

Minimizing limitations associated with the spoken word in  
theatre through physicality:

A theoretical exploration of physicality and theatre semiotics in selected  
theatre performances.

by

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## PREFACE

It was my privilege to complete this study under the expert guidance of Professor Nico Luwes and Doctor Samantha Prigge-Pienaar.

I would like to express my special gratitude to Dr Prigge-Pienaar. She was accessible and available at all times. I would like to thank her for the valuable input, research material and expertise that she gave me.

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On a more personal level, I would like to express my appreciation to my family. They carried me through this year by supporting, loving and caring for me and giving me the opportunity to set and reach my goals.

Finally, and most importantly, I thank my Heavenly Father for my health, blessings and the ability to study and follow my dreams.

## DECLARATION

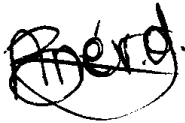
“I hereby declare that the dissertation’s proposal submitted for the degree MA Drama and Theatre Arts, at the University of the Free State, is my original work and has not previously been submitted to any other institution of higher education. I further declare that all sources cited or quoted are indicated and acknowledged using a comprehensive list of references”.

Miss A van den Berg

A handwritten signature in black ink, appearing to read 'A. van den Berg', written in a cursive style.

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## **Abstract**

Ané van den Berg, Drama and Theatre Arts, University of the Free State

Abstract of Master's Thesis Proposal, Submitted June 2018:

### **Minimizing limitations associated with the spoken word in theatre through physicality:**

A theoretical exploration of physicality and theatre semiotics in selected theatre performances.

This thesis aimed to create a semiotic framework of stagecraft technologies and a semiotic framework of physical theatre technologies to assist in overcoming the limitations of spoken language in theatre. The framework was used to evaluate four case studies. The proposed goal was to test whether and in what way the framework could be used in other theatre productions and art forms that use physical theatre for multilingual audiences.

The study was conducted within the qualitative paradigm. By using the qualitative approach, the study aimed to postulate the impact that language barriers and limitations have on theatregoers/audience members during the viewing of a theatre production and how they make meaning of what is happening on stage in physical theatre productions. The study consisted of a combination of literary studies and case studies. Chapter 1 was an introduction and orientation to the topic. In Chapter 2 literature studies of physical theatre and theatre semiotics were done. From the literature studies, a combined framework was drawn in Chapter 3, and in Chapter 4 the four case studies were done, to test the framework. Chapter 5 concluded and reflected on the findings of the study.

The proposed goal, to test whether and in what way the framework could be used in other theatre productions and art forms that use physical theatre for multilingual audiences, was reached by the evaluations made in the case studies. Through the study, the conclusion was reached that physical theatre techniques can be used as a purposeful means of communication which creates an equal and open platform for understanding one another in society, even though different backgrounds, cultures, and languages create barriers. Physicality

and body language can meaningfully be used as communication without having any verbal communication.

Through the study, one can thus conclude, through observation and evaluation through case studies, that the framework showed the little need for any spoken language to create meaning or messages. By finding this conclusion, the limitations of spoken language in theatre can be addressed accordingly and successfully, by using other methods of Primary communication to carry meanings and messages across to an audience. The study can be used as a template for testing other theatre productions, and the study can also be explored further and more in-depth in any aspects thereof.



# Chapter 1

## Introduction and orientation

### **1.1. Background/rationale**

I have been a dancer since I can remember. I started taking ballet classes when I was in Grade 1 and continued doing ballet examinations and eisteddfods until my third year at university. I realized that, through dance, a complete story could be told, which can be understood by people from different cultural backgrounds, but especially when the spoken language of the theatre production differs from the mother tongue of the viewer.

At the Department of Drama and Theatre Arts of the University of the Free State, undergraduate students must attend all the departmental performances. Some of the performances are done in Afrikaans, which is not the home language or even a second language of some students. I realized that the language barrier disadvantages the students that do not understand Afrikaans. This raised the question, of whether language could not maybe be eliminated in performances, and instead be replaced by practices that enhances physicality in theatre and by doing that, giving a more diverse group of students the opportunity to watch and understand the theatre productions that are done as a part of their training. Another proposal following the study is to teach and focus on physicality in theatre productions and explore these aspects through a framework, that can be used when watching and analyzing performances, opening a different path to explore and understand theatre productions, even when it is done in an unfamiliar language.

The study will aim to theoretically, through a literature review, explore how physicality in selected theatre performances make use of physicality and body language, specifically non-verbal or non-linguistic methods, to minimize some of the limitations associated with the spoken word.

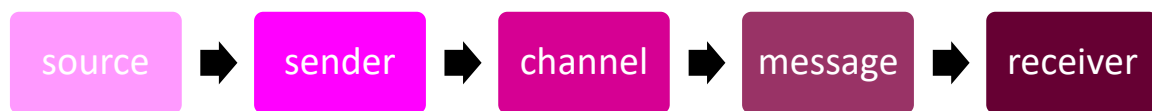
When exploring physicality in theatre and the theatre semiotics in physicality in theatre, I will focus on Isadora Duncan (1877-1927) and Francois Delsarte (1811-1871) (more specifically his influence on her work), Martha Graham (1894-1991), Pina Bausch (1940-2009) and Lloyd Newson (1957-), because of their theories and methods within the genre of physicality in theatre and because they are regarded as pioneers in their distinguished fields of study. There are many more theories, but for the purpose of this study, I shall focus on these practitioners and theoreticians.

For the semiotic study and part of the framework, Ferdinand de Saussure (1857-1913), Charles Sanders Peirce (1839-1914), Roland Barthes (1915-1980) and Umberto Eco's (1932-2016) theories will be used. There will be a specific focus on the latter two theorists' work, because of their expansion of the theories of de Saussure and Peirce. I chose the specific theories and theoreticians, because of their seminal work and them being forerunners in their fields. There are many more theories and methods that needed development, and are still developing, throughout the years, but for this study, these prominent theoreticians work will be sufficient.

Roland Barthes stated that theatre semiotics and language are fundamentally linked. He believed that the theatre acts as a contradiction and duality through its semiosis. Roland Barthes stated that, when working with non-linguistic elements, semiology is needed to find language as an aspect of communication (Barthes, 1964: 13-34). Barthes drew up a structure for categorizing signs and codes which he explored (Robinson, 2011: online).

Per Umberto Eco, a semiotic design should consist of two parts, firstly a theory of codes and secondly a theory of sign production. Any form of sign falls under theatre semiotics, and a sign is anything that represents something else. Theatre semiotics study cultural processes of communication through signals. Signals are made possible through codes and codes exist as a system of signification. A signification system has an abstract mode of existence in isolation from any communicative acts (Eco, 1979: 3-9).

Eco drew inspiration from Peirce. The most prominent distinguishing feature of his work is his theory that addresses non-linguistic and natural signs together with words and language. He defined a sign as being a transmitter of information, which say or indicate something that someone knows and wants others to know as well. The sign fits into a simplified canonical model of communication:



*Figure 1 is a representation of a simple canonical model of communication (Eco, 1997: 7).*

The model represents the process of communication, but a message cannot pass through the channel without being signified (Eco, 1979: 7-9).

The link between theatre semiotics and physicality in theatre will partly determine the combined framework that will be drawn for evaluation of the spoken word's place in theatre productions. Physical theatre will form the basis of the framework and semiotics will be used as a tool of analyzing the elements as a means of communication.

Isadora Duncan was strongly influenced by the ideas of Francois Delsarte (1811-1871). Delsarte lost his voice and thus started to develop a theory about the link between emotions and physical gestures. I was intrigued by Delsarte's story, mainly because he lost his voice – and had no other choice but to create meaning in alternative ways.

His argument was built on the relationship between mental attitudes, emotions, physical postures, and gestures. Delsarte argued that emotional states are communicated through physical appearance and performance. He believed that one sign could sometimes describe an emotion better, instead of explaining it by using a hundred pages of words (Blair, 1997: online).

Martha Graham was an advocate for the arts. Her language of dance is based on two principles, the creation of tension by contracting muscles and the flow of energy by the releasing and relaxing of muscles. Graham's primary goal was to show the human heart through movement and motion. Facial expressions and expression of daily struggles through the movement of the body were her way of showing daily life and issues on stage. She referred to dance as “the performance of living”, and she kept reminding her dancers and herself, that the body is the instrument through which life is lived (Mapes, 2012: online). According to Graham, the function of dance is to communicate. Communication is not merely for telling stories, but also to share experiences through action. Through dance, emotional experiences are interpreted in physical ways, and therefore every movement must be pure and robust in meaning and purpose. The movement does not need to be realistic, but it must always be full of meaning and recognizable to the audience as well as to the performer. Graham believed strongly that every move a dancer makes must have a definite and given meaning (Mapes, 2012: online).

Pina Bausch is known for her Tanztheater Wuppertal, where she created a style that was controversial and unfamiliar to the art of her time and the beginning of a movement that went

towards physicality in theatre. She combined dance and theatre to create her unique style. Her work told stories through the body. Her work is interpreted in different ways, which cause audiences to find diverse meanings in each performance (King, 2015: online).

Having looked at the different theoreticians and practitioners, it is also noteworthy to realize that through the study, physicality and the interpretation thereof is unlimited and substantially based on personal understanding and experiences. It is however also in that, that the study aims to support the idea of being able to draw complete understanding and meaning from the physical, non-verbal aspects of theatre productions.

Peter Brook said that different cultures express different percentages of the inner atlas, the complete human truth is universal, and the theatre is the place where every piece comes together (Murray & Keefe, 2007: 200).

Physical theatre often attempts to overcome cultural boundaries. For obvious reasons, the more visual a theatre performance is, and the more it explores movement and physical vocabularies, the more positively intercultural audiences can associate and identify with it (Murray & Keefe, 2007: 201).

Per Lloyd Newson, DV8 is “a dance about something”. He experienced that modern dance is mostly about beauty and shape, rather than content and meaning. His work focuses on content and meaning by combining physicality in theatre and spoken word. He focuses on issues and relevant topics that provoke discussion and debate, and that is what contributes to the progression of society (Newson, 2015: online).

DV8 is amongst the foremost practitioners of physicality in theatre. Their work focus on multiculturalism, separatism and militant Islam, as central themes. They unlock the dramatic potential of movement, and their work incorporates dance, sound, and drama (Newson, 2015: online).

There are many aspects/elements that forms part of physicality, but for this study I will focus on the following as a broad spectrum:

- **Mime** – Stylised movement but sometimes reasonably realistic.
- **Gesture** – Small movement but with a substantial emotional impact or particular movements that define a character.
- **Status** – Showed by the use of levels or by distance or strength of contact, or a combination of all of these with voice work.
- **Proximity** – How close or far you are from your co-performers as a source of compelling impact.
- **Stance** – This is associated with strength as the body could radiate assertion and authority or weakness by stance, incorporating posture.
- **Harshness and tenderness** – An umbrella term to focus on the fact that in physical work the gestures and bigger movements come together to express the emotions of the piece.
- **Movement** - Every movement is rehearsed with precision.
- **Not moving** – Immobility.
- **Mask work** - Without the facial features, movement becomes an even more central performance instrument.
- **Dance work** – Any form of dancing.
- **Motif** – This is repeated use of a movement pattern which has to mean and reminds us of the central theme of the work (Newson, 2015: online).

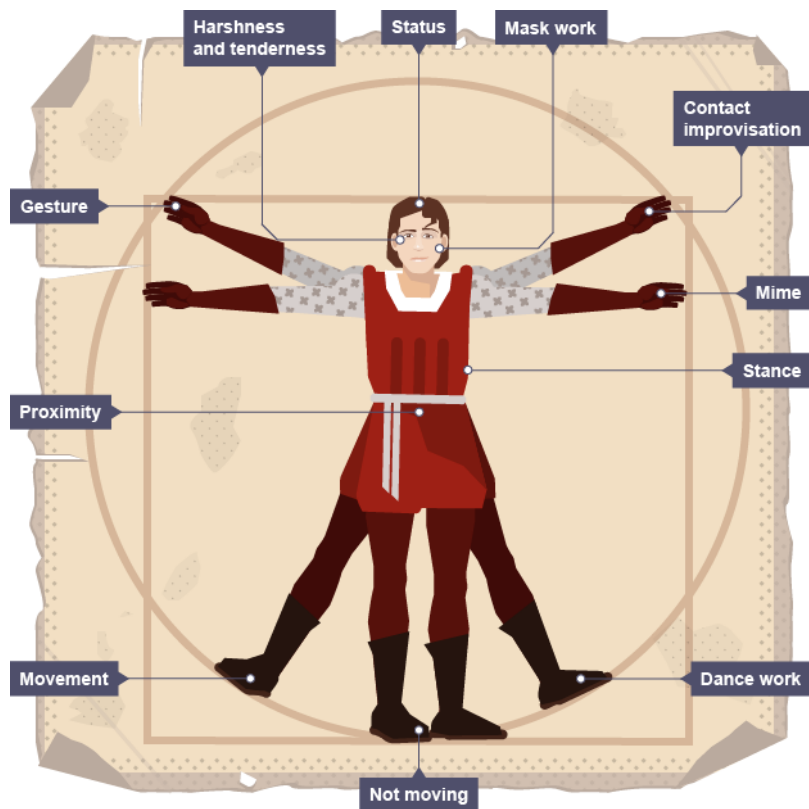


Figure 2 is an image, explaining the physicality in theatre techniques (Newson, 2015: online).

These elements are used in Newson's introduction of physical theatre techniques, and there surely are many more to be looked at. These, however, cover a broad field of physicality and will

serve the purpose of the specific study. One can explore each aspect in depth and add more aspects in further studies to come. To further studies to come, the primary purpose is to explore physicality in theatre, rather than text and speech, and therefore these elements will be sufficient in assisting the study in the exploration of physicality in theatre.

## **1.2. Research problems and objectives**

### **a. Problems**

#### **i. Primary question**

- How can the theory and practice of physicality in theatre assist in minimising the limitations of spoken language in the theatre?

#### **ii. Secondary questions**

- How can a combined framework be created for the evaluation of minimising language barriers through physicality in theatre practices and structures?
- Can this new combined framework contribute to the evaluation of other productions that uses physicality in theatre for multilingual audiences?

### **b. Objectives**

- Compiling a literature study of the theories of physicality in theatre which could assist in minimising the limitations of spoken language in the theatre.
- Compiling a framework for the evaluation of minimising language barriers.
- Analysing the framework through case studies.
- Postulate on the value of a framework in minimising the limitations of spoken language in the theatre.

### **1.3. Research design and research methodology**

#### **a. Research design**

A combined theatre semiotics framework of stagecraft techniques and physicality in theatre techniques will be created to assist in minimising the limitations of spoken language in the theatre. The combined framework will be used to evaluate four case studies, of which one will be a physical theatre piece that is created based on the theories studied and framework that is produced in the research. The proposed goal is to see whether and in what way the new combined framework can be used in other theatre productions that use physicality as a primary communication vehicle for multilingual audiences.

#### **b. Research methodology**

The study will be conducted within the qualitative paradigm. An important quality of qualitative research is the researcher's goal to understand people in terms of their personal definition of their society. The focus is internal, instead of external (Merriam, 1998: 1). By using the qualitative approach the study will aim to explore (through literature studies) the effect that language barriers and limitations have on theatre goers/audience members within a theatre production and how they make meaning of what is happening on stage in physicality in theatre productions.

The study will consist of a combination of literature studies and case studies. In Chapter 1 and 2, literature studies of theatre semiotics and physicality in theatre will be done. From the literature studies, a mixed framework will be drawn in Chapter 3 and in Chapter 4, the four case studies will be done, to test the framework. Chapter 5 will conclude and reflect on the findings of the study.

For the case studies, two of the previously mentioned practitioner's works will be considered and evaluated and for the third case study, a popular, well-known theatre production will be evaluated within the combined framework. A fourth case study will evaluate a theatre production that was conducted from the study and thus focuses on the specific academic/literature as well as the practical aspects of the study.

## 1.4. Introduction

One of the reasons for creating theatre is to communicate meaning. It is thus important to know how to communicate meaning in different ways and how audiences perceive it. Twentieth-century theatre-makers came to the conclusion that the spoken word is not the end all and be all of communication and understanding. New innovative ways of communication are created to address modern audiences. Visual images, improvisation, physicality in theatre etc. are used to communicate messages and ideas to modern audiences. Visual and aural elements are rising up in theatre productions and linguistic elements fall away completely or are lower in status (Whitmore, 1994: 1-2).

In theatre there are five communication systems that can be used and manipulated by the theatre maker, to communicate the message to its audience (Whitmore, 1994: 3).

All the elements in the communication system contribute and work together to create the meaning of the performance. Most theatre productions include spoken words that carry the meaning or all audience members who understand the language (Whitmore, 1994: 12-16).

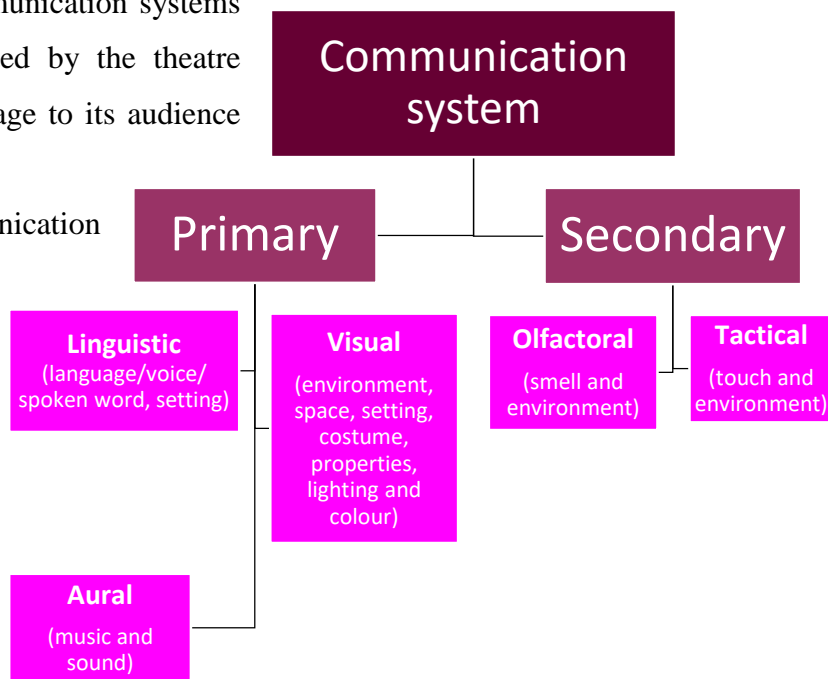


Figure 3 is a visual representation of the 5 basic theatre communication systems that exist (Whitmore, 1994: 3-16).

But, what happens when an audience member does not understand the language that the play is done in?

Visual communication carries meaning and by using universal signs, symbols and gestures, audience members should understand the meaning of the performance even if they don't understand the language (Whitmore, 1994: 12-16).

The results of this study can be used for further research in the fields of Drama and Theatre Arts studies, visual studies, cultural studies, communication studies, media and multi-media studies, language studies and in other fields of the Humanities.

The aim of this study is to create a combined theatre semiotic framework of stagecraft techniques and physicality in theatre techniques to assist in minimising the limitations of spoken language in the theatre. The framework will be used to evaluate four case studies. The proposed goal is to see whether and in what way the combined framework can be used in other theatre productions that use physicality in theatre, as primary communication vehicle, for multilingual audiences.

### **1.5. Defining important terms**

#### **Term**

#### **Definition**

*Stagecraft*

Stagecraft includes various disciplines, including: Lighting, makeup/wigs, mechanics, production, scenery, sound design, theatrical property, wardrobe and video (Carver, 2009: xxi-xxiv).

*Theatre Semiotics*

Language functions within a closed and fixed system that is not in contact with the world around it. The listener decodes the code that is present with the use of language through the use of ideas and thoughts (Thibault, 1997: xviii).

*Physical theatre*

In physical theatre, the movement, rather than the dialogue, is emphasized. The human body stands in the centre of the process of telling the story. There are specific characteristics of physical theatre, which includes the following:

Abstract in style,

Stylized,

Representational (Gordon, 1994: 1-3).

*Physicality*

When referring to physicality, the focus is specifically on non-verbal aspects. The term covers a broader field of physical elements, rather than the sole focus on physical theatre as a style of performance.

*Spoken language*

Verbal language, not non-verbal  
(body) -language or written language  
(Schanker, 1982: 3).



# Chapter 2

**Physicality as  
a language of theatre**

## **2.1. Review of literature**

### **Physicality as a language of theatre**

Consider an actor standing still and silent in front of an audience and still moving the onlookers to tears or laughter. This “silent” moment is in many ways a very pure form of the art. It creates a psychophysical “connectedness” where unity is formed within time and space (Zinder, 2002: ix).

If voice and language are eliminated, all elements are still present that needs to be there to create theatre:

- Presence
- Form
- Resistance
- Enigma
- Contact (Zinder, 2002: ix).

Imagination is very compelling and complex. However, the actor’s imagination can only be perceived when it is made visible through the body in space (Zinder, 2002: 4).

Peter Brook recognised the fear of speaking most people experience and thus proposed that performers start with the body instead of starting with words or ideas (Brook in Zinder, 2002: 5).

Actors should train on a single physical level for as long as possible, before even going into voice, words or texts. In the filmed version of Nikos Kazantzaki’s *Zorba the Greek* – Zorba runs into the night and dances passionately on the beach until he finally falls to the ground, exhausted. He then exclaims: “When a man is full, what can he do? He dances!”

When there are no words to explain a feeling, dance or non-verbal movement or gesture, is a deeper form of expression that one can turn to (Zinder, 2002: 5).

*Peter Brook*<sup>1</sup> has been accused of wanting to destroy the spoken word. The word is, according to him, not the same tool for dramatists as it once was. He asked the question of whether we are not maybe living in an age of images. *Antonin Artaud*<sup>2</sup> wrote plays where the play and its events stand in the place of the text, a language just as exacting for the author as a language of words (a language of action). Artaud was an influential figure in the history of theatre, avant-garde art, literature, and other disciplines. His work influenced the Theater of the Absurd, particularly the works of Jean Genet and Samuel Beckett, and helped inspire a movement away from the dominant role of language and rationalism in the contemporary theatre (Brook, 1968: 48-49).

