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ABSTRACT

This article examines the acting of actors with a focus on the role of technique in their craft, which plays much significant to actor while acting. The study explores various acting techniques through a comprehensive approach that includes field studies, direct correspondence with actors, discussions with thematic experts, book references, and the researcher's own acting experience and perceptual methods. By integrating these diverse sources, the article aims to provide an in-depth analysis of how acting techniques are applied and their significance in enhancing the art of performance.

KEYWORDS: Acting, Actor, Character, Performance.

1. INTRODUCTION

Acting is a transformative form of being, which is enacted by artists with emotion; affection, love, anger, etc. It is believed that acting is originated from the enactment of human life in the creation period when human beings were enacted in their survival life (Puma, 2014: 3). Furthermore, their generations were passed away for a long time, which made them a sense of reminiscing. As a result, they worshiped to their ancestors and enacted as their ancestors in ritual performance, which was a root of acting (Puma, 2001: 38). Later acting is developed and expanded through the ritual performance, where acting of god and goddess are enacted in the creation period. Thus, ritual performances have a vital role to establish the acting.

However, acting digs out the reality of life and creates like a real-life but not real, it only is acted by artist as a real life and expresses experiences of real-life. Acting imitates a real-life exposes emotion, feeling and expression. Therefore, Plato connects acting with imitation, while Aristotle connects acting with life (Aristotle, 1992: 52). Acting is intensive rather than extensive expression. It is patched with feeling and emotion "as far as acting was concerned, it meant rejecting any uncontrolled emotional expression, reflected in disorderly and excessive gestures" (Vicentini, 2012: 23). Acting is created along with mind, body and voice, which are basic tool of actor. While enacting, acting delivers own ideas, which strives the meaning of life. Therefore without delivering any objective, acting is not complete. However, for better acting, acting needs technique.

2. ACTING TECHNIQUE

Acting technique is an enacting idea of expression, which is enacted by the actor with the body movement. Acting is enacted with its method— confidence,

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concentration, relaxation, imagination, feeling, transformation and performance. This acting delivers self-satisfaction to the actor and enjoyment to the audience. While enacting, the actor expresses if the events are occurred upon as in the enactment. And also, the acting should understand and expressed by the actor. However, actor needs willpower in acting because many obstacles may occur in the acting period, but these obstacles should be faced by the actor. Therefore, will power of acting must be a need for actors because the willpower of acting makes stronger to the actor and can act with the full of willpower. If actor has willpower of acting, the actor can act continue, otherwise, the actor can discontinue own acting.

Acting can be understood but the academic work should be in a strong definition. It has a dimensional technique like an acting technique of Konstantin Stanislavski (1863–1938, Russian), Michel Saint-Denis (1897–1971, French), Lee Strasberg (1901–1982, American), Michael Chekhov (1891–1955, Russian-American), Sanford Meisner (1905 –1997, American), David Mamet (1947–American), William H. Macy (1950– American), Bertolt Brecht (1898–1956, German), Ashesh Malla (1954–, Nepal), Sunil Pokharel (1963–, Nepal), Birendra Hamal (1964–, Nepal), Praveen Puma (1979–, Nepal). They have created techniques of acting. Thus acting has many techniques. Among them, acting techniques as confidence, concentration, relaxation, imagination, feeling, transformation, deeping into the text, expanding issue, self-bearing event, searching character, repeating dialogue, cuing, accountability, increasing memory, situational understanding, psychological understanding, character understanding, finding the location, acting reason, acting way, acting timing, double standard mind, logical acting, rhythmic acting, melodious acting, purposeful acting etc. make more real acting.

2. 1. CONFIDENCE

Confidence is self-strangeness, which is needed in acting. It helps build courage for acting. It sorts out nervousness and helps to build character. Without confidence, actors cannot express themselves successfully. And, without expression, acting cannot be enacted properly. Therefore before acting, the actor must have confidence in own acting (Ibid, 2002: 47). Building upon confidence, the actor must act, which makes real acting. And, after confidence, the actor must concentrate for acting.

2. 2. CONCENTRATION

Concentration is a centralizing idea with peacefully, which is a need in acting. Actors should forget all problems before acting and must focus on the central idea. The actor must comfort own physical body, which helps to make real acting (Puma, 2001: 47). After keeping a comfortable physical body, the actor can enact live acting. Without concentration, acting cannot be real acting. Thus, concentration must be a need for real acting, which is the concern with a peaceful mind.

