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## **Differences between Acting in Theater and Cinema**

**Arastoo Dabiri**

Independent Researcher, Tehran, Iran

Corresponding Author: **Arastoo Dabiri**

### **Abstract**

The purpose of this article is to examine the fundamental differences between acting in cinema (film acting) and acting in theater. These differences have been identified

through the classification of acting characteristics in these two arts in a comparative-comparative manner in mutual contexts.

**Keywords:** Theater, Cinema, Acting

### **Introduction**

Compared to the dramatic art of theater, the audio-visual art of cinema, which in some cases may not have a dramatic mode or a very weak dramatic mode (such as documentary films), during the first three decades of its existence (1895-1925) was able to become a to achieve a series of possibilities and expressive factors specific to itself, which completely separated its path from the theater and became an independent art itself. These factors and possibilities of expression that were very effective on the acting of the film and its theatrical techniques are:

1. Instantaneous and continuous change of distance between the audience and the stage (in a given scene by using cutting, camera movement and presenting different images (views) from different angles relative to the event or game.
  2. Dividing a single scene into various visual components smaller than the scene, so-called view.
  3. View or plan.
  4. Editing or montage, which consists of determining the time order of showing the shots (sequence of shots) on the screen, in a creative and logical way that the way of changing the shots (the way of cutting or interrupting the shots) to each other and determining the duration of its display It is also hidden in it.
- In general, the factors that were effective as purely cinematic factors in distancing cinema from theater, including creating a difference between acting in cinema and acting in theater, are:
1. Using editing or editing;
  2. Using a close-up view.
  5. Use (types of) camera movement. The above factors caused a new way of acting (especially for cinema).
  6. Film acting is read, not only in non-theatrical or non-stage sense.
  7. The art of acting on the screen (7) emerged and from those years onwards gradually acquired the principles, techniques and subtleties that make film acting, despite sharing the basics with theater and stage performances, in many aspects in terms of technique and quality, distinguish and mark and even actors with a personal style in film acting emerge.
  8. Attributed to actors in Hollywood called Actors Studio can be mentioned in this case.

Among all the artists involved in making or producing a film, the actor is the closest to the audience. Despite the great importance of the director, cinematographer, screenwriter, and editor in the artistic aspects of the film, many viewers still go to the cinema to see the acting or acting of the actors. Although acting as a very important aspect of performing art basically belongs to the theater, but from the very beginning of the invention of cinema and with the boom of fiction and dramatic films, the directors of the classic (silent) cinema era soon realized that acting There are obvious, numerous and fundamental

differences in the theater and in the cinema, and we will discuss their main differences as follows:

The first and most important aspect of these differences is that in the theater the audience is directly face-to-face with the actor and the role or play is presented live in front of the audience's eyes. While in the cinema, the image of the actor, i.e. the image of his performance (character's life) is shown on the screen indirectly and with the intervention of factors such as the camera and the film projection device, and due to the change of the camera angle in a scene and the use of different lenses. - which create different image enlargements, as well as the use of the editing factor (cut shots) - not only different details of the actor's performance (in far, medium and close shots) are displayed, but also the distance between the audience and the actor in The scene is often changing or zooming in and out. While in the theater, the audience sees the actors playing continuously from a fixed distance and in full length with the space around him and the perspective of the stage also fixed in one part or one act of the show.

9. In other words, in the theater, the audience sees the actor from a fixed and general perspective, and depending on his location, almost at a distance and dimensions similar to the distant view.

10. While the video camera (instead of the viewer's eyes and regardless of where he is sitting in the theater) is not only able to see the actor from different distances, near and far, but also at the same moment of the game. Picture above, below, facing, behind or sideways.

The next point is that the game image becomes smaller or larger at the moment of changing the scene due to the change of the distance of the camera from the scene or the place of the game and the variety of filming lenses (which have different viewing angles and depth in resolution). In other words, sometimes we see only the face or a part of the actor's body and his body parts such as hands, feet, fingers and eyes on the screen, and sometimes we see the actor in full length or far away in a general view on the side of a road, in A town square, a farm, or riding a horse on a plain or swimming in a river. Due to the use of cutting or dividing a scene into separate and independent images (views), it is possible that the scenes of a story film are not shot in the sequence of its events and, for example, the last parts of the story of the film are prioritized in the filming schedule. put In other words, shoot the last scenes first and then start filming the middle or beginning of the story. This way of working is often common in the filming schedule of professional fiction films due to time and seasonal or spatial-temporal necessity from an economic point of view. Therefore, unlike the theater, the actor's performance in the cinema does not have natural continuity and continuity, and not only the natural sequence of events in the script - for example, the sequence of sequences and scenes - goes back and forth during filming, but also in a particular scene that Consisting of several distant, medium and close views, first all the views that show parts of the actor's performance from the same angle are filmed at the same time. Supposedly, all the shots around a scene that share the same camera position are filmed, then the close-ups or medium shots take the same angle.

11. Then, during the editing stage of the film, they put each

shot in its place, and in the order of the sequence of the story or game. This makes the movie actor's game not have continuity and natural continuity like in the theater. Therefore, the emotional continuity of the actor, which is an important thing in playing a role, its forced absence during filming is a problem that the actor must solve under the guidance of the director in order to feel uniformity and integrity in the game during the editing of shots and scenes, and so to speak. Sensual jump not only in the actions and reactions of the actor, but also in his voice during the editing of the film. This physical aspect is another feature of film acting compared to theater.

Another aspect is that when filming a scene, it is possible that that part of the game is repeated so much that it finally works satisfactorily, and in the editing stage, it is only from the same impression.

