character is a military barber who is a religious believer in sin and guilt. He has to endure a lot of mental humiliation from his captain. He is also a man who suffered his doctor's painful physical experiment to make more money for his wife and daughter. Woyzeck is a play that depicts such strange and mental states. All of these mental states can provide the audience with a theatrical experience that explores the possibilities of light & shade, color- black & white by adopting different modes of theatrical presentation.

5.21.9.2. ABOUT THE CHARACTER:

The title character is the protagonist. The girlfriend of a character with very low financial status has an illegitimate child. Woyzeck's main responsibility is to protect them. The protagonist, who is a military barber, works very hard to make cash. Woyzeck loves his girlfriend Mary and baby very much. But because

of his cheating girlfriend's misbehavior, Woyzeck has become crazy first and then a murderer. He believes that his low standard of living is due to his poverty and lack of education. Yet he is obsessed with strange thoughts. At the same time, he prepares to shave his officer daily and get his doctor's clinical studies done. The changes that occur in his body when he eats only peas, give the doctor a chance to learn. Looking to make money through it too. It is through this state of mind that an actor can understand Woyzeck. He decides to kill his mistress for disbelieving him. Woyzeck is a strange mental state who can never be understood. Completely unfamiliar character trait. Sometimes it can feel like someone with a mental disorder. A character who can present the character very beautifully with some mannerisms.

5.21.9.3. APPROACH TO THE CHARACTER:

An in-depth effort should be made to get to know the character as you approach the character. The actor has to make an effort to understand what the author meant in the mind of the character in the play which was stopped writing by the author himself. The actor needs to think about what the style of the play is and how to approach the character to match the style of the play. The actor should also be aware of the adjustments that the actor has to make in the play which is done in the style of Impressionism. The actor should have an understanding of the author and his previous writings. Woyzeck is an emotionally and dynamic character. A character who needs many expressions. He is very loving but also a murderer too. The actor has to do his homework on how to bring the transition from a loving man to a murderer into acting. The actor must have to understand how Woyzeck, who never hesitates to kill his mistress when her faith towards him is shattered, could think. The actor must have accurately investigated what the potential of the performance should be. Impressionism is a type of style that is very important to the technical side. Therefore, every change in the technical side and its potential must be

understood before even the rehearsal. Must have interacted with technical designers for that. The exact advice of the director should be taken from time to time to determine the character. The reference should be made as required. The character has to be approached with the thought of how to interpret as an actor possible.

5.21.9.4. ACTING TRAINING TAKEN:

Woyzeck is a person who is different from a normal human being. The researcher has already mentioned the things to look out for while doing this play in the style of Impressionism. Now we have to think about the acting exercises that it takes to do the character. With the help of light and set, a lot of experimentation can be done in Impressionist plays to make the audience understand the mood of the play and the character. Therefore, the actor should have an understanding of the technical aspects while presenting the character. After that, the actor should understand what acting training is suitable for this character. Like every character, have to do daily exercise to build physical fitness. An actor who meditates on yoga for mental refreshment can act out the inner feelings of the character in his acting. The psycho-physical technique of Stanislavskaya can be used. Its acting theory of 'Magic If' can be best applied to this character. It would be good for the actor to do a self-examination of how he would behave if he became a Woyzeck in his personal life as well. The 'given circumstances' style can also be used to make the most of this character. 'Given Circumstances' is an inquiry into how to elevate a character from a given environment. Here, Impressionism is a style of thinking about how the set and the light can be used to make the audience understand the condition of the character. Then these 'given environments' will increase the acting potential of the actor. So Stanislavsky's acting theory is the most appropriate one to use. And if it is possible to use other theories that are accurate, the actor should try that too. Since voice training is a must for the best voice, don't forget to do it as well.

