

ACTOR(S) AS ~~IN~~ALIENABLE COMMUNICATOR OF DRAMA: THE PERFORMANCE
OF THE PRIME MINISTER'S SON AS A PARADIGM

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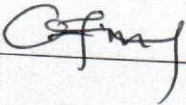
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ATTESTATION

I, OGUNDIYI BAMIDELE OLORUNFEMI hereby attest that this research report is carried out by me and that I am solely responsible for all errors and omissions, if any.

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SIGNATURE AND DATE

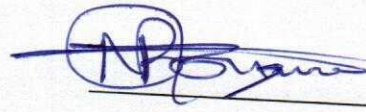
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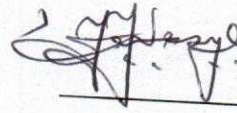
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DEDICATION

I hereby dedicate this research work to God Almighty and my parents Dr and Mrs. Ogundiya. I will not forget my little pet (dog) jackie, I love you.

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ABSTRACT

*The tools of an actor are his/her voice and body (and perhaps the mind). And these are what every disciplined actor should continuously work on to improve their productive capacity for proper play interpretation. Many actors especially the amateurs (Greenhorns) seem to do little or nothing about improving these tools due to their over reliance on other theatre paraphernalia such as costume, props, etc for character interpretation. As such they are faced with serious challenges of interpreting role properly in situations where these paraphernalia are not available (for example, in impromptu performances, improvised performances, auditions etc). Therefore, relying on Jerzy Grotowski's concept of poor theatre which places emphasizes on the use of the body and voice as the main requirement for play interpretation, this study seeks to project the place of the actor (and **not** costume, make-up, props or sets) as the inalienable communicator of drama. This will enable upcoming actor or the amateur actors to become better.*

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CHAPTER ONE

INTRODUCTION

1.1. BACKGROUND TO STUDY

The role of an actor in a play production to the audience or the society at large is very important and cannot be over emphasized. Just as the playwright carries out his societal obligation of truth and change through is writing, so also the actor redresses societal vices through the use of his tools which are his body and voice, which he uses these tools to interpret the script to the audience. According to Brocket and Ball (Cited in Adeoye, ed 109) "The first factor in staging is the interpreter, the actor who carries the action. Without him, there is no action, hence no drama". From the above quotation, it can be deduced that the actor is saddled with the responsibility of interpreting the script to the audience or giving life to a script on stage. Without the actor, there is performance; therefore, it shows the importance of an actor in a play production.

Furthermore, there cannot be acting without the audience, the role of the audience is also important in the theatre. It is important to know that it is the audience that the actor communicates drama to. In support of this, Lawal posits that:

Leslie Howard once said that acting was partly audience and partly actor, and that the combination was a "Sublime Communion". There can be certainly no doubt that audience/actor combination is that most important relationship in the theatre; in fact it is the theatre. A play is not a play until it is performed before an audience, and an actor is not acting until he is in contact with his audience, otherwise, he is merely Rehearsing (44)

Also, according to Dukore (971) "Theatre can exist without costume, scenery, lighting, music, even without a text but two features are indispensable to it: actor and audience". From the above quotation, it can be deduced that the role of the actor is very important in the theatre, theatre can do

away with stage sceneries, but the actor and the audience are indispensable. The actor is the communicator of drama to the audience, and he does that communication with his tools which are the body and the voice.

For the actor to be able to communicate drama effectively, the training of his body and his voice must not be underestimated. Neelands and Dobson (91) say: "But we cannot underestimate the importance of training an actor's body". From the above quotation, it can be deduced that it is important and necessary to train the actor's body. The actor should also have it at the back of his mind that his voice should be trained for effective communication to the audience. Turner says:

For the voice is the principal, although not the only link between the stage and the auditorium, and just as the external action of a play must appear to spring directly from the inner, mental action of the characters, so must the thought of the actor appear to prompt and bring about utterance itself (131-132)

It can be deduced from the above quotation that though the voice is the principal tool in acting, it is not the only link between the stage and the auditorium, the voice must also go in line with the action of the actor, the voice texture, body movement, gesture, languages, etc must match.

There are some theories that deal with how actors should communicate ideas of a script or scenario to the audience effectively; and in all, what the actor mostly rely on is his tools which is the body, voice and the mind. For instance, the key phrase for Denis Diderot theory is the "Paradox of Acting". Diderot opposes the conventional wisdom of actors at the time who assumed that to be convincing, the actor must feel the passion being expressed. Diderot argues that these manifestations of emotions are not great acting and that the actor must show self-control to explore first these passions, and then reproduce them. This of course is what Stanislavski went on to formulate in the "System"

Stanislavski's System is a progression of techniques used to train actors and actresses to draw believable emotions to their performances. The method that was originally created and used by Constantin Stanislavski from 1911 to 1916 was based on the concept of emotional memory for which an actor focuses internally to portray a character's emotions onstage.

Another theory that deals with how actors should communicate ideas of a script or scenario to the audience effectively is "Biomechanics". Biomechanics was a system of actor training developed by Vsevolod Meyerhold. Its purpose was to widen the emotional potential of a theatre piece and express thoughts and ideas that could not be easily presented through the naturalistic theatre of the period. Biomechanics is an acting system which relied on motion rather than language or illusion.

Antonin Artaud's theory is linked to "theatre of cruelty". The theatre of cruelty can be seen as a break with traditional Western Theatre, and a means by which artists assault the senses of the audience and allow them to feel the unexpressed emotions of the subconscious.

Brecht's theory is being portrayed through the alienation effect, in which he described it as "playing in such a way that the audience was hindered from simply identifying itself with the characters in the play.

Jerzy Grotowski's theory is based on the notion of "poor theatre" in which he expresses his thought that theatre can do without costume and scenery, he further says that the most important thing in the theatre is the actor and the audience.

Mbajorgu's The Prime Minister's Son that was staged in Federal University Oye Ekiti on the 14th of May 2015 is a solo drama. The performance made use of little or no costume, make-up, lighting, etc because of the swift transition of the actor from one character to the other. The actor is

the inalienable communicator of drama, and what he (actor) uses for interpretation convincing to the audience is the body and the voice.

