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How to Portray the Characters in the Avant Garde Drama "Si Fan"

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Abstract: *Drama is a special form of artistic expression, different from film and television. Drama tells the development of a story in such a fixed space as the stage, which tests the strength of actors. Compared with traditional drama, vanguard drama is different and deeply loved by the public. Since its creation, the image of artistic characters such as little monk and little nun has been widely used by people I know that the characters in the drama will have different interpretations in the hands of different performers. This article will discuss how to portray the characters in the artistic creation of the drama "Si fan".*

Keywords: *Avant-garde drama; Si Fan; Characterization*

Introduction

The drama "Si fan" is a pioneer drama, its performance is also different from the traditional drama, the actor's interpretation of the characters will also be different from the traditional drama, in the drama "Si fan" there are many characters, the description of the characters and the plot in the script is not detailed, the person who first saw the script may not be able to frame the scene expressed in the script, in the script each character is different.The characters with different characteristics promote the development of the story.

An Overview of the Avant Garde Drama "Si Fan"

"Pioneer drama" is a title relative to "traditional drama". Traditional drama has four characteristics. The first is comprehensiveness, which means that drama is a kind of comprehensive art, characterized by shaping the artistic image needed by the script on the stage and directly showing the various scenes in the drama to the audience.The second is the stage, which means that the drama is completed on the stage. A drama performance will show the characters, contradictions, plots and scenes on the stage. They follow the principle of three unities.There are two main purposes of the stage: one is to help the actors perform the plot, promote the development of the drama, and show the drama to the audience. Second, it is beneficial for the audience to appreciate the drama from many different angles. The third is intuition, which means that the audience can directly see and hear the characters performed by actors through internal processing such as language and external processing such as makeup. The fourth is dialogism, which means that the plot development of a drama is usually carried out through the dialogue of a large number of actors on the stage, and the characters are shaped through dialogue to show the theme of the drama.The avant-garde drama also has its own unique characteristics, one is to de script, which means advocating improvisation, not sticking to the script itself. Second, the fourth wall of drama can not only be broken under the stage, but also be limited to the stage. The

biggest difference between the two is that they are de staged. After years of development, there are many excellent works in Chinese avant-garde drama, one of which is Meng Jinghui's "Sifan".

The drama "Sifan" is one of Meng Jinghui's representative works, written and directed by Meng Jinghui in 1993. The play is a combination of the story of Sifan Shuangshan in China and some of the stories in the Western Ten Days of Talk. The play is divided into four scenes, each of which is an independent story, the first part and the fourth part is the traditional Chinese drama "Sifan" and "Double Down the Hill" story.There is a little nun in Xiantao nunnery and a little monk in Bitao temple. They grew up in the temple and gradually became tired of the life in the temple. They both yearned for the secular life. Finally, they fled down the mountain. They met unexpectedly at the foot of the mountain and finally had feelings.The second part and the third part are two stories in the Italian Renaissance Decameron: the second part is a young man who fell in love with the daughter of an inn owner and spent the night in a small inn with his friends. At night, the young man felt that everyone was asleep and went to sleep with the daughter of the owner. The owner's wife did not turn on the light and mistook the other young man for her husband There's something wrong. The third part is that the king has a groom who loves the queen. The groom can't suppress his inner impulse and plans to implement his love for the queen. The king discovers some clues by accident, trying to find out the story that the groom can't find. The whole play is composed of these unrelated stories.

The Persona Shaping

The Meaning of Image Building

The playwright constructs many different characters in the play when he creates the play. In the script written by the playwright, the development of the plot and the occurrence of events need the characters in the script to complete. The characters in a play are usually shaped from many aspects, such as appearance, clothing, language, temperament, behavior, environment and action.

The Role of Task in Drama

The most important thing in a drama is often the characters in the drama. The events and plots in the drama are all developed around the characters in the drama. Different characters, different personalities, just like different chemicals, react with each other and promote the development of the story. Creating successful characters in a drama can not only make the drama perform better At the same time, it can make the audience better into the drama.

How to Portray the Characters

Vividly portray and show the audience the characters with distinctive personality and unique style, the highest realm of unconscious performing art. The characters in the stage of drama are often typical. The actor needs to make a detailed study of the environment and background of the character, so as to create a "real" character.The shaping of characters requires the actor to fully interpret the script and master the lines and body. It is not only the lines and body movements that have an effect on the characterization, but also the

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different ways of stage presentation have an impact on the characterization.