5.21.10. POOR THEATRE

Character: Jerry

Play: The Zoo Story

Style: Poor Theatre

Play Write: Edward Albee

5.21.10.1. ABOUT THE PLAY:

The play *The Zoo Story* by American playwright Edward Albee can be performed in a 'poor theatre' concept. Although not this play was written on the concept of Poor Theatre but can be performed in Poor Theatre style. And it is a one-act play. The characters in this play are just two people. As a play that takes place from an event that happens in a central park, the potential for its presentation is enormous. Much of *The Zoo Story's* drama takes place on a bench in an empty corner on Sunday afternoon in Central Park, New York City. A very peace-loving person sits on a bench in a space in the park to read the book. The theme is the events that take place in the life of a peace lover named Peter due to the unnecessary intervention of a man named Jerry who comes there. The life of someone who wanted solitude and wanted to immerse himself in reading changes very quickly; The characters in this play are often a direct reflection of life itself. The theme of this play, which can be performed without much expense, is very thought-provoking. In someone's life, a stranger who comes in without even knowing himself is also a reminder of how influential it can be. The play can quickly give the audience an idea of the place and context through the actions of the characters. Through the presentation of the story on a single bench, *Zoo Story* is a play with an atmosphere that makes it easy to convince the audience that it is Central Park, an unoccupied place, and that Sunday afternoon.

5.21.10.2. ABOUT THE CHARACTER:

Jerry is a peculiar character. One that needs attention even when approaching the character. When performing in the style of a poor theatre, the actor has to develop the skills to bring the realities of time and space to the stage. As soon as Jerry talks about his place of residence, the audience realizes that he is a loner. From what he says about the total goods in his hand, one can understand what type of character Jerry is. Jerry reveals his soul story even when he speaks in a way that irritates Peter. When he is forced to talk to someone who never wants to talk to him, Jerry never cares about his will. The script itself says that Jerry, who behaves like a bully, is a lazy person who doesn't care about costumes at all. When he says that the items in his collection are worthless items, the childishness of his mind is only in the behavior, but the rigidity nature is a feature that is inherent in like a veil. While provoking Peter, the audience will understand that Jerry is to drag him into something. When he finally picks up the knife, Jerry arrives in a villainous image. The uncertainty created by Jerry's intervention becomes as unbearable for the audience as it is for Peter. The audience will feel that Jerry's character is the one who carries the play forward because of the fullness of the character Jerry till the end. Provoked Peter; While Jerry is getting stabbed, Jerry tries to save Peter from the scene. By erasing Peter's fingerprint on the knife; It would seem that Jerry came in front of Peter as if he had decided to die himself. The author also wants to tell the audience through Jerry how loneliness in life can make a person a mysterious character. The actor needs to turn even his body into an important tool while telling this play in the concept of Poor Theatre. Jerry says he came here from the zoo. Jerry says Peter can read in the newspaper the next day what happened at the zoo. Even more mysterious is the fact that Jerry is the main character who cannot be identified as a hero or a villain. So presenting this is a challenge for any actor.

5.21.10.3. APPROACH TO THE CHARACTER:

It is good to understand the methods of Poor Theatre when considering this character in Poor Theatre style. To understand the methods used by Grotowski, it is good to refer to Grotowski's writings. Now when it comes to the character of Jerry, Jerry is an uncommon character. Jerry is a lonely and frustrated character. Jerry, who lives in a single room on the top floor of a four-story building on the west side of Central Park, owns several items that are of no value at all. Its description itself makes it easy to understand the character of Jerry. By harassing Peter, a villain image is created in the minds of the audience. Jerry clings to the loneliness of a peace-loving man and never wants to leave him alone. Jerry attacks his personality and even questions Peter's fertility. A statement like this can help understand how to provoke someone. Jerry irritates Peter by saying that you are not a man who can not give birth to a male child in his wife. The actor must first make a characterization of how to portray the character by understanding such things from the script. It will require more reading and reference. When a play is presented to the Poor Theatre as a play that is not written in the Poor Theatre concept, the actor should be aware of what preparation an actor should do in the Poor Theatre. If you have any experiences of previous actors who played the character of Jerry, you should read and understand it and approach the character in the theatre.