In order to do justice to this work, scholars like Constantin Stanislavski, Vsevolod Meyerhold and Jerzy Grotowski who emphasize on the actor's body and voice will be discussed in the chapter two of this research.

1.2. STATEMENT OF PROBLEM

Due to the near over insistence or dependence on the other paraphernalia of the theatre (such as make up, costumes, props, etc) for character interpretation, some actors seem to be over reliant on these paraphernalia rather than developing their tools which are the body and voice to project the character they (actors) are portraying to the audience. Looking at some impromptu performances, improvised plays, auditions, etc, an actor who only relies heavily on stage sceneries finds it difficult to effectively interpret plays to the audience.

1.3. PURPOSE OF STUDY

The purpose of this research is to project the importance of actors developing their tools (body and voice) rather than depending on other paraphernalia of the theatre that may not be available. Greg Mbajorgu's The Prime Minister's Son that was performed in Federal University Oye Ekiti main auditorium on the 14th of May 2015 will be used as a paradigm.

1.4. SIGNIFICANCE OF STUDY

The findings/conclusion of this work will serve as vital information from which actors and other theatre practitioners will draw inspiration for personal capacity development that will ensure success in their acting career.

1.5. SCOPE OF STUDY

The core of this research will focus on Greg Mbajiorgu's The Prime Minister's son that was staged in Federal University Oye Ekiti main auditorium on the 14th of May 2015 as a paradigm for explaining the importance of voice and body as the main requirement for acting.

1.6. METHODOLOGY

For the effective realization of this research work, observation by participation will be used because the researcher participated in the performance of Greg Mbajiorgu's The Prime Minister's son that was staged in Federal University Oye Ekiti on the 14th of May 2015. Also, data collection will be through the use of library materials and interviews will be conducted with Mr Tayo Isijola, the director of the play The Prime Minister's Son that was staged in Federal University Oye Ekiti on the 14th of May 2015.

CHAPTER TWO

LITERATURE REVIEW

2.1. ORIGIN OF ACTING

By the law of nature, everything has a beginning. Against this backdrop, the origin of acting cannot be discussed without having a brief knowledge of how theatre began. According to Meyer-Dinkgrafe (4), "Any discussion of approaches to acting has to begin with the issue of how theatre is thought to have developed in the first place". From the quotation above, it can be deduced that for an individual to be able to have a clear understanding of how acting started, he/she must have knowledge of how theatre developed.

There are different theories by different scholars on how theatre evolved. Meyer-Dinkgrafe states that:

Data on which historians of the theatre could base their ideas about how (and why!) theatre developed are very few indeed. Many theories have been put forward, based on intelligent guess work rather than fact and none of the theories can be verified (4).

From the quotation above, it can be deduced that information on which many scholars of the theatre lay their claims on the evolution of theatre are very few, furthermore, none of these theories is proven. One of the links to the evolution of theatre is the art of storytelling according to Meyer-Dinkgrafe:

Take storytelling for example, it has been regarded as fundamental to human nature, and can be observed in children as early as two or three years old. An account of an event real or imagined is initially presented by a narrator, who may use change of voice and pantomime to demonstrate the difference of various characters in the story. Theatre develops when a story's individual characters are impersonated by different actors (4)

It can be deduced from the above quotation that theatre could also be said to have evolved when children under the ages of two and three were told stories, and the narrator of such stories impersonate different characters in the stories either through change of voice or pantomime. The above fact cannot be verified because where it first happened or started was not documented. However, due to the early civilization in Greece, it is documented that theatre/acting started in Greece when Thespis of Karia stepped out of the chorus to assume the role of Dionysus. Lawal states that:

The first actor is believed to be Thespis of Icaria, a man of ancient Greece. "Plays" of this time involved chorus of 50 who sang the story to the audience. The possibly Apocryphal story says that, Thespis stepped out of the chorus and spoke to them as a separate character in the story. Before Thespis, the chorus would sing in a narrative way, "Dionysus did this, Dionysus said that". When Thespis stepped out of the chorus, he said "I am Dionysus. I did this", From Thespis name derives the word Thespian, meaning any sort of performer but chiefly an actor (46).

From the above quotation, it can be deduced that Thespis was the first man to act because he stepped out of the chorus to act the role of Dionysus. Thespis stepped out of the chorus of 50 and assumed the role of the god "Dionysus" to talk to the people.

2.2. JERZY GROTOWSKI AS A THEORITICAL FRAME WORK

Jerzy Grotowski is a scholar that dwells more on the actor as the inalienable communicator of drama rather than the paraphernalia in the theatre; hence he came up with his theory 'Poor theatre'. According to Meyer-Dinkgrafe (74) "... there is a heading for Grotowski's theory: 'Poor theatre', which he developed while in charge of the Polish Theatre Laboratory". Furthermore,

Dukore (1971) states that: "Grotowski believes that since the theatre cannot be as rich as movies or as lavis

h as television, it should be 'poor' confined to its unique quality, which films and television cannot have: the closeness of living actors and audience". From the above quotation, it can be deduced that if theatre cannot be real like films or television, it should be poor. Grotowski emphasized on the actor (body and voice) and audience as theatre's essential features. Grotowski's 'poor theatre' is of the opinion of less costumes, set, props, etc; what the actor needs most are his tools which are the body and voice to communicate to the audience. A British director Steven Berkoff of the Berkovian Aesthetics in an interview with the Japanese television in 1990 says that:

I believe that you don't need anything more just utter simplicity and that everything in my art must be created from the body onwards. The body and the voice. Everything else is an imposition and it's an interference with the act of the actor: if it is too much light, too many props. So the simplicity in one is that I return the art of the actor to the actor; not give it to the sets or give it to the props or give it to the costumes or give it to the light but give it to the performer. (Interview, Japanese television; Salome videotape. British Theatre Museum).

From the above, it can be deduced that Berkoff believes that too much set, props, costume, etc does not determine how an actor acts in the theatre, that the most important thing is the actor's body and voice..

More so, Lawal states that:

Grotowski's concept of theatre is towards the poor. He does not believe elaborate in costume and scenery. Neither does his theatre involve the use of script, it is more of improvisational. The play could also be staged anywhere because it is not commercially oriented. The theatre is therefore reduced to its barest form, that of communication between the actor and the audience (43).

