

The Actors Shaping Roles to Stimulate Real Emotions in Drama Performances

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Abstract: The emphasis should be placed on actors playing parts that evoke genuine feelings in theatrical performances. In this article, I discuss the characteristics of a successful actor as well as the significance of feeling when it comes to developing a compelling stage presence. This study is to investigate the theory underlying dramatic performance art, with the goals of enhancing actors' comprehension of the script, gaining a better knowledge of the actor's inner image and emotional control, and developing strategies to mould the character's genuine feelings. The significance of this study lies in the finding that emotions are the driving force behind dramatic performance, and that in order for performers to create moving performances, they need to incorporate these feelings into their roles. Actors can learn to live more authentic lives and more fully fulfil their artistic tasks with the assistance of true emotion. I myself have been an actor on the theater stage for more than ten years, and through this article I also want to share the importance of emotional expression.

Keywords: Performance, Emotion, Theatre, Drama, Character.

1. Introduction

What is a good actor? What qualities should a good actor possess? In the more than two thousand years of drama development, countless pioneers and great artists have been tirelessly exploring in this field. From the circular theaters of ancient Greek and Roman theaters in the early days to the 3D movies shown on the big screens in theaters today, the manifestations of theater are constantly changing. But the essence of drama has not changed. The completion of a drama creation is realized through the performance of the actors, without the participation of the actors, the drama creation cannot be completed. The text of the script must ultimately be presented to the audience through the performance of the actors, otherwise it will be an empty desk drama or a literary book. But the actor's responsibility is not just to "translate" the script into the drama staged in the theater, the actor is an indispensable participant in the process of drama creation. The famous British actor Granville Barker said: "For a playwright, the language of lines on paper is only the seed of the play. When he writes, when he sows them, how can he be sure that each seed will be Germination? Oh, that's the secret of his technique. How to nurture and enhance the harvest? That's the secret of the actor's art." (Salmon, E,1984) Through continuous exploration and practice, some outstanding performing artists have created moving images on the stage, so that the seeds sown by playwrights can take root, blossom and bear fruit, and finally become famous in history. The secret is that they firmly believe that Baiji is an artistic creator, and he will run the creative consciousness throughout the performance process, and finally achieve success. Therefore, as an actor, you must realize the importance of secondary creation, in order to achieve success in this field, otherwise you will only be an artist in your life, and it will be difficult to become a real artist. Many dramatists have enriched their performance theories in the process of practice and research, pointing out the way for us to cultivate Baiji into an excellent actor. Stanislavsky, the founder of one of the world's three major performance schools, the Stanislavsky system, believes that the purpose of actors' performances is to create people's

spiritual life on the stage. Creating living people on the stage is the basic quality and vocation an actor should possess. Performing arts are different from other arts. For an actor, the creative material, the creator and the creative expression are all in one. The so-called creative material is emotion. Only with emotion can an actor create the image of a living person, not a mechanical marionette. (Stanislavsky.K.1936)The ultimate purpose of the performance is to convey the emotions contained in the script to the audience in an artistic way and to resonate with the audience. This resonance can be understood as an emotional resonance. Whether it is an artist or an audience, they all hope to gain this resonance by watching the drama. But just relying on the playwright's description is not enough. In order to convey to the audience the emotional experience that the playwright has integrated into the script during the creation process, it needs to rely on the efforts of the actors.

Theatrical performance is the art of emotion. Only when the actors have real feelings can they impress the audience and achieve the success of the performance. A script that does not describe people's emotions is pale, and an actor who does not know how to properly mobilize emotions during the performance is a failure. Therefore, in his artistic career, an actor must always keep in mind the importance of emotion and integrate emotion into every role played . Only in this way can a vivid stage image be created.

Stanislavsky believes that an actor must have a sense of faith on the stage, use rich imagination and magical assumptions, correctly understand the prescribed situation, and achieve the subconscious nature through a series of psychological techniques, and create a living environment. stage image. It can be seen that if you want to become an excellent actor, you need to do a lot of homework. You must not only pay attention to observation in life, accumulate life materials, but also master certain psychological techniques, cultivate rich imagination, and process emotional memory when creating. , presenting real and beautiful emotions to the audience.

2. Statement of Problems

A common argument is that assuming a stage actor's character work lacks authenticity, and the emotional work it requires, it doesn't happen in reality. If an emotion has not been preceded by an actual event, then it is not as real as an emotion that arises from a real situation. The actor didn't actually lose her baby, it just happened in the manuscript. By this definition, when the event is fictional, the sadness or anger displayed by the actor cannot be real. However, this argument ignores all the effects that reading a novel or watching a movie or play might have on an audience. The emotions generated by this experience are not produced by actual events, but by fictions that are brought to life by one's imagination. (Blix, S.B, 2007)

In a sense, people all play different roles. Everyone has different emotions, and emotions change every day for various reasons. For most of us, emotions are the norm, formed slowly in our daily lives and thus well integrated into our lives. And stage actors need to constantly get new scripts, new roles, and how to bring new roles to life. Stage actors use their bodies, voices, imagination and senses to play roles. All of these are based on emotions. People are attached to real emotions. If all performances are not based on real emotions, they will lose the most basic life logic and lose the value of drama. And words can serve as a way to inspire deep emotions. However, these two methods have limitations. These are only external factors. Once the conditions are lacking, they will lose their effect.

so how to stimulate real emotions, rather than stereotyped exaggerated expressions? what is its method?

