

**THE THEORY OF VERBAL ACTION/INFLUENCE AS ONE OF THE TOOLS OF
TRANSGRESSION OF BOUNDARIES BETWEEN THEATRE/PERFORMANCE
AND EVERYDAY LIFE**

If we try to give an artistic illustration of the general theme of our conference, then I would illustrate the concept of **Performativity** with a phrase from the ancient Roman writer Petronius Arbiter “Mundus universus exercet histrionam”. This saying, by the way, adorned the pediment of Shakespeare's Globe Theatre. Yes, and the very phrase Shakespeare elaborated in his play “As you like it” in the monologue of Jaques “All the world’s a stage. And all the men and women merely players”.

And evolving this topic, I would illustrate the second component of the general theme of our conference, which is **Transgression**, with the phrase of Oscar Wilde "The world is a stage, but the play is badly cast" from his “Lord Arthur Savile’s Crime”. The whole quotation is like this: “Actors are so fortunate. They can choose whether they will appear in tragedy or in comedy, whether they will suffer or make merry, laugh or shed tears. But in real life it is different. Most men and women are forced to perform parts for which they have no qualifications. Our Guildensterns play Hamlet for us, and our Hamlets have to jest like Prince Hal. The world is a stage, but the play is badly cast”.

Modern society is often called the “society of the spectacle”. Now it is not enough for public figures to simply convey their position. Now it is important **how you convey** this position. For example, meetings of the British Parliament are broadcast live, with rare exceptions. If earlier a public figure used his eloquence and demagogic techniques in order to convince his opponents in the rightness of the position (the public received only extracts of what happened within the walls of parliament through journalists or official communiqués), then now public figures should use speech techniques meaning how the general public will hear them. **Thus, the boundaries of the performance (spectacle) on the stage and the spectacle**

(performance) in life are washed out, and the public figures more and more resemble the actors on the theatre stage.

A group of researchers and practitioners set out to create a kind of musical score for director and actor of drama art in order to capture the very action taking place on stage. Literally speaking to *play like clock-work*. The theatrical theory of action includes three sections: wordless elements of action, verbal influence, socially playing exercises (performativity) in acting. Through long studies and experiments on the physical action on the stage, they managed to find out that all the action on stage is subject to 11 verbs and, as to say, *fittings* to them. Each of the actions denoted by these verbs is well known to performers from childhood, as these are reactions and actions from everyone's daily life. As a result, it became possible, in conjunction with the explication, to create the most detailed *staff* and *score* of the performance, so to speak.

Let me, please, introduce my practical course **“Psychophysical nature of acting – verbal action/influence”**. The course is planned for 25 academic hours. The course consists of two parts: theoretical (the essence of it will be explained further) and the practical part. During the practical session some texts from the plays are disseminated to the students and they will be practicing the method in pairs and in groups depending the topic discussed. In the conclusion please find an example how the scene could be differently played with different actions and fittings.

HAMLET: (<i>enticing</i>) Lady, shall I lie in your lap?	HAMLET: (<i>ordering</i>) Lady, shall I lie in your lap?
<i>Lying down at OPHELIA's feet</i>	<i>Lying down at OPHELIA's feet</i>
OPHELIA: (<i>learning</i>) No, my lord.	OPHELIA: (<i>reproaching</i>) No, my lord.
HAMLET: (<i>explaining</i>) I mean, my head upon your lap?	HAMLET: (<i>explaining</i>) I mean, my head upon your lap?
OPHELIA: (<i>encouraging</i>) Ay, my lord.	OPHELIA: (<i>reproaching</i>) Ay, my lord.
HAMLET: Do you think I meant country matters?	HAMLET: Do you think I meant country matters?
OPHELIA: (<i>encouraging</i>) I think nothing, my lord.	OPHELIA: (<i>get off</i>) I think nothing, my lord.
HAMLET: That's a fair thought to lie between maids' legs.	HAMLET: That's a fair thought to lie between maids' legs.

Biography

Estonian theatrical and political figure. Graduated from the Academy of Theater Arts (GITIS) acting and directing course of Professor Andrei Goncharov in 1982. Played on the stage of the Academic Mayakovsky Theatre, Estonian Drama Theatre. Acted in movies and television productions. Directed in the literary and artistic editorial office on Estonian television and in various theater studios. Has been teaching theater art since 1984. Specialization - psychophysical action on stage based on the acting techniques of Konstantin Stanislavsky, Lee Strasberg and Mikhail Chekhov. Over the years, taught stagecraft courses at Tallinn University, Tallinn Technical University, Vladimir Regional College of Culture and Art, Skopje Drama Theater. In recent years, actively involved in art producing and organizing activities. One of the founders of the theater festival "Golden Mask in Estonia". Member of the Estonian Theater Union (Eesti Teatriliit) and Harjumaa Union of Culture organizers (Harjumaa Kultuurikorraldajate Liit).