2. 3. RELAXATION

Relaxation is a free from disturbance, which makes peaceful mind that is needed for while acting. Relaxation creates energy for acting. So while enacting, actors must

avoid tension and get relief and peace full mind. All the worries and disturbances should be sorted out before acting and the actor should be transformed into a related character and must act as a real act of related character. A peaceful mind gives livelihood expression. Without a peaceful mind, the actor cannot transform into a related character, and without transforming into a related character, the actor cannot act like a real character (Puma, 2002: 47). So, for the real acting peaceful mind is needed, which concerns inside the theme and deep into the theme.

2. 4. DEEPING INTO THE THEME

Deeping into the theme is entering the thematic idea, which is needed for acting. It is very difficult to deep into the main theme. But for acting, deeping into the theme must be necessary to express real acting. The actor should express as the related situation and incident within bearing expressing experience. The expression should be expressed as the bearing. The subject should be justified. The acting will be more livelihoods. It must represent society. Such a Deeping into the theme, the audience easily supports and agrees with this acting. So, actors must deep into the thematic idea, which can be expanded as its need.

2. 5. EXPANDING ISSUE

The expanding issue is the development of the thematic idea as a need for a situation. The issue should be expanded in the acting. It depends upon enlarging or shortening the acting. But the issue should be with the point of view. The issue of expanding should be with related text. The actor should express the events as bearing related to the actor. A new atmosphere is needed to create acting. The situation of the atmosphere is needed to develop the dramatic events (Ibid, 2002: 47). In the end, the event should be ended. The new concept is raised, developed, and ended in the acting. This expanding issue is very difficult for a new actor but, easy for an experienced actor. This expanding issue must be reminded, if any part is absent, the acting will be a disaster. But this acting technique increases self-memory. The audience gets alert or aware form this acting. So, expanding issues is needed for real acting, which is coined to Self-bearing issues.

2. 6. SELF-BEARING EVENT

A self-bearing event is thinking about self the event as Stanislavsky's concept 'As if', which is needed for real acting. So, while enacting real acting, actors must feel the event of their character as self-bearing the event, which makes to feel the experience of the event to the actor. The actors should express as it occurs in their own life. The actor should express the expression of character. The actor should imagine the bearing character. Actors should be honest in acting. The acting must be as real, it should be enacted overact. For instance: If there is an act of pain, the actor must remember past ill-circumstance or miserable experiences, which helps to act as real pain acting. So for real acting, a self-bearing event is needed in the acting with expression, which is linked with character search

2. 7. SEARCHING CHARACTER

Searching character is a quest of character, which is needed for acting. So before acting, actors should be study well about own character. The actor must conform to own character and its options. After confirmation, actors should be activated with expression. If there is any difficulty, the actor should imagine about own character. While imagining what kind of character is the actor bearing a character? What kind of person? What to do? These questions of the answer are requested and after finding the answer to the question, the actor must build own character and enact the acting (Ibid, 2002: 47). If there is no possibility of investigating, the actor can imagine the character and enact acting based on the investigation. So this technique of Searching Character is needed while enacting as real acting.

2. 8. REPEATING DIALOGUE

Repeating dialogue is continued dialogue delivery, which is needed for acting. While acting, repeating dialogue should be delivered from the heart of the actor. For repeating dialogue, it should be memorizing time to time and is delivered expresses, which makes live acting. Without repeating dialogue, acting can be unnatural and cannot be enacted properly (Ibid, 2002: 47). So for Real acting, repeating dialogue is needed in the acting, which is linked with the cue.

2. 9. CUING

Cuing is a turn, which is needed for acting. While acting, the cue is needed. The actor must be delivered dialogue on cue but for cuing, the actor must know the cuing of dialogue and deliver in own conversation cuing and acting (Ibid, 2002: 47). But for cuing, the actor must be remembered the dialogue before or after the other actors. So cuing gives real acting, which is related to accountable acting.

2. 10. ACCOUNTABLE

Accountable is a responsible person, which is needed for Real acting. While acting, the actor must have accountable and express own acting based on the story. But it needs self-discipline to get in expression. The patient is needed. Pure acting is to be enacted. Sometimes, the director may order dangerous stunts. An impossible task may order to risk. The actor should face a dangerous situation and enact it. But, there is a reason behind the task. The director will organize all the management. So this accountable acting is needed while enacting as real acting, which is related to Increasing memory.