From the above quotation, it can be deduced that Grotowski's idea of theatre is poor because he does not believe in too much scenery or costume, but the actor should be able to communicate drama to the audience. It is important to know that the actor can make use of costume, but the costume should not be what the actor needs to depend on before he/she can convincingly interpret his/her role. The actor should be able to use his body, voice and mind to convincingly communicate the right ideas to the audience. Elaborate costume and scenery can be alienated from play productions, but the actor is inalienable. For instance, the actor playing the role of a king should emphasize his inner resources by behaving like a king rather than depending on the theatre paraphernalia.

More also, Krasner states that:

He wanted to find the essence of their thoughts on physical theatre, privileging the actor over sets lights, costume, props and primary theatre's commercialization. He rejected the actor's "bag of trick"; gestures or behaviors that show cased the actor's ostentatious charm or stale recreation of previous successes. Instead, he challenged actors to reinvent themselves every time they appeared on stage by exposing their vulnerability and physical dexterity. (366)

From the above quotation, it can be deduced that the actor (his voice and body) should take prominence over theatre paraphernalia; furthermore, the quotation implies that the actor should not depend on these paraphernalia to portray character to the audience, but the actor should depend on his body. Edwin Wilson (101) state that: "The actor must have a sense of physical and vocal quality..." from the above quotation, it can be deduced that the actor must have an idea of how he should behave physically on stage and must also have the quality of the voice the character he is portraying to the audience should have.

Though, to some actors, it is difficult for them to express their acting prowess to the audience physically and vocally. On this plane, Wilson (102) says: "One challenge is to acquire the many special skills – both physical and vocal – that stage performances demand..." from the above quotation, it can be deduced that one of the challenges an actor faces is how to acquire the skills of acting which are physical and vocal skills. An actor must learn how to train his tools physically, vocally and mentally (body, voice and mind) Meyerhold's lay emphasis on how to train the actor's body to be a communicator of drama. Meyerhold's Biomechanics is a theory that talks on the actor's body. Meyerhold believes that actor should not make use of too much energy, he says the little energy they make use of must be used convincely, in view of this, Barton states, Biomechanics is:

A way of training actors to use the least amount of energy to best convey emotion, desire, movement and gesture, through rhythm, dynamics, economy and focused attention. Actor seeks center of balance, employing their bodies as expressions in space. A series of exercise that produce an actor/athlete/machine/clown (though not with improvisational freedom we often associate with clowning, but more a mastery of clown techniques). Mind and body are disciplined to acrobatic precision, conventional and stylized gesture. Biomechanics trains:

- 1) Balance and general physical control
- 2) Rhythmic awareness, both in space and time
- 3) Overall responsiveness to one's partner, the audience stimuli
- 4) Ability to attend closely and react (150).

Meyer-Dinkgrafe (51) says: "The emphasis on the body is most strongly developed in Meyerhold's idea." From the quotation above, it can be deduced that Meyerhold's idea strongly supports the training of the actor's body. Furthermore, Meyer-Dinkgrafe (51) says: "... Meyerhold

placed much emphasis on the actor's physical training and discipline..." from the above quotation, it can be deduced that the actor's body should be trained and discipline.

Constantin Stanislavski is another scholar that also emphasized on the physicality of an actor (actor's body). Neelands and Dobson state that:

It is impossible to separate an experience from its physical expression. Stanislavski realized that when an actor on stage executes only physical movements, he violates the psycho-physical union and his performance is mechanical, dead. And if the actor does not express his thought and feelings physically, he is equally dead (91).

From the quotation above, it can be deduced that the experience of an individual cannot be separated from his physical expression. Furthermore, if an actor does not express his thought and feelings physically, it kills his acting. The engagement of physical actions should be employed on stage (i.e the training of the actor's body will help in the physicality of the actor). Furthermore, if the actor includes is physical actions, his acting will be natural. Furthermore, Neelands and Dobson state that:

Stanislavski realized that to be natural, the actor must be capable of grasping every reaction on stage in a psycho-physical way. He realizes that there is a break between the intellectual and the physical preparation in the actor's work on the character. He concludes that from the very beginning, the performer must include the physical life-his-body-in the psychological process in order to make this break disappear (92)

From the above quotation, it can be deduced that the actor is natural on stage when he merges the physical actions with the psychological action. In the last sentence of the quotation, Stanislavski concludes that the break between the intellectual and the physical actions; he must include this

physical action in his acting from the beginning of the production (his body). The body, voice and mind of the actor are important to communicate naturally and effectively on stage.

2.3. THE ACTOR AS A COMMUNICATOR

The discussion and analysis of an actor as a communicator can be critically comprehended and justified if the essence of communication is being looked into.

Communication is one of the human activities that we all engage in but cannot be satisfactorily define. This is so because it is both a field of study and a set of activities. People do not only study communication but inadvertently engage themselves in it. It is a conscious or unconscious, subjective and creative activity that is vital to our existence as human beings; it is like the air we breathe that everyone needs it.

Berko et.al(2001:4) define communication as "Conscious or unconscious, intentional or unintentional process in which feelings and ideas as are expressed verbal and or non verbal messages, sent, received and comprehended". John Fiske (1990) sees communication as "a social interaction through messages". This definition of Fiske tallies with what Mowlana and Wilson (1990:9) say when they see communication as "social interaction by means of messages which are both human and technological". Jayaweera (1991:17) similarly defines communication as "an interaction process through which persons or groups relate to each other and share information, experiences and culture"

Communication is a complex phenomenon because it occurs in forms and ways and through different outlets. Communication can be classified as verbal and non verbal, personal and non personal, interpersonal and intrapersonal. However, due to advancement in technology, the media is taking the lead by serving as the most efficient and effective way through which communication can be achieved.

Communication is said to be complex, and as a result, it utilizes various medium to disseminate messages. This means could be of any medium as far as the importance and essence of communication is arrived at. Although, communication is said to be complete when two people engage in a discussion. Communication goes beyond an interaction between two or more people. It can be said to be complete when a message is being passed across for comprehension of the decoder via any means or medium. Therefore, communication can occur not necessarily with a straight interaction, but also through drama. This can be achieved with the actions and speech of human on stage, which is referred to as the "Actor".

