

Actor to character avatar

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Abstract: From the actor to the "incarnation" of the role, it is necessary to achieve the internal and external characterization, and at the same time to achieve the unity with the character's psychology, emotion and thought; When creating a character, I deeply feel that only unilateral "performance" or "experience" can be achieved, and there will be a subconscious sense of creation gap in the process of improving the character. When I integrate "performance" and "experience" into one, the "incarnation" of the character will be gradually integrated, instead of being monotonous and repetitive, with only forms or emotions. Performance and experience are indispensable.

1. Introduction

Performance comes from life, and life is the most powerful support for performance. Performance is always inseparable from life, from performance and experience, from the pursuit of truth and beauty, from the initial elements of performance training: imagination training, scene training, emotional explosive power training; And then to the creation of characters: happy and excited people, sad people, mentally disturbed depressed people... Actors can observe all these characters and lives that they have never experienced or experienced in their lives[1].

Some characters and lives are far away from them, or they dare not touch them and are afraid of them, resulting in subconscious negative rejection, which creates an invisible wall between actors in the creation of roles, resulting in the performance becoming rigid, empty and powerless. However, if you want to be a "competent" actor, you must undoubtedly go all out to put aside difficulties and obstacles, overcome all obstacles and obstacles of performance, "play" do enough, do full, do accurate, personally experience the people and things observed in life, and integrate them with your own feelings, emotions, thoughts, moods, aspirations, interests and other factors. In order to create flesh and blood, vivid and touching role image, and gradually achieve the "truth"; Finally, there is the communication between characters: This series of performance and communication types can be assimilated into the growth process of drama from simple to complex. The basic point of drama is action. In the process of incarnating roles, actors should not only achieve smooth and reasonable actions. What's more important is to have the most authentic and impactful communication with your opponent and between character and character. A lot of actors when they're performing ignore communication with opponents for the sake of their own brilliance, resulting in slow, rapid, or disorganized performance, and causing aesthetic visual fatigue to the audience, which can only backfire and lead to poor performance communication.

As actors, we must always make it clear that where the flash point of a play can rub out sparks, it must be the process of tacit understanding, harmony, stability, mutual stimulation and mutual

achievement between actors. If a single actor has a strong impact and is full of emotions, while the actor's opponent is eclipsed and indifferent, then the play is destined to make people restless, and gradually, it will also make the opponent produce endless fatigue.

2. Definition of avatar

The process of creating characters, shaping characters, and sublimating from the first self to the second self can be called "incarnation". Incarnation is a way, but also a way, it is an actor from the life scene into the stage scene of a transformation, is a direction of actors to pursue spiritual freedom, but also a role to express the personal feelings of a performance, but also a comprehensive presentation of experience and performance[2]. The embodiment includes the external incarnation and the internal incarnation, the external incarnation includes language, body, makeup, clothing, props, etc., which can also be called the assistant of the incarnation, while the internal incarnation comes from the thought, emotion, empathy, psychology, soul, etc., which is the cohesion of the incarnation, the purpose of the incarnation is to create roles and shape characters, only the internal incarnation and the external incarnation merge. Both inside and outside the actor and the character, in order to achieve the state of "selflessness", to achieve the state of "no self", thus the core of the incarnation of "I am the actor, I am the character" is refined.

3. Complete the "incarnation" of the character through the integration of experience and performance

3.1 Experience

Every creation, every rehearsal and every performance of an actor is to feel the emotions of the role with true feelings, mobilize all their emotional centers to personally experience the heart of the role, feel the life of the role in their own shoes, and stimulate the thoughts and feelings that are consistent with the role; Every creation is to complete the role from the starting point of "I am", pay attention to the expression of internal emotions, move the role of the self, through the experience of incarnation, and this emotion through the external performance to the audience, so that the audience and the role into the drama scene, This is a way of performing that focuses on experience. I think experience is very important in the process of performance creation.