The mentioned theory was tested, by asking actors to participate in an experiment, where they had to imagine a dramatic situation that did not involve physical action or movement. While they were imagining, observers had to analyse and understand the state the actors were in, but it was impossible (Brook, 1968: 49).

Language can be used illogically and thus play a role in opening up to create a new absurd vocabulary. Brook also looks at the theory that everything is an illusion and that the exchange of impressions, thoughts, and images are our primary way of communicating, thus making our shared association - language. Moreover, as soon as we start communicating, illusions materialise and disappear (Brook, 1968: 53-78).

According to Peter Brook, everything is a language for something (Brook: 1968: 119).

*You taught me language, and my profit on it is I know how to curse. The red plague rids you for teaching me your language. – The Tempest, I.2* (Smith, 1993: 1).

The body itself is a highly restricted medium of expression. Modern interest in the body's expressive and symbolic resources has been most influential in the dance world but also recurs in the cinematic tradition of Eisenstein and the theatrical traditions of Artaud and Grotowski (Gordon, 1994: 4-5).

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<sup>1</sup> *Peter Brook* (born 21 March 1925) is an English theatre and film director who has been based in France since the early 1970s. He has won multiple Tony and Emmy Awards, a Laurence Olivier Award, the Praemium Imperiale, and the Prix Italia. He has been called "our greatest living theatre director".<sup>[1]</sup>

<sup>2</sup> Antoine Marie Joseph Artaud, better known as *Antonin Artaud*, was a French dramatist, poet, essayist, actor, and theatre director, widely recognized as one of the major figures of twentieth-century theatre and the European avant-garde.

The constructions of language set up a polarity between “mind” and “body” that is not quite as clear in the “lived” experience of being-in-the-world. Bethall (1972) points out that verbal language is widely and influentially regarded as the distinctively human capability (Gordon, 1994: 10-12).

O’Neill (1972) writes of the “non-verbal rhetoric” of political dissidents. He maintains that since society uses words as its primary means of social control, all repressed groups will tend to find their most effective expression in the body (Gordon, 1994: 13).

Empowerment goes hand in hand with language and literacy, but it does not come with language, it instead reflects it. Power, language, and education always depend on circumstances and personalities (Smith, 1993: 2-4).

The early, modern, dance pioneer, Isadora Duncan, reckoned that the dancer of the future will be one whose body and soul have grown so harmoniously together, that the natural language of that soul will have become the movement of the body (Duncan in Gordon, 1994: 14).

In Antonin Artaud’s *Theatre of Cruelty*, rational language must be dismissed, and in its place, sounds, pre-verbal language, stylized movements and evocative gestures should develop. Instead of harking back to texts regarded as sacred and definite, theatre’s objections to the text and the re-discovery thereof should be broken down. A unique and kind language, somewhere between gesture and thought should be developed. In this, lies one of the first outcries for a physical theatre (Gordon, 1994: 14-15).

Judith Lynne Hanna explains in her book, *To Dance is Human (1980)* that dance is a universal method of communication. The human body is the instrument that is used to dance within the area of spatial, temporal and kinetic elements. Dance can also be seen as physical behaviour through which energy is released through the body according to specific muscle response to a stimulus to the brain. Muscles in the body contract and relax, stretch and lengthen, gesture and move (Hanna, 1980: 3).

“Movement, organised energy, is the essence of dance.” (Hanna, 1980: 3).

Dance has a communicative nature. “Text in motion” or “body language” is linked to dance and communication through dance. Feelings can sometimes be better expressed through dance

than verbally, making it a better instrument for communication. Humans are multisensory, and therefore acting, watching and feeling comes before verbalizing and listening. In dance and physical theatre, standard patterns and symbols start occurring, which makes it easier for an audience to watch and understand a story portrayed through physical nonverbal communication, rather than verbal communication (Hanna, 1980: 4).

“Humans move and belong to movement communities just as they speak and belong to speech communities...there are kinesic (body motion) ‘languages’ and ‘dialects’ which are learned by culture members just as speech is learned, and which have a matching distribution with speech, languages, and dialects” (Loma, 1971: 39-40).

Nonverbal behaviour and movement are used to communicate, together with language. Nonverbal communication is continuously used to enhance verbal communication but can stand alone to bring across a message as well. Human thought is expressed through physical movement and the human body (Hanna, 1980: 4-5).

Space, rhythm, and dynamics are manipulated through dance and the body’s physical control to create an internal meaning (Hanna, 1980: 24).

#### The Semiautonomous System of Dance

PROCESS	MEDIUM	PRODUCT	IMPACT - PERFORMANCE
The confluence of environmental and socio-cultural element choices and expressions	The human body	Human body in motion	Dancers’ and observers’ memory, affect, cognition, behaviour, film, notation

(Hanna, 1980: 25).

For a species to survive, it needs to adapt to the environmental changes. Communication is a crucial part of human existence and problem solving for surviving. Dance can be used as a purposeful means of communication which creates an equal and open platform for understanding one another in society, even though different backgrounds, cultures, and languages create barriers. Physicality and body language can meaningfully be used as communication without having any

verbal communication. It can stand alone and get across a message from one human being to another. Hewes (1973) argues that gestural communication was the first form of predictive and propositional language (Hanna, 1980: 64-65).

Comparison of Dance and Nonverbal Communication of Other Animals:

DANCE	NONHUMAN NONVERBAL COMMUNICATION
<b>Purpose</b>	Mostly displays
Affective and cognitive motivation	
Social bonding, territorial possession	
Courtship and mating	
Dominance-submission, reassurance, aggression	
Childcare	
Exploratory behavior	
Coordinate actions from immediate and distant context, assert continuity in defense of the threat of mortality	The coordinate approach, withdraw, follow in relatively immediate or limited context
Express, evoke and transform emotion	Express and evoke emotion
Multipurpose	Food, fear, and sex motivational states mostly energise and drive the organism
<b>Intentional Rhythm</b>	
Choice of rhythm in harmony or counter to psycho-biologically based rhythms	No deliberate choice
<b>Culturally Pattern</b>	
Open (productive) system of movement, semantic, syntax	Limited intra-species variation
Complex movement, semantic, syntactic systems; modifiers and context important	Relatively simple systems; response to relatively few simple perceptual cues; reactive motility
Learned arbitrary forms	Learning, but not of deliberately chosen forms

<b>Extraordinary Nonverbal Movements, Motion Having Inherent, Aesthetic Value</b>	
Extraordinary movement and gesture	Recognition of naturally based performance
Motion has inherent value	
Aesthetic values, notions of culturally based rules of performance	
<b>Innate Bases</b>	
Motor gesture potential great	Limited
Cross-model perception	
Cognitive generalization	
Memory capability	

(Hanna, 1980: 76).

Comparison of Design Features of Language and Dance (X = shared features)

	<b>Language</b>	<b>Dance</b>
Directional reception	x	x
Interchangeability	x	x
Arbitrariness	x	x
Discreteness	x	x
Productivity	x	x
Duality	x	x
Cultural transmission	x	x
Ambiguity	x	x
Affectivity	x	x
The range of sizes of potential communicating participants	x	x
Channel	Vocal/auditory channel predominate	Motor/visual-kinesthetic channels predominate
Time and space	Temporal dimension	Time and space dimensions

Feedback	Speaker can hear self	The dancer cannot see self
Involvement	Total involvement in the communication act is not necessary	Fuller involvement required in dance
Minimal units	Minimal units of phoneme and morpheme agreed upon by linguists	Lack of agreement about minimal units
Complex logical structures	Greater ease of communication	Greater difficulty in communication
Syntax	Detailed syntax governing sequences exists for many languages	Syntax exist for few dances

(Hanna, 1980: 86-87).

*Marcel Mauss*<sup>3</sup> (1936) advocated a three-pronged study of the human body encompassing physiological, psychological and sociological approach. All aspects contribute to the individual creative endeavour. The model informative when engaging in the creative challenged of a physical theatre (Gordon, 1994: 16).

“There may not always be the same political agenda amongst various exponents of physicality in theatre, but there is always a clear commitment to the transformation of ideology, the notions of theatre, drama, and dance” (Gordon, 1994: 17).

Physical theatre in South Africa includes performances like *Woza Albert! (1983)*, *The Hungry Earth (1981)* and *The Ugly Noo Noo (1988)*. The performances were as dependent on physical actions as on the words, linking with Artaud’s language, that was somewhere between gesture and thought. Physicality in theatre can provide a creative environment in which artistic challenges will interact with personal, social, political, cultural and gender issues (Gordon, 1994: 18).

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<sup>3</sup> *Marcel Mauss* was a French sociologist. The nephew of Émile Durkheim, Mauss' academic work traversed the boundaries between sociology and anthropology.

*The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. –Albert Einstein (Leavy,2009: 1).*

*Dance becomes this place of dynamic possibility where the invisible and visible become partners – Celeste N. Snowber (2002: 22)*

*Dance is in the air; it is just in the air – Annie Leibovitz.*

These quotes support the communicative value of dance and physical theatre. In physical theatre, the movement, rather than the dialogue, is emphasised. The human body stands in the centre of the process of telling the story. There are specific characteristics of physical theatre, which includes the following: Abstract in style, Stylized and Representational.

For this specific study, I will focus on Isadora Duncan and Francois Delsarte's influence on her work, Martha Graham, Pina Bausch and Lloyd Newson, because of their theories and methods about physicality in theatre.

- **Isadora Duncan and Francois Delsarte**

*Isadora Duncan*<sup>4</sup> was strongly influenced by the ideas of *Francois Delsarte*<sup>5</sup>. Delsarte believed that the “natural” was the most beautiful and that movement that sprouts from the natural, is in harmony with the structure of the body and the attraction of gravity. Duncan believed that the source of dance lies in nature and that every being moves according to the nature of their species. The movement of barbarians is the most natural and beautiful, because of its naturalism. She argued that dance forms/disciplines like ballet go against the natural movement of the human body. The movements of ballerinas do not flow and have artificial stops and create the deformation of muscles and bones (Blair, 1997: online).

*“The object of art is to crystallize emotion into thought and then give it form.” –Francois Delsarte-*

Delsarte lost his voice and thus started to develop a theory about the link between emotions and physical gestures. His theory was built on the link between mental attitudes, emotions, physical

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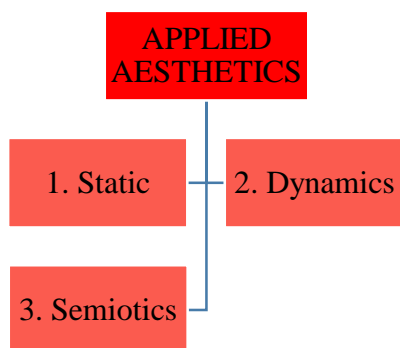
<sup>4</sup> *Isadora Duncan* was a trailblazing dancer and instructor whose emphasis on freer forms of movement was a precursor to modern dance techniques.

<sup>5</sup> *François Alexandre Nicolas Chéri Delsarte* was a French musician and teacher. Though he achieved some success as a composer, he is chiefly known as a teacher in singing and declamation.

postures, and gestures. According to Delsarte, emotional states are communicated through physical appearance and performance. He believed that one gesture could sometimes describe a feeling more, than explaining it by using 100 pages of words (Blair, 1997: online).

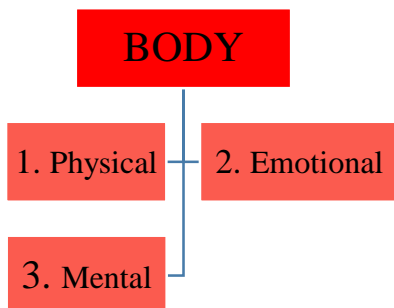
Delsarte's theory is divided into three categories:

- His system: Applied aesthetics, was divided into three parts:
  1. Static
  2. Dynamics
  3. Semiotics



*Figure 4 is a visual representation of Delsarte's Applied aesthetics' three parts (Blair, 1997: online).*

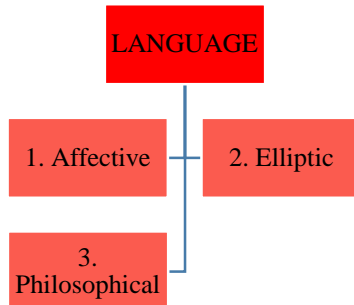
- The body is divided into three zones:
  1. Physical
  2. Emotional
  3. Mental



*Figure 5 is a visual representation of Delsarte's three zones of the body (Blair, 1997: online).*

- Three languages:

1. Affective: transmitted through voice.
2. Elliptic: Expressed through gestures
3. Philosophical: traduced by the articulated word.



*Figure 6 is a visual representation of Delsarte's three language categories (Blair, 1997: online).*

- Movement is divided into three orders:
  1. Opposition
  2. Parallelism
  3. Succession
- Movement has three categories:
  1. Eccentric
  2. Concentric
  3. Normal
- Movement has three laws (laws of harmonic movement) :
  1. Law of harmonic posture: The need to obtain a balanced and natural attitude like the position of perfect rest in Greek postures.
  2. Law of opposed movement: Every movement of one or more parts of the body demand, for balance, and opposed movement of the rest of the parts.
  3. Law of the harmonic muscular function or the succession of contradictions: forcing a muscle's function to be in a direct relationship with the size of the muscle, starting from the big muscles that surround the pelvis.

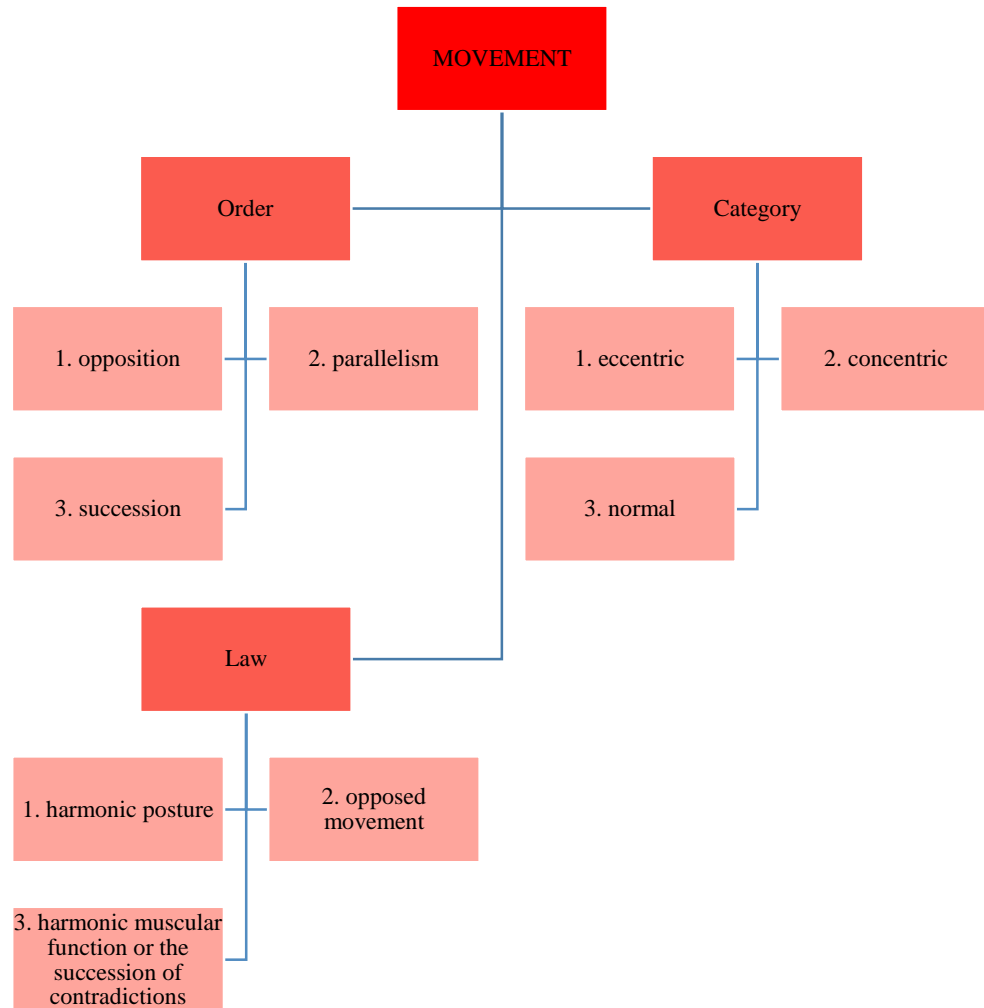


Figure 7 is a visual representation of Delsarte's division of movement (Blair, 1997: online).

Duncan opened up a place for dance to have status within the arts. Before her, dance was merely entertainment (Blair, 1997: online).

- **Martha Graham**

*Martha Graham*<sup>6</sup> was an advocate for the arts. Her language of dance is based on two principles, the creation of tension by contracting muscles and the flow of energy by release and the relaxing of muscles. Graham's primary goal was to show the human heart through movement and motion. Facial expressions and expression of daily struggles through the movement of the body was her way of showing daily life and issues on stage. She referred to dance as "the

<sup>6</sup> *Martha Graham* is considered by many to be the 20th century's most important dancer and the mother of modern dance.

performance of living”, and she kept reminding her dancers and herself, that the body is the instrument through which life is lived (Mapes, 2012: online).

Martha Graham stated that the function of dance is to communicate. Communication is not merely for telling stories, but also to share experiences through action. Dance translates emotional experiences in physical ways, and every movement must be clear and perceivable in meaning and purpose. Movement does not need to be realistic, but it must always be full of meaning and recognisable to the audience as well as to the performer. Graham firmly believed that every move a dancer makes must have a definite and given meaning (Mapes, 2012: online).

Her technique also works in definite relation to gravity and the power of gravity. While other dance forms try to move away from the pulling power of gravity, she works with it. Space also plays a vital role in her choreography. When big, mythical topics was portrayed through her work, the choreography would make use of the entire space, showing the infinite greatness, while reflective moments would happen in limited, smaller spaces (Mapes, 2012: online).

According to Graham’s philosophy, movement is created from three areas, 1.) the action of contraction and release, 2.) the pelvis and 3.) the inner emotional self (Mapes, 2012: online).

In the theatre, “presence” articulate the nature of the “self” and that “presence” directs the audience to the actor’s body and its construction. A world of charisma and mystery is entered in physical theatre productions or in performances that put most emphasis on the physicality of the performers’ body, and the language of “presence” becomes unclear, because of the immutable and timeless authenticity of the body that is not the case with language or the spoken word.

In mask-work, the world is explored through gesture, movement and touch which precedes the spoken word:

Gesture precedes knowledge

Gesture precedes thought

Gesture precedes language

For fundamentalists “presence” is beyond signification and not bound by history or culture. When a performer has “presence” the performance can be understood universally, regardless of class, race, gender, ability and education. On the other hand, it is sometimes argued that semiology

offers enough to analyse and understand dramatic action. However, spectators cannot merely make use of a semiotic framework for understanding, but with it, the language of “presence” works together to create and process the information and meanings. Strategically many physical theatre practices can be located in this space and profit from being analysed within such a framework (Murray & Keefe, 2007: 21-22).

- **Pina Bausch**

*Pina Bausch*<sup>7</sup> is known for her Tanztheater Wuppertal, where she created a style that was controversial and unfamiliar to the art of her time and the beginning of a movement that went towards a physical theatre. She combined dance and theatre to create her unique style. Her work told stories through the physicalization of the body. Audiences interpreted her work in different ways, finding a different meaning. Nowadays, looking back at her methods and interpretations of her work, Bausch’s work falls under the category of dance-theatre, rather than physical theatre (King, 2015: online).

Because her focus was on the physicality in theatre or performances, it is still relevant to look at her theories for this study

Pina Bausch had a vast influence on dance and dance theatre practices as well as across visual/physical theatres and contemporary performances. Lloyd Newson, Peter Brook and many others were all influenced by her work and theories. Bausch set a benchmark against which the late twentieth-century Western dance and physical theatres measured their work (Murray & Keefe, 2007: 77).

- **Lloyd Newson**

In Britain, the term “physical theatre” first came to public attention through the emergence of DV8 physical theatre in 1986 (Murray & Keefe, 2007: 14).

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<sup>7</sup> *Pina Bausch* was born 1940 in Solingen and died 2009 in Wuppertal. She received her dance training at the Folkwang School in Essen under Kurt Jooss, where she achieved technical excellence. Soon after the director of Wuppertal's theatres, Arno Wüstenhöfer, engaged her as choreographer, from autumn 1973, she renamed the ensemble the Tanztheater Wuppertal. Under this name, although controversial at the beginning, the company gradually achieved international recognition. Its combination of poetic and everyday elements influenced the international development of dance decisively. Awarded some of the greatest prizes and honours world-wide, Pina Bausch is one of the most significant choreographers of our time.

According to *Lloyd Newson*<sup>8</sup>, DV8 is a dance about something. He experiences that modern dance is mostly about beauty and shape, rather than content and meaning. His work is a combination of physical theatre and spoken word that focuses on content and meaning. The work deals with issues and relevant topics that provoke discussion and debate that contributes to the progression of society (Newson, 2015: online).

DV8 is amongst the leading physical theatre practitioners. Their work focus on multiculturalism, separatism and militant Islam, as central themes. They unlock the dramatic potential of movement, and their work incorporates dance, sound, and drama (Newson, 2015: online).