5.21.10.4. ACTING TRAINING TAKEN:

Since the play Zoo Story is done in the Poor Theatre style, it takes Poor Theatre training to play the role of Jerry in this play. In Poor Theatre, space and time are a way of convincing the audience with the body of the actor. Meyer Hold's method of biomechanics can also be used for actor training. Meyerhold said he tries to train his actors to make the most of the actor's physical flexibility. Similarly, the body of the actor is most used in Poor theatre. Therefore, the physical fitness of the actor is the biggest essential factor. Poor theatre plays are

plays that do not make much use of technical aspects. The set-like technical side is then choreographed by the actors in the theatre. So all the members have to do physical fitness to stay in the Poor Theatre. Zoo Story is a one-act play with two characters. Since it is a story that takes place on a bench in a park, it is enough to do a very minimal amount of set work. Poor theatre technology is when the story, the context of the story, the period, the time, can be brought through the way of acting of the actor himself. It would be very beneficial if the actor could understand the technique of acting and bring it into the body while playing the role of Jerry in this play. The character of Jerry is the most dynamic character in this play. Peter is mostly sitting on a bench. It is only at the climax of the play that Peter has some movement. It is good that the actor is doing regular exercise every day. It's also good to be able to practice with Mime Movements and Gymnastics for better body flexibility. Yoga should be practiced regularly to build mental stability. It is also good to know the knowledge and practicality of the Stanislavsky system as an actor to make the character's expressions better. It also needs to be constantly rehearsed and confirmed.

5.21.11. THEATRE OF CRUELTY

Character: Irma

Play: The Balcony

Style: Theatre of Cruelty

Play Write: Jean Genet

5.21.11.1. ABOUT THE PLAY:

In the play Balcony, the background of a brothel exposes the corruption and insignificance of the people. The story is set in a brothel run by Irma. The gunshots heard in the back indicate that the atmosphere in which the revolution is taking place is outside. The presentation is such that it even seems as if this

revolution is a fantasy. The costumes of the people who come to this brothel represent a bishop, a general, and a judge. The balcony play is filled with prostitutes who present absurdities like the fantasy in front of the guest. The brothel is run with the help of Irma's ex-boyfriend, a police officer named George. He is not present throughout the play but when he does come there is a direct description of the revolutions going on outside. The outside atmosphere is known to the characters in the brothel and the audience through George's description. Jean Genet is a revolutionary playwright. His theatrical concept is that the theatre should be an attack and that it is meant to upset and provoke the audience. The balcony is the world's most expansive view of the play. The brothel 'House of Illusions', through its characters, reveals the power, control, and imagination that erupted in the violent revolution with the help of concept and reality. The play Balcony is 'basically' a direct description of the human condition. Jean Genet emphasizes that his play is not ironic, but "a glorification of image and reflection." Performed in the style of Theatre of Cruelty, the play uses all the intricacies of presentation. It means that the audience will not be able to peacefully sit back and lazily watch the play. The balcony is presented as a play that can enable them to have a revolutionary reaction.

5.21.11.2. ABOUT THE CHARACTER:

Irma is the owner of a brothel called the House of Illusions. Her ex-boyfriend, police officer George, also helps with the project. A woman who understands the minds of her clients and is willing to give them what they need. Irma, who is about forty years old, wears more jewelry and clothes and pays special attention to impressing her client. Their purpose is to increase business through it. Their goal is to use even the love he shows to his friends Carmen and George to grow his business. As only love that has no sincerity at all. Prostitutes under them are not allowed to laugh or talk about their work. From this, it is possible to understand the character of Irma. A tough businesswoman. There is

also the use of a closed-circuit device to track the interaction of local women with clients. And thereby controls every prostitute. Through it, she makes a silent communication that she will not allow her empire to collapse. A woman named Irma herself takes a strong anti-feminist stance, causing unrest in the audience.