2. 11. INCREASING MEMORY

Increasing memory is brain memorizing, which is needed in acting. While acting, the increasing memory should be increased, which can be gained with concentration. It needs to concentrate on the thematic idea. For vision should be imagined through the mind. A new experience can be gathered (Puma, 2002: 40). The expression should be tragedy or happiness. Increasing memory makes active actors and

brings the difference in the acting. So increasing memory is needed for Real acting, which is coined to situational understanding.

2. 12. SITUATIONAL UNDERSTANDING

Situational understanding is common sense, which is the need for Real acting. While acting, actors must have known situational understanding, which helps to understand the thematic idea. When the actor knows the situation of the event, the actor can easily be transformed into a character and act real acting. If the actor cannot understand the situation of the event, the actor cannot act properly. It makes active to actors (Puma, 2002: 40). So situational understanding is needed for acting, which is coined to psychological understanding.

2. 13. PSYCHOLOGICAL UNDERSTANDING

Psychological understanding is brain gain understanding, which is needed in acting. While acting, the actor must know the psychological understanding, which can be gained with human behaviour. It is related to the human mind and acting. It connects the human one soul to another soul (Puma, 2002: 47). If the actor knows psychological understanding, the actor can understand the upcoming events of their co-actor, when the actor knows the upcoming acting, the actor can reply soon in acting. Thus, it makes quick responses to actors in the acting. So psychological understanding is needed for Real acting, which is coined to understudy the character.

2. 14. UNDERSTANDING CHARACTER

Understanding character is a knowing related character, which is needed in the acting. It is a related human mind, which connects characters to the actor. While acting, the actor must understand about own character, which helps to deep into the character. For Real acting, actors must understand about own character as what kind of role does the character act? How does the character act? What kind of character does bring real acting? (Puma, 2002: 47) Like more, the actor must face questions and answer them, which help to deep into the character and can act as the demand of the story. If the actor understands own character, the actors can act real acting. Therefore character understanding is needed for real acting, which is coined to finding the place.

2. 15. FINDING LOCATION

Finding a location is a knowing related place, which is needed in the acting. The location of acting can be in a different place, which is associated with acting. So before acting, the actor must find the location of own character and must understand the reality of that location. Where is acting performing? Which place is there? That place may be anywhere. The venue should be fixed and enactment should be organized. So after finding the actor must act as suitable as location. If the actor acts possession of location, any astragal can be enacted there. Thus, finding the location is needed for Real acting, which is coined to the reason for acting.

2. 16. LOGICAL ACTING

Logical acting is based on reason-cause and effect of acting, which is needed for acting. It can be in different kinds of cause and effect. So before acting, actors must find a logical acting and must know the reason for acting. When the actors reach the acting place, actors know the reality of acting. What is the reason for acting? What do I do in acting? Actors have to know the issue of acting as to why they are at the respective place. After getting the reason for acting, the actor must act Real acting. If actors do not know the reason for acting, acting will not be natural. Thus, the acting reason is needed for Real acting, which is coined to acting way.

2. 17. ACTING WAY

The acting way is the method of acting, which is needed for acting. The acting way is related to the physical body. It depends upon the activities bear from it. During the enactment, there will be nervousness and confusion. In that state, confusion should not be accepted. Acting can be beginning but must bear responsible. The actor should be a similar accord. The actor can be enacted in different ways. Acting may have a lot of hardship however it should be enacted naturally. So before acting, the actor must know the acting way and must know how to enact acting. When the actors know the acting way, actors can act properly. If actors know the acting way, they can act naturally. Thus, the acting way is needed for Real acting, which is coined to acting timing.

2. 18. ACTING TIME

Acting time is an acting period, which is needed for acting. Acting time is related to the physical body. It depends upon the activities bear from it. Acting can be enacted at different times and types. But it should be acknowledged. The enactment will be enacted as events. But while acting, the actor should know about the time frame and enact acting. When the actors know the acting time, they can act properly and naturally. Thus, acting time is needed for Real acting, which is coined to the relativity of mind and body.