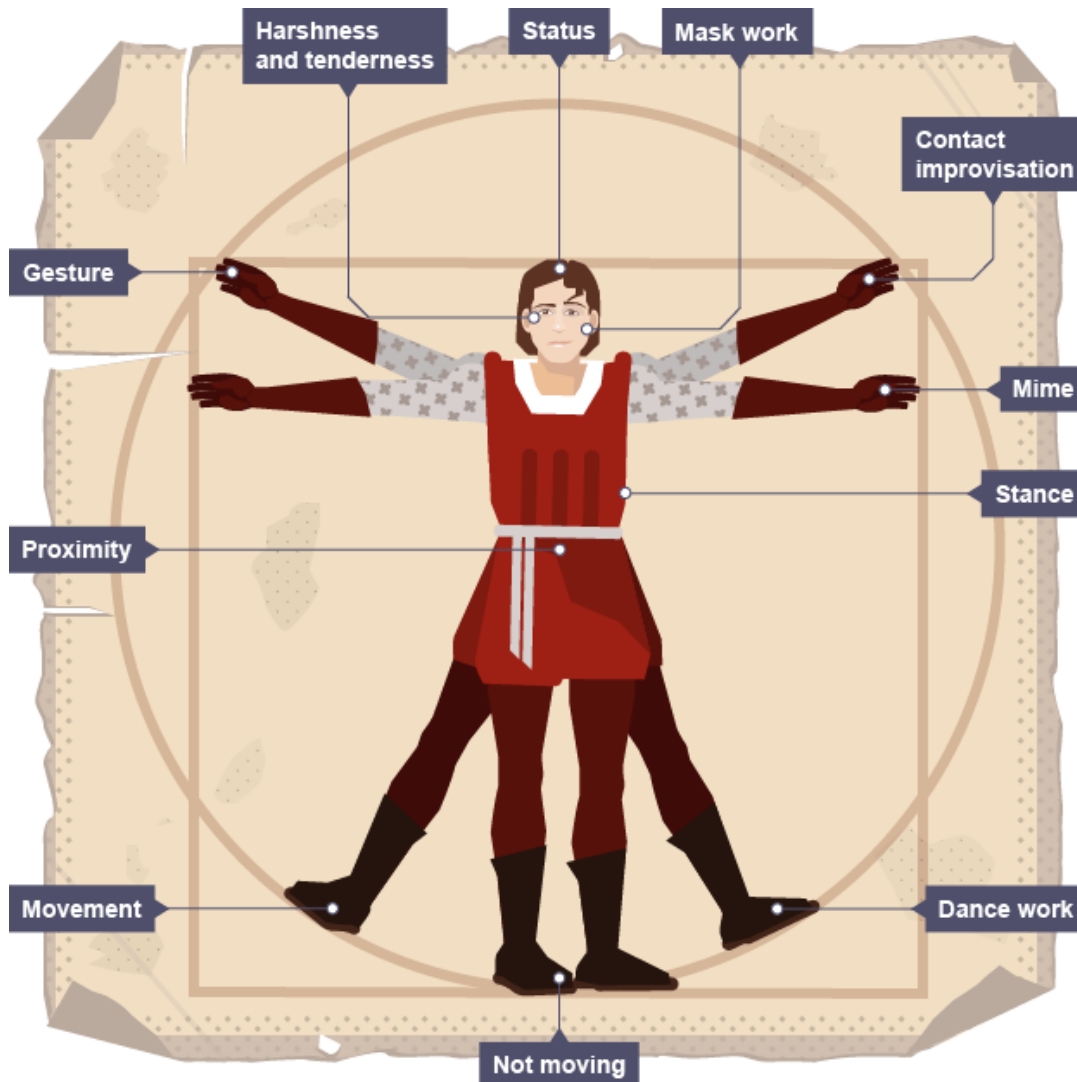
Physicality in theatre techniques that will be used for this study include:

- **Mime** – This usually means stylized movement but can be comparatively realistic.
- **Gesture** – A gesture may be something small but can have an emotional impact, or it can be a particular movement that defines a character.
- **Status** – This may be executed by use of levels or by distance or strength of contact, or a combination of all of these with voice work.
- **Proximity** – How close or far you are from your co-performers can be a source of compelling impact. For example, the threatening gangster who speaks to his victim from a distance of perhaps a couple of inches.
- **Stance** – This is associated with strength as the body could radiate assertion and authority or weakness by stance, incorporating posture.
- **Harshness and tenderness** - Used here as umbrella terms to focus on the fact that in physical work the gestures and more significant movements come together to express the emotions of the piece.
- **Movement** - Every movement needs to be rehearsed with precision.
- **Not moving** – If the stage is full of characters moving, immobility can have a powerful effect.
- **Mask work** - The impact of a mask is visual and without the facial features to show action, movement becomes an even more central performance instrument.

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<sup>8</sup> *Lloyd Newson* OBE is a director, dancer and choreographer. He formed DV8 *Physicality in theatre* and has led the company since its inception in 1986.

- **Dance work** – Don't be afraid to include dance in your work; you do not have to be an experienced dancer. 'Dad dancing' can work well in a comedy for instance!
- **Motif** – This is repeated use of a movement pattern which has to mean and reminds us of the central theme of the work (Newson, 2015: online).



*Figure 8 is a diagram, explaining the physicality in theatre techniques (Newson, 2015: online).*

## **2.2. Conclusion**

Peter Brook has been accused of wanting to destroy the spoken word. He asked the question of whether we are not maybe living in an age of images. Antonin Artaud wrote plays where the play and its events stand in the place of the text, a language just as exacting for the author as a

language of words (a language of action) (Brook, 1968: 48-49). Through the study, the focus will mainly be on physicality in theatre and the illumination of language in physical theatre productions, to create a less limited theatre experience for multi-lingual audiences.

The body itself is a highly restricted medium of expression. Modern interest in the body's expressive and symbolic resources has been most active in the dance world but also recurs in the cinematic tradition of Eisenstein and the theatrical traditions of Artaud and Grotowski (Gordon, 1994: 4-5). Physical theatre also aims to focus on the body and especially the communication of the performer, through the body.

Nonverbal behaviour and movement are used to communicate, together with language. Nonverbal communication is continuously used to enhance verbal communication but can stand alone to bring across a message as well. Human thought is expressed through physical movement and the human body (Hanna, 1980: 4-5). For a species to survive, it needs to adapt to the environmental changes. Communication is a crucial part of human existence and problem solving for surviving. Dance/physicality can be used as a purposeful means of communication which creates an equal and open platform for understanding one another in society, even though different backgrounds, cultures, and languages create barriers. Physicality and body language can meaningfully be used as communication without having any verbal communication (Hanna, 1980: 64-65).

In physical theatre, the movement, rather than the dialogue, is emphasised. The human body stands in the centre of the process of telling the story.

The spiritual, emotional, social, intellectual and political worlds are interpreted through the physical body (Murray & Keefe, 2007: 12).

In this literature review, physical theatre was defined by the leading theorists in the field. From their theories, a model will be drawn up to analyse and explore physicality in theatre and to postulate on the benefits thereof within the multi-lingual audience.

Physical theatre elements carry the messages and language of physical theatre productions. To be able to analyse and understand the meaning, a “Rosetta”<sup>9</sup> stone is necessary, and therefore semiotics fills that role. To understand the importance of having Semiotics as a tool to apply during the case studies’ analysis – semiotics will be explained in a broad spectrum, to get the gist of it.

### 2.3. Review of Literature

#### Understanding Semiotics as the “Rosetta” stone for physical theatre as a language for theatre

Language functions within a closed and fixed system that is not in contact with the world around it. The code that is present with the use of language is decoded by the listener through the use of ideas and thoughts (Thibault, 1997: xviii).



Figure 9 is a photo of a STOP traffic sign (Bidgee, 2008: online).



Figure 10 is a painting of a waterfall (Afremov, 2008: online).

Semiotics is the study of signs. Signs are anything that represents something else. Figure 3 is a picture of a traffic sign with the word STOP on it, which represents the indication that you as the driver should hit the brakes of your car as you are nearing the sign. The word on the sign and what it stands for is *arbitrary*<sup>10</sup>. You can also get non-arbitrary signs, for example when you have a painting of a waterfall. The painting resembles something else and is thus an *iconic* sign. The third type of sign is an *index*. An example of the third sign is when someone has a sharp chest pain. The pain can indicate heartburn or anxiety (Suhor, 1984: 247).

<sup>9</sup> A stone slab, found in 1799 near *Rosetta*, bearing parallel inscriptions in Greek, Egyptian hieroglyphic, and demotic characters, making possible the decipherment of ancient Egyptian hieroglyphics.

<sup>10</sup> *Arbitrary* means that something is based on random choice or personal whim, rather than any reason or system.

The most important contributors to the field of semiotics, whose research and theories form the seminal work of the field of semiotics, will be examined and each one's theory and methods of analysing signs and symbols will be explained. I decided to explore and evaluate the original theories and theoreticians' work, although there are new theories and so-called "soft semiotics" that are used today. By going back to the seminal work and thus roots of semiotic studies, a combination of semiotic theories can be concluded and applied.

- **Ferdinand de Saussure**

*Ferdinand de Saussure*<sup>11</sup> is often referred to as the founder of modern linguistics. He explored the linguistic sign through a dyadic model. The model consists of a *sign vehicle*<sup>12</sup> and its meaning. De Saussure went on to separate a sign into a signifier and signified. A linguistic sign is a relation between a concept (signified) and a sound pattern (signifier). A sound pattern is the listener's psychological idea of a sound that he/she perceives at a given moment (Martins, 2014: 1).

De Saussure observed a linguistic unit as a double entity, meaning it consists of two parts. The two parts he identified are a concept/meaning and a sound-image (Lanir, 2012: 1).

By sound-image and concept, De Saussure means it in relation to the mental processes through which these units are created. He refers explicitly to mental ideas and not spoken or written words. It is perceptions of how something is viewed, together with the sound system of language that created the two-part mental, linguistic unit, De Saussure called "sign" (Lanir, 2012: 1).

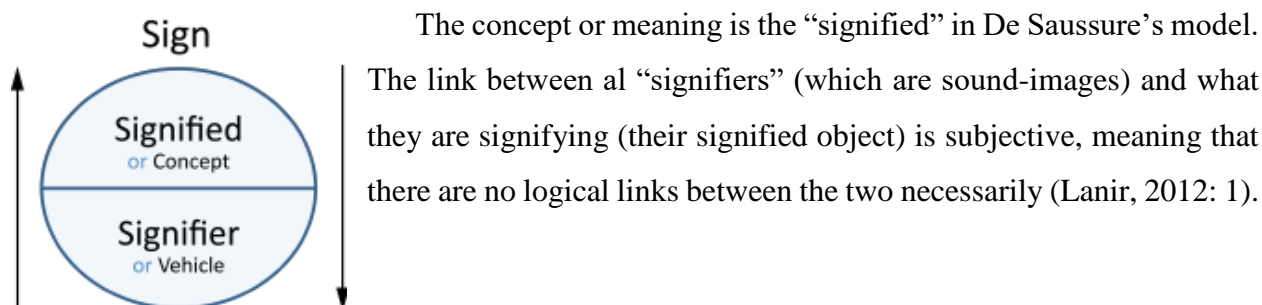


Figure 11 shows a diagram of Saussure's Dyadic model (Borgo, 2013: online).

<sup>11</sup> *Ferdinand de Saussure* (1857-1913) was a Swiss linguist who developed the two part sign system that is divided into the signifier and the signified.

<sup>12</sup> *Sign Vehicle* is a particular event (such as a sound or gesture) or object (such as a written character or word) that acts as a sign.

- **Charles Sanders Peirce**

*Charles Sanders Peirce*<sup>13</sup> contributed to the architectonic theory of philosophy. The theory states that knowledge is naturally systematic and thus broad generalisations may give logical structures for knowledge to be organised in. To examine semiotics, one needs to look at the different levels where to the principle of signs and symbols belong (Pharies, 1985: 10).

Peirce divided his philosophical system, which had phenomenology as its basis, into three categories. The categories were formed from the *Kantian categories*<sup>14</sup> and correspond to feeling, facts and representations or signs. Peirce named the categories, Firstness, Secondness and Thirdness (Pharies, 1985: 1).

**Firstness** means that there is no reference to anything else but the subject itself. The subject must be creative, unique, spontaneous and free, to ensure that it has no alternative meaning attached to it (Pharies, 1985: 10-11).

**Secondness** has reference to a second, but not a third. Brute facts are examples of secondness. Facts are not just possibilities but exist ultimately (Pharies 1985: 12).

**Thirdness** brings a second and a third in relation to itself. The core of thirdness is a negotiation. Thirdness is virtual and forms connections between different parts. The most important appearance of thirdness lies in the higher mental processes which include reasoning. The reasoning is a triadic process in which interpretation is drawn from two facts into a conclusion. Reasoning and perceptual judgment are only particular variations of what is commonly known as thought, but Peirce often called it semiosis or representation. Peirce argues that thinking is a process in which each thought acts as a sign or representation of another one. Peirce used these terms because he believed that individual thoughts act as signs, each in their ways. Signs, which makes up the parts of thought, are pure thirds with unlimited possibilities (Peirce, 1985: 12).

In contrast to Saussure's dyadic model, Peirce formulated a three-part triadic model consisting of an interpretant, representamen, and an object (Lanir, 2012: 1).

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<sup>13</sup> *Charles Sanders Peirce (1839-1914)* was a scientist, logician and philosopher who developed the three part Triadic model to study semiotics.

<sup>14</sup> A *Kantian category* is a characteristic of the appearance of any object in general, before it has been experienced.

The addition of an interpretant changed the way Peirce looked at the defining of signs and meaning. According to Peirce, signification was not a direct dualistic link between a sign and an object and he, therefore, added the third dimension where interpretation and understanding also plays a part in the process. A crucial part of his theory is the fact that interpretations are fuelled by what is perceived by the interpreter at a given moment in a given situation. Interpretant refers to the sense that one makes out of a sign, which links with Saussure's 'signified' meaning, except that in Peirce's case, it is a sign in the mind of the interpreter. The element of interpretation in Peirce's theories also stressed his claims that semiosis is a process, whereas Saussure's always stressed the importance of structure (Lanir, 2012: 1).

Peirce's object is the referent to which the sign refers to, also called the "sign vehicle." It does not have to be a physical object. For Peirce, the link between the object and the sign and what is represented by it is that of determination – thus saying that it is the object that defines the sign and its successful meaning; meaning that the object holds definite limits and restraints that a sign must stick to, to represent that object and create the correct understanding in our minds (Lanir, 2012: 1).

Peirce named the connection and interaction between the representamen, interpretant, and object, "semiosis". He is known for his pragmatics and his belief that symbols should be interpreted according to specific laws and regulations. He said that symbols are linked with objects because signs are used and assumed to mean something specific by its users (Lanir, 2012: 2).

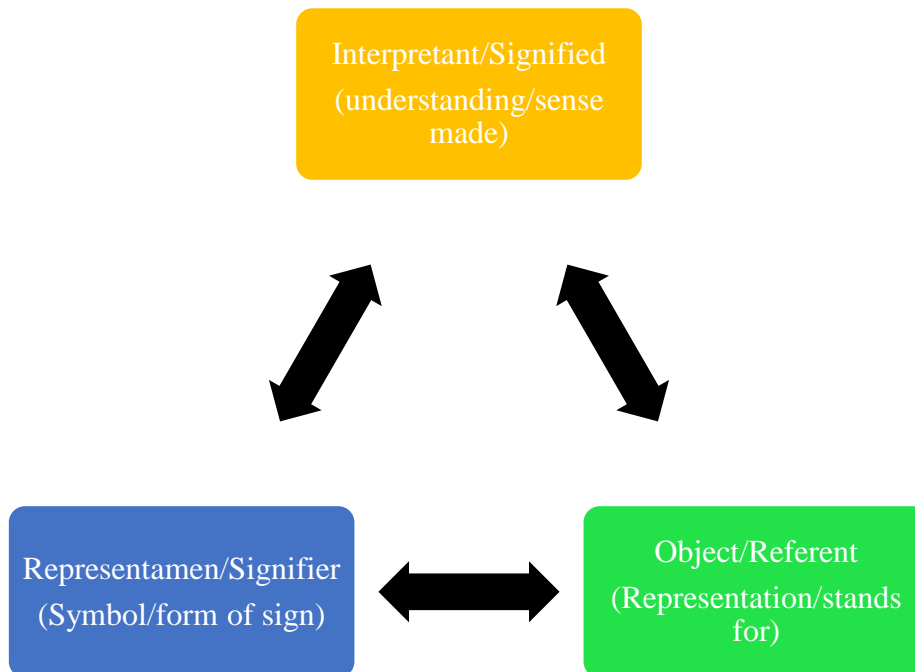


Figure 12 shows a graphic representation of Charles Sanders Peirce's Semiotics (Peirce, 1978: online).

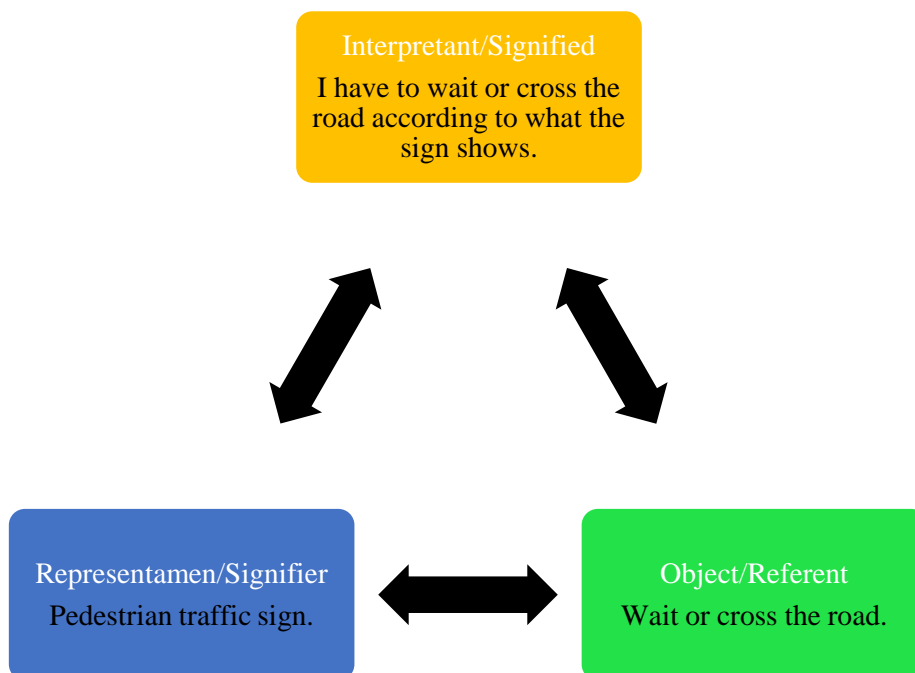


Figure 13 shows a graphical explanation with examples of image 4 (Peirce, 1978: online).

Peirce's theories and contribution to the field is still valid and explored further today. In 2012, *The Normative Thought of Charles S. Peirce* was published, where his theories are explored in

eleven essays, and the result is a normative methodology for metaphysics that is ethically enriched and grounded (De Waal & Skowronski, 2012).

- **Roland Barthes**

*Roland Barthes*<sup>15</sup> stated that semiotics and language are fundamentally linked. He believed that the theatre acts as a contradiction and duality through its semeiosis. Barthes argues that, when working with non-linguistic elements, semiology is needed to find language as an aspect, relay, and standard. This language is, however, a second-language and not the language of the linguist. The meaning of this parts are underlined, but cannot stand in isolation from its context (Barthes, 1964: 13-34).

Barthes often follows Saussure's structuralist<sup>16</sup> approach, but he sometimes follows a poststructuralist style. A sign, in this case, refers to something that carries a particular meaning. Barthes stress the importance of avoiding the confusion of culture with nature, or the naturalization of social phenomena. Another theme that Barthes explore are the importance of the way in which words and symbols are used (Robinson, 2011: online).

Barthes drew up a structure for categorising signs and codes which he explored. The structure consists of dividing a text, a narrative or a myth into different parts with different functions (Robinson, 2011: online).

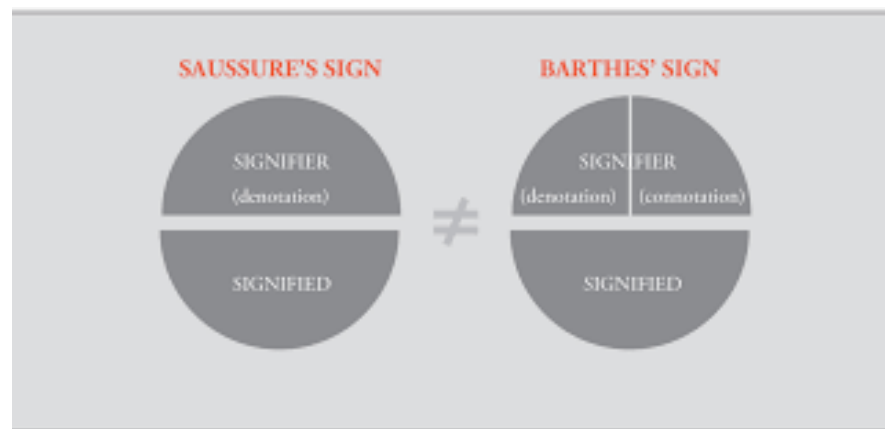


Figure 14 shows the difference between Saussure and Barthes' semiotics (Saussure, 1966: 66)

<sup>15</sup> *Roland Barthes* (1915-1980) was a French literary critic, philosopher and early leader of the semiotic analysis of cultural products and their influences over language and meaning.

<sup>16</sup> In sociology, anthropology and linguistics, *structuralism* is the methodology that elements of human culture must be understood in terms of their relationship to a larger, overarching system or structure.

In De Saussure's analysis, the difference between the signifier and signified is significant. The signifier is the image, and the signified is what it stands for. The signified sometimes exist outside the language and social construction, but the signifier does not, and the link between the two is random, for example a rose as the signifier and the feeling of passion as the signified (Robinson, 2011: online).

Barthes is an anti-essentialist<sup>17</sup>. He opposes the containment of a certain signifier which logically links to a certain signified. Barthes believes that there is no core of specific groups of people or objects which joins them into a category or divides them from others. According to him, language is what determines how people divide objects into categories or types (Robinson, 2011: online).

Barthes continues to argue that all signs rely on the whole system of signs and thus none of them has meaning outside the system. He replaces De Saussure's term "arbitrary" with "motivated". From a linguistic point of view, the link between the signifier and signified is arbitrary, but from a social point of view, certain interests and needs are channelled. The signs are placed on a continuum that goes from "iconic" through "motivated" to the truly "arbitrary" and can be placed anywhere on this continuum (Robinson, 2011: online).

According to Barthes, signs are usually mediated by language. He examines non-linguistic signs as carriers of linguistic meanings. However, the way language is used by people has little connection to underlying intent, approaches or opinions. People only use and apply words from the language-system as they write (Robinson, 2011: online).