The actor is the most important member of the production crew. This is so because the actor serves as a middle man between the director and the audience. The director uses the actor to communicate his idea to the audience. Lawal (34) states that: "The significance of the actor is underscored by the fact that, he is the most visible and the most articulate member of the production crew." From the above quotation, it can be deduced that the actor is the one the audience see on stage, he (actor) expresses is feelings or thought clearly in words (i.e, the actor communicates his feelings to the audience). The actor must be able to communicate the feelings of the character he is representing to the audience and, he does this communication to the audience via his tools (voice, body and mind). Lawal (34) states that: "The theatre is dialogue; therefore, acting is communication between the actor and the audience." From the above quotation, it can be

deduced that acting is the communication between the actor and the audience and what the actor uses to achieve this is dialogue (voice). For example, if an actor wants to communicate anger to the audience, the way he uses his voice will show the level of his anger. The voice texture of the actor must not contradict his dialogue for effective communication. For example, the way an actor will say "I am coming" when he means it will be different from the way he will say it when he means the opposite of what he has in mind (irony). The actor should also remember that projection in the theatre is necessary and important for communication. Turner (131) states that: "Projection of voice is necessary for one reason only, namely, that the actor's conception should 'Get Across'." From the preceding quotation, it can be deduced that the only reason for projection in the theatre is to get the actor's idea across to the audience.

The actor can also use his body to communicate messages or ideas to the audience. Meyer-Dinkgrafe (54) states that: Meyerhold's view that the actor's posture and movements could arouse an emotional state in the actor, which then affect the audience..." from the above quotation, it can be deduced that the actor's posture which he does with his body can arouse emotion in the actor and later affects the audience. The way the actor uses his body to give different postures sends different messages to the audience. For instance, the kind of body posture an actor will give when confronting another character on stage is different from the posture such actor will give when asking for mercy. Meyer-Dinkgrafe (52) further says that: "Meyerhold asserted that the 'correct postures and moves' which the actor achieve through mastery of biomechanics, will lead naturally to an emotional state in the actor and, by extension, affect the audience." From the above quotation, it can be deduced that correct posture and movement of the body will create emotion in the actor and the emotion can then extend to the audience. Through this, communication has taken

place. The theatre can do away with costume, props, set, etc, but the actor is an inalienable communicator of drama, and he does the communication with his tools.

2.4. THE TOOLS OF AN ACTOR AND THEIR FUNCTIONS

The tools of an actor are his body, voice and the mind. Although, some people don't include the mind as one of the tools, because it is part of the actor's body but according to Barton (74) "Your body, your voice, your mind are your materials for acting effectively offstage and on". From the above quotation, it can be deduced that the body, voice and mind of the actor are the inalienable/basic requirements an actor needs to communication drama to the audience. Lawal (45), state that: "The actor communicates with his audience in three ways; first, by voice; second by gesture and movement of his body and third by emotion." From the above quotation, it can be deduce that what the actor needs in communicating to or with his audience are his tools, which are the voice, gesture (which are performed by his body) and lastly, his emotion (which comes from his mind). Furthermore, whether an actor is onstage or offstage, he/she must guide is tools jealously if he/she wants to use them communicate effectively.

THE BODY

Oxford Advanced Learner's Dictionary defines body as "The whole physical structure of a human or an animal". The complete human body is made up of different parts (such as the head, eyes, hands, legs, neck, chest, etc). The body is a very important instrument for acting. It is used to communicate or pass messages or to reinforce verbal messages across to the audience. For

example, if an audience in a theatre is unable to hear the actor's line clearly, the body movement or gesture of the actor will enable the audience to get the message the actor is trying to pass across.

The terms below include some of the non-verbal communications that the actor uses to convey messages or ideas to the audience

A) Proximity:- it is the use of space or time, it deals with how close or near the actor is with his co-actor. The use of space with the fellow actor will communicate the relationship in which they are to the audience. For example, the way an actor will use his space with his wife will be different with the way he will use the space with his children on stage while acting. For example,



The way the man and the woman are using their space speaks mutuality



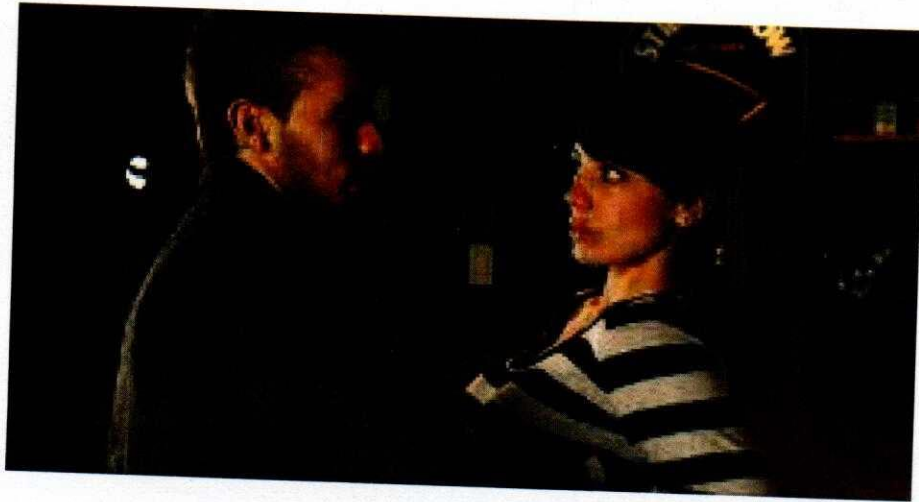
This image (body language) above communicates disagreement non-verbally.

B) Haptics:- this means the way by which people and other animals communicate via touching.

Touch is a non-verbal communication, the way an actor will use touch to communicate with or to the audience varies depending on the character he/she is playing with. The way a male actor will touch his female friend will be different from the way he will touch his male friend.



The way the woman is relating with the baby shows that there is a bond between her and the child even without verbal communication.



