

BRECHT THEATRE AND ACTOR

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Abstract

In this study work is treated actor`s correlation and Brecht`s opinion for actor. It is thinking that in life is happens as in theater, although the opposite, thought to occur in life as in the theater and by Brecht in the theater happens if happens in life. But should this happen? Life reject unthinkable precise moments and actor`s intuition unable reflects all natural on stage. In fact what happens immediately in the theater it is very real, in some form it distancing the real implication and not abstaining entirely from it. However, there is no boundary between what a man wants to be and what he is. He creates the role and proves it always embodying the best. Scenic language mentioned that Brecht calls "stone formality". This is because the actor is focused on the articulation of language, most likely to facilitate understanding, but hinders its essence. The actor must use the natural language and close to reality so just like this born true line because character in silence has his language. If overdone, it breaks down the situation and the character of the persons. The suitability of the time, natyrality and understanding of the character, Brecht distances with revival of Schiller and Shakespeare`s language that went both these artists, playwrights today claim that if it is going routine causing damage. This can change only if it is satisfied by reality. Actor corrects the work of drama author, or adds a new task. Unable to follow even the smallest detail, the actor acting as imposed upon his inner strength. It should know how to organize work : to open the work shop for itself, to raise scores , to hold their notes, for every especially detail for his role, to be careful to eat food or as much as the role requires, make calculations to sleep - when to sleep six hours or eight hours, to penetrate through normalization of gestures, in order not to accept improper gestures for role and himself because it may surprise the audience.

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