5.21.11.3. APPROACH TO THE CHARACTER:

When deciding to portray the character of Irma, the first step is to create an idea of the style in which the play is presented. The balcony play is an 'Absurd play'. But here we are presented in the style of the Theatre of Cruelty. Because this play was written to be performed in the style of Theatre of Cruelty. The playwright Jean Genet is very interested in the Theatre of Cruelty. Therefore, it is decided that the play will be performed in the style of Theatre of Cruelty. So while approaching the character, the actor should try to understand exactly the concept of the theatre of cruelty. A reference should be taken to learn more about the character of Irma. Repeated reading of the script will help a lot to know more about the play. To understand the author's character approach, read Jean Genet's writings. The concept of the character as understood from the script should be evaluated by oneself. The rehearsal should begin with understanding the director's interpretation, communicating with him, and assuming an approximate shape of the character. The actor has to come up with the idea of what the character's mannerism can be, to make the character come true. Reading all of Jean Genet's plays and understanding the author's theatrical conception will help the actor to easily understand the character. While doing all this, the character creates a form in the mind of the actor. That form must be invoked into one's own body to build character.

5.21.11.4. ACTING TRAINING TAKEN:

Antonin Artaud was a man who wanted to create a special language for theatre. The concept of the theatre of cruelty was introduced in the Artaud Theatre. The play staging 'Balcony' is based on this idea. There is more emphasis on gesture acting than verbal acting. This style brings with it ritualistic methods in acting. So the actors have to understand exactly the concept of the theatre of cruelty. For that, the actor must make an accurate reference to what Artaud's concept is. Create an acting pattern that is equally important for facial expressions and movement. Since acting is about giving more importance to movements and members than words, the actor should practice giving importance to his physical activities. The body needs to be matched by doing exercises for it. The presentation was done in a way that was violent or disturbing in a movement that emphasized ideas and attitudes. Therefore, the actor should practice with an emphasis on the important exercises required to create mental and physical balance. Exercises like meditation should be performed regularly. The actor should also develop knowledge of the physical movements in the ritualistic arts. The actor should also be prepared to refer to it. The connection between the actor and the audience in the theatre of cruelty is great. As in the rituals, the audience is positioned closest to the actor. The actor must have made the necessary mental preparations for it. The actor has to rehearse and practice as if he is constantly interacting with the audience. The actor has changed the way the actor stands where he is in the theatre of cruelty, so the actor has to be ready to embrace the approach of the audience. Practicing theatre games can be very helpful in changing an actor's mental stress. The actor should never stop reading the script repeatedly. For all this, the physical fitness of the actor is huge. It's very good to do gymnastics physical exercises every day. Since there is emotional acting at the same time, the actor has to practice for it. The voice training should do every day to make the sound arrangement accurate and the actor had to pay attention to keep the sound accurate. Understand all this and try to know and present the character of Irma.

Understanding the experiences of the actors who played the role of Irma will also help to improve Irma.

5.21.12. INVISIBLE THEATRE

5.21.12.1. ABOUT THE PLAY:

Invisible theatre does not have a clear theatrical composition. Any subject that is oppressed can be the theme here. Due to the lack of an actor-audience concept, the plot unfolds naturally. Viewers also become part of this presentation without their knowledge, so none of the acting theories mentioned so far can be put into practice here. With a topic that is hotly debated by the public; The theme is presented in a way that makes people think deeply. Such plays are performed on the street, on public transportation, in shops, bars, restaurants, and markets. Like a street play but not a street play. The audience comes and goes as part of the play without them knowing. Their contextual reactions are part of the drama. They don't have even know any understanding of the script. The theme will be the general topic of discussion of the community then the reaction of the audience will be the response from their general thinking on that topic. Since it is a play that thus arises, it is not possible to convey the thematic premise of the play. The topic being discussed may be very important but it will be one that the public has not discussed yet. But it can also be a topic that seems to need public attention. Thus, when a presentation is made in public, it gets attention very quickly and arouses public sentiment. As such, it can be said that it is a branch of drama that made itself.