Barthes is concerned with the closed system of linguistics. He argues that language is one-sided and always excludes other interpretations. He goes on to argue that something is unchangeable once it has been said or written. However, literature and semiotics question language (Robinson, 2011: online).

"Mythology" or the analysis of myths, is Barthes's most evident political trait that he focusses on. The main reason for the study of myths is to divide the operation of some

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<sup>17</sup> *Anti-essentialist/Anti-essentialism* are often synonymous to anti-foundationalism, non-essentialism in philosophy is the non-belief in an essence (from Latin *esse*) of any given thing, idea, or metaphysical entity (e.g. God).

false myths. The myth is a second-order semiotic system where an already established sign is taken and turned into a signifier that signifies something else. It is also a metalanguage<sup>18</sup> that turns language into a way of speaking to itself but in a representative way. Myths are not arbitrary and contain an analogy which supports them. Myths distort and alienate things from their past. An example hereof is “good luck” as the signified of a horseshoe as the signifier (Robinson, 2011: online).

Barthes’s main complaint about myth is that it removes the language’s history. It makes a specific sign seem natural, unending and complete. History is changed into the natural, which work it is to stop or take over a language. Barthes does, however, not say that all language is a myth (Robinson, 2011: online).

Myths sponge on language because it needs meaning from the source to have a meaning itself. It then removes signs from their context, stripping the sign from its specificity and creates a new meaning, removed from the history or background of the original meaning (Robinson, 2011: online).

Barthes made a list of conventional methods of myths:

1. Inoculation
2. Removing history
3. Identification of the other with the self.
4. Tautology.
5. Neither-norism.
6. Quantification.
7. Statements of facts without explanation.

- **Umberto Eco**

Per *Umberto Eco*,<sup>19</sup> a semiotic design should consist of two parts, firstly a theory of codes and secondly a theory of sign production. Anything that is taken as a sign falls under semiotics and a sign is anything that stands for something else. Semiotics studies cultural processes of communication through signals. Signals are made possible through

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<sup>18</sup> *Metalangue/Metalanguage* is a form of language or set of terms used for the description or analysis of another language.

<sup>19</sup> *Umberto Eco* was an Italian novelist, literary critic, philosopher, semiotician, and university professor.

codes and codes exist as a system of signification. A signification system has an abstract model of existence in isolation from any communicative acts (Eco, 1979: 3-9).

Eco drew inspiration from Peirce. The most significant distinguishing feature of his work is that his theory addresses non-linguistic and natural signs together with words and language. He defined a sign as being a transmitter of information, which says or indicates a thing that someone knows and wants others to know as well. The sign fits into a simplified canonical model of communication:



*Figure 15 is a representation of a simple canonical model of communication (Eco, 1997: 7).*

The model can be used as a process of communication, but a message cannot go through the channel without being signified (Eco, 1979: 7-9).

Eco established a classification system which respectively consists of artificial and natural signs. Natural signs are further divided into two classes, the first class being the signs identified with natural events or things, like the sun's position. The second class is the one's unintentionally produced by a human agent, like a rash that represents chickenpox. The second class is divided into sub-classes. Artificial signs are also divided into similar classes, they are either intentionally produced to signify, like a dog barking or they can be unintentionally produced with a primary function, like having a chair to sit on, or with a secondary function, like indicating wealth through a diamond necklace. The function can also be combined, like having a police uniform which covers the police officer's body and shows social status (Guillemette and Cossette, 2004: online).

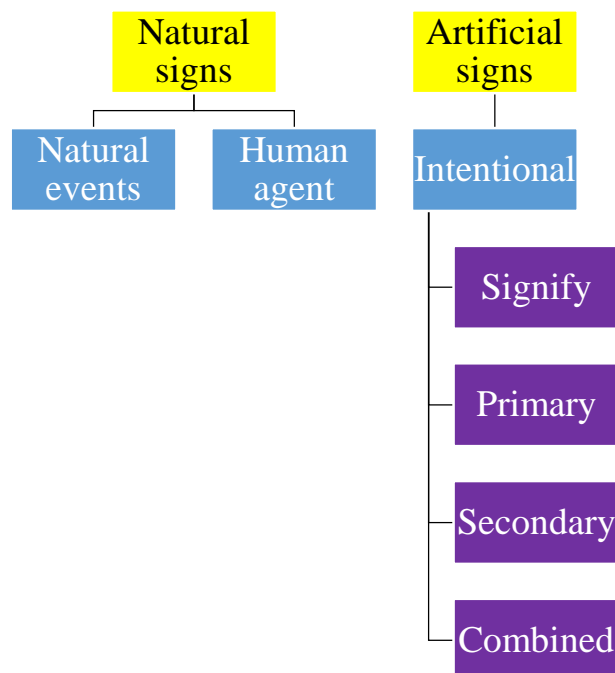


Figure 16 is a visual representation of Eco's semiotic classes (Eco, 1979: 10).

When Eco passed away, the articles that he wrote for I 'Espresso magazine, was published in a book, *Chronicles of a Liquid Society* (2016). He continued to contribute to his field of knowledge until his death and the essays that are compiled in the book consist of his sense of everyday life, which includes culture, politics, conspiracies, the old and young, mobile phones, mass media, racism, good manners and the crisis in ideological values.

## 2.4. Conclusion

In this literature review, Semiotics was defined by the leading theorists in the field. The most important contributors to the field of semiotics were examined, and each one's theory and methods of analysing signs and symbols were explained. Peirce's model includes the interpreter, which will play the most critical role in the study to follow. In contrast to De Saussure's dyadic model, Peirce formulated a three-part triadic model consisting of an interpretant, representamen, and an object (Lanir, 2012: 1).

In this study, the interpreter plays an important role when evaluating *physicality in theatre* productions and to postulate on the effectiveness of communication without language as a primary method of communication. Roland Barthes stated that semiotics and language are fundamentally linked. He believed that the theatre acts as a contradiction and duality through its semeiosis, linking his observation with Peirce's study earlier, who also focused on semeiosis. According to Barthes,

signs are usually facilitated by language. He examines non-linguistic signs as carriers of linguistic meanings. However, the way language is used by people has little connection to underlying intent, approaches or opinions. People only use and apply words from the language-system as they write (Robinson, 2011: online).

Barthes is concerned with the closed system of linguistics. He argues that language is one-sided and always excludes other interpretations. He goes on to argue that something is unchangeable once it has been said or written. However, literature and semiotics question language (Robinson, 2011: online).

Having explored the theories and theoreticians mentioned above, a clearer understanding of how language and communication works were established and will support the study to follow.



# Chapter 3

## Combined Framework

### **3.1. Combined framework**

The following framework was drawn from the preceding research and will be used to evaluate the chosen productions in the four different case studies. The framework includes stagecraft techniques and physical theatre techniques, which are the vehicles of communication in the productions used for the four case studies. There is also a column where the communication system that is used is indicated. Each analysis is divided into manifestation and semiotic interpretation. The semiotic interpretations are not set in stone because semiotic interpretations have different circumstances and influences that make the observations different from person to person. Semiotic analyses are culturally bound analyses, and therefore the interpretations that are made is only one possibility of many others.

The physical theatre techniques that are used in the framework for the evaluation of the productions are Newson's (2015: online) physical theatre techniques, as discussed and explained in Chapter 2.

The Stagecraft techniques that are used in the evaluation include; lighting, makeup/wigs, mechanics, production, scenery, sound design, theatrical property, wardrobe, and video. These are the stagecraft techniques found in Peter Baofu's book, *The Future of Post-Human Performing Arts: A Preface to a New Theory of the Body and its Presence* (2012).

*Lighting* refers to the lighting and lighting effects used in the production- the tone, colour and atmosphere it creates are essential when evaluating the production according to its lights/lighting plan. *Makeup/wigs* are any effects or changes that are made to the actor's/dancer's face or body with makeup or artificial hair/wigs. The *mechanics* refers to anything that is not fixed on stage and can thus be moved or altered in position on stage. *Production* refers to the theatre piece as a whole, with all its aspects put together and the management thereof. When evaluating the *scenery*, the set, background, and surroundings are considered. *Sound design* is the use of music, sound, sound effects and any aural elements used in the production. *Theatrical property* is the objects used by the actors or dancers during their performance. *The wardrobe* is the costumes the actors or dancers wear, and *video* is any broadcasting of moving images, like on a television screen during the production (Coldewey and Streitberger, 2001: online).

*Puppetry* was added to the list of stagecraft techniques, because of case study 3, *The Lion King*, where the use of puppets is prominent. *Puppetry* is the manipulation of inanimate objects to make them seem alive and tell stories. It is a field that combines technique, craftsmanship, and discipline (Eschner, 2017: online).

Each physical theatre production will be examined within the drawn framework, followed by a comparison of the four case studies and after that, a summary will conclude the findings.

<b>Stagecraft techniques</b>	<b>Physicality in theatre production: Evaluation</b>		<b>Physicality in theatre techniques</b>	<b>Physicality in theatre production: evaluation</b>	
	<b>Present [x] Communication system</b>	<b>Analysis (Manifestation and Semiotic interpretation)</b>		<b>Present [x] Communication system</b>	<b>Analysis (Manifestation and Semiotic interpretation)</b>
<b>Lighting</b>			<b>Actor's body</b>		
<b>Makeup/wigs</b>			<b>Movement of actor's body</b>		
<b>Mechanics</b>			<i>Mime</i>		
<b>Production</b>			<i>Gesture</i>		
<b>Scenery</b>			<i>Status</i>		
<b>Sound design</b>			<i>Proximity</i>		
<b>Theatrical property</b>			<i>Stance</i>		
<b>Wardrobe</b>			<i>Harshness and tenderness</i>		
<b>Video</b>			<i>Movement</i>		
<b>Puppetry</b>			<i>Not moving</i>		
			<i>Mask work</i>		
			<i>Dance work</i>		
			<i>Motif</i>		

Figure 17 is the new combined framework wherein the physical theatre pieces of the four case studies will be evaluated.



# Chapter 4

## Case Studies

### 4.1.1. Case study 1

#### Case study 1

Pina Bausch:

*Café Müller (1978)*



*Figure 18 is a photo of Pina Bausch performing Café Müller (Viehoff, 1978: online).*

As previously mentioned, Pina Bausch is known for her Tanztheatre Wuppertal. She combined dance and theatre to create her unique style. Her work told stories through the physicalization of the body. Her work is interpreted in different ways, which cause audiences to find diverse meanings in each performance (King, 2015: online).

Pina Bausch made three important statements:

**First**, that dance is a collection of “indicative signs” which replace the verbal, which reach audiences too easily without having them think or experience moments.

**Second**, she often uses the inability to communicate properly as a theme.

And **thirdly**, she aims to minimize the division between the audience and stage (Murray & Keefe, 2007: 81).

The full performance of *Café Müller* is freely available online, to watch and evaluate, which influenced me to choose this specific production for case study 1.

The film of *Café Müller* was made in 1985, at the Wuppertal Opera house. Although a live performance can never be captured on film in all its glory, it is still beautiful to watch and helps to analyse the production (Kane, 2012: online).

The production begins in silence, with a single woman, dressed in a pale, white gown. She moves through a room that is filled with tables and chairs and often bumps into these obstacles. She stays close to the walls, to try and avoid crashing into the properties in the room (Kane, 2012: online).



*Figure 19 is a photo of Pina Bausch on set in Café Müller (Bortz, 2009: online).*

The second character is also a woman, dressed similarly to the first character, but her way is cleared by a waiter, who eagerly throws the tables and chairs out of the way, to let her move around more freely (Kane, 2012: online).

The one scene that moves many audience members, and that is repeated more than once, is the scene where a man and the second woman embrace each other, but as he picks her up (or she is put in his arms), he drops her continuously. The tempo speeds up, and the picture that is created becomes aggressive and cruel, and as an audience member, one wishes that the tedious cycle could stop. These characters later also smash each other against the wall in a failed attempt at supporting each other.



*Figure 20 and Figure 21 are photos of the two characters that embrace and abuse one another in Café Müller (McFadyen Jr., 2012: online)*



*Figure 22 and Figure 23 are photos of the characters smashing one another into the wall (Vanden Abeele, 2012: online)*

The publisher of the DVD describes the performance as portraying solitude, the unknown and comfort. The open chairs show absence and obstacles to freedom (Kane, 2012: online).

Bausch choreographed *Café Müller* to the music of Henry Purcell. The characters walk in their sleep through a deserted café. Bausch is known for using her own experience and memories from her childhood in her productions and in *Café Müller* we find that again. Her father owned a café in Germany during the 1940's. The big doors of the set also show what she would have remembered as a child in their café (Wells, 2008: online).

The dance is minimalistic but powerful in portraying the feeling and message Bausch aimed for in this production. The dancers are trapped between the chairs and tables, and an existential cycle is found through the repetition and tedious interactions and collisions with the chairs or walls they have to endure (Wells, 2008: online).

#### 4.1.2. Combined framework evaluation

##### Café Müller

Stagecraft techniques	Physicality in theatre production: <u>Café Müller</u> Evaluation		Physicality in theatre techniques	Physicality in theatre production: <u>Café Müller</u> Evaluation	
	Present [x] Communication system	Analysis		Present [x] Communication system	Analysis
<b>Lighting</b>	x Primary: Visual	<b>Manifestation:</b> The lighting is quite dark, except for the bright light coming in through the revolving door.	<b>Actor's body</b>	x Primary: Visual	<b>Manifestation:</b> The production relies on the actor/dancers body, to communicate the message and create the images that Bausch wanted the audience to experience and see.
		<b>Semiotic interpretation:</b> The bright light coming in through the revolving door could signify the sadness and hopelessness inside and the inability to go outside, where the light is.			<b>Semiotic interpretation:</b> The way in which the actors/dancers move with their bodies portray the flowing movements when they are feeling free and alive in contrast to the mechanic and forced movements they use when realising they are stuck in their reality and inside the café.
<b>Makeup/wigs</b>	X Primary: Visual	<b>Manifestation:</b> The third female character, who portrays the role of a random café customer, wears a red wig, which she takes off at the end of the production.	<b>Movement of actor's body</b>		
		<b>Semiotic interpretation:</b> The red wig is strange and in contrast with the rest of the colours in costume, lighting, hair etc. and can support the fact that she is an outsider and not part of the sadness inside the café. She could be a representation of the world outside that is living in contrast with death inside the café.			
<b>Mechanics</b>	x Primary: Visual	<b>Manifestation:</b> The chairs are not fixed in one place but are moved continuously and shoved out of the way, which change the open spaces and shifts the focus from one part on the stage to another.	<i>Mime</i>	x Primary: Visual	<b>Manifestation:</b> There are minimum props, décor etc. used in the production. The actors and dancers mime the most of the movements and gestures, to give the idea that they are in a café with waiters that serve them.

		<b>Semiotic interpretation:</b> The chairs create a type of prison that hinders the people inside the café to move freely or to the outside of the café. The chair is a visual expression of their hopelessness and feeling of being stuck.			<b>Semiotic interpretation:</b> The mime that replaces real props and business shows that the café is not operating anymore and like a ghost town, the café has become a place where only the spirits that could not escape still dwell.
<b>Production</b>	x Primary: Visual	<b>Manifestation:</b> All aspects of the production flow into one another with ease and the combination of all the elements come together as an ensemble.	<i>Gesture</i>	x Primary: Visual	<b>Manifestation:</b> The movements are gestural, and much repetition is used to single, small movements of isolated parts of the body, like the wrist, hand or even elbows.
					<b>Semiotic interpretation:</b> The isolated movements create the idea of a machine that has gears that moves the different part. It becomes mechanic and without personal touch or feeling added to it. This shows how the characters continuously complete the circle of repetition they are caught in, with no way out.
<b>Scenery</b>	x Primary: Visual	<b>Manifestation:</b> The stage is dark with only black chairs and black tables. There is only one light source from the back. The atmosphere is sombre and dark on stage.	<i>Status</i>	x Primary: Visual	<b>Manifestation:</b> There are definite differences and changes in status amongst the characters and their relationships with one another. The dream-state characters are manipulated and driven in certain directions by the waiter and other man and woman that enter the restaurant.
		<b>Semiotic interpretation:</b> The use of dark colours like black and grey indicate death, depression, enclosure, imprisonment, and hopelessness. The scenery creates all of these feelings and thus supports the production and its themes.			<b>Semiotic interpretation:</b> The characters inside the café lost their rights and ability to make decisions. They are manipulated, like dolls, to do what the waiter or people that come in from outside the café wants them to do.
<b>Sound design</b>	x Primary: Aural	<b>Manifestation:</b> There are many parts that are done in silence, which makes the panting, crashing into properties and breathing audible to the audience.	<i>Proximity</i>	x Primary: Visual	<b>Manifestation:</b> The dancers work closely together and the second woman in the white gown and her “lover” or “partner” becomes almost inclined with their movements and end up throwing each other against the wall. The other man also manipulated them to do as he pleases, when he takes them away from their embrace to have her in his arms, where he then constantly drops her.

					<p>Bausch's character is removed from the rest of the characters, and she stays in isolation throughout the production, not able to move past the chairs that form a certain lair or maybe prison around her.</p>
		<p><b>Semiotic interpretation:</b> The parts when the music plays show the last bit of hope and freedom that the characters are holding on to, but the moment there is complete silence, they are pulled back into reality, and that is when they start bumping into the chairs and walls and realising they are stuck.</p>			<p><b>Semiotic interpretation:</b> Bausch's character stays far away from the audience, almost deliberately protecting herself from any contact with another human being. This shows her acceptance of the situation that she is caught in and no real effort to escape or be set free. It reminds of the saying: "rather the devil you know than the devil you do not." She would rather stay in her bed, but known circumstances than entering into the unknown world outside.</p>
<b>Theatrical property</b>	<p>x Primary: Visual</p>	<p><b>Manifestation:</b> Black tables and chairs are scattered all over the café's floor, in no particular order or arrangement.</p> <p><b>Semiotic interpretation:</b> The tables and chairs portray the prison bars and walls that keep the characters from moving out or even freely inside the café.</p>	<i>Stance</i>	<p>x Primary: Visual</p>	<p><b>Manifestation:</b> The characters are divided in a hierarchy, with the characters that are seemingly stuck in the café being at the bottom of that hierarchy.</p> <p><b>Semiotic interpretation:</b> The piece where the man picks up the woman but continuously drops her shows the weakness and inability for him to support/hold her. Later, the characters throw each other against the wall, again showing the misuse of their strength and power towards one another.</p>
<b>Wardrobe</b>	<p>x Primary: Visual</p>	<p><b>Manifestation:</b> The characters that seem part of the inside of the café are dressed in white gowns, which look like nightgowns or what one would imagine a ghost looks like. The men wear suits, and the odd customer lady has a blue dress and bright red shoes, making her stand out and not at all fitting in with the rest of the café or characters.</p>	<i>Harshness and tenderness</i>	<p>x Primary: Visual Primary: Aural</p>	<p><b>Manifestation:</b> The parts done in silence is harsher than the parts done to the music, but ironically, the silent parts are more tender and freeing than the ones done to the music, where the captivity and hopelessness of the situation are enhanced. The parts where the actors are thrown against the wall or chairs also enhance the harshness of the situation that is portrayed on stage.</p>

		<b>Semiotic interpretation:</b> The white/nightgowns give the illusion that the characters in the café are ghostly and almost floating as if they are dead. The colourful character with the blue dress and red wig are in absolute contrast to the other costumes, showing signs of life outside the café.			<b>Semiotic interpretation:</b> The harsh parts show the characters' sudden urge to break out of the café, but then their hopelessness creeps in, and they surrender to the fact that they will never leave the café again.
<b>Video</b>			<b>Movement</b>	x Primary: Visual	<b>Manifestation:</b> There is constant movement on stage. <b>Semiotic interpretation:</b> The movement gives the idea of restlessness and not being able to come to rest. The characters in the café are like dwelling souls, not able to cross over to the next phase or the other side.
<b>Puppetry</b>			<b>Not moving</b>	x Primary: Visual	<b>Manifestation:</b> The moments when a performer comes to a complete standstill, it builds up the tension. <b>Semiotic interpretation:</b> The complete still moments in the production are moments of thinking and processing. The characters never stay in this silent, still moments for too long, as if they are scared to be still.
/			<b>Mask work</b>		
/			<b>Dance work</b>	x Primary: Visual	<b>Manifestation:</b> The movements that take place as soon as the music starts are gestural and mimic, but it does change to dance as soon as the characters start to give over to the music and feeling of freedom. <b>Semiotic interpretation:</b> The characters give over to dance when they forget about their situation for a moment. It is their absolute state of feeling free and having hope again, even if it only lasts for a second or more.
/			<b>Motif</b>	x Primary: Visual	<b>Manifestation:</b> Movement and patterns are repeated continuously in the production. The theme gets enhanced through this mechanism, and Pina supports the theme of being captured and caught in an existential

				crisis of no escape, through using repetition and cycles in her work.
				<b>Semiotic interpretation:</b> The collision of characters into the walls or chairs are repeated and shows the inability to get out or be set free from the café, that became their prison.

### **4.1.3. Summary: Case study 1 explained – Café Müller**

In Café Müller a variety of stagecraft techniques and physical theatre techniques are used. These techniques are mostly present in the primary, visual communication system, but there are also primary aural elements of communication present in the production.

The lighting, makeup/wigs, mechanics, scenery, theatrical property and wardrobe all communicate through the primary visual communication system because these elements are seen, and it is in the “look” where the communication and meaning perceived lies. The sound design communicates through primary aural communication.

The physicality in theatre techniques, which include the actor’s body and the movement of the actor’s body, are mostly perceived visually as well. The harshness and tenderness, however, are perceived both visually and aurally, because of the use of music and sound.

The lighting is quite dark, except for the bright light coming in through the revolving door. This could signify the sadness and hopelessness inside and the inability to go outside, where the light is. The dancers are prisoners of their circumstances. The stage is dark with only black chairs and black tables. There is only one light source from the back. The atmosphere is sombre and dark on stage.

The third female character, who portrays the role of a random café customer, wears a red wig, which she takes off at the end of the production. She looks different from the other characters, and she draws attention to her brighter clothing and red hair. One could argue that she tries to escape her reality by wearing a wig and becoming someone else in the depressing situation she is caught in. In the end, however, she takes off the wig, realising that nothing can change the situation that she is in. Her hope for change becomes a surrender to the hopelessness of the situation, and she has no other choice but to accept it for what it is.