The image above shows that the man is making advances towards the woman, but the woman is rejecting him.

Therefore, it is very important for an actor to make sure his body movement or gesture goes in line with his dialogue. The actor can also use the body to communicate emotions to the audience through his facial expression. The facial expression that the actor will give when he is sad is different from the one he will give when he is happy. The gesture(s) an actor will exhibit or the pose he will strike when he is with his lover in a romantic scene or situation will be different from the way he will use the body when he is angry with his lover. For example,

The picture below communicates friendship, mutuality, etc



This picture below communicates hostility, rage, anger, etc



Every actor needs to know that his body must undergo series of training or exercise for effective communication of drama. Against this backdrop, Meyer-Dinkgrafe (77) posits that: "Grotowski insisted on his actor's physical discipline, which they gained through regular exercise". From the above quotation, it can be deduced that the body of the actor is to be trained physically, and for the actor to achieve this, he/she must undergo regular exercise. Furthermore, for the body of an actor to give effective result to the audience during a performance, the actor should have enough rest before the performance in order not to render the body weak. Furthermore, the body of the actor must be exercised regularly. On this note, Barton states that:

The best way to achieve focus is to learn how to warm up because acting challenges the body, the voice and the spirit, all three deserve some attention. All three can be eased into higher state of alert responsiveness and sharper focus. (39)

From the above quotation, it can be deduced that for an actor to be able to focus on stage, he/she must exercise the body. Words are not enough to communicate to the audience, though words are important. In support of this, Neelands and Dobson state that:

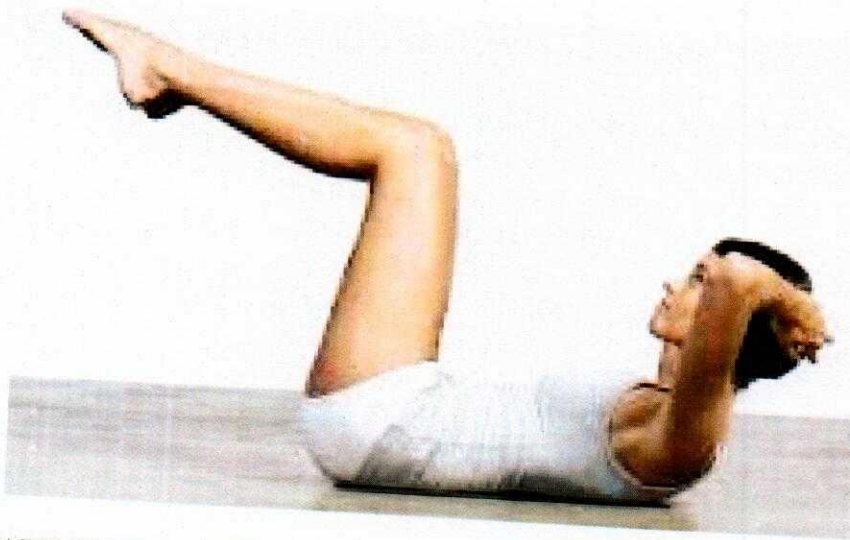
Obviously, words are very important elements in the theatre, but equally important are gestures of the body and the mise en scene. Stanislavski said verbal actions depend on physical actions. Words alone cannot project everything. Human relationships are expressed by gestures, poses, glances, silences. Gestures are an integral part of the action and give the spectators visual information (93).

From the above quotation, it can be deduced that verbal communication are very important in the theatre, but the actor's body is an important element in the theatre for communication. Stanislavski further avers that: "the verbal communication depends on the physical actions; gestures are part of the actions that give the audience visual information of the actor's feeling." Furthermore, because acting challenges the body, voice and spirit, all these tools deserve some special attention which can be given through regular exercises. These tools will be alert and sharp when effectively exercised. Exercises like jogging, push up etc is necessary for the actor's body.

Below are some images that explain exercises that an actor must engage in:



PRESS UP/PUSH UP



ABDOMINAL EXERCISE

THE VOICE

Oxford Advanced Learner's Dictionary defines voice as "the sounds produced through the mouth by a person speaking or singing." From the above quotation, it can be deduced that the voice comes from the mouth, either through speaking or singing.

The actor's lines or dialogue should be heard clearly by the audience. An actor can achieve this through projection of his voice, enunciation and articulation of his speeches. Edwin Wilson (102), says that: "A primary requirement for actor is to make certain that the lines they speak are heard clearly by the audience." It can be deduced from the above quotation that the actor is saddled with the responsibility of speaking on stage in a manner that the audience will be able to hear

him/her clearly. The actor's voice texture must compliment his body in order not to pass a wrong message to the audience.

Paralanguage is a component of meta-communication that may modify or nuance meaning, or convey emotion, such as prosody, pitch, volume; intonation etc. paralanguage may be expressed consciously or unconsciously. For example, if an actor is playing the role of a dying man on stage, his voice texture must be very weak and not strong except in some situations depending on the director of the play. Furthermore, Wilson states that:

A primary requirement for actors is to make certain that the lines they speak are heard clearly by the audience. To be heard throughout a theatre seating a thousand people, a performer must project, or throw, his or her voice into the audience so that it penetrates to the uttermost reaches of the theatre (103).

From the above quotation, one can say that what the actor needs when acting is to make sure his voice is heard throughout the theatre. The performer must project his voice into the audience to be heard.

Care for the Voice:

For an actor to prepare his/her voice for a performance, he must abstain from any food that is oily like doughnut, fried plantain etc, he must also desist from cold drinks and also weather conditions that are capable of causing negative effect on the voice. This is so in order for the voice not to be cracked during performance or because if the performance is to be staged for many days, the actor will not lose his voice before the end of the performance. Furthermore, the performer must go through some breath exercises, pronouncing some vowel sounds, pressure cooker, etc to help his projection and enunciation. On this note, Lawal opines that:

Effective speech training should start with the vocalization. The correct procedure is, to maximize the natural efficiency of the voice, remove all constriction arising from habit or tension, and

make the voice sufficiently flexible to cope with speech inflexions. All these depend, of course, on a well organized and skillfully graded exercise in breathing, relaxation and oral drill. A carefully package vocalization program assists good voice production (53).