5.21.12.2. ABOUT THE CHARACTER:

The invisible theatre is a theatre that lacks the complete concept of a character. Therefore, the title About the Character is irrelevant. A group, and a large audience there, are part of the play, so the proposed characters will change.

But there may be individual characters for the audience to understand the plot. That is unexpected. Once one character is finished after the make of purpose, another character will be born naturally. So the character arrangement is not the same as in normal plays. There can be many, many characters in a play. The audience is also a part of it so their real character comes and goes in the play just like that. As an ensemble, as a spontaneous play; The audience participation of the play is huge. Audiences may not even be aware that they are the character of the play, and as this is a feature of the play, the participants will not have an off the character sense. Character development in Invisible Theatre is never a visible concept of the beginning, growth, and end of the character.

5.21.12.3. APPROACH TO THE CHARACTER:

It is enough to be aware of what happens naturally when approaching the character. No need to approach the character with preconceived notions. A group of knowledgeable, up-to-date people, reaching out to the general public and putting in front an idea. The play emerges with the participation of the audience that takes it on. The character and drama that emerge depend on how each person responds. Quite personally, the character culture is evolving. The play may have been organized by a group. They see a concept as the theme of the play. There may be some vague character ideas in it. It is an approach to drama and not to the character. The character cannot be taken with a clear approach. The general consciousness of the group may exist only ideologically. So leave the formation and growth of the character in its way and look only at the overall growth of the play.

5.21.12.4. ACTING TRAINING TAKEN:

Daily training is essential for the actors. Acting is a process that takes place naturally in the Invisible Theatre. No acting theories need to be applied to

the character presentation in these style plays where no rules of characterization apply. It is good that the actors are practicing themselves as a natural counter-reaction. Due to the lack of a script concept, actors have to be able to respond quickly to conversations from others. Actors should also read accurately in a way that creates an in-depth knowledge of current events. The subject matter among the people, the actors must make the necessary attention to popularize. Reading should also be done in a way that enhances the 'imagination'. The actor must have done vocal exercise. Daily practice should not be interrupted for the actor's tools body, mind, and voice. Acting in an interactive mode requires exercises such as theatrical games in the 'give' and 'take' pattern that nurtures the actor's interactive ability. Doing meditation correctly is very good for increasing the presence of attention. Physical fitness is essential to stay in the acting mode for a long time. So physical exercise is highly recommended.

Here the character is portrayed in very important theatrical styles. There are common points, all said and done. The actor has to take what is necessary from this. As a trained actor, this is something that can be done very easily. But not all actors in this world have the opportunity to get training. So I think the main points of this essay will be very useful for an acting enthusiast if one reads this essay. The only important thing an actor has to take to make a character presentation possible is stated here. The actor and his acting are completely personal. It can change from person to person. Everyone will have their own experiences to tell and act on. Therefore, not everything can be said to be a perfect method. The actor has the discretion to modify and implement each method. The actor can also change accordingly. There is no set rule that a character can be raised in only one way. It is only possible to mention common things. The important thing is to take what you want and throw away what you do not need.

CONCLUSION

An ending is something the artist can never do. However, here this article needs an ending, and the researcher going to be ended by mentioning minimal things. A lot of artists are looking for areas of acting. A serious study is impossible for all of them. The acceptance of this work, which arose from the feeling that they all needed a handbook, is not sure how strong it is. This essay has only been compelled to be very simple and thought-provoking, adapted from the little insights, hearsay, and readings given from the lessons learned from the experience of the last 30 years of theatre life as an actor. Readers decide whether they succeed or not. Pour knowledge without anonymity; nothing more than that.