*Figure 24 is a photo of one of the characters in Pina Bausch's Café Müller (Globerman, 2017: online).*

The chairs are not fixed in one place but are moved continuously and shoved out of the way, which change the open spaces and shifts the focus from one part of the stage to another. Although the chairs change the floor surface, the walls of the building stay unchangeable, making the dancer's chance to escape impossible.

There are many parts that are done in silence, which makes the crashing into properties and breathing audible to the audience. The chairs make a great noise when the dancers bump into them or throw them out of the way. The noise of the chairs stands in juxtaposition to the music that is used. The music Pina use in *Café Müller* is Henry Purcell's *When I am laid in earth (Dido's Lament)*, and it reflects the desperation of the dancers on stage perfectly. The words to the music are translated as follow:

*Recitative*

*Thy hand, Belinda, darkness shades me,  
on thy bosom let me rest,  
More I would, but Death invades me;  
Death is now a welcome guest.*

*Aria*

*When I am laid, am laid in earth, May my wrongs create  
No trouble, no trouble in thy breast;  
Remember me, remember me, but ah! Forget my fate.  
Remember me, but ah! Forget my fate.*

Pina used this specific music with a definite goal at hand. The music supports the state of hopelessness that the characters are captured in, and the last effort to escape or be free is lost at the end, as the music suggests as well.

The characters that seem part of the inside of the café are dressed in white gowns, which look like nightgowns or what one would imagine a ghost looks like. The men wear suits, and the odd customer lady has a blue dress and bright red shoes, making her stand out and not at all fitting in with the rest of the café or characters. She is suggesting that there might still be some hope for the characters on the inside to escape and be free, but at the end of the production, even her hope is all in vain and lost.



*Figure 25 is a photo taken of the characters in Café Müller. Here one sees the white ghostly gowns the characters wear (Vanden Abeele, 2012: online).*

The production relies on the actor/dancers body, to communicate the message and create the images that Bausch wanted the audience to experience and see. The movements are gestural, and a lot of repetition is used to single, small movements of isolated parts of the body, like the wrist, hand or even elbows.

There are definite differences and changes in status amongst the characters and their relationships with one another. The dream-state characters are manipulated and driven in certain directions by the waiter and other man and woman that enter the restaurant.

The dancers work closely together and the second woman in the white gown and her “lover” or “partner” becomes almost inclined with their movements and end up throwing each other against the wall. The other man also manipulated them to do as he pleases, when he takes them away from their embrace to have her in his arms, where he then continually drops her.

Bausch’s character is removed from the rest of the characters, and she stays in isolation throughout the production, not able to move past the chairs that form a particular lair or maybe prison around her.

The piece where the man picks up the woman but continuously drops her shows the weakness and inability for him to support/hold her. Later, the characters throw each other against the wall, again showing the misuse of their strength and power towards one another.

The parts done in silence are harsher than the parts done to the music, but ironically, the silent parts are more tender and freeing than the ones done to the music, where the captivity and hopelessness of the situation are enhanced. The parts where the actors are thrown against the wall or chairs also enhance the harshness of the situation that is portrayed on stage.

There is constant movement on stage. The moments when a performer comes to a complete standstill builds up the tension. Movement and patterns are repeated continuously in the production. The theme gets enhanced through this mechanism, and Pina supports the theme of being captured and caught in an existential crisis of no escape, through using repetition and cycles in her work.



*Figure 26 is a photo taken in Café Müller, where the characters throw each other against the wall (Klein, 2017: online).*

To conclude the findings of the evaluation, one can see that the linguistic communication system is not at all present or necessary to carry the meaning over to the audience. The visual and aural (music) elements are sufficient in carrying the meanings and messages that Pina hope to awake in the audience members' minds.

It is however necessary to acknowledge that the interpretation is subjective and can be interpreted in many more ways that mentioned above, but the aim and purpose of the study is to focus on the idea of being able to perceive, evaluate and interpret a production through solely focusing on the non-verbal and physical theatre techniques, eliminating any form of language or verbal-communication.

### 4.2.1. Case study 2

#### Case study 2

Lloyd Newson- DV 8:

*Enter Achilles (2013)*



*Figure 27 is a photo of DV8 performing Enter Achilles (Roca, 1997: online).*

Lloyd Newson, the creator of DV8, experienced that modern dance is mostly about beauty and shape, rather than content and meaning. His work is a combination of physical theatre and spoken word that focuses on content and meaning. DV8 are among the leading physical theatre practitioners. Their work focus on multiculturalism, separatism and militant Islam, as main themes. They unlock the dramatic potential of movement, and their work incorporates dance, sound, and drama (Newson, 2015: online).

*Enter Achilles'* (1996) full performance is freely available online, which makes it possible to watch and evaluate and thus influenced me to choose it as case study 2's performance.

If you cannot stand dance, been to a pub, drunk many pints of beer before, yearn for someone to hurt you, own a sex doll or know a friend who does, *Enter Achilles* will stimulate your imagination and thoughts about masculinity. *Enter Achilles (1996)* ask the ancient question, of what it takes or means to be a man. The production intends to address issues beyond that of sexuality. The production shows how men hide "unmanly" feelings, thoughts and actions, to be accepted in society. "Unmanly" behaviour is seen as a threat to those who have a rigid idea of how men are supposed to behave. The fear that is created shows the fragility of masculine identity, which is usually associated with control and power. Women were oppressed by men since an early age in time, but DV8 wants to show how men have oppressed themselves throughout the ages (Newson, 1995: online).

*Enter Achilles* is set in a public bar where men have interaction with one another in a social setting. The pint (beer) that the men share is a metaphor for body fluids and the glass that holds the pint represents rigidity and transparency. The juxtaposition of intoxication/sobriety, soft/hard, straight/curved, beautiful/violent, aim to unmask the unity that could bring men together rather than setting them apart from one another. The production is a poetic response, through dance and physical theatre, to the complex nature of men and the contradictions of the ideas mentioned above. Stereotypical ideas and personal experiences show the struggles and agonizing situations and standards that men have to live up to (Newson, 1995: online).

In a review, an anonymous writer wrote:

*"In men's silence, there is always the possibility of violence, infecting men's social relationships with an element of wariness. Under such conditions, what men will not allow in themselves they must deny in others."*

The quote summarises the atmosphere and plot of *Enter Achilles*, as the oppression of the self and other men stands primarily in the production.

The title is also significant because it refers to Achilles, who died when an arrow was shot into his Achilles tendon, which was his only weak spot. The production hits deep and touches on a sensitive subject, maybe also doing just that, as it hits where it hurts most.

Newson's work deals with the tension between bodies defined by sex and physiological construction and the ways in which identity is endlessly mutable within a complex power matrix of gendered and other culturally induced relations. When focusing on physical language, both choreography of daily actions and gestures and movement through contact-work are explored (Murray & Keefe, 2007: 82-83).

#### 4.2.2. Combined framework evaluation

##### Enter Achilles

Stagecraft techniques	Physicality in theatre production: <u>Enter Achilles</u> Evaluation		Physicality in theatre techniques	Physicality in theatre production: <u>Enter Achilles</u> Evaluation	
	Present [x] Communication system	Analysis		Present [x] Communication system	Analysis
<b>Lighting</b>	x Primary: Visual	<b>Manifestation:</b> The lighting in the room, where the first man woos the sex doll, is dark and sets an intimate atmosphere. The lighting then changes to a gloomy, yellowing light in the pub, to create a relaxed, social feeling. The street lights provide lighting in the outdoor scenes and the ally create a visually authentic look.	<b>Actor's body</b>	x Primary: Visual	<b>Manifestation:</b> The production relies on the actor/dancer's body, to communicate the message and create the images that Newson wanted the audience to experience and see.
		<b>Semiotic interpretation:</b> The lighting that changes, show men's real feelings and who they really are come out when they are alone in the darkness of their rooms. As soon as men are amongst their friends and other men, and so to speak in the "light", they change and adapt to their surroundings.			<b>Semiotic interpretation:</b> They production focus on the male body and shows the contrast between the strong, masculinity that society expects from all men and the feminine, gentle movements represent the feminine side of men, which is taboo and judged.
<b>Makeup/wigs</b>	x Primary: Visual	<b>Manifestation:</b> The actors do not wear makeup because makeup would represent femininity.	<b>Movement of actor's body</b>		
		<b>Semiotic interpretation:</b> The fact that no man wears makeup supports the idea that particular behaviour and ways of dressing is taboo in society's rulebook.			
<b>Mechanics</b>	x Primary: Visual	<b>Manifestation:</b> The scenes change from the first man's bedroom to the pub, to the outside/street/ally. Visually it is exciting and makes sense as the production moves along. The unnatural/supernatural due ex machina are also present in some scenes, where the "Superman" character disappears and appears out of nowhere to resolve a scene or to move forward to a next scene.	<i>Mime</i>	x Primary: Visual	<b>Manifestation:</b> The men pretend to do specific female actions, like carrying handbags etc. in the feminine dance they do in the bar. They change their posture, hand gestures and sharp movements to appear light and feminine.

		<b>Semiotic interpretation:</b> The men escape their reality when reality starts to become too real and smothering.			<b>Semiotic interpretation:</b> The mocking of the female body and gestures, soon turn into a dance, where the men become more and more comfortable in doing the feminine movements, showing their inner feminine nature slowly surfacing.
<b>Production</b>	x Primary: Visual	<b>Manifestation:</b> The elements complement one another to create excellent ensemble work and visually satisfying images and atmospheres.	<i>Gesture</i>	x Primary: Visual	<b>Manifestation:</b> The masculine and feminine gestures of the different characters are significant because it separates the more feminine men from the butch and scruffy men. The gestures like a feminine hand gesture, dance move etc. breaks the absolute masculine atmosphere that is created from the beginning of the production.
					<b>Semiotic interpretation:</b> The men that have softer, smoother or more flowing gestures, are pushed out of the group because they are not the image of men that society wants and creates. They are misfits and outcasts.
<b>Scenery</b>	x Primary: Visual	<b>Manifestation:</b> The pub is a familiar setting to audience members, creating a homey feeling and visually the audience know where the piece is set and have certain predicted ideas of what will happen in this setting.	<i>Status</i>	x Primary: Visual	<b>Manifestation:</b> There is a definite hierarchy amongst the characters. The aggressive, scruffy, perverted men are seen as masculine, and the men that contain themselves and are tender are made fun of and pushed around. They are seen as soft and unmanly and thus not accepted by the social norms of how men should behave.
		<b>Semiotic interpretation:</b> The pub represents a social environment where men can be themselves. Throughout the production, however, the audience see that the situations in the pub are the exact opposite of just that, having men feeling pressured and suppressed by each other and society's idea of how men should behave.			<b>Semiotic interpretation:</b> The difference in status shows the ancient appearance of the survival of the fittest that occur in all species.
<b>Sound design</b>	x Primary: Aural	<b>Manifestation:</b> The music starts off to be typical pub music that men listen to when going out to drink with friends. The atmosphere changes when one of the men that enter the bar, change the music to music one expects women to listen to.	<i>Proximity</i>	x Primary: Visual	<b>Manifestation:</b> The production uses the distance between characters to support the social relationship between the men. At one stage in the production, all the men dance, except one lonely man sitting at the bar, watching them. The distance and isolation are essential to show the audience that he is not part of the group and thus an outsider or outcast in the other men's eyes.

		<b>Semiotic interpretation:</b> The sound and music that is used show the contrast between what societies think and expect of men versus what some men find appealing, despite society's rules.			<b>Semiotic interpretation:</b> Here, again, one sees the outcasts of society and how someone who does not conform to society's rules is thrown out.
<b>Theatrical property</b>	x Primary: Visual	<b>Manifestation:</b> There is a lot of dancing and moving with the pint (glass of beer). The sex doll that are used at the beginning and at the end of the production is also significant, because at the beginning it shows the tenderness with which men can love and treat women, but then it escalates to the end, where the "woman" is killed and violated by the group of men in the ally.	<i>Stance</i>	x Primary: Visual	<b>Manifestation:</b> The strength of man's body is tested and paraded in the production. The muscular, strong build of male bodies are shown, to support the image society has of "real men". The men test their strength and challenge one another in a constant battle and survival of the fittest.
		<b>Semiotic interpretation:</b> There is a lot of dancing and moving with the pint (glass of beer) and the men in the pub use this to show hierarchy and status and also to challenge one another. The sex doll is a representation of men's feminine side and how society expects men to suppress any feminine behaviour or feelings. The murdering of the sex doll at the end of the production suggests that men are either literally or socially murdered if they do not conform to being men as society describes men to be and act like.			<b>Semiotic interpretation:</b> The production shows that men with muscles and strength are at the top of the hierarchy and those who are without, are seen as weak and treated as outcasts.
<b>Wardrobe</b>	x Primary: Visual	<b>Manifestation:</b> The men are dressed in suits and neat shirts and some in ties.	<i>Harshness and tenderness</i>	x Primary: Visual	<b>Manifestation:</b> From big movements to the smallest gestures are seen in the production. Every move is planned out with precision, and one can be sure that every movement has a certain meaning and goal in the production.
		<b>Semiotic interpretation:</b> The "superhero" clothed man, signifies men's ego and is a visual reminder thereof throughout the production.			<b>Semiotic interpretation:</b> The tender movements happen whenever one of the men are alone with no one watching them. This emphasises the suppression that men have to live with.
<b>Video</b>	x Primary: Visual Primary: Aural	<b>Manifestation:</b> There is a television in the pub, where men watch sports (football), typically a "man-thing" to do. Later in the production, they end up playing football in the pub as well, emphasising the sporty as well as competitive nature of men.	<i>Movement</i>	x Primary: Visual	<b>Manifestation:</b> There is constant movement in the production. The ongoing battle between the men to prove themselves worthy of the title "man", gives motivation for them to be on the move always.

		<b>Semiotic interpretation:</b> The sport that the men watch on the television represents the idea that all men are sporty and likes sport. It is again one of the society's many stigmas that are forced onto men in general if they want to fit in.			<b>Semiotic interpretation:</b> One gets the idea that the men are scared to come to a standstill and has a restlessness in them that can't be cured, not even through their constant movement.
<b>Puppetry</b>	x Primary: Visual	<b>Manifestation:</b> The man at the beginning of the production has a sex doll that he caresses and seemingly loves.	<i>Not moving</i>	x Primary: Visual	<b>Manifestation:</b> The scenes at the beginning of the production, with the guy and his sex doll, has still moments, where he does not move. This supports the tender, fragile side of men, which they are afraid of showing in front of their friends and society.
		<b>Semiotic interpretation:</b> The sex doll represents men's feminine side and their gentleness that can only surface when they are alone, and no one is watching.			<b>Semiotic interpretation:</b> The still moments only happen when the men are alone. They are scared to stop moving because then their true colours might surface and they are constantly hiding and covering it.
			<i>Mask work</i>		
			<i>Dance work</i>	x Primary: Visual	<p><b>Manifestation:</b> There are many times where choreographed dances are performed to well-known pop songs that play on the radio in the pub. The dances are done with strong, masculine moves that support the theme of men being strong and determined human beings. The dance where the men start making feminine dance moves juxtapose the muscular dances that are performed throughout. The men suddenly break out of their comfort zones. However, the feminine dance also starts out as making fun of gay or feminine men, but the men then ease into a comfort zone the longer they perform this dance.</p> <p><b>Semiotic interpretation:</b> The dancing is never just dancing, it is consistently a battle and competition to show strength and muscularity. Through the dance, the characters try to convince one another and even themselves that they are not at all feminine.</p>

		<i>Motif</i>	x Primary: Visual	<p><b>Manifestation:</b> The constant use of the pint (glass of beer) in the dance-offs between the men in the pub, are significant and strongly emphasised.</p>
				<p><b>Semiotic interpretation:</b> The pint becomes a metaphor for bodily fluids and the glass is the rigidity and also transparency of who the men are. They protect and battle to keep their beer inside the glass, to support the theme of hiding whom they are when no one is watching and judging them.</p>

### **4.2.3. Summary: Case study 2 explained – Enter Achilles**

The primary visual communication system plays the most important role in carrying the intended messages and ideas in *Enter Achilles*. The music on the radio and sounds that are made by the performers (grunts, laughs) are also present throughout the production but don't carry that much meaning to understand the production, as the visual aspects and elements do.

The lighting in the room, where the first man woos the sex doll, is dark and sets an intimate atmosphere. The lighting then changes to a gloomy, yellow light in the pub, to create a relaxed, social feeling. This shows the different moods and state of mind that the characters find themselves in, in the opposite environments. The theme of men's real identity and having to hide who they are, to fit society's expectations, are highlighted in these scenes.

The scenes change from the first man's bedroom to the pub, to the outside/street/ally. Visually it is exciting and makes sense as the production moves along. The unnatural/supernatural *dues ex machina* are also present in some scenes, where the "Superman" character disappears and appears out of nowhere to resolve a scene or to move forward to a next scene.

The pub is a familiar setting for most audience members, creating a homey feeling and visually the audience knows where the piece is set and has certain predicted ideas of what will happen in this setting. The choice of the bar as the setting is also significant because in society's eyes that is where men usually meet and are supposed to mingle socially with one another.

The music starts off to be typical pub music that men listen to when going out to drink with friends. The atmosphere changes when one of the men that enter the bar, change the music to music one expects women to listen to. Again, what is socially expected and acceptable is challenged in this scene. The feminine music becomes the enemy and the reason why the fight starts in the bar.

There is a lot of dancing and moving with the pint (glass of beer) and the men in the pub use this to show hierarchy and status and also to challenge one another. The pint becomes a metaphor for bodily fluids and the glass is the rigidity and also transparency of who the men are. They protect and battle to keep their beer inside the glass, to support the theme of hiding whom they are when no one is watching and judging them.

The sex doll that is used at the beginning and at the end of the production is also significant, because at the beginning it shows the tenderness with which men can love and treat women, but then it escalates to the end, where the “woman” is killed and violated by the group of men in the ally. Men feel that they need to show their scruffy, rough side to be accepted in society and any man who dares to show his sensitive side is abandoned and cast out of society. The sex doll can also represent men’s feminine side and their gentleness that can only surface when they are alone, and no one is watching.

The men are dressed in suits and neat shirts and some in ties. The “superhero” clothed man, signifies men’s ego and is a visual reminder thereof throughout the production. There is a television in the pub, where men watch sports (football), typically a “man-thing” to do. Later in the production, they end up playing football in the pub as well, emphasising the sport-fanatic as well as competitive nature of men.

The production relies on the actor/dancer’s body, to communicate the message and create the images that Newson wanted the audience to experience and see. The visual communication system is the most prominent and essential communication system in this production of *Enter Achilles*.

There is a definite hierarchy amongst the characters. The aggressive, scruffy, perverted men are seen as masculine and the men that contain themselves and are tender or sensitive are made fun of and pushed around. They are seen as soft and unmanly and thus not accepted by the social norms of how men should behave.

The production uses the distance between characters to support the social relationship between the men. At one stage in the production, all the men dance, except one lonely man sitting at the bar, watching them. The distance and isolation are essential to show the audience that he is not part of the group and thus an outsider or outcast in the other men’s eyes.

The strength of man’s body is tested and paraded in the production. The muscular, strong build of male bodies are shown, to support the image society has of “real men”. The men test their strength and challenge one another in a constant battle and survival of the fittest. This behaviour is almost as important as breathing, because of society’s high and sometimes bizarre expectations

and standards. Men should prove themselves worthy and are constantly watched with falcon eyes, to be criticised if they dare act “inappropriate”.

In the production title already, there is a reference to Achilles who was a Greek hero of the Trojan War in Greek Mythology. He was killed when Paris shot him in the heel with an arrow. Legend has it that his heel, where he was held when dipped into the water of a holy river, was his only weak spot because the holy water could not reach that part that he was held on. Just like Achilles had a weak spot, in *Enter Achilles*, femininity in men are seen as their weak spot. The production touches and stirs this sensitive subject and throughout any feminine act or gesture are judged strongly by the men.

The masculine and feminine gestures of the different characters are important because it separates the more feminine men from the butch and scruffy men. The gestures like a feminine hand gesture or dance move break the absolute masculine atmosphere that is created from the beginning of the production.

The scenes at the beginning of the production, with the guy and his sex doll, has still moments, where he does not move. This supports the tender, fragile side of men, which they are afraid of showing in front of their friends and society. In his room, he can be his most genuine self, without being judged or crucified by society. He can live his fantasies and be whoever he feels like being, which is mostly his truest, deepest self.

There are many times where choreographed dances are performed to well-known pop songs that play on the radio in the pub. The dances are done with strong, masculine moves that support the theme of men being strong and determined human beings. The dance where the men start making feminine dance moves juxtapose the muscular dances that are performed throughout. The men suddenly break out of their comfort zones. However, the feminine dance also starts out as making fun of gay or feminine men, but the men then ease into a comfort zone the longer they perform this dance. For a moment, the men forget that they are in a public place and they drift away into a fantasy world without judgment.

The constant use of the pint (glass of beer) in the dance-offs between the men in the pub, are significant and strongly emphasised. They protect and battle to keep their beer inside the glass, to support the theme of hiding who they are when no one is watching and judging them. The

isolated man later does a solo dance with his beer, but he pours it out and rolls in the beer. His dance sets him free, and he loses himself in the moment.

When considering all the elements that carry the meaning and communicates the ideas to the audience, the conclusion is drawn that the visual elements are the primary communicators, rather than the aural or linguistic systems.

Again, the interpretation is debatable and subjective, but the broad focus is on the physicality that carries the meaning and messages.

### 4.3.1. Case study 3:

#### Case study 3

*The Lion King (2017)*

Broadway:



*Figure 28 is a photo from The Lion King on Broadway (Orcutt, 2016: online).*

The Lion King opened with its first stage production in 1997, and till today, in 2019, it is still performed worldwide with sold-out performances. This makes it a 20-year running production.

There are multiple videos online of different scenes from the production, as well as in different countries and languages. It will be possible to view and evaluate the production within the new combined framework. The production includes a variety of styles, genres, stagecraft techniques and aspects that will be interesting when evaluating it within the new combined framework.