Understanding the script and positioning the role

If actors want to accurately shape the characters on the stage, they must grasp the character of the characters. If they want to do this, they must understand the script and accurately grasp the plot. For the script, actors should regard it as a real event, and they are the characters in the script. In this way, they can study the causes and consequences of the formation of the characters' character, so as to truly achieve the goal of "entering is detailed, leaving is true", and truly understand the characters' character, so that they can use their true feelings to affect the audience and make the audience believe that they are the characters in the play.

Each play has many roles, and different roles have their own meaning of existence, each of which is indispensable. The time of a drama is limited, and each role will not be fully interpreted. Therefore, each role must have its own significance at a specific time. It is particularly important for different roles to find their own position in the script.To find a role's position means to understand what the role plays in the script, who he is, his age, life background, character, etc., what he is experiencing in the plot of the script and what things he has experienced, and how to face and deal with these things.

All the characters on the stage are artistically processed. Actors must highlight the character characteristics of the characters when they shape the characters, so that the characters are more artistic. Only in this way can the audience be deeply impressed and promote the development of the story, and then grasp the inner meaning of the script.

In the first part and the fourth part of the story, the little nun and the little monk have many similarities. They have been monks since childhood, and have always been full of yearning for the outside world. Whether they are little nuns or little monks, they are all "children" of the 15th and 16th century. They all have a "rebellious" character at this age, and the outside world is followed by "all kinds of good things" They are very attractive to them, and they grew up in the temple, retaining a childish.In the story told in the second act of "thinking of the world", the honest man's family is not rich, "only lives in a small house, and all depends on cooking some tea and preparing some meals to satisfy the hunger and thirst of the travelling passengers." There are also two children in the family, the older is 15 or 16 years old, and the younger is under one year old. These are the profile descriptions of the honest man.At the beginning of this scene, his wife, the housewife, described "quite a bit of beauty". When the story developed to a more detailed description, the housewife recognized who was quarreling and who was lying beside her, and took the child to her daughter's bed as if she had just been woken up.The housewife is annoyed at her carelessness, and she knows about everything. The housewife is also afraid that her husband will know about her affairs. The timely response also reflects the housewife's intelligence. When a smart wife meets an honest husband, the husband will certainly listen to his wife and be afraid of his wife to a certain extent.

Say Good Lines and Shape Characters

Language plays a very important role in the characterization. Language can explain the plot and reveal the

thought. The language in the performance is what we call the lines. In the drama, when the audience identify and resonate with the characters in the play, they have to listen to the actors' language. Marx said: "language is the direct fact of thought, and the actual expression of thought is language." Language is an important means for people to exchange ideas and obtain information.

In a drama, if the actor wants to successfully shape a character, it needs to spend a lot of time and energy to interpret the lines, and pay a lot of sweat in the creation process. It not only needs to observe life and read books, but also needs to strengthen the cooperation of voice, body and other aspects.If an actor wants to successfully shape a character, the processing of lines is very important, and the role of lines can not be replaced. The reason why lines are the pillar of characterization is that drama itself is an art form with the highest language requirements. The script that actors see will not describe the details in great detail. Drama scripts are mainly lines of characters' dialogues, which is a feature of drama scripts. Therefore, without good lines, the characters in the drama cannot be successfully interpreted.Good lines can be obtained in two ways: first, the script itself, the playwright can fully grasp the characters in the play. The second is the need for drama actors to use the understanding of the script, master the plot, repeated speculation about the character characteristics of the characters in the play, the line processing, the lines to add accent, suspension, rhythm, tone and other skills, so that it can vividly play a role in the characters, to show the audience.Gorky said in on the script: "the script (tragedy and comedy) is the most difficult literary form to use. The reason why it is difficult is that the script requires each character in the play to express his own characteristics with his own language and action, without the prompt of the author." Take the dialogue between the little nun and the little monk in the fourth act of "thinking of the world" as an example.

Nun: you go well. What are you doing here?
Monk: ah, I, I, there's a little nun over there. I think she must have come to see you.
Nun: I'm afraid not!
Monk: you said yes just now. Why do you say no now?
Nun: I coaxed you, monk.
Hum, the nun lied to me, too.
Nun: you are not a good monk. He must have slipped down the mountain!