The actor is at the high of the list of artists. The life of an actor is among the people. For the actors to develop themselves and go down to others they can keep closing the distance between the community and the audience as close as possible? and that should be kept as close as possible. Only then will an actor be able to complete the process of giving and taking. An actor can be said to be a social being, but being accepted by society as an actor is only the end of the group of artists. In other words, the recognition of the actor from the community is the last consideration more than any other art form. Because the actor is always a self-proclaimed artist. In the case of a drawing artist or singer, it is the identification as an artist by others. But a person realizes himself as an actor and struggles to convince others as an actor. Even if you feel the need to say out loud that you are an actor, you will face ridicule. An actor should act in a drama or a movie to prove himself as an actor that is a misfortune. Said to be an actor of himself; Acting at home or in the public and even in front of the mirror, do not you have to get recognition. But the other artist does not need a platform to draw or sing, and if he does it in his bedroom, he will seek enough recognition and acceptance. That seems to be the difference between the other artists and the actor. But if his ability to act in a play or a film is realized by others, then the acceptance and respect he gets after that are much higher than in any other field of art. Thus, the number of actors who are accepted is very low. The actor achieves self-realization by going through a lot of patience. The actor is a name that can only be

obtained if it is so recognized. Otherwise, the artist is a mental patient who shows something annoying. The purpose of this essay will be to help the actor who is struggling to gain self-recognition for such an actor. It has been said that an actor's daily life should be an effort to become an actor. Some of the chapters in this essay are things that the actor can only do with a lot of effort and practice to achieve. No matter what the specialty of the actor, it is the sole responsibility of the actor to find and fix it. Only then will an ordinary person be able to grow into an extraordinary actor. One in a thousand people make a name for themselves as a good actor. If so, it's something to be gained from a lot of hard work. So the actor's achievements are fraught with a lot of suffering and hard work. It's also a challenge to see how well a person who comes into the field of acting can improve if they identify themselves as an actor. The acting training techniques for it have been conceived by the greats and an ordinary actor can't understand and put it into practice. The goal is to make this essay useful to them as well. It covers all kinds of exercises and the actor's challenge is to do all these exercises in his own body. The aim of the actor should be to know, understand, and implement. Others can only inform. But knowing, understanding, and implementing is the only privacy of the actor and no one can step into it. An actor who sharpens his tools to the best of his ability has always been one of the most accepted in the theatre and film industry. The chapters in this essay describe what the actor's tools are.

Only a very small area of the vast curriculum of this theatre has been touched upon here. This study is an investigation into how an actor should deal with the most important and popular genres of drama genres around the world. The researcher has only conducted an overview of the most important styles as they do not allow time and context to deal with all the styles. This is an inquiry into what the actor should follow in those styles. The researcher, who is also an actor, has put into action an essay that codifies his own experiences and knowledge. The researcher has tried to improve the books and referrals to areas that need to be learned more. Maximum care has been taken to avoid mistakes. It has received a lot of help from the guide. Apologize for any mistakes this may have caused.

The first chapter deals with the historical origins of the important styles and their main features. The title of the chapter is “**Major Styles of Plays**”. As read through it, the reader will understand what styles the researcher mainly intends to present here. Each of the theatrical genres came into being through historical developments. That is exactly what is mentioned in this chapter. The growth of the level of consciousness of the creative people also became a platform for the development of theatrical style. That too is being discussed. The production and development of each style have taken place through each of the great individuals. Or through a group. How ancient styles came to be is derived from some understanding, which is also mentioned in this chapter. The nearest chapters are the sequels of the first chapter. The researcher has tried his best to do so.

The second chapter deals with the analysis of how an ordinary actor can become an extraordinary actor. As the title of the chapter suggests, this is “**Actor in Acting.**” This chapter deals with how an actor recognizes himself. The first step an actor must take is to get to know himself. Only if he knows himself, will the actor be able to build a character. So, what the actor needs to know based on the title of the '**Actor**' is very beneficial to his creativity. What matters is the actor's definition of how he can mold himself through it. By doing so, this chapter aims to create an awareness of things that an actor would not have thought of on his own. Understanding it will enable the actor to identify himself with the word '**Actor**' and to be aware of how he can present his character in front of an audience. Even if he has a sense of what areas he needs to focus on, it can be said that the stage actor is half successful. The goal is to create the thoughts that make up that consciousness. Systematic training; The actor can practice and improve himself if he knows what to focus on. Even if he knows what the actor's tools are, he can go a long way.