From the above quotation, it can be deduced that speech deals with the pronunciation of words and before an actor can pronounce these words, the voice must be trained.

THE MIND (MENTAL)

According to dictionary.com, the online definition, Mind is the part of a person that thinks, reasons, feels and remember. The mind is also part of the tools of an actor, Barton (40) states: "The body and voice are worth little if the mind fails to respond". From the above quotation, it can be deduced that if the mind fails, the body and voice are useless. On this note, when a performance is close, all the performer needs to think about is his/her lines, blocking, cues, gesture, etc. The mind aids performance in so many ways. For instance, if the actor is disturbed emotionally before mounting the stage, there is tendency of him having a poor performance. For the actor to guard against anything that can disturb the mind, when a performance is close, it is advisable for the actor to put off his phone in order for him not to receive any call that can hinder him from performing well (such as the death of someone, breakup from his loved ones).

Finally, Barton says that:

Your body and voice are primary tangible equipment, what you use to communicate on stage and on. But you're obviously no robot or mere machine. You bring to each performance a whole complex personality, a fascinating history of textured experience and perception, dreams, memories, ideas, and imagination. The finest actors and most fascinating people manage to bring all of these into their work. When you are fully present in a performance, you bring more than the cognitive processes of your mind. You bring what many call spirit. However, if the voice is less

tangible than the body, then the mind and spirit are even more elusive than the voice. (101-102)

From the above quotation, it can be deduced that the body, voice, and the mind work together to achieve a better and greater performance. Though, it is when some actors take drugs like cocaine, weed, etc, that they perform excellently on stage, but it is advisable to avoid such for it not to affect the mind negatively by turning it into a state of in-balance. In summary, the voice, the body and the mind must always be in good condition and shape before, during and after the performance.

CHAPTER THREE

DATA PRESENTATION AND DATA ANALYSIS

3.1 SYNOPSIS OF THE PRIME MINISTER'S SON

The play, The Prime Minister's Son centres on a hapless boy who came to the world through the union of his natural father, the Prime Minister, with a house-help in the Prime Minister's employment. When the maid discovers that she is pregnant on account of Prime Minister's drunken indiscretion, she stops performing her duties and her master naturally tries to find out why. She tells him the truth. But the Prime Minister, instead of accepting responsibility, foists the pregnancy on Emenike his male house-help, and ordered Emenike and Ezinma out of his premises.

Emenike takes Ezinma away, and they find a way of surviving. Eventually they get married and shortly after Ezinma give birth to the Prime Minister's son. Just as Emenike and Ezinma are settling down to bring up their child, the hands of Death snatches Emenike; so Ezinma can no longer afford to keep her son at the boarding school which is for privileged children.

Ezinma does her best to sustain herself and her child until the State Task Force on Environment Sanitation destroys the stalls which hitherto provides her and others of her ilk their means of sustenance and savings. Ezinma runs mad at the thought of being left penniless and eventually dies.

It is after Ezinma's death that the Prime Minister's Son got to know the truth about the background of his real father. His attempt to get back to his real father fails and he ends up being a wanderer lamenting his miserable fate.

3.2 ANALYSIS OF THE PRIME MINISTER'S SON (PLAY PRODUCTION)

CASTING

Mbajiorgu's The Prime Minister's Son is a solo drama but the director Mr Tayo Isijola decided to divide the play into four bits using four acting students to play each bit for the performance that was staged in Federal University Oye Ekiti on the 14th of May 2015 due to the fact that it was their practical examination. Tolulope Alomi one of the actors was told by the director to take the first bit that is (page 11-22). Femi Ogundiyi is also one of the acting students that took the second bit in the performance (page 22-33). Temitope Isaac took the third bit of the performance (page 33-44) and Beatrice Rotimi took the third part of the performance (page 44-58).

REHEARSAL

The six weeks rigorous rehearsals which took place in the month of April/May 2015 paid attention to details of harmonizing the various production components which are the actors, movements, etc. Rehearsals were usually preceded by physical exercises. Each rehearsal was usually with the director and the actor (i.e, one actor at a time). The rehearsal was very hectic, because the director made use of Meyerhold's (Biomechanics) theory that deals with the actor's body to achieve most of his expression

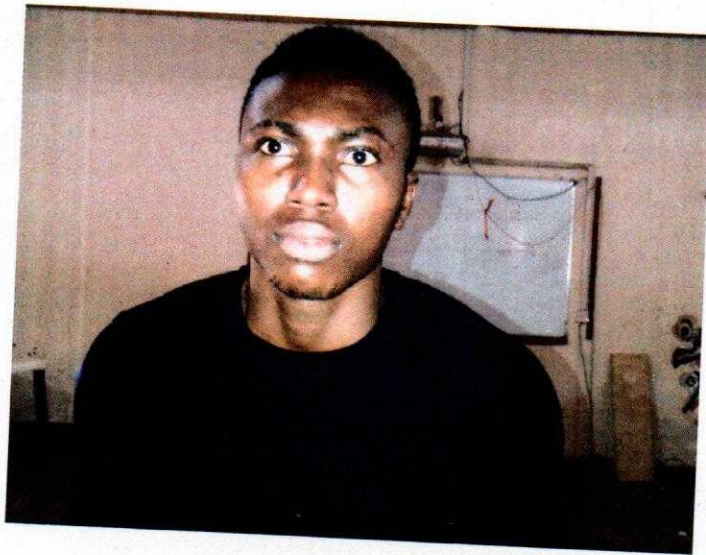
COSTUME USE IN THE PERFORMANCE

Elaborate costume was not used in Greg Mbajiorgu's The Prime Minister's Son because of the nature of the play that only allows for a swift transition of the actors from one character to the

other, the director incorporated the idea of Jerzy Grotowski's poor theatre that lay emphasis on the actor and the audience without elaborate costume. Furthermore, Lawal (43), states that: "Grotowski's concept of theatre is towards the poor. He does not believe in elaborate costume..." From the above quotation, it can be deduced that Grotowski's concept can do away with elaborate costume. The actors made use of black tops and black trouser/skirt from the beginning of the play to the end to communicate the message of the play to the audience. The four actors were able to carry out different characters in the play. For example, when Tolulope Alomi transposed into the role of the Prime Minister, she was able to act it very well despite the fact that there was no time to change her costume into that of a wealthy man, she was able to act it well with the black top and black trouser she was putting on.