In the rehearsal stage of the large-scale drama, I played the role of Li Titian in the drama *"Waste Land and Man"*. When I was shaping the role of Li Titian, my first thought was: I live in the 21st century, how should I, my life, my environment, my personality, my psychology, my thoughts and feelings in the 21st century be integrated with the life of the educated youth written by the playwright in 1985 and the environment of the Northeast land reclamation team at that time, and how to integrate with "Li Titian", a poem, vision, literature... As well as having ambiguous love fantasy women, to achieve role fit, this is the first step, but also the embodiment of the role in the process of grasping the direction of the role[3].

In the play, Li Titian is a girl full of literary breath, in the environment of the reclamation team in the war era, her literary temperament is particularly elegant and quiet, educated and reasonable, at the same time, she is also a girl who loves beauty, she imagined herself as a girl, she would rather die, rather than lose her ideal. In the rehearsal process, the unforgettable scene for me so far is that on a sunny afternoon, I played the scene in which Li Titian committed suicide by jumping into a lake and separated from the person he loves most in his heart: "Don't laugh at me, don't be sad for me, after I leave, every time you reach the season of Zixiang flower bloom, you should pick a bunch of petals and sprinkle them in the lake, that is for Da Zixiang girl, but also for me, don't forget me, I always love you deeply..." At that moment, I really could not restrain my inner

emotions. It was the first time that I had a breakdown in acting since college. I think at that moment, I truly felt the pain of Li Titian, and Li Titian's inner impatience and entanglement when she chose to die. There are also certain defects, because my personal emotional collapse interrupted the rehearsal, if it happened on the stage, it may be difficult to imagine the scene.

But fortunately, the collapse at the moment of rehearsal, let me undoubtedly identify myself as "I am Li Titian", if I do not understand the character, do not feel the heart of the character, do not analyze the theme and living environment of the play, how to incarnation? What kind of experience?

3.2 Performance

Actors only need to give play to their inner emotional feelings several times or less during rehearsal, and find the external expression form to express the inner feelings of the characters from the few emotional feelings, and then keep a calm and rational representation form to impress the audience in each subsequent performance[4]. This is exactly the way to focus on expression, and this way of performance is very calm. In order to move others, oneself need not be moved, and actors must control themselves at all times, Performance, which does not advocate chance, requires every performance to be a fixed performance, a fixed emotion, an unadorned reproduction of emotional memory, and a clear and intelligent line and analysis always maintained in the mind, as Diderot called it, "the ideal model."

All the words, movements, and emotions that an actor performs on the stage appear on the stage in the form of a symbol, the cries of pain of the character are written out of his ear, the gestures of despair of the character are recalled from his memory, the words and words are spoken at the right time, the tears flow in the right place, the throaty trills of sobs, or screams of pain, Or suddenly interrupted speech, or weak body, and a series of performances from large physical movements to small hair floating, are in accordance with the direction and fixed procedures of the incarnation of the trend, directly evoke this memory performance on the stage gradually incarnation into the role. In my opinion, this kind of incarnation has both advantages and disadvantages. When we can reach the proficiency level of each performance, it may be safer and more stable for the performance as a whole, effectively avoid stage accidents, and avoid the uncertainty of all aspects of stage performance. It can also make the actors and roles unified and the cooperation between roles more skilled. But at the same time, in my opinion, this expressionist way lacks the original flavor of performance and lacks the charm of experience [5]. Because every performance, the venue is different, the time is different, the audience is different, and even the age of the actors is constantly changing, so how can the emotion and energy generated by the role be the same?

If this type of expressionism is placed in the center of the performance range, it will more often make the actors feel tired of their own performance, and even make themselves invisible into machinery, so that the play passed to the audience has gradually become a mechanized performance. However, if you integrate the experience, you may be able to make the performance more dynamic and vitality, and the performance and experience of the two complement each other and integrate into the artistic conception of "finishing the finishing touch".

3.3 Complete the "incarnation" through the integration of experience and performance

Expressionism emphasizes the denial of inspiration, the denial of the actor's first nature of creation. An actor must always be rational and sober in his analysis and action while playing the role on the stage, and actors are not allowed to enter the realm of "selflessness" and "confusion". Experience, on the other hand, requires the actor to use conscious action as a means of subconsciously creating the character, and experientialists believe that inspiration or "organic

nature" or subconscious creation is the most precious moment in the actor's avatar. Expression advocates that "art is expression, not unity".