In 1994, Disney made *The Lion King* film. Then it was remade into a lively stage production that tours the world today and celebrates 20 years on stage already. The story is about a young lion prince that lives in Africa's pride lands. Born into a royal family, Simba enjoys his days playing and exploring in the savanna grasslands, wishing to one day follow in his father, Mufasa's, footsteps to become the king of the animal kingdom. Scar, Simba's evil uncle, kills Mufasa and tells Simba to run away. Simba leaves his home behind and soon makes friends with two amusing animals. However, the weight of responsibility find Simba as an adult, and he goes back to defeat his evil uncle and take over the throne, to fulfil his destiny (Jones, 2015: online).

The book was written by Roger Allers, and Irene Mecchi and the production was first produced in 1997. Tim Rice wrote the lyrics, and Elton John performed in it. The show is

categorized as a musical and its genre as fairy tale/fantasy, and it won its first Tony Award for best musical in 1998 (Jones, 2015: online).

The Lion King's title already indicates that the story will be about a king. Lions are seen as the kings of the jungle, and therefore the production is indicating that there will be a lot of semiotic messages throughout the story.

### 4.3.2. Combined framework evaluation

#### The Lion King

Stagecraft techniques	Physicality in theatre production: <u>The Lion King</u> Evaluation		Physicality in theatre techniques	Physicality in theatre production: <u>The Lion King</u> Evaluation	
	Present [x] Communication system	Analysis		Present [x] Communication system	Analysis
Lighting	x Primary: Visual	<p><b>Manifestation:</b> The lighting effects play an important role in setting the scene and in creating the space where different scenes happen. The use of different lighting colours also helps to set the different locations apart from one another and to create the overall feeling that the scene requires.</p>	Actor's body	x Primary: Visual	<p><b>Manifestation:</b> The actor's body is of key importance in the production. Whether it is through dancing, walking or by manipulating a puppet and dancing, the actor's body is the basis of every scene in the production and carry the most weight in telling the story.</p>
		<p><b>Semiotic interpretation:</b> The different lighting states/colours create certain feelings and ideas, for example, the rising sun is lit with orange and yellow lighting, giving the feeling of a new day and new life. Yellow and orange can represent warmth, happiness, and life and that is the idea that the first scene creates. The scenes with Scar and the hyenas, however, are lit with blue lights, and the colours create an eerie and dark feeling, showing the contrast to the happy and good when orange and yellow lights are used.</p>			<p><b>Semiotic interpretation:</b> The movements are animal-like and take on the form of the specific animal that the actor/dancer represents. It gives the idea of going back to the basic or primitive era of living and being. The actors go back to their roots when moving and dancing.</p>
Makeup/wigs	x Primary: Visual	<p><b>Manifestation:</b> Every character has makeup, and some wear wigs, to portray the different characters. This plays a very important role in defining the different animals and characters (even the grasslands) in the production.</p>	Movement of actor's body		
		<p><b>Semiotic interpretation:</b> The makeup that is used on Rafiki (the baboon) is done in bright colours, including the primary colours; yellow, blue and red. The patterns of the makeup represent a baboon and remind of African tribes and their sangomas/witch doctors and art. Another example of the semiotic</p>			

		meaning behind the wigs is seen in the wigs with the grass that the actors wear. It looks like the soft, yellow-green grass that grows in Africa and also represents the grasslands of Africa.			
<b>Mechanics</b>	x Primary: Visual	<b>Manifestation:</b> There are a lot of different settings in the production and the transitions from one to the next is done smoothly. One of the scenes that bring interesting and visually amazing mechanics to the stage is the scenes on pride rock. Pride Rock moves onto the stage with a mechanism that moves on wheels.	<i>Mime</i>	x Primary: Visual	<b>Manifestation:</b> Many of the characters suggest action, character, and emotion without words, using only gesture, expression, and movement. The dances are interpretive and tell a large part of the story on stage.
		<b>Semiotic interpretation:</b> Pride Rock is raised to create the idea that the lions that climb to the top of it has higher status and are the royalty of the animal kingdom. The other animals bow in front of the rock when the royal family appears. The rock is shaped to have an angle, to create the illusion that the rock is steep and much higher from the ground than in reality.			<b>Semiotic interpretation:</b> The parts that are told with mime and interpretive movements can suggest that the emotion is of such a depth that no words can describe what the character is going through at the specific given moment. When Simba runs away from home after his father died, he is heartbroken, and one can see this through the way he moves and the deep emotion that it holds.
<b>Production</b>	x Primary: Visual	<b>Manifestation:</b> The management of the different aspects of the production is extremely intrigued, but everything comes together perfectly to create a visually and aurally satisfying masterpiece.	<i>Gesture</i>	X Primary: Visual	<b>Manifestation:</b> Each actor/dancer studied their specific animal or object (like the grasslands) very thoroughly, making their gestures, like the stomping of the hoof, shaking of a head etc. very realistic and authentic. Without having to explain anything, the gestures that the actors/dancers use carry the message and role of their characters.
					<b>Semiotic interpretation:</b> The swaying, light movements of the grass-characters, represent the blowing of the wind through the grasslands.
<b>Scenery</b>	x Primary: Visual	<b>Manifestation:</b> The scenery is a visual masterpiece, with details in colour, live action, backgrounds etc. The beginning of the production starts out with the rising of the sun. A huge sun rises upstage, and the background's colours support the sunrise. The background and lighting changes from scene to scene, to create a different atmosphere in each setting and also showing the different locations where each scene is set.	<i>Status</i>	x Primary: Visual Primary: Aural	<b>Manifestation:</b> There is a definite distinction in status throughout the production. The royal family is the top of the hierarchy, with scar and his cronies the hyenas, at the bottom. The animals in the kingdom bow before Mufasa, the lion king. One can also hear the distinction in the way different characters address one another, for instance, the way Zazu, the toucan bird and Mufasa's advisor, address Mufasa differs from the way he addresses Simba.

		<p><b>Semiotic interpretation:</b> The colours, textures, material etc. all create the African landscape beautifully. It looks like the characters are under the African sun and on the grasslands and soil of Africa. Every detail in the scenery creates the picture of Africa and its geography.</p>			<p><b>Semiotic interpretation:</b> The Royal family wear their headpiece/mask on top of their heads, showing status and that they are at the top of the hierarchy. The antagonist, Scar, is also a lion, but his mask is attached to a neck, creating the feeling of a hanging head. Scar is below the royal family, and the use and placement of the masks support that.</p>
<b>Sound design</b>	<p>x Primary: Aural</p>	<p><b>Manifestation:</b> The music and sound design play an important role. The production is categorised as a musical, which means that the music carries a significant part of the meanings and messages. The songs are done in different languages.</p>	<i>Proximity</i>	<p>x Primary: Visual</p>	<p><b>Manifestation:</b> There is a definite difference in status between the different characters. The royal family appears on pride rock at the beginning of the production, which is at the back of the stage and all the other animals are below them and closer to the audience and front of the stage, bowing to the newborn prince. The distance between the characters on Pride Rock and those on the ground shows the hierarchy and difference in status.</p>
		<p><b>Semiotic interpretation:</b> The music and songs are done in different languages, with some being the native languages of people living in Africa. The overall aural feeling of the production supports the setting and location where the production plays off, and one can associate the click sounds and use of drums with tribes that live in Africa.</p>			<p><b>Semiotic interpretation:</b> The animals are close to the audience, almost including them in the herds and making them part of those that bow in front of the royal family. The royal family is placed on a pedestal, and they are proverbially untouchable and in isolation from the outside world.</p>
<b>Theatrical property</b>	<p>x Primary: Visual</p>	<p><b>Manifestation:</b> The newborn lion, Simba, is a doll, at the beginning of the production, during Circle of Life. The baby is presented to the animal kingdom on top of Pride Rock. Rafiki, the baboon sangoma, handles the puppet and animates its moving parts manually.</p>	<i>Stance</i>	<p>x Primary: Visual</p>	<p><b>Manifestation:</b> The fight scenes between Scar and Mufasa at first show the lions competing, and they show their brutal strength in these scenes. In the end, Simba has to fight against Scar, again showing the strengths and weaknesses of each character.</p>
		<p><b>Semiotic interpretation:</b> One of the ways where the semiotic message is well presented throughout the production is the evolution of the Simba character. At the beginning of the play, Simba is represented by a puppet, which is manipulated by the Rafiki character. This shows the baby's dependence on help and support, he later evolves into a real actor, showing that the lion grew up and can now function independently.</p>			<p><b>Semiotic interpretation:</b> There is a constant battle of the fittest when it comes to the animals and especially the lions. Even though the lion is the king of the jungle, he also has to show his strength and fight for a position within the lion tribe. The masks of the lions also show the difference in hierarchy amongst them. Mufasa and the rest of the royal family have bigger, more solid masks and that is in contrast with Scar, the antagonists' mask, which looks scruffy and rough.</p>

<b>Wardrobe</b>	x Primary: Visual	<p><b>Manifestation:</b> The costumes are elaborate, and even the puppeteers wear costumes that define and support their characters.</p> <p><b>Semiotic interpretation:</b> The puppeteer that manipulates the meerkat, Timon, wears a green costume. He represents the grass or surrounding where Timon moves. The costumes that the royal lion family wear is detailed with bead-work and looks expensive, putting them in a higher class than some of the other lions and animals.</p>	<b>Harshness and tenderness</b>	x Primary: Visual Primary: Aural	<p><b>Manifestation:</b> From the biggest movements to the smallest ones, each one carries the messages and meanings of the production and story being told on stage. The dialogue also carries meaning when listening to the tone of voice the characters use. The characters are tender and speak gently with one another in the love scenes between Nala and Simba, which sets a great contrast with the fighting scenes and when they challenge one another.</p> <p><b>Semiotic interpretation:</b> The contrast between the harsh and tender scenes and movements support the emotion and atmosphere in different scenes. The relationship between the characters is also established through the harshness or tenderness of their interaction. Simba and Nala touch each other with light, slow movements, showing their affection for one another.</p>
<b>Video</b>			<b>Movement</b>	x Primary: Visual	<p><b>Manifestation:</b> There is a difference in how each character/animal moves in the play. The actors/dancers took their roles seriously and researched on how their animal that they represent moves. Even the grasslands use very precise movements, which represent the wind blowing through the grass.</p> <p><b>Semiotic interpretation:</b> When the puppeteer who handles the springbuck moves his arms in the air, it looks like the buck jumps, creating the visual idea of springbuck running and jumping in their herd. The movements show that they are running and moving together as a group.</p>
<b>Puppetry</b>	x Primary: Visual	<p><b>Manifestation:</b> A lot of the characters, like the springbucks, are handled by a puppeteer. Each puppeteer has a total of three springbucks attached to his arms and head. Timon is also a puppet, but he is handled without being attached to the puppeteer himself. Zazu, the Toucan bird, is operated with a stick and the puppet is attached to the stick with strings, making it able to be swayed in the air, as if it is flying. The Zebras are half dancer (their legs and bodies are the fronts of the zebra) and half puppet, with</p>	<b>Not moving</b>	x Primary: Visual	<p><b>Manifestation:</b> There is one scene that specifically draws the attention when looking at not moving. At the beginning of the play, all the animals come to complete standstill when going into a bow.</p>

		<p>the back of the zebra being a puppet, operated by its puppeteer.</p>			
		<p><b>Semiotic interpretation:</b> Most of the leading characters or roles are done by actors themselves. This could show that the characters that are puppets and manipulated by puppeteers are of lower status in the hierarchy of the production and storyline. Another interesting semiotic interpretation when it comes to the puppets is seen with the springbuck characters. They are manipulated in three's by one puppeteer, becoming a herd that moves together.</p>			<p><b>Semiotic interpretation:</b> The animals show utmost respect to Mufasa and the newborn baby lion as they approach Pride Rock, and therefore they come to a complete standstill in the bowing position.</p>
/	/	<i>Mask work</i>	x Primary: Visual	<p><b>Manifestation:</b> Many of the characters are represented through masks. The masks, however, are attached to the top of the actors/dancers' heads, making the facial expressions visible, and the masks are an extension of who or what they represent on stage.</p>	
/	/	<i>Dance work</i>	x Primary: Visual	<p><b>Manifestation:</b> There are many group-choreographed scenes where the animals and lands (grasslands) dance together to create interpretative dances that represent the African lands and animals.</p> <p><b>Semiotic interpretation:</b> The combination of different animals and earth elements creates the bigger picture of what Africa and the wild looks like on a daily basis. The ecosystem is represented in these scenes, and the audience gets a glimpse of the African Pride Lands.</p>	

		<i>Motif</i>	x Primary: Visual	<p><b>Manifestation:</b> The African theme is highlighted and emphasised throughout the production. From makeup, masks, characters, lighting, scenery, and anything that is visible or even in the music, one can see that the production is set in Africa. Tribal makeup, costumes, and rituals play an important role in the show, and patterns and movements are repeated throughout the choreography, to draw a complete circle at the end of the show.</p> <p><b>Semiotic interpretation:</b> Circles are one of the patterns that are very prominently repeated throughout the production. The production starts with the rising of a big, red, orange and yellow sun, which show the new day and the birth of a new life. A circle shows the circle of life, tribal patterns – which are associated with Africa, repetition of nature and what happens in nature, unity and much more.</p>
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### **4.3.3. Summary: Case study 3 explained – The Lion King**

The lighting effects play an important role in setting the scene and in creating the space where different scenes happen. The use of different lighting colours also helps to set the different locations apart from one another and to create the overall feeling that the scene requires. The colours that are used also has semiotic meanings. The red, orange and yellow colours show a new day and happiness, where the blue and grey colours are in contrast to it. Colour is used to show the contrast between good and evil, happiness and mourning. There are a lot of different settings in the production and the transitions from one to the next is done smoothly. One of the scenes that bring interesting and visually unusual mechanics to the stage is the scenes on pride rock. Pride Rock moves onto the stage with a mechanism that moves on wheels. Pride Rock is big and raised above the ground which supports the hierarchy of the animals on a semiotic level. Mufasa and his family are the royal families, and therefore they appear on Pride Rock with their newborn son, Simba, to show to the rest of the animals and have them bow in front of him.



*Figure 29 is a photo taken of Pride Rock in Lion King on Broadways (Parris, 2013: online).*

Every character has makeup, and some wear wigs, to portray the different characters. This plays a crucial role in defining the different animals and characters (even the grasslands) in the production. The landscape is also brought to life by being represented by actors that become elements of nature, like the grass, to give a visually interesting and magnificent experience to the audience. The costumes are elaborate, and even the puppeteers wear costumes that define and support their characters.

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*Figure 30 is a photo that shows the African Savannah lands and the wigs and costumes of the grasslands and a Lion (Parris, 2013: online).*

The scenery is a visual masterpiece, with details in colour, live action and backgrounds. The beginning of the production starts out with the rising of the sun. A huge sun rises upstage, and the background's colours support the sunrise. The background and lighting changes from scene to scene, to create a different atmosphere in each setting and also showing the different locations where each scene is set.

The music and sound design play an important role. The production is categorised as a musical, which means that the music carries a great part of the meanings and messages. The songs are done in different languages.

The newborn lion, Simba, is a doll at the beginning of the production, during Circle of Life. The baby is presented to the animal kingdom on top of Pride Rock. Rafiki, the baboon sangoma, handles the puppet and animates its moving parts manually. The manipulation of the newborn Simba shows a babies' vulnerability and dependence on their caretakers. Later on, Simba is played by a real actor, and this shows that he grew up to become independent and a lion in his own right. A lot of the characters, like the springbucks, are handled by a puppeteer. Each puppeteer has a total of three springbucks attached to his arms and head. Timon is also a puppet, but he is handled without being attached to the puppeteer himself. Zazu, the Toucan bird, is operated with a stick and the puppet is attached to the stick with strings, making it able to be swayed in the air, as if it is flying. The Zebras are half dancers (their legs and bodies are the fronts of the zebra) and half puppet, with the back of the zebra being a puppet, operated by its puppeteer.



Figure 31 is a collage of images to show some of the puppets used in the production (Liakahi, 2011: online).

The actor's body is of key importance in the production. Whether it is through dancing, walking or by manipulating a puppet and dancing, the actor's body is the basis of every scene in the production and carry the most weight in telling the story. Each actor/dancer studied their specific animal or object (like the grasslands) very thoroughly, making their gestures, like the stomping of the hoof, shaking of a head etc. very realistic and authentic. Without having to explain anything, the gestures that the actors/dancers use carry the message and role of their characters. There is a difference in how each character/animal moves in the play. The actors/dancers took their roles seriously and researched on how their animal that they represent moves. The actors move with animal-like, almost primitive, movements, which represents the animals in Africa and the wild. Even the grasslands use very precise movements, which represent the wind blowing through the grass. The swaying and light footwork represents the movement of grass in the wind, and it is supported by the wigs on the actors' heads, which looks like grass that is planted on/in the soil.

There is a definite distinction in status throughout the production. The royal family is at the top of the hierarchy, with Scar and his cronies, the hyenas, at the bottom. The animals in the kingdom bow before Mufasa, the lion king. One can also hear the distinction in the way different characters address one another, for instance, the way Zazu, the toucan bird, and Mufasa's advisor, addresses Mufasa differs from the way he addresses Simba. The Royal family wear their headpiece/mask on top of their heads, showing status and that they are at the top of the hierarchy. The antagonist, Scar, is also a lion, but his mask is attached to a neck, creating the feeling of a hanging head. Scar is below the royal family, and the use and placement of the masks support that.

There is also a distinction in status between the different characters. The royal family appear on Pride Rock at the beginning of the production, and all the other animals are below them, bowing to the newborn prince. The distance between the characters on Pride Rock and those on the ground shows the hierarchy and difference in status.

The fight scenes between Scar and Mufasa at first shows the lions competing, and they show their brutal strength in these scenes. In the end, Simba has to fight against Scar, again showing the strengths and weaknesses of each character.

From the biggest movements to the smallest ones, each one carries the messages and meanings of the production and story being told on stage. The dialogue also carries meaning when listening to the tone of voice the characters use. The characters are tender and speak gently with

one another in the love scenes between Nala and Simba, which sets a high contrast with the fighting scenes and when they challenge one another.

There is one scene that draws the attention explicitly when looking at not moving. At the beginning of the play, all the animals come to complete standstill when going into a bow. They show utmost respect to Mufasa and the newborn baby lion as they approach Pride Rock.

Many of the characters are represented through masks. The masks, however, are attached to the top of the actor's/dancers' heads, making the facial expressions visible, and the masks are an extension of who or what they represent on stage.

There are many group choreographed scenes where the animals and lands (grasslands) dance together to create the African landscape and atmosphere. The combination of different animals and earth elements creates the bigger picture of what Africa and the wild looks like on a daily basis. The ecosystem is represented in these scenes, and the audience gets a glimpse of the African Pride Lands.

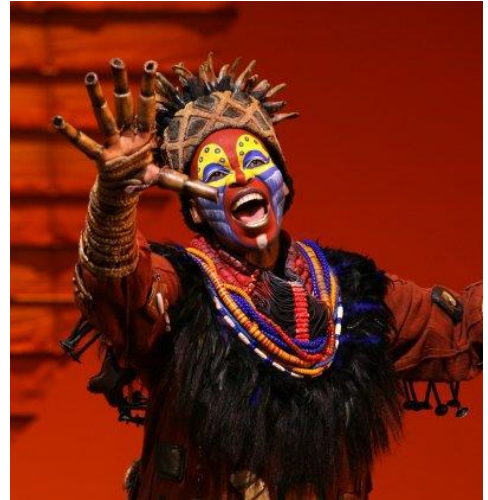


*Figure 32 is a photo of Nala and Simba, to show their masks (Marcus, 2014: online).*

The African theme is highlighted and emphasised throughout the production. From makeup, masks, characters, lighting, scenery, and anything that is visible or even in the music, one can see that the production is set in Africa. Tribal makeup, costumes, and rituals play an essential role in the show, and patterns and movements are repeated throughout the choreography, to draw a complete circle at the end of the show. Circles are one of the patterns that are very prominently repeated throughout the production. The production starts with the rising of a big, red, orange and

yellow sun, which show the new day and the birth of a new life. A circle shows the circle of life, tribal patterns – which are associated with Africa, repetition of nature and what happens in nature, unity and much more.

The management of the different aspects of the production is incredibly fascinating, but everything comes together perfectly to create a visually and aurally satisfying masterpiece that keeps getting sold out productions worldwide.



*Figure 33 is a photo of Rafiki, the Baboon who is also a sangoma (Marcus, 2014: online).*

#### 4.4.1. Case study 4:

##### Case study 4

Ané v.d. Berg:

*Mars One (2018)*



*Figure 34 is a photo of Ané van den Berg during the performance of Mars One at The National Arts Festival in Grahamstown (2018).*

*Mars One* was created from research, and the theories studied in the following study. This case study is included to support the literature and combined framework that is created.

Paulo Coelho said: “I can control my destiny, but not my fate. Destiny means there are opportunities to turn right or left, but fate is a one-way street. I believe we all have the choice as to whether we fulfill our destiny, but our fate is sealed. It is in our moments of decision that destiny is shaped” (Coelho in Shaitly, 2014: online).

They say men are from Mars and women from Venus, but what will happen when a woman gets the chance to be one of the first people to create life on a planet far from Earth? What obstacles will stand in her way as she strives to break the traditional boundaries of her gender? *Mars One* is about the opportunity to be one of the first people and in this case first women, to set foot on another planet and the possibility of creating and establishing a new home for our species.

The production explored and developed through a combination of drama, dance and physical theatre in an effort to discover a poetic expression for the themes of marginalization, gender oppression, possibility and hope.