MAKE-UP

In Mbajiorgu's The Prime Minister Son that was staged in Federal University Oye Ekiti on the 14th of May 2015 made use of no make-up due to the nature of the play. The play is a tragedy that happened in a burial ground. Furthermore, the swiftness of the actors to switch from one character to the other, permanent make-up must not be done, so, the director made use of no make-up on the faces of the actor. The actors were as "natural as natural" (therefore, no make-up)



One of the actors during the performance The Prime Minister's Son

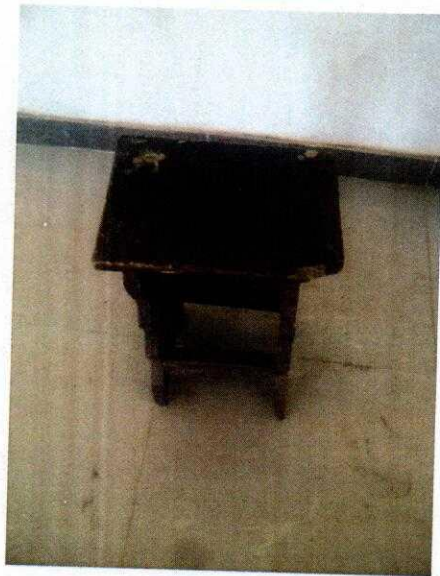
From the picture above, no make-up was applied on the face of the actor.

SET DESIGN

Edwin Wilson (323), opines that: "We are accustomed to 'stage setting' in everyday life; but, as with other element in theatre, there is an important difference between an interior decorations in real life and set designs on stage." From the above quotation, it can be deduced that the real life decoration or set is different from that of the stage. Against this backdrop, the set design in Mbajiorgu's *The Prime Minister's Son* was different from what should be in a real life situation. The director made use of a long chair at the center of the stage representing Ezinma's grave, he also made use of a short stool at the down stage right and another short stool at the down stage left, each representing different things as the performance progressed. The director chose that type of set for the production because of the need for a swift change of locale.



This stool above was used to represent the blind woman's grave in the performance of The Prime Minister's Son



This stool was also used to represent Emenike's grave and Mr Okafor's bread factory in the performance of The Prime Minister's Son

LIGHTING

The production did not make use of light throughout the performance because it was performed in the day time. Furthermore, the natural light (sun) was able to illuminate the stage.

PROPERTIES

The production did not make use of any elaborate props. Some of the set like the stool was also used as props; the flower that the Prime Minister's Son came in with was also one of the props used in the production. All other props that was supposed to be used like digger, broom, etc was endowed by the actors, and this was easy for the actors because they have the knowledge of the original. Barton (128), opines that: "Endowing something or someone requires a clear memory of the original." From the quotation above, it can be deduced that for an actor to be able to endow something, he/she must have knowledge of how the original of what he is endowing looks like. (e.g the weight)

SOUND AND SOUND EFFECT

The sound that was used in the production of The Prime Minister's Son was produced with the mouth of the actors, for instance, during the bit of the second actor (Femi Ogundiyi), where he enacted the digging of the grave of the blind woman, he used his mouth to produce the incessant sound of the digger as if it was real. Furthermore, no sound effect was used in the production.

SPECIAL EFFECTS

No Special effect was used in The Prime Minister's Son production.



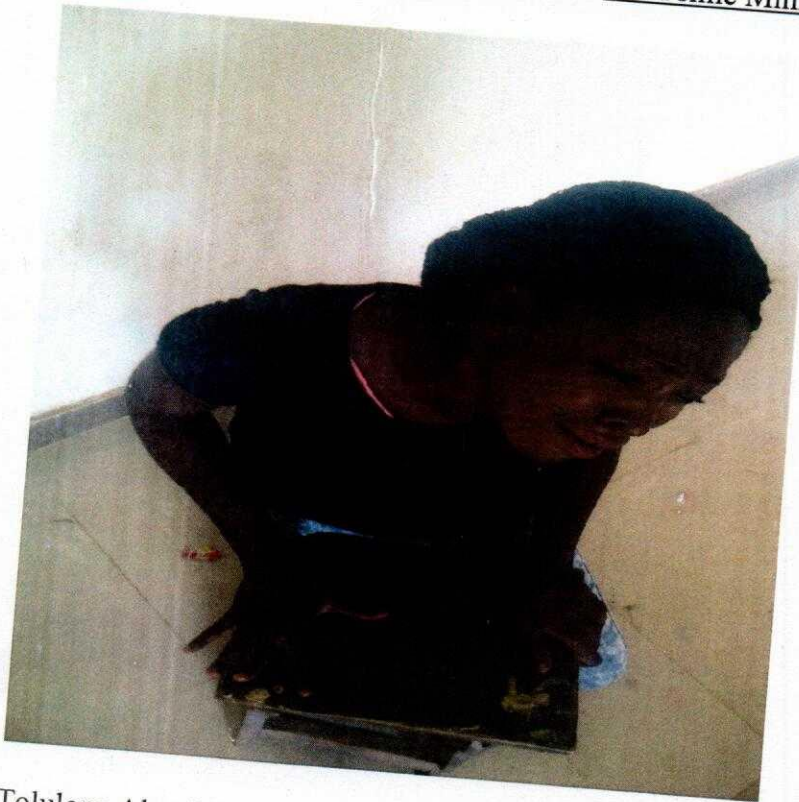
Temitope Isaac during the performance of The Prime Minister's Son



Bukola Rotimi during the performance of The Prime Minister's Son



Femi Ogundiyi during the performance of The Prime Minister's Son



Tolulope Alomi during the performance of The Prime Minister's Son

3.4 THE BASIC REQUIREMENT FOR INTERPRETING THE PLAY

The basic requirements for interpreting Mbajiorgu's The Prime Minister's Son are the tools of the actor which are his body, voice and mind. However, the interpretation of the play will be determined by the directorial style. An interview with the director of the production Mr Tayo Isijola confirmed this when asked this question, "What style did you use in interpreting Greg Mbajiorgu's The Prime Minister's Son?" he said that:

On a general note, the realistic and the non-realistic styles were combined together. They were strong elements of the Meyerhold biomechanics, constructivism and they were also strong elements of Stanislavski's system (the method) i.e, they were external approach to acting and internal (emotional) approach. It was also embellished with unit of basic and fragment (experimental style) that sought for a deconstruction of the script and a thorough finding of unit beat for enactment, imagery of enactment. Those styles were combined and for the interpretation of the play.