And experience advocates the unity of "incarnation in the role". Some dramatists who advocate the experience school believe that the performance should be restrained, and excessive emotional play on the spot will lead to the visual fatigue of the drama, which will disrupt the rhythm of the drama, and the emotion in the performance should be controlled by reason in order to be relaxed and just. The performance really needs to be appropriately restrained and rational.

Salvini believes that if an actor wants to move the audience, he must first move himself, and the expression of emotions cannot be shaped by body and expression, but through rich inner emotions. If the actor lacks thinking about the role and does not personally experience the mood and situation of the role during the performance, then the performance is doomed to be rigid. And the most appropriate and powerful performance is the integration of performance and experience. Just as Stanilavsky said, to avoid artisan performance and excessive irrational and emotional experience, we should properly combine the two and choose a certain degree.

When I created the role of Li Titian in the drama *Waste Land and Man*, I took all I could think of into consideration. Because I don't want to make any mistakes in the incarnation of such a good character, in the first scene, Li Titian revealed his secret love and love for Xiao Su, and this deep love continued until Li Titian died, and finally bravely revealed it. How to suppress his own inner love for his favorite person in the whole play. And let the audience see their strong feelings for the lover, which is very need to handle, when I deal with, more is to combine the experience of strong love in the heart and the external lines, the action of the hidden performance of the combination, through the performance of the role of the heart and the hidden meaning of the audience to understand the reason for the heart and the hidden meaning of the unspeakable [6]. Li Titian changed from a girl with bright black hair to a bald girl with bald hair, and this scene is a synthesis of experience and performance. I fantasized that I became a bald girl in real life. I don't know if I have the courage to continue living, and even chose to die earlier than Li Titian. I tried my best to put the bald girl in my place. I put all of Li Titian's pain on me through empathy, and deeply experienced Li Titian's state of mind in every shaping. When being criticized, Li Titian made a lot of rolling movements, which accurately represented the climax of the conflict in Li Titian's drama.

Must be proficient in this rolling and crawling action, if tightly on the stage through direct experience to complete this performance, can think of the scene must be chaotic, so before the official performance, I need to go through countless bumps, rolling, wrestling, injury... In order to understand which position and degree I fall on the stage can ensure the safety of the performance while giving the audience the most authentic performance experience, which is exactly the performance of my role creation. Without this link, the avatar of the performance will lack the careful polishing and processing of the art. On the basis of skilled performance and rich emotional experience, each performance becomes an art of reproduction. The first "self" experiences the life and emotions of the role, and the second "self" handles and supervises the experience and carries out the avatar of the role in moderation.

The performing art is both the inner and outer unity. It is the alternating unity of reason and feeling. When we incarnate the role, we should not only achieve "spirit resemblance", but also pursue "shape resemblance", pursue both form and spirit, "feeling in the heart and form in the outside". But inner experience is the basis of the personification, and all external manifestations are based on inner pillars. The external performance of an actor comes from the heart and the process of re-experience during the performance. The excellent and mature performance embodiment is the unity of the perfect combination of soul and body, emotion and reason, experience and performance.

4. Conclusion

As an actor, the accumulation of subtle bits and pieces of life in the way of spontaneous performance is the best psychological factor to experience the role.

It is also the diversity of things and characters in life that enables me to find the external outline of the role. Perhaps the most essential performance is the integration of psychological factors and external outline formed in life. In the end, it also has to return to life, in which the joys and sorrows, through the experience and performance of the actors, materiality into the joys and sorrows presented by the drama, and it is this presentation that brings the audience the feeling of "true" and the enjoyment of "beauty". Whether it is the performance of the external form, or the experience of the inner emotion, whether it is the truth in the performance, or the pursuit of beauty, the premise of all this is the clock in the performance.

The actor must love the performance, deepen the performance on the basis of love, improve the performance on the basis of love, to experience what he understands, to understand and experience, to embody in the extremely correct incarnation, to achieve "truth" and "beauty" on the basis of the incarnation. Let each incarnation of themselves keep alive, full of charm and joy to create the avatar of the character, with living actions, living personalities, living emotions, living souls, living personalization as living characters.

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