#### 4.4.2. Combined framework evaluation

##### Mars One

<i>Stagecraft techniques</i>	<b>Physicality in theatre production: <u>Mars One</u> Evaluation</b>		<i>Physicality in theatre techniques</i>	<b>Physicality in theatre production: <u>Mars One</u> Evaluation</b>	
	<b>Present [x] Communication system</b>	<b>Analysis</b>		<b>Present [x] Communication system</b>	<b>Analysis</b>
<b>Lighting</b>	x Primary: Visual	<p><b>Manifestation:</b> The lighting creates isolation on stage and a definite distinction between the actor and audience.</p> <p><b>Semiotic interpretation:</b> The distinct separation of the audience from the stage is to show the complete isolation the characters find themselves in.</p>	<b>Actor's body</b>	x Primary: Visual	<p><b>Manifestation:</b> The entire production is physically driven and the stories are told through the actor/dancer's body and movement.</p> <p><b>Semiotic interpretation:</b> The actor wears a tight, nude costume, to create a blank canvas, but also to show the female body, which supports the themes. The production is formed around the movement of the actor's body and every story within the production are strongly carried by the actor's body.</p>
<b>Makeup/wigs</b>	x Primary: Visual	<p><b>Manifestation:</b> The actor's mouth is taped.</p> <p><b>Semiotic interpretation:</b> The tape prevents the characters to speak or verbalize their emotions and it forms part of the: "make-up" of oppression.</p>	<b>Movement of actor's body</b>		
<b>Mechanics</b>	x Primary: Visual	<p><b>Manifestation:</b> There are different scenes and locations, which are indicated and set through the use of various props and objects.</p> <p><b>Semiotic interpretation:</b> The audience is lead through the characters' journeys and the different stories that are linked throughout the production.</p>	<i>Mime</i>	x Primary: Visual	<p><b>Manifestation:</b> The voice-overs are visually supported by mime, because the characters have no voice.</p> <p><b>Semiotic interpretation:</b> The actor's mouth is taped and thus mime is used to carry her "voice" and show frustration, without being able to make a sound.</p>
<b>Production</b>	x Primary: Visual	<p><b>Manifestation:</b> The different stories are linked and flow smoothly from the one to the other. Lighting, props, scene changes and the characterization lead the</p>	<i>Gesture</i>	X Primary: Visual	<p><b>Manifestation:</b> Gesture is used to support the universal signs and semiotic images on stage.</p>

		audience on the journey the character/s follows.			<b>Semiotic interpretation:</b> The different characters have type-casted gestures, to support the messages and characterization of the actor on stage.
<b>Scenery</b>	x Primary: Visual	<b>Manifestation:</b> The scenery is made up of a combination of red objects, white boards and black semiotic images.	<i>Status</i>	x Primary: Visual	<b>Manifestation:</b> The different women in the episodes of the production are all suppressed and inferior to men and the male energy.
		<b>Semiotic interpretation:</b> The red objects (like the red tape on the characters mouth) indicated oppression. Mars, or the red planet is also referred to throughout the production, through the use of the splashes of red.			<b>Semiotic interpretation:</b> The women have no voice and thus her mouth is taped throughout the production. At the end she rips the tape off her mouth, showing her strength to rise against the masculine systems and stand up for herself.
<b>Sound design</b>	x Primary: Aural	<b>Manifestation:</b> There are voice-overs that are supported by the action on stage, as well as music for background noise and atmosphere.	<i>Proximity</i>	x Primary: Visual	<b>Manifestation:</b> The actor stays on the stage, distinctly separated from the audience, until the end, when she begins her journey to Mars, and enters the audience.
		<b>Semiotic interpretation:</b> The voice overs and music are merely to add to the visual storytelling on stage and does not carry the primary messages in the different scenes.			<b>Semiotic interpretation:</b> The moment the actor goes into the audience, a sense of “going beyond the known” creates the image of freedom and progression for women.
<b>Theatrical property</b>	x Primary: Visual	<b>Manifestation:</b> The production is divided in different scenes and each scene has different props and objects to support the content.	<i>Stance</i>	x Primary: Visual	<b>Manifestation:</b> Women are seen as the weaker race, but the production has the actor evolve from a weak, soft, gentle dancer into a strong, emancipated woman with strong movements.
		<b>Semiotic interpretation:</b> The props and objects are used to support semiotic theories. Each “story” within the production uses different pictures, props and objects to set the scene and support the actor in a non-verbal storytelling environment.			<b>Semiotic interpretation:</b> The progression and transformation from the “ballerina” to the “woman in space” shows and supports the rise of women throughout their journey on earth.
<b>Wardrobe</b>	x Primary: Visual	<b>Manifestation:</b> The actor is dresses in a nude leotard, tights and stockings. She is barefoot and her hair is tied in a bun.	<i>Harshness and tenderness</i>	x Primary: Visual Primary: Aural	<b>Manifestation:</b> There are big jumps between harsh and tender stories that follow one another throughout the production.

		<b>Semiotic interpretation:</b> The idea is to create a blank canvas and have the actor's body as merely another object on stage which contributes and work together with all the other visual aspects and movements, to tell the story and carry the messages.			<b>Semiotic interpretation:</b> The audience is thrown between tender scenes where a beautiful and even comical story is told and the next scene will be harsh and bombard them with brutal facts and realities. The idea is to ease them in and then hand them the fact without sympathy or sugar-coating.
<b>Video</b>		n.a.	<b>Movement</b>	x Primary: Visual	<b>Manifestation:</b> The movement of the actor's body as well as the projections are used to tell the stories.
					<b>Semiotic interpretation:</b> The movement starts small and tender, but builds up to a climax, with a feeling of floating at the end. A cycle is created and the feeling of progression ends with the woman floating in space, where no-one can hear her after her journey to find and have a voice.
<b>Puppetry</b>	x Primary: Visual	<b>Manifestation:</b> A baby doll is used as a marionette on a string.	<b>Not moving</b>	x Primary: Visual	<b>Manifestation:</b> There are moments where the actor is completely still and immobile on stage, only staring into the audience.
		<b>Semiotic interpretation:</b> The puppet is an extension of the character and the journey and emotions she is experiencing. The message is emphasized and supported by the use of a "puppet-on-a-string" to portray how women are treated.			<b>Semiotic interpretation:</b> The complete static moments are filled with energy and the audience have to wait in anticipation for what is going to happen next, which helps to create and support the tension in those scenes.
			<b>Mask work</b>	x Primary: Visual	<b>Manifestation:</b> n.a.
					<b>Semiotic interpretation:</b> n.a.
			<b>Dance work</b>	x Primary: Visual	<b>Manifestation:</b> There is a ballet choreographed piece in the beginning of the production.
					<b>Semiotic interpretation:</b> Women are seen as weak, tender and fragile and although ballet is one of the most difficult genres

				and takes great strength and discipline to master, it seems effortless and feminine, and thus supports the pre-determined ideas that are created about women in general.
		<i>Motif</i>	x Primary: Visual	<p><b>Manifestation:</b> The most visible motif is the use of the colour red.</p> <p><b>Semiotic interpretation:</b> Mars is known as the red planet, but red also has many other meanings attached to it. In this production red is used to show oppression and masculinity and it is carried throughout the whole production.</p>



There is always room for improvement and adjustment, and some may argue that the audience gets “spoon-fed” in some scenes. However, the productions’ goal is to address a diverse group of people from different backgrounds, languages, social classes etc. and have them in unison. The messages and setting of the different scenes are clear enough visually, that even deaf or audio-impaired audience members will follow the themes and messages. And, by doing and showing that, one can conclude that the physical theatre practices and structures helps with the limitation of language barriers in the theatre.



*Figure 37 shows the props and decor used in Mars One.*

#### 4.4. Conclusion of Case studies

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Lighting	x Primary: Visual	<p><b>Manifestation:</b> The lighting is quite dark, except for the bright light coming in through the revolving door.</p> <p><b>Semiotic interpretation:</b> The bright light coming in through the revolving door could signify the sadness and hopelessness inside and the inability to go outside, where the light is.</p>	x Primary: Visual	<p><b>Manifestation:</b> The lighting in the room, where the first man woos the sex doll, is dark and sets an intimate atmosphere. The lighting then changes to a gloomy, yellowing light in the pub, to create a relaxed, social feeling. The street lights provide lighting in the outdoor scenes and the ally create a visually authentic look.</p> <p><b>Semiotic interpretation:</b> The lighting that changes, show men's real feelings and whom they are come out when they are alone in the darkness of their rooms. As soon as men are amongst their friends and other men, and so to speak in the "light", they change and</p>	x Primary: Visual	<p><b>Manifestation:</b> The lighting effects play an important role in setting the scene and in creating the space where different scenes happen. The use of different lighting colours also helps to set the different locations apart from one another and to create the overall feeling that the scene requires.</p> <p><b>Semiotic interpretation:</b> The different lighting states/colours create certain feelings and ideas, for example, the rising sun is lit with orange and yellow lighting, giving the feeling of a new day and new life. Yellow and orange can represent warmth, happiness, and life and that is the idea that the first scene</p>	x Primary: Visual	<p><b>Manifestation:</b> The lighting creates isolation on stage and a definite distinction between the actor and audience.</p> <p><b>Semiotic interpretation:</b> The distinct separation of the audience from the stage is to show the complete isolation the characters find themselves in.</p>

				adapt to their surroundings.		creates. The scenes with Scar and the hyenas, however, are lit with blue lights, and the colours create an eerie and dark feeling, showing the contrast to the happy and good when orange and yellow lights are used.		
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In the table above, **lighting** as communication method was analysed in the four different theatre productions. In all four the case studies, lighting was found to be a **Primary: Visual** communication method. The lighting helped to create the atmosphere and setting of different scenes in all the productions and thus contributed in telling the story, together with other aspects as will be discussed further on. The lighting showed whether it was night or day, a happy or sad moment and also contributed to creating the location where the scenes were set.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
<b>Makeup/ wigs</b>	X Primary: Visual	<u>Manifestation:</u> The third female character, who portrays the role of a random café customer, wears a red wig, which she takes off at the end of the production.	x Primary: Visual	<u>Manifestation:</u> The actors do not wear makeup because makeup would represent femininity.	x Primary: Visual	<u>Manifestation:</u> Every character has makeup, and some wear wigs, to portray the different characters. This plays a very important role in defining the different animals and characters (even the	x Primary: Visual	<u>Manifestation:</u> The actor's mouth is taped.

						grasslands) in the production.		
		<p><b><u>Semiotic interpretation:</u></b> The red wig is strange and in contrast with the rest of the colours in costume, lighting, hair etc. and can support the fact that she is an outsider and not part of the sadness inside the café. She could be a representation of the world outside that is living in contrast with death inside the café.</p>		<p><b><u>Semiotic interpretation:</u></b> The fact that no man wears makeup supports the idea that certain behaviour and ways of dressing is taboo in society's rulebook.</p>		<p><b><u>Semiotic interpretation:</u></b> The makeup that is used on Rafiki (the baboon) is done in bright colours, including the primary colours; yellow, blue and red. The patterns of the makeup represent a baboon and remind of African tribes and their sangomas/witch doctors and art. Another example of the semiotic meaning behind the wigs is seen in the wigs with the grass that the actors wear. It looks like the soft, yellow-green grass that grows in Africa and also represents the grasslands of Africa.</p>		<p><b><u>Semiotic interpretation:</u></b> The tape prevents the characters to speak or verbalize their emotions and it forms part of the "make-up" of oppression.</p>

**Makeup and wigs** is also a **Primary: Visual** communication method. The use of makeup and wigs helps to build the characters and also carries semiotic meanings and messages in all four the case studies' productions.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Mechanics	x Primary: Visual	<b><u>Manifestation:</u></b> The chairs are not fixed in one place but are constantly	x Primary: Visual	<b><u>Manifestation:</u></b> The scenes change from the first man's bedroom to the	x Primary: Visual	<b><u>Manifestation:</u></b> There are a lot of different settings in the production and the transitions	x Primary: Visual	<b><u>Manifestation:</u></b> There are different scenes and locations, which are

		<p>moved and shoved out of the way, which change the open spaces and shifts the focus from one part on the stage to another.</p>		<p>pub, to the outside/street/alley. Visually it is interesting and makes sense as the production moves along. The unnatural/supernatural due ex machina are also present in some scenes, where the “Superman” character disappears and appears out of nowhere to resolve a scene or to move forward to a next scene.</p>		<p>from one to the next is done smoothly. One of the scenes that bring interesting and visually amazing mechanics to the stage is the scenes on Pride Rock. Pride Rock moves onto the stage with a mechanism that moves on wheels.</p>		<p>indicated and set through the use of various props and objects.</p>
		<p><b><u>Semiotic interpretation:</u></b> The chairs create a type of prison that hinders the people inside the café to move freely or to the outside of the café. The chair is a visual expression of their hopelessness and feeling of being stuck.</p>		<p><b><u>Semiotic interpretation:</u></b> The men escape their reality when reality starts to become too real and smothering.</p>		<p><b><u>Semiotic interpretation:</u></b> Pride Rock is raised to create the idea that the lions that climb to the top of it has higher status and are the royalty of the animal kingdom. The other animals bow in front of the rock when the royal family appears. The rock is shaped to have an angle, to create the illusion that the rock is steep and much higher from the ground than in reality.</p>		<p><b><u>Semiotic interpretation:</u></b> The audience is lead through the characters’ journeys and the different stories that are linked throughout the production.</p>

The use of **mechanics** in the four theatre productions carry **Primary: Visual** communicational value. When something moves on stage, other than an actor, it immediately draws the attention of the audience. They observe it visually, and it carries meanings and messages that build on and contributes to the story as a whole.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
<b>Production</b>	x Primary: Visual	<u>Manifestation:</u> All aspects of the production flow into one another with ease and the combination of all the elements come together as an ensemble.	x Primary: Visual	<u>Manifestation:</u> The elements complement one another to create great ensemble work and visually satisfying images and atmospheres.	x Primary: Visual	<u>Manifestation:</u> The management of the different aspects of the production is extremely intrigued, but everything comes together perfectly to create a visually and aurally satisfying masterpiece.	x Primary: Visual	<u>Manifestation:</u> The different stories are linked and flow smoothly from the one to the other. Lighting, props, scene changes and the characterization lead the audience on the journey the character/s follows.

The overall **production** of the four productions was well executed. Although it is not necessarily able to pinpoint every aspect that is positive and running smoothly on the production line, it is good planning, teamwork, and communication that delivers an overall good product. The collaboration is seen and thus a **Primary: Visual** communicator of success and general cooperation.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
<b>Scenery</b>	x Primary: Visual	<u>Manifestation:</u> The stage is dark with only black chairs and	x Primary: Visual	<u>Manifestation:</u> The pub is a familiar setting to audience	x Primary: Visual	<u>Manifestation:</u> The scenery is a visual masterpiece, with	x Primary: Visual	<u>Manifestation:</u> The scenery are a combination of red objects,

		<p>black tables. There is only one light source from the back. The atmosphere is sombre and dark on stage.</p>		<p>members, creating a homey feeling and visually the audience know where the piece is set and have certain predicted ideas of what will happen in this setting.</p>		<p>details in colour, live action, backgrounds etc. The beginning of the production starts out with the rising of the sun. A huge sun rises upstage, and the background's colours support the sunrise. The background and lighting changes from scene to scene, to create a different atmosphere in each setting and also showing the different locations where each scene is set.</p>		<p>white boards and black semiotic images.</p>
		<p><b><u>Semiotic interpretation:</u></b> The use of dark colours like black and grey indicate death, depression, enclosure, imprisonment, and hopelessness. The scenery creates all of these feelings and thus supports the production and its themes.</p>		<p><b><u>Semiotic interpretation:</u></b> The pub represents a social environment where men can be themselves. Throughout the production, however, the audience see that the situations in the pub are the exact opposite of just that, having men feeling pressured and suppressed by each other and society's idea of how men should behave.</p>		<p><b><u>Semiotic interpretation:</u></b> The colours, textures, material etc. all create the African landscape beautifully. It looks like the characters are under the African sun and on the grasslands and soil of Africa. Every detail in the scenery creates the picture of Africa and its geography.</p>		<p><b><u>Semiotic interpretation:</u></b> The red objects (like the red tape on the characters mouth) indicated oppression. Mars, or the red planet is also referred to throughout the production, through the use of the splashes of red.</p>

Another **Primary: Visual** communication method is **scenery**. The four productions showed that the scenery carries meaning and messages like where the production is set and how the surroundings look. It is important to also visually experience the relationship and contact the characters have with their immediate surroundings because that also give background information about them.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Sound design	x Primary: Aural	<b>Manifestation:</b> Many parts are done in silence, which makes the sounds of panting, crashing into properties and breathing audible to the audience.	x Primary: Aural	<b>Manifestation:</b> The music starts off to be typical pub music that men listen to when going out to drink with friends. The atmosphere changes when one of the men that enter the bar, change the music to music one expects women to listen to.	x Primary: Aural	<b>Manifestation:</b> The music and sound design play an important role. The production is categorised as a musical, which means that the music carries a great part of the meanings and messages. The songs are done in different languages.	x Primary: Aural	<b>Manifestation:</b> There are voice-overs that are supported by the action on stage, as well as music for background noise and atmosphere.
		<b>Semiotic interpretation:</b> The parts when the music plays show the last bit of hope and freedom that the characters are holding on to, but the moment there is complete silence, they are pulled back into reality, and that is when they start bumping into the chairs and walls and		<b>Semiotic interpretation:</b> The sound and music that is used show the contrast between what society thinks and expects of men versus what some men find appealing, despite society's rules.		<b>Semiotic interpretation:</b> The music and songs are done in different languages, with some being the native languages of people living in Africa. The overall aural feeling of the production supports the setting and location where the production plays off, and		<b>Semiotic interpretation:</b> The voice overs and music are merely to add to the visual storytelling on stage and does not carry the primary messages in the different scenes.

		realising they are stuck.				one can associate the click sounds and use of drums with tribes that live in Africa.		
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The **sound design** is the first **Primary: Aural** communication method that is used in all four case studies' productions. The music and sounds, together with the silences, creates and carries the atmosphere, emotions, mood and even the messages of the productions across.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
<b>Theatrical property</b>	x Primary: Visual	<u>Manifestation:</u> Black tables and chairs are scattered all over the café's floor, in no particular order or arrangement.	x Primary: Visual	<u>Manifestation:</u> There is a lot of dancing and moving with the pint (glass of beer). The sex doll that are used at the beginning and at the end of the production is also significant, because at the beginning it shows the tenderness with which men can love and treat women, but then it escalates to the end, where the "woman" is killed and violated by the group of men in the ally.	x Primary: Visual	<u>Manifestation:</u> The newborn lion, Simba, is a doll, at the beginning of the production, during Circle of Life. The baby is presented to the animal kingdom on top of Pride Rock. Rafiki, the baboon sangoma, handles the puppet and animates its moving parts manually.	x Primary: Visual	<u>Manifestation:</u> The production is divided in different scenes and each scene has different props and objects to support the content.

		<p><b><u>Semiotic interpretation:</u></b> The tables and chairs portray the prison bars and walls that keep the characters from moving out or even freely inside the café.</p>		<p><b><u>Semiotic interpretation:</u></b> There is much dancing and moving with the pint (glass of beer). And the men in the pub use this to show hierarchy and status and also to challenge one another. The sex doll is a representation of men's feminine side and how society expects men to suppress any feminine behaviour or feelings. The murdering of the sex doll at the end of the production suggests that men are either literally or socially murdered if they do not conform to being men as society describes men to be and act like.</p>		<p><b><u>Semiotic interpretation:</u></b> One of the ways where the semiotic message is well presented throughout the production is the evolution of the Simba character. At the beginning of the play, Simba is represented by a puppet, which is manipulated by the Rafiki character. This shows the baby's dependence on help and support, he later evolves into a real actor, showing that the lion grew up and can now function independently.</p>		<p><b><u>Semiotic interpretation:</u></b> The props and objects are used to support semiotic theories. Each "story" within the production use different pictures, props and objects to set the scene and support the actor in a non-verbal storytelling environment.</p>
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**The theatrical property** carries **Primary: Visual** messages. In the four productions, the theatrical properties helped to set the scene and create the locations where the characters found themselves. The properties also carried many semiotic meanings that contribute to the deeper messages in the productions.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Wardrobe	x Primary: Visual	<b>Manifestation:</b> The characters that seem part of the inside of the café are dressed in white gowns, which look like nightgowns or what one would imagine a ghost looks like. The men wear suits, and the odd customer lady has a blue dress and bright red shoes, making her stand out and not at all fitting in with the rest of the café or characters.	x Primary: Visual	<b>Manifestation:</b> The men are dressed in suits and neat shirts and some in ties.	x Primary: Visual	<b>Manifestation:</b> The costumes are elaborate, and even the puppeteers wear costumes that define and support their characters.	x Primary: Visual	<b>Manifestation:</b> The actor is dressed in a nude leotard, tights and stockings. She is barefoot and her hair is tied in a bun.
		<b>Semiotic interpretation:</b> The white/nightgowns give the illusion that the characters in the café are ghostly and almost floating as if they are dead. The colourful character with the blue dress and red wig are in absolute contrast to the other costumes, showing signs of life outside the café.		<b>Semiotic interpretation:</b> The “superhero” clothed man, signifies men’s ego and is a visual reminder thereof throughout the production.		<b>Semiotic interpretation:</b> The puppeteer that manipulates the meerkat, Timon, wears a green costume. He represents the grass or surrounding where Timon moves. The costumes that the royal lion family wear are detailed with bead-work and looks expensive, putting them in a higher class		<b>Semiotic interpretation:</b> The idea is to create a blank canvas and have the actor’s body as merely another object on stage which contribute and work together with all the other visual aspects and movement, to tell the story and carry the messages.

						than some of the other lions and animals.		
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**Wardrobe** refers to the costumes and is a **Primary: Visual** communication method. In all four productions, the wardrobe played a very important part in creating the characters. Every costume has its place within the bigger picture of the productions, and every character carried certain messages and visual communication through their costumes.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Video			x Primary: Visual Primary: Aural	<u>Manifestation:</u> There is a television in the pub, where men watch sports (football), typically a “man-thing” to do. Later in the production, they end up playing football in the pub as well, emphasising the sporty as well as competitive nature of men.				
				<u>Semiotic interpretation:</u> The sport that the men watch on the television represents the idea that all men are sporty and likes sport. It is again one of the society’s many stereotypes that are forced onto men in general if they want to fit in.				

The only production that had **video** as a **Primary: Aural** and **Primary: Visual** communication method was *Enter Achilles*. It is not an extremely important or necessary method of communication, but it did, however, carry a semiotic message in the production that did have it part of its communication methods. It is interesting also to argue that the television’s sound could be turned down and the message would still be carried across clearly with the Primary: Visual communication method.