From the above quotation, it can be deduced that enactment, imagery which the actor does with his body was used in interpreting The Prime Minister's Son. This means that this director is a true disciple of Meyerhold because Meyerhold wanted the actor to use his body and voice critically to interpret the character he/she is playing.

However, in order to do justice to this work, it will be dangerous if one assume the reason why Tayo Isijola used this style; this prompted this researcher to ask him this question "Why did you choose to use these styles?" and he said that:

Realistic because of the nature of the story. It's just a simple story of a man who be mourn his mother at grave yard, quiet an emotion to spill there, the realistic style was necessary but beyond that, the story is too wordy (too much words, too much talking) at some point it was getting prose like, so as such, we had to keep up with the pace of imagery and attempt to enact in beat, remember, it is a solo performance, if one person will have to stand on stage and speak for so long like narratives then it could be very dry (boring) so, hence one voice is ringing, only one person on stage, there has to be activities, energy expended,

pantomimic dramatization, imagery etc are to be exemplified. So the reason it was chosen is to make it electric, and that is the best approach to every solo work else it will seem like narratives.

From the above quotation, it can be deduced that the play itself determined the style or approach use. For the fact that the play is a solo performance, it require much energy to be able to sustain the audience throughout the period of the play, and the only style that can do this is that style that embraces the high level of energy which is Meyerhold's style.

Solo performances are rear in Federal University Oye Ekiti community, and this was the first time such will be produced by the Department of Theatre and Media Arts, so it is very important to know if the audience really got the message. This prompted the researcher to ask Tayo Isijola this question that "Do you think the audience really got the message of the play because of the style you used in directing it?" and he answered that:

Certainly, and remember solo drama are not regular plays, if you are not careful, it will be like giving a sermon, lecture or a poetic rendition. It is not a regular thing, so it needs a theatre based audience (someone that understands drama to really appreciate it) and the style has to go as such and remember, there are two ways to communicating in the theatre which are the director's art and the artist art. It is the duty of the director to interpretes the text; the artist also has the responsibility to interpret his/her role. If the artist could do their part as well as the director will, they would do justice to the performance. Well, I think the audience really got the message of the play because there was applaud at the end of the performance.

The performance of Greg Mbajiorgu's The Prime Minister's Son did not only embrace energetic actions, it was devoid of elaborate paraphernalia, and the performers wore the same costume (black costume all through) despite the differences in the character they play. One wonders what role costume plays in interpreting a character, it is on this note that the researcher

asked the director this question that: "What can the actor without relying on the paraphernalia in the theatre do to project his acting prowess?" and he answered that:

The paraphernalia in the theatre are not part of the tools of an actor; they are just accompaniment to enhance the actor's act. Every real actor should be able to apply his basic tools (body and voice) to do everything that the director requires for the interpretations of a play and his role and not the paraphernalia.

However, there are some actors who rely on paraphernalia to interpret their character, Tayo Isijola see them as poor actors. During an interview forum with him, this researcher asked him this question that: "What is your opinion about actors who depend on theatre paraphernalia?" and he replied that:

An actor that will depend on costume, props, set, etc is not an actor; he could be less than an actor. Acting is imitation, imitation of anything, it's not just an imitation of action but it goes beyond that. Acting is mimetic impulse (ability to mime anything, vocals, non-vocals, and paraphernalia) any actor that cannot mime it is not an actor. The actor should be able through the use of his tools define everything. That is where endowment comes in. That is where Jerzy Grotowski, a Polish director explore so much that the actor should rely on his body and his voice.

We realized that this production was the first experience of these actors acting a solo performance, and this performance was devoid of high level of paraphernalia, one wonders if the actors were able to interpret the role properly with minimal paraphernalia. Tayo Isijola was asked that: "It was discovered that actors in Mbajiorgu's The Prime Minister's Son made use of little or no costume, make-up, props, etc to interpret the play, do you think it was well interpreted?" he answered that:

Yes, it was well interpreted, because an actor that will not be able to interpret without the paraphernalia will still not do any justice to it. Only mediocre will rely on paraphernalia. I am not

saying paraphernalia are not good, but if there is a demand to avoid it and put the actors to test, a good actor will do justice to the interpretation and it will be well done.

CHAPTER FOUR

4.1. SUMMARY

The actor is the most important element in the theatre, though, paraphernalia (costume, props, etc) are good to enhance the actor's acting, but the actor should not depend on them.

The chapter one of this research work has been able to analyze the background to study, therefore, what the researcher is researching on which is how the actor can use his tools to communicate drama without necessarily relying on costume, make-up, set design etc, to the audience. The statement of problem discussed on the problems some actors face when they rely on these paraphernalia. The purpose of study is centered on the reasons why the researcher is researching into the topic *Actors as inalienable communicator of drama*. Furthermore, the significance of study is on what public and other theatre practitioner will stand to gain from this research work. The scope of study is the boundary of this research' work, while the methodology is the on what the researcher will use in gathering information or data for this work.

The chapter two of this research work examined the origin of acting from the Greek era. Also the Jerzy Grotowski's theory "poor theatre" is used in the chapter two as a theoretical frame work. The way an actor can use his tools as a means of communication is analyzed. The tools of the actor is highlighted and discussed.

The chapter three of this work is on the biography of the author of The Prime Minister's Son Greg Mbajiorgu was examined. The synopsis of The Prime Minister's Son was analyzed. Analysis of the performance The Prime Minister's Son that was staged in Federal University Oye Ekiti on the 14th of May 2015 was examined. The interview with the director Mr Tayo Isijola was highlighted.