2. 19. RELATIVITY OF MIND AND BODY

Relativity of mind and body is the connection between mind and body, which is needed for acting. Both mind and body must be involved with each other. This involvement will be enacted. The body will express physically while the mind involves in the enactment. They have separate functions however they have great relations between them. It may help with perfect acting. But they must interlink each other. When the actors know the relativity of mind and body, they can act properly and naturally. Thus, the relativity of mind and body is needed for Real acting, which is coined to double standard mind.

2. 20. DOUBLE STANDARD MIND

A double standard mind is a connection between mind and body, which is needed for acting. Both mind and body must be involved with each other. The body

exposes acting while the mind controls the body. They have separate functions however they work together. But they must interlink each other. So while acting, a double standard mind must be connected by the actor. When the actors know a double standard mind, actors can act properly and naturally. Thus, a double standard mind is needed for Real acting, which is coined to logical acting.

2. 21. LOGICAL ACTING

Logical acting is truthful acting, which is needed for acting. Acting can be enacted in many forms but every acting must have logic, which must be kept in the actor's mind. Without logical acting, actors can not act properly. If acting has logic, it can be acceptable for all but without logical acting, it can be absurd. Thus, whatever acting is enacting that acting must have proper logic with own acting. While acting, logical acting must be enacted by the actor. When the actors know the value of logical acting, the actor acts logical acting. Thus, logical acting is needed for Real acting, which is coined with rhythmic acting.

2. 22. RHYTHMIC ACTING

Rhythmic acting is flexibility acting of body and speech, which is needed for acting. Acting can be enacted in many forms but every acting must have rhythmic acting, which must be Real acting. If acting has rhythm, it can be acceptable for all but without rhythmic acting, actors can not act properly and actors' acting can be absurd. Thus, whatever acting is enacting that acting must have proper rhythmic with own acting. While acting, rhythmic acting must be enacted by the actor. When the actors know the value of rhythmic acting, the actor acts rhythmic acting. Thus, rhythmic acting is needed for Real acting, which is coined to Real acting.

2. 23. MELODIOUS DIALOGUE

Melodious dialogue is delivered in acting, which is needed for acting. While acting, melodious dialogue must be delivered by actors. But the dialogue should be informal form. It must have exaggeration, which makes sweet and effective dialogues. The dialogue is related to body movement and should be compact, clear, sweet, bold, simplicity (Puma, 2002: 40). The pronunciation should be clear. It builds up confidence in strength. If acting has melodious dialogue, it can be acceptable for all but without melodious dialogues, acting can be unnatural. But melodious dialogue can be more believable. Thus, melodious dialogue is needed for Real acting, which is linked with purposeful acting.

2. 24. PURPOSEFUL ACTING

Purposeful acting is objective acting, which is needed for acting. While acting, purposeful acting must be enacted by the actor. It can be enacted in many forms but every acting must be purposeful acting. If acting has purposeful enactment, it can be acceptable for all but without purposeful acting, acting can be vain. But purposeful acting brings meaning full with the physical body expression. It will get feedback after the enactment. If a person is waiting for someone what will the actor do in that

moment of circumstances? It can be more believable. When the actors act purposeful acting, the actor can get success. Thus, purposeful acting is needed for Real acting.

2. 25. REAL ACTING

Real acting is reliable acting, which is needed for acting. While acting, real acting must be enacted by the actor. It can be enacted in many forms but every acting must be natural. Without real acting, actors cannot touch the heart of the audience. If acting has real enactment, it can be acceptable for all but without real acting, it can be vain. Real acting should be in simplicity and not overacted. It should be a reflection of real life, which may more attractive to the audience. Whatever acting is enacting that acting must have Real acting. When the actors act natural acting, actors can get success in their acting carrier. Thus, Real acting is needed for Real acting.

3. CONCLUSION

Acting is a transformative form of being, which creates an imaginative world of a human being as a real-life but not really, it only is acted as by acting like real life. Acting is enacted by the actor with emotion; affection, love, anger, etc. It is created along with different activities of living in primordial time. It is a medium of expression. It has various techniques, which are not fixed in its form, it can be opened formed. However, these mention techniques are the basic techniques of acting, which helps to perform real acting. But acting depends upon the actor's enactment of expression. The excellent acting depends upon the rehearsal, which helps to understand real acting. Thus, these techniques may be more effective methods for acting.

१. कार्यगत सामग्री

१.१. नेपाली खण्ड

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