A very detailed review of the specifics of each theatrical style is required. The actor can understand the character and its narrative differences only if he knows the structural patterns of each style beyond that it is of historical origin. To that end, the third chapter describes in detail the methods of the styles intended to be discussed. In each style, the structure of the character varies from one to another. It can be a small

difference and it can be a big difference. Only when the actor has a clear understanding of all this can he read the script and understand what style of play is in and what style the character is in. The analysis of the theatrical styles in this chapter is in such a way as to make sense. It will be understood exactly when we read the third chapter so the title given to this chapter is **Playstyles In-Depth**.

The fourth chapter explores how the actor should approach the character and how he can present it on stage. That is why the title of that chapter was given as **‘Actor-Character-Performance.’** If the second chapter says the basic things of the actor then this chapter is about the things to be followed when the actor approaches the character. So it is a detailed analysis of how to characterize the style of the character he is going to play. It also has character analysis. This chapter is given the title of a combination of all three, analyzing the features of the presentation. It also provides an overview of Acting Training Methods. It gives an idea of the style of plays and the acting training that the actor can take. It is expressed in the analysis in the form of a performance. Any actor who reads this chapter can easily understand the acting training technique and apply it in his own life.

The final chapter is the preparation of an **‘Actor's Manifesto’** to present the characters in each style of plays by combining all the first chapters. The purpose of this thesis paper is only the content of this chapter. Just to get to this chapter, all the previous chapters have been described. An actor who has thoroughly read and understood all the things in the previous chapter can do the things in the fifth chapter very easily. It is a manifesto on how to take a character in each play in each style and analyze it and present that character on the stage. This chapter is just an example. In this way, it is possible to present other similar styles and characters. This manifesto is a draft through which an actor can facilitate the journey of his acting career. That is why such a chapter becomes one of the cores of this thesis paper. Here the researcher can only exemplify each character in each style. That too, by focusing on the experience and knowledge of the researcher. It's just a way of approaching the characters. But the decision is reserved for each actor. So it becomes an important

thing for the actor who wants to know the significance of this chapter and put it into practice.

These are the gist of the thesis. The researcher has tried to say many things through this. It is the responsibility of the reader of this thesis to analyze and apply it. The researcher has tried to write this paper most simply and interactively. The analysis is based on the actor's life and goals. This writing is an asset to an actor who approaches acting honestly anyway. The actor should understand the proportions of acting and approach and present the character. The theatre actor will get the result of his performance on the spot. It is through this that the actor enjoys his acting and improves the level of acting. If the feedback from the audience is good, the actor's acting career and acting will improve. But if he gets bad feedback from the audience, he will have to introspect on what corrections he needs to make in his acting talent without losing his confidence. Having read such a thesis, the actor can believe that he can win the admiration of the audience and gain a firm foothold in their minds by making the necessary modifications in his acting caliber without losing any of his confidence.

Acting invokes a character, gives his soul and body through himself, gives it a form, and presents that form in front of the audience like a physical and mental intoxication for the actor. The process that goes into it can only be understood by the actor and the audience if he watches it very carefully. Even if he has to be able to understand that, the actor has to be convinced of what he is doing. This is because there is a general perception that the act of becoming an actor into a character is an unconscious process. If that perception is to be corrected, the actor must have a good understanding of the technic that turns him into a character. The actor has to get the best knowledge to have that awareness. If such knowledge is likely to give this thesis, it can be believed that the aim of this thesis is most beautifully completed. With the above said, this essay ends here. This is a pause. But the researcher's inquiries do not end there. It will continue to be consistent. If able to learn for ourselves and pass it on to others, then this endeavor can be considered fruitful. Since this endeavor of thesis writing must end, it ceases.

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