2.1. How to use emotions to unleash your potential and improvisational abilities

According to American psychologist William James, a healthy individual only utilises 10% of their potential; the remaining 90% is available to them (Lilienfeld, S.O, 2010). With humankind's current state of science and technology, it is challenging to decipher the logic and formula that will unlock this potential because it is not manifest. However, art is an application of jumping and intuitive thinking, a perceptual exercise. During the creative process, artists frequently experience a sudden burst of inspiration that ignites their potential, propels their imagination and creativity to new heights, and results in compelling works of art. Thus, some claim that art can help humans get closer to paradise. These striking pieces of art, including Monet's morning impression, Van Gogh's sunflowers, and Michelangelo's Doomsday Judgement, were all produced by passionate and unselfish artists who were encouraged to reach their full potential. A mediocre artist does not integrate his emotions into his works and does not ignite his potential, even if he has exceptional talents. He lives his entire life simply stacking lines and colours. An actor's ability to develop and apply their potential—whose stimulation is dependent on their emotions—is essential if they hope to transcend craftsmanship and gain entry into the realm of performing arts. Both internal and exterior emotions are included in the discussion of these feelings. First and foremost, actors need to have a deep love for this art form and give their all when creating. You can only experience true enthusiasm on stage if you truly love performing arts. In the end, humans are emotional animals. An emotion that is triggered in the heart will grow on its own and direct people's actions if the

circumstances remain unchanged and no conscious effort is made to control it. In real life, we get disgusted by the horrible activities of our class opponents. Disgust turns into rage, which then turns into widespread hatred before turning into retaliation. When you fall in love, your connection will progress from being pleasant to being liked, appreciated, and ultimately leading to eternal love and a desire to be together forever. There is a natural growing pattern for emotions throughout theatrical performances as well. As the story unfolds, as long as you evoke feelings in your heart, these feelings will naturally serve to enhance your potential. The actor may effortlessly transition between a sober and fanatical condition in a moment, provided that the emotion is present. The actor has totally abandoned skill in this state, and each movement has the shock value of a symphony and the beauty of a sculpture. As Stanislavsky once stated, a constantly growing sense of belief is necessary to attain the actuality of instant existence.

Actors ought to actively engage in the creative process rather than only inheriting the director's legacy. Actors are not required to perform exactly as they did during practice for a formal performance. People are willing to see a play more than once since each performance can be viewed as a re-creation. Thus, each time an actor performs, they ought to create something unique. On occasion, the emotions are present and trigger the innate subconscious creation. The performer ought to proactively adjust to this subconscious and endeavour to achieve a breakthrough in the initial rendition. Unexpected things frequently come from improvisation, and it can even be used as a blueprint for upcoming practices and performances. For instance, one of Mei Lanfang's actions during the performance of "White Snake" (Wang, G. Y, 2014) was to gently tap Xu Xian on the forehead in order to voice his displeasure with Xu Xian. When Mei Lanfang lightly tapped Xu Xian's forehead, the actor portraying Xu Xian leaned back a little. Mei Lanfang immediately grabbed his shoulders with both hands out of fear that he might collapse. Although this was initially just a little stage mishap, everyone later believed that Bai Niang's actions could convey both her concern and animosity towards Xu Xian. The inconsistent and complex mood effectively conveyed Bai Niang's emotions. The picture of a woman. As a result, Mei Lanfang continued to use this technique in her performances and had excellent outcomes. Improvisation is the process of identifying and preserving the meaning that this insignificant action unintentionally evoked. Improvisation and potential allow actors to develop quickly. In order to continuously raise the bar for their performing arts, actors should be aware of it in their artistic practice, encourage creation with all of their emotions, follow their subconscious's natural instinct, and use keen perception to seize the opportunity for improvisation during the performance process.

3. Conclusion

Theatrical performance is an emotional art, and emotion, as the source of dramatic performance, should run through the actor's creation from beginning to end. Actors incorporate emotions into their characters, transforming the flat images on the script into real people on the stage, thereby impressing the audience. An actor's performance cannot be called art if it is separated from emotion, but only a kind of superficial craftsmanship. If an actor wants to create a moving character on the stage, in addition to some necessary training in physical movements, he should also pay attention to

accumulating emotional materials in life, and use certain psychological techniques to mobilize emotions; At the same time, supplemented by rationalized imagination, the "mind image" is transformed into "visual image" to achieve the organic unity of the actor's first nature and second nature. But emotions are not forced out, and artificiality and over-the-top exaggeration will not be welcomed by the audience. Actors should cultivate Baiji's sensitivity to the prescribed situation, establish a true sense of belief, train Baiji's ability to mobilize and control emotions, and finally create a realistic, credible and artistically beautiful character on the stage.

Real emotions can help actors learn how to live a real life. As an actor, you should always reflect on yourself. Am I creating art, or am I just "acting"? Is it to express real feelings on the stage, or just to show the truth? One's unchanging craftsmanship? As an artist's sense of responsibility, one should focus on every minute and every second of an actor's career, on stage and behind the scenes, in and out of play. Forerunners such as Stanley have created excellent theories in the exploration and practice, so that actors should combine stage practice while learning these theories, use theory to guide practice, and recognize theory through practice, but it

is not just a pre- The heirs of the human theory, just as they cannot only be the communicators of the director's will, should look at these theories with a developmental perspective, link the past and the future. Only in this way can we live up to the good intentions of our predecessors.

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