

Page to Stage Transformation of a Play

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Abstract: *A play is meant for performance. The completeness of text is perceived in the performance. The transformation of text to performance involves the ensemble qualities of text and performance. The theatre is the place for performance and it exhibits certain qualities such as acting, directing, set designing, costume, make-up, music, audience and spectacle. Drama had its growth from time to time and achieved diversity with its variations. The performing arts are human activities that make up stories, movements, sounds and combinations of those things for people's enjoyment. They are highly diverse, each appealing in very different ways to different responses.*

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A dramatic text is the most important base for its theatrical performance. It contributes for the major part of performance with its embodiment of human values and intellectual values. This transformation of text to performance involves the ensemble qualities of text and performance. The theatre is the place for performance and it exhibits certain qualities such as acting, directing, set designing, costume, make-up, music, audience and spectacle. The completeness of text is perceived in the performance. Actors impersonate the actions in performance and therefore they are the keystone of performance. The nature and the function of characters in a play text are perceived by the actor to produce the character's role on stage. The effectiveness of a character depend on how well it fits into the narrative and artistic whole with its function delivered. The actor's role as a character exists on the stage and has no life off the stage. In order to make the stage role character effective, the actors rely on the real self-persistent observation of people in society and on the creative imagination to recall exotic and historical character. It provides the audience better understanding of the character than a reader would set. To transform themselves into the role of character, they engage in a creative act whose end product is a construct. This construct is an entity made by the actor for a particular purpose.

Communication is the main function of acting. Actors communicate with the audience through both non-verbal mode and verbal mode as the appeal of drama is both visual and auditive. Non-verbal communication happens with the kinesis behaviour of the actor such as body movements, facial expressions and gestures. These behaviours are well executed by the actor to carry the message in a clear and vivid manner to the audience. This is the most important factor of acting as the space between the sender and the receiver of a message influences the way the message is interrupted.

Voice is the medium of verbal communication and it happens with the actor's speech in performance. Speech is the chief factor in expressing the dramatist's conception of character, particularly in the absence of stage setting. The dramatist's lines reach the audience with exact shade of intonation, emphasis, and phrasing by the actors. The

dialogue and spoken descriptions convey the character and circumstance. Speech times the action of a play and must be timed to suit that action. It is the principle factor in establishing the illusion of time. Speech combined with the kinesis produces the meaning of a play.

Stage must imitate life explicitly and therefore demands realistic kind of acting. The ideal performance is carried out by the natural acting of the actors composed of techniques and inspiration. The artificial acting only involves the techniques which create unrealistic performance. Talented actors build character out of conscious use of body and voice with carefully chosen postures and gestures. If they work mechanically they fail to bring imagination and life to their work. But natural acting with inspiration and imagination of the actor creates a convincing, life like, believable imitative performance. The character created by the inspired actor will be more "real" more "natural" because it does not rise from mechanical movements or route utterances work. To the inspirational actor, the approach is fresh and the creation original and not stereotyped.

Actor's grace of movement is an important aspect of acting. Actor's movements create a skilful performance with the idea conveyed in the right and sensible manner. The creative imagination of the audience is kindled by the performance, only when it creates the illusion of reality. To avoid the artificiality of performance, scandalous scenes are omitted. For instance in Saxe Menninger company's performance of Shakespeare's play Julius Caesar, the stabbers of Julius Caesar are not shown to the audience. Instead, the conspirators surround Caesar so that the audience could see only the gestures, expressions and hear voices. In fact, the impact was manifold. The qualities that make a good actor are creativity, concentration, determination, access to the imagination, the ability to cope with the expectation of the audience.

For the actor, character means something like the imitation of a human being as it express itself through the words and the decisions created by the author. To impersonate the actions in a make belief manner, the actor must use parts of his or her own real self, observations of other people, and

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imagination. In approaching the character, actors bring three aspects of themselves to the task such as actor's consciousness, physical self and the actor's imagination.

The stage creates the definite physical shape for acting. Set designing on stage produces a visual environment for the play's action. Lighting involved in set designing adds an ethereal quality to performance. It has two main functions. It illuminates the stage and the performers, and creates mood by controlling the focus of the spectators. It has four controllable properties such as intensity, colour, lighting, placement on the stage and the movement involving the visible changing of these properties. These properties are used to achieve visibility, mood, composition and the revelation of form with the appearance of shape and dimension of a performer or object as determined by light. Thus both setting and action acts as hints for the spectator.

Costume and make-up conveys information about the character and aid in setting the tone and mood of the production. The idea and the aesthetics of performance are captured by the audience in theatre. A close connection exists between a play performance and audience as the expression and response happen between these groups. Thus theatre requires audience. The physical presence of an audience can change a performance, inspire actors, and create expectations. The presence of the live actors on the stage in front of live audience sets it apart from modern media such as films and television. Hence, authors calculate for the effect of the audience rather than for the silent response.

Audience enjoy the spectacle of performance in theatre. Spectacle, like language, embodies ideas in its use of symbols. It highlights that a great play is the product of such elements contributed by the playwright and by the theatre. These elements merge to produce the intended effect of the play. Communication rendered by the play performance creates a great impact over the spectators than any other art.

Drama had its growth from time to time and achieved diversity with its variations. The performing arts are human activities that make up stories, movements, sounds and combinations of those things for people's enjoyment. They are highly diverse, each appealing in very different ways to different responses. This is to because artists create their work in diverse ways and a healthy society welcomes diversity. The diverse nature of the play realised not only by the theatrical performance but it also depends on the playwright's ability to pre visualize the theatrical experience. The textual quality of a play is retained in performance to achieve the intended effect. The play is improved in performance with the elements of stage. At times, certain quality of text is altered to improve the play performance and its purpose of communication. Therefore the textual quality of a play is added with the elements of theatre to create the ideal play. An ideal play with its nature of immediacy communicates the society in a highly effective way.

The evolvement of drama shows different forms in its growth. From the origin of theatre to the modern world, drama engrosses a wide attention of the people. In this

modern world, cinema, varied form of drama stays as the most influential art form. They are widely popular and their audio-visual nature provides them a pervasive power for social influence. It is a means of creative expression. Like drama, it informs, educates, entertains and transmits culture. Films draw heavily from reality, portraying situations that have close resemblance to the society. The ease of comprehension helps the viewer to understand the role of the character and to identify with them quickly and effectively. Thus the researcher makes it clear that drama with its varied forms and transformation through the ages throws itself as strong mode of communication to the society than any other art form.

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