In this line, the young monk's attitude changed from being at a loss at the beginning to pretending to be angry at the back. He still saw that the little nun wanted to keep up with each other after a while, and the little nun also wanted to look back at the little monk, so they met again.The little monk pretended to be looking for someone else after he was found, which can reflect the little monk's loveliness as a teenager. The little nun also had the same idea and lied the same way as him. When he opened the little monk, she pretended to be an adult to say things. The rapid change of tone and attitude fully reflected the children's love of playing Heart, this all sympathizes with their young innocence.This line highlights the characteristics of the two protagonists. When performing, the actors should grasp the different roles to interpret them. Different age groups have different treatments, and make changes according to the different characters.

Characterization of Action

In a drama, "dramatic conflict" is essential, and how to show the conflict? It depends on the performers to

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show through their actions. The action of characters in drama is an indispensable means to shape characters. The body movement is the actor's facial features, body, body movements. Every action made by a character should have a purpose, and can not be unstructured and rigid. Physical action is opposite to psychological activities, which complement each other. Physical action needs to conform to the current psychological activities, and people with different personalities have many different physical actions to match.In order to express the character's "soul" and the psychological and physiological actions, actors need to put themselves in the corresponding environment, feel the emotional shaping of the script, and then make real actions. Different characters will have different physical actions because of the differences in age, personality and other aspects.

All the actions in the drama are to better express the emotion and language of the characters at that time. Therefore, in the process of performance, the performers' body actions must be well coordinated with the actions and personality, actions and psychology. They should not add actions for the sake of existence. All the body actions need to be made spontaneously by the characters from the inside out, which can communicate with people In order to achieve the desired effect, we should coordinate the images of objects, characters and lines.

The drama "Si fan" itself is a avant-garde drama, in which the demand for action will be higher and the significance of existence will be stronger. In the first act, the young monk went on stage with monologue and action. After he went on stage, he flipped the Scriptures and felt bored. He threw the scriptures on the ground and immediately picked them up and looked around. He wiped the scriptures on his hands and killed a mosquito. He also remembered that monks can't kill animals and kowtow to mosquitoes on the ground. All of these made the young monk tired I am tired of the life in the temple, but I can only be trapped in the temple. I don't want to abide by the commandments, but I have to abide by them.It's also at the end of the first act, the last part of the little nun's monologue: "go down the mountain and find a young brother! He beat me, scolded me, said me and laughed at me! I don't want to become a Buddha! I don't read Amitabha! I don't read Amitabha! " This line is a line of the little nun's emotional outburst. At the end of the line, the little nun sits on the ground. This line of the little nun shows a girl's complaint and resistance to life. And at last, he sat down on the ground, which was the complete expression of this catharsis. It was the little nun who was Fuller, which pushed the whole plot to a climax.

The Influence of Stage Presentation on the Characters in Drama

The performance form of drama is an art form with very high requirements for the stage. With the advancement of the plot of drama, all aspects of the stage will adjust and cooperate for it. The stage and drama itself are a whole. The lighting and dance art technology also plays an important role in the shaping process of characters, and plays an auxiliary and supplementary role in the characterization(Wang,2002). In the first act of the play, the little nun goes on the stage to catch up with the light. The overall dark environment and the little nun's monologue highlight the little nun's sigh and helplessness for the status quo.

Stage Presentation of "Si Fan"

Compared with the traditional drama, the stage setting of the drama is very simple. There is only one scene in the whole drama, and the stage background will not change because of the change of the scene. However, the development of the plot will involve many scenes, which need the performance of the actors to express the scene, and this kind of scene is more "abstract".In the first act, the little nun has a line: "it's the hall of the great male" and the people on the stage will put on all kinds of postures. In the fourth act, when the little nun goes to the earth temple, people will also put on various shapes to show that "this is the earth temple.".

Costume is a very important part of helping actors to interpret their roles. But in "think of the world", the costumes used to play the little nun and the little monk are less different from those used by other actors, and the rest of them are unified costumes. But in "think of all", one person plays many roles, which will not appear in the traditional drama. Of course, the unchanging clothing does not bring a role more space for the actor to show and more space for the audience to imagine.

Summary

As a avant-garde drama, "sifan" has its own particularity, as well as the common features of the whole drama. The deduction of the drama is still the second creation of the characters in the script by the actors. In shaping the characters, not only the script should be grasped, but also the actors should process the lines given in the script with their own ability, and the relationship between the characters' lines and the body movements is not clear cooperation can better shape people.

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