12. And be used and remove the rest of the weak or defective impressions

13. If in the theater during the performance of a play, such a possibility cannot be imagined for the performance of an actor. From this point of view, the film actor's game is practiced, perfected and adjusted based on trial and error, while in the theater, whatever the actor has to present as the best and most satisfactory state of his game during the rehearsal, that is, simply Before the main and final performance, it must have been achieved, because during the performance, there is no possibility to repeat or modify the game.

14. Shots of a particular scene in nature or real space and some others (often so-called closed or close-up shots) in the studio or in the context of a limited decor and in harmony with the real space or from the view of the background from behind.

15. Actors use.

16. And often in terms of economic savings and ease or precision in performance, trokages and various types of stage-laboratory or computer preparations are used. The category of sound in the cinema is also completely different from the theater as far as the speech of the actors (which is an important part of their acting art) is related. Because the acting in the dialog scenes of the film is done simultaneously for the camera and the microphone.

17. And the voice of the actor is broadcast through a technical sound reinforcement system and from the large speakers of the movie theater. While in the theater, the actor often relies on the ability and power of his natural voice, hence a low whisper or a quiet whisper of the film actor, reaches the ears of all the audience equally throughout the theater, while In the theater, the same whisper or whisper may be heard only by the spectators in the front row.

18. Therefore, the way of expression, the mood and especially the energy of the actor's voice in cinema and theater are two different categories.

In addition, it should not be overlooked that in the cinema, due to the separate framing and independent shots of the actors, in many moments, the actor who plays the role opposite another actor is always a colleague or The performer does not see his opposite role on the stage or next

to him or in front of him, while in the theater, the actors - except in the cases where supposedly one is behind the stage or behind the set and the other on the stage - face to face or side by side. are and live in a single theatrical space. While in the cinema, there are many cases where two actors who play opposite each other in the same scene do not see each other at all during filming.

Due to the possibility of sound dubbing - that is, filming silently and then adding sound during the editing stage (regardless of its advantages and disadvantages) - in the cinema, the voice of another narrator can be used on the image of the actor. While in the theater, this means the use of *sofleur* (suffling) is considered a very unconventional and even rejected method. Because unlike film dubbing, where the actor can speak for himself (the role) and the voice of another speaker can be used instead of him, in the theater (as well as in the film with voice on stage), the actor relies on the art of his voice.

From the different aspects of the actor's voice in theater and cinema, another point is that in the cinema, the actor can think out loud from inside himself and talk to himself or in his heart or have an inner monologue.

19. Be it - without him speaking and the audience can hear his inner thoughts from the speakers of the hall. While talking in your heart in the theater with The voice is loud and real with the movement of the actor's lips, although it is also possible to pre-record the voice in the theater and play the voice of the actor in playback form.

20. at certain moments or in certain scenes. This method is rare and is more common in musical films (instrumental and vocal scenes).

All these cases indicate that acting in cinema requires special skills, awareness and knowledge and that the film actor must necessarily have information about the visual functions and artistic capabilities of the camera, microphone and editing, and before that, To know the language of cinema and its artistic and technical nature and then work on creating the role assigned to him under the guidance of the director.

Friedrich Wilhelm Moreno, one of the great directors of the 1920s-1930s in Germany, said something along these lines: "A film actor should not act, but should think."

In addition, this important point should not be ignored that the art of cinema can exist without actors.

21. But the art of theater is not possible without actors. subscripts:

1. In these three decades, cinema has often compared with theater in terms of performance and stage work, in terms of images with paintings, in terms of narration and storytelling with literature, in terms of structure with architecture, and in terms of rhythm and movement with Music and dance were compared.

2. Action

3. shot

4. editing

5. Close up

6. film acting

7. Screen

8. Actors Studio, a performance group consisting of professional American theater and cinema actors, which was founded in 1947 in New York by famous film directors, Elia

Kazan, Robert Lewis and Shirley Crawford. In 1948, as the leader and coach of this group, Lee Strasburg developed a method known as method acting, which was inspired by Stanislavsky's teachings.

The Actors Studio group had a great impact on American cinema and theater during the 1950s-1960s through the introduction of prominent figures, including the following famous actors.

Barbara Bell Geddes, Marlon Brando, Montgomery Cliff, James Dean, Ben Gazzara, Julie Harris, Paul Newman, Jack Palance, Lee Remick, Red Steiger, Eli Wallach, Shirley Winter, Jo Ann Woodward and Anthony Quinn.

The basis of the method for actor training has been working on acting techniques and interpreting the role with a naturalistic perspective, improvisational creativity to expand the sensory aspects of the role, and group discussion on the obvious and fixed characteristics of the role through the comments and agreement of the group members.

9. Act

10. Long shot

11. In the cinema, this work is called retracing, which has different types. The ridge may be due to the seasons, place, time, filming angle, type of camera lens, actor and even the type of camera movement, or a combination of them can be effective in the ridge.

12. Take

13. Out

14. Location

15. Back projection

16. It is possible to use newer techniques such as blue screen, chromakey, computer imaging methods, especially if the possibilities of combining film and video techniques are available.

17. Here, simultaneous sound on the stage is desired, not the method of silent filming and then dubbing and dubbing the film using announcers who speak instead of the actors. The latter method is unacceptable and rejected in terms of the art of acting. The film dubbing fan is only acceptable for dubbing foreign films into other languages.

18. Today, of course, for large theaters where the play is presented in huge decors and in a wide depth and width of the stage, the method of sound recording is by using delicate and tiny microphones, without wires, which are hidden in a special place of the actor's clothes. can be used which is known as HF.

19. Inner monologue

20. Play back

21. Often documentary works that do not deal with the human factor (actor) and abstract documentaries, including works made about the art of painting and architecture, as well as those that deal with objects and mainly still life, are in this category; Such as the films *Guernica* by Alain René, *Pacific 231* by Jean Mitri, as well as a large group of documentaries, animations and animated puppets.