Stagecraft techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Puppetry			x Primary: Visual	<p><b>Manifestation:</b> The man at the beginning of the production has a sex doll that he caresses and seemingly loves.</p>	x Primary: Visual Primary: Aural	<p><b>Manifestation:</b> A lot of the characters, like the springbucks, are handled by a puppeteer. Each puppeteer has a total of three springbucks attached to his arms and head. Timon is also a puppet, but he is handled without being attached to the puppeteer himself. Zazu, the Toucan bird, is operated with a stick and the puppet is attached to the stick with strings, enabling it to be swayed in the air, as if it is flying. The Zebras are half dancer (their legs and bodies are the fronts of the zebra) and half puppet, with the back of the zebra being a puppet, operated by its puppeteer.</p>	x Primary: Visual	<p><b>Manifestation:</b> A baby doll is used as a marionette on a string.</p>
				<p><b>Semiotic interpretation:</b> The sex doll</p>		<p><b>Semiotic interpretation:</b> Most of the</p>		<p><b>Semiotic interpretation:</b> The puppet is an</p>

				represents men's feminine side and their gentleness that can only surface when they are alone, and no one is watching.		leading characters or roles are done by actors themselves. This could show that the characters that are puppets and manipulated by puppeteers are of lower status in the hierarchy of the production and storyline. Another interesting semiotic interpretation when it comes to the puppets is seen with the springbuck characters. They are manipulated in three's by one puppeteer, becoming a herd that moves together.		extension of the character and the journey and emotions she is experiencing. The message is emphasized and supported by the use of a "puppet-on-a-string" to portray how women are treated.
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Three of the four productions had **puppets**. In *Enter Achilles*, the doll did not speak and thus only carries communication of a **Primary: Visual** level. In *The Lion King*, the animals made sounds and spoke, making the messages both visual and aural. In *Mars One* the baby doll portrayed women as being mere puppet on strings, used and abused by society and men as they wish.

<b>Physicality in theatre techniques</b>	<b>Café Müller</b>	<b>Enter Achilles</b>	<b>The Lion King</b>	<b>Mars One</b>
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	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
<b>Actor's body</b>	x Primary: Visual	<u><b>Manifestation:</b></u> The production relies on the actor/dancers body, to communicate the message and create the images that Bausch wanted the audience to experience and see.	x Primary: Visual	<u><b>Manifestation:</b></u> The production relies on the actor/dancer's body, to communicate the message and create the images that Newson wanted the audience to experience and see.	x Primary: Visual	<u><b>Manifestation:</b></u> The actor's body is of key importance in the production. Whether it is through dancing, walking or by manipulating a puppet and dancing, the actor's body is the basis of every scene in the production and carry the most weight in telling the story.	x Primary: Visual	<u><b>Manifestation:</b></u> The entire production is physically driven and the stories are told through the actor/dancer's body and movement.
		<u><b>Semiotic interpretation:</b></u> The way in which the actors/dancers move with their bodies portray the flowing movements when they are feeling free and alive in contrast to the mechanic and forced movements they use when realising they are stuck in their reality and inside the café.		<u><b>Semiotic interpretation:</b></u> The production focus on the male body and shows the contrast between the strong, masculinity that society expects from all men and the feminine, gentle movements represent the feminine side of men, which is taboo and judged.		<u><b>Semiotic interpretation:</b></u> The movements are animal-like and take on the form of the specific animal that the actor/dancer represents. It gives the idea of going back to the basic or primitive era of living and being. The actors go back to their roots when moving and dancing.		<u><b>Semiotic interpretation:</b></u> The actor wears a tight, nude costume, to create a blank canvas, but also to show the female body, which supports the themes. The production is formed around the movement of the actor's body and every story within the production are strongly carried by the actor's body.

The **actor's body** is prominent and very important in all four the productions. The body carries **Primary: Visual** messages, and because of the productions focusing on physical theatre techniques, it is the main carrier of messages in all four productions.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Mime	x Primary: Visual	<p><b>Manifestation:</b> There are minimum props, décor etc. used in the production. The actors and dancers mime the most of the movements and gestures, to give the idea that they are in a café with waiters that serve them.</p> <p><b>Semiotic interpretation:</b> The mime that replaces real props and business shows that the café is not operating anymore and like a ghost town, the café has become a place where only the spirits that could not escape still dwell.</p>	x Primary: Visual	<p><b>Manifestation:</b> The men pretend to do certain female actions, like carrying handbags etc. in the feminine dance they do in the bar. They change their posture, hand gestures and strong movements to appear light and feminine.</p> <p><b>Semiotic interpretation:</b> The mocking of the female body and gestures, soon turn into a dance, where the men become more and more comfortable in doing the feminine movements, showing their inner feminine nature slowly surfacing.</p>	x Primary: Visual	<p><b>Manifestation:</b> Many of the characters suggest action, character, and emotion without words, using only gesture, expression, and movement. The dances are interpretive and tell a large part of the story on stage.</p> <p><b>Semiotic interpretation:</b> The parts that are told with mime and interpretive movements can suggest that the emotion is of such a depth that no words can describe what the character is going through at the specific given moment. When Simba runs away from home after his father died, he is heartbroken,</p>	x Primary: Visual	<p><b>Manifestation:</b> The voice-overs are visually supported by mime, because the characters have no voice.</p> <p><b>Semiotic interpretation:</b> The actor's mouth is taped and thus mime is used to carry her "voice" and show frustration, without being able to make a sound.</p>

						and one can see this through the way he moves and the deep emotion that it holds.		
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**Mime** is to suggest action, character, and emotion without words, using only gesture, expression, and movement. It communicates on a **Primary: Visual** platform and all four productions rely on this as one of the many methods of physical theatre, to communicate.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
<b>Gesture</b>	x Primary: Visual	<u>Manifestation:</u> The movements are gestural, and a lot of repetition is used to single, small movements of isolated parts of the body, like the wrist, hand or even elbows.	x Primary: Visual	<u>Manifestation:</u> The masculine and feminine gestures of the different characters are important because it separates the more feminine men from the butch and scruffy men. The gestures like a feminine hand gesture, dance move etc. breaks the absolute masculine atmosphere that	x Primary: Visual	<u>Manifestation:</u> Each actor/dancer studied their specific animal or object (like the grasslands) very thoroughly, making their gestures, like the stomping of the hoof, shaking of a head etc. very realistic and authentic. Without having to explain anything, the gestures that the actors/dancers use carry the message and role of their characters.	x Primary: Visual	<u>Manifestation:</u> Gesture is used to support the universal signs and semiotic images on stage.

				is created from the beginning of the production.				
		<p><b>Semiotic interpretation:</b> The isolated movements create the idea of a machine that has gears that moves the different part. It becomes mechanic and without personal touch or feeling added to it. This shows how the characters continuously complete the circle of repetition they are caught in, with no way out.</p>		<p><b>Semiotic interpretation:</b> The men that have softer, smoother or more flowing gestures, are pushed out of the group because they are not the image of men that society wants and creates. They are misfits and outcasts.</p>		<p><b>Semiotic interpretation:</b> The swaying, light movements of the grass-characters, represent the blowing of the wind through the grasslands.</p>		<p><b>Semiotic interpretation:</b> The different characters have type-casted gestures, to support the messages and characterization of the actor on stage.</p>

Again, another **Primary: Visual** communication method is through **gesture**. Gesture helped to create the character trades and to set the different characters apart from one another in the productions.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Status	x Primary: Visual	<b>Manifestation:</b> There are definite differences and changes in status amongst	x Primary: Visual	<b>Manifestation:</b> There is a definite hierarchy amongst the characters. The	x Primary: Visual Primary: Aural	<b>Manifestation:</b> There is a definite distinction in status throughout the	x Primary: Visual	<b>Manifestation:</b> The different women in the episodes of the production are all suppressed

		<p>the characters and their relationships with one another. The dream-state characters are manipulated and driven in certain directions by the waiter and other man and woman that enter the restaurant.</p>		<p>aggressive, scruffy, perverted men are seen as masculine, and the men that contain themselves and are tender are made fun of and pushed around. They are seen as soft and unmanly and thus not accepted by the social norms of how men should behave.</p>		<p>production. The royal family is the top of the hierarchy, with Scar and his cronies, the hyenas, at the bottom. The animals in the kingdom bow before Mufasa, the lion king. One can also hear the distinction in the way different characters address one another, for instance, the way Zazu, the toucan bird, and Mufasa's advisor address Mufasa differs from the way he <u>addresses</u> Simba.</p>		<p>and inferior to men and the male energy.</p>
		<p><b><u>Semiotic interpretation:</u></b> The characters inside the café lost their rights and ability to make decisions. They are manipulated, like dolls, to do what the waiter or people that come in from outside the café wants them to do.</p>		<p><b><u>Semiotic interpretation:</u></b> The difference in status shows the ancient appearance of the fittest that occur in all species.</p>		<p><b><u>Semiotic interpretation:</u></b> The Royal family wear their headpiece/mask on top of their heads, showing status and that they are at the top of the hierarchy. The antagonist, Scar, is also a lion, but his mask is attached to a neck, creating the feeling of a hanging head. Scar is below</p>		<p><b><u>Semiotic interpretation:</u></b> The women have no voice and thus her mouth is taped throughout the production. At the end she rips the tape off her mouth, showing her strength to rise against the masculine systems and stand up for herself.</p>

						the royal family, and the use and placement of the masks support that.		
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The difference in **status** could also be **Primary: Visually** observed in all the productions.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Proximity	x Primary: Visual	<u>Manifestation:</u> The dancers work closely together and the second woman in the white gown and her “lover” or “partner” becomes almost inclined with their movements and end up throwing each other against the wall. The other man also manipulated them to do as he pleases, when he takes them away from their embrace to have her in his arms, where he then constantly drops her.	x Primary: Visual	<u>Manifestation:</u> The production uses the distance between characters to support the social relationship between the men. At one stage in the production, all the men dance, except one lonely man sitting at the bar, watching them. The distance and isolation are essential to show the audience that he is not part of the group and thus an outsider or outcast in the	x Primary: Visual	<u>Manifestation:</u> There is a definite difference in status between the different characters. The royal family appears on Pride Rock at the beginning of the production, which is at the back of the stage and all the other animals are below them and closer to the audience and front of the stage, bowing to the newborn prince. The distance between the characters on Pride Rock and those on the ground shows	x Primary: Visual	<u>Manifestation:</u> The actor stays on the stage, distinctly separated from the audience, until the end, when she begins her journey to Mars, and enters the audience.

		<p>Bausch's character is removed from the rest of the characters, and she stays in isolation throughout the production, not able to move past the chairs that form a certain lair or maybe prison around her.</p>		<p>other men's eyes.</p>		<p>the hierarchy and difference in status.</p>		
		<p><b><u>Semiotic interpretation:</u></b>          Bausch's character stays far away from the audience, almost deliberately protecting herself from any contact with another human being. This shows her acceptance of the situation that she is caught in and no real effort to escape or be set free. It reminds of the saying: "rather the devil you know than the devil you do not." She would rather stay in her bed, but known circumstances than enter into the unknown world outside.</p>		<p><b><u>Semiotic interpretation:</u></b>          Here, again, one sees the outcasts of society and how someone who does not conform to society's rules is thrown out.</p>		<p><b><u>Semiotic interpretation:</u></b>          The animals are close to the audience, almost including them in the herds and making them part of those that bow in front of the royal family. The royal family is placed on a pedestal, and they are proverbially untouchable and in isolation from the outside world.</p>		<p><b><u>Semiotic interpretation:</u></b>          The moment the actor goes into the audience, a sense of "going beyond the known" creates the image of freedom and progression for women.</p>

**Proximity** refers to the distance of characters between each other. The communication happened in a **Primary: Visual** way, with showing relationships, position and emotion through proximity.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Stance	x Primary: Visual	<p><b>Manifestation:</b> The characters are divided in a hierarchy, with the characters that are seemingly stuck in the café being at the bottom of that hierarchy.</p>	x Primary: Visual	<p><b>Manifestation:</b> The strength of man's body is tested and paraded in the production. The muscular, strong build of male bodies are shown, to support the image society has of "real men". The men test their strength and challenge one another in a constant battle and survival of the fittest.</p>	x Primary: Visual	<p><b>Manifestation:</b> The fight scenes between Scar and Mufasa at first show the lions competing, and they show their brutal strength in these scenes. In the end, Simba has to fight against Scar, again showing the strengths and weaknesses of each character.</p>	x Primary: Visual	<p><b>Manifestation:</b> Women are seen as weaker than men, but the production has the actor evolve from a weak, soft, gentle dancer into a strong, emancipated woman with strong movements.</p>
		<p><b>Semiotic interpretation:</b> The piece where the man picks up the woman, but constantly drops her shows the weakness and inability for him to support/hold her. Later, the characters throw each other against the wall, again showing the</p>		<p><b>Semiotic interpretation:</b> The production shows that men with muscles and strength are at the top of the hierarchy and those who are without, are seen as weak and treated as outcasts.</p>		<p><b>Semiotic interpretation:</b> There is a constant battle of the fittest when it comes to the animals and especially the lions. Even though the lion is the king of the jungle, he also has to show his strength and fight for a</p>		<p><b>Semiotic interpretation:</b> The progression and transformation from the "ballerina" to the "woman in space" shows and supports the rise of women throughout their journey on earth.</p>

		misuse of their strength and power towards one another.				position within the lion tribe. The masks of the lions also show the difference in hierarchy amongst them. Mufasa and the rest of the royal family have bigger, more solid masks and that is in contrast with Scar, the antagonists' mask, which looks scruffy and rough.		
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Stance communicated on a **Primary: Visual** level, showing the hierarchy of the characters in the separate productions.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Harshness and tenderness	x Primary: Visual Primary: Aural	<u>Manifestation:</u> The parts done in silence is harsher than the parts done to the music, but ironically, the silent parts are more tender and freeing than the ones done to the music, where the captivity and hopelessness of the situation are enhanced.	x Primary: Visual	<u>Manifestation:</u> From big movements to the smallest gestures are seen in the production. Every move is planned out with precision, and one can be sure that every movement has a certain meaning and goal in the production.	x Primary: Visual Primary: Aural	<u>Manifestation:</u> From the biggest movements to the smallest ones, each one carries the messages and meanings of the production and story being told on stage. The dialogue also carries meaning when listening to the tone of voice the characters	x Primary: Visual Primary: Aural	<u>Manifestation:</u> There are big jumps between harsh and tender stories that follow one another throughout the production.

		<p>The parts where the actors are thrown against the wall or chairs also enhance the harshness of the situation that is portrayed on stage.</p>				<p>use. The characters are tender and speak gently with one another in the love scenes between Nala and Simba, which sets a great contrast with the fighting scenes and when they challenge one another.</p>		
		<p><b>Semiotic interpretation:</b> The harsh parts show the characters' sudden urge to break out of the café, but then their hopelessness creeps in, and they surrender to the fact that they will never leave the café again.</p>		<p><b>Semiotic interpretation:</b> The tender movements happen whenever one of the men are alone with no one watching them. This emphasises the suppression that men have to live with.</p>		<p><b>Semiotic interpretation:</b> The contrast between the harsh and tender scenes and movements support the emotion and atmosphere in different scenes. The relationship between the characters is also established through the harshness or tenderness of their interaction. Simba and Nala touch each other with light, slow movements, showing their affection for one another.</p>		<p><b>Semiotic interpretation:</b> The audience is thrown between tender scenes where a beautiful and even comical story is told and the next scene will be harsh and bombard them with brutal facts and realities. The idea is to ease them in and then hand them the fact without sympathy or sugar-coating.</p>

**Harshness and tenderness** appeared in a **Primary: visual** and **Primary: an Aural** way to communicate the messages and ideas to the audience. In *Café Müller* and *The Lion King*, it was communicated in two primary ways, showing the emphasis that was put on this way of communicating the messages and themes of the productions.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Movement	x Primary: Visual	<u>Manifestation:</u> There is constant movement on stage.	x Primary: Visual	<u>Manifestation:</u> There is constant movement in the production. The ongoing battle between the men to prove themselves worthy of the title “man”, gives motivation for them to constantly be on the move.	x Primary: Visual	<u>Manifestation:</u> There is a difference in how each character/ animal moves in the play. The actors/dancers took their roles seriously and researched on how their animal that they represent moves. Even the grasslands use very precise movements, which represent the wind blowing through the grass.	x Primary: Visual	<u>Manifestation:</u> The movement of the actor’s body as well as the projections are used to tell the stories.
		<u>Semiotic interpretation:</u> The movement gives the idea of restlessness and not being able to come to rest. The characters in the café are like dwelling souls, not able to cross over to the next phase or the other side.		<u>Semiotic interpretation:</u> One gets the idea that the men are scared to come to a standstill and has a restlessness in them that can’t be cured, not even through their constant movement.		<u>Semiotic interpretation:</u> When the puppeteer who handles the springbuck moves his arms in the air, it looks like the buck jumps, creating the visual idea of springbuck running and jumping in their herd. The movements show that they are running and		<u>Semiotic interpretation:</u> The movement starts small and tender, but builds up to a climax, with a feeling of floating at the end. A cycle is created and the feeling of progression ends with the woman floating in space, where no-one can hear her after her journey to find

						moving together as a group.		and have a voice.
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**Movement** is a **Primary: Visual** method of communication in physical theatre productions. In all four productions, the use of movement through the actors’ bodies was used as a primary communicator.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Not moving	x Primary: Visual	<b>Manifestation:</b> The moments when a performer comes to a complete standstill, it builds up the tension.	x Primary: Visual	<b>Manifestation:</b> The scenes at the beginning of the production, with the guy and his sex doll, has still moments, where he does not move. This supports the tender, fragile side of men, which they are afraid of showing in front of their friends and society.	x Primary: Visual	<b>Manifestation:</b> There is one scene that specifically draws the attention when looking at not moving. At the beginning of the play, all the animals come to a complete standstill when going into a bow.	x Primary: Visual	<b>Manifestation:</b> There are moments where the actor is completely still and immobile on stage, only staring into the audience.
		<b>Semiotic interpretation:</b> The complete still moments in the production are moments of thinking and processing. The characters never stay in this silent, still moments for too long, as if they are scared to be still.		<b>Semiotic interpretation:</b> The still moments only happen when the men are alone. They are scared to stop moving because then their true colours might surface and they are constantly hiding and covering it.		<b>Semiotic interpretation:</b> The animals show utmost respect to Mufasa and the newborn baby lion as they approach Pride Rock, and therefore they come to a complete standstill in the		<b>Semiotic interpretation:</b> The complete static moments are filled with energy and the audience have to wait in anticipation for what is going to happen next, which helps to create and support the

						bowing position.		tension in those scenes.
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Because physical theatre productions rely on movement to carry the biggest part of the meanings, the opposite, meaning **not moving**, will have a big impact and can carry a very strong message and emphasise certain parts of the production. By not moving a **Primary: the Visual** message is created and emphasised in that way.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Mask work					x Primary: Visual	<u>Manifestation:</u> Many of the characters are represented through masks. The masks, however, are attached to the top of the actors/dancers' heads, making the facial expressions visible, and the masks are an extension of who or what they represent on stage.		
						<u>Semiotic interpretation:</u> When the lionesses are sad, pieces of satin ribbon are pulled out of the eyes on the mask. The ribbon represents the tears that are		

						shed by the lionesses.		
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*The Lion King* Use **Masks** as a **Primary: Visual** communication method, but it is not used in the other three productions. It is not the most important method of visual communication, but it did carry the strongest messages in this one specific production, especially when it came to characters.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Dance work	x Primary: Visual	<u>Manifestation:</u> The movements that take place as soon as the music starts are gestural and mimic, but it does change to dance as soon as the characters start to give over to the music and feeling of freedom.	x Primary: Visual	<u>Manifestation:</u> There are many times where choreographed dances are performed to well-known pop songs that play on the radio in the pub. The dances are done with strong, masculine moves that support the theme of men being strong and determined human beings. The dance where the men start doing feminine dance moves juxtapose the muscular dances that are performed throughout. The men suddenly break out of their comfort zones. However, the feminine dance	x Primary: Visual	<u>Manifestation:</u> There are many group-choreographed scenes where the animals and lands (grasslands) dance together to create interpretative dances that represent the African lands and animals.	x Primary: Visual	<u>Manifestation:</u> There is a ballet choreographed piece in the beginning of the production.

				also starts out as making fun of gay or feminine men, but the men then ease into a comfort zone the longer they perform this dance.				
		<p><b>Semiotic interpretation:</b> The characters give over to dance when they forget about their situation for a moment. It is their absolute state of feeling free and having hope again, even if it only lasts for a second or more.</p>		<p><b>Semiotic interpretation:</b> The dancing is never just dancing, it is constantly a battle and competition to show strength and muscularity. Through the dance, the characters try to convince one another and even themselves that they are not at all feminine.</p>		<p><b>Semiotic interpretation:</b> The combination of different animals and earth elements creates the bigger picture of what Africa and the wild looks like on a daily basis. The ecosystem is represented in these scenes, and the audience gets a glimpse of the African Pride Lands.</p>		<p><b>Semiotic interpretation:</b> Women are seen as weak, tender and fragile and although ballet is one of the most difficult genres and takes great strength and discipline to master, it seems effortless and feminine, and thus supports the pre-determined ideas that are created about women in general.</p>

Physical theatre and dance differ a great deal, but part of physicality in theatre productions, makes use of **dance work** to carry **Primary: Visual** messages.

Physicality in theatre techniques	Café Müller		Enter Achilles		The Lion King		Mars One	
	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis	Present [x] Communication system	Analysis
Motif	x Primary: Visual	<u>Manifestation:</u> Movement and patterns are constantly repeated in the	x Primary: Visual	<u>Manifestation:</u> The constant use of the pint (glass of beer) in the dance-offs	x Primary: Visual	<u>Manifestation:</u> The African theme is highlighted and emphasised	x Primary: Visual	<u>Manifestation:</u> The most visible motif is the use of the colour red.

		<p>production. The theme gets enhanced through this mechanism, and Pina supports the theme of being captured and caught in an existential crisis of no escape, through using repetition and cycles in her work.</p>		<p>between the men in the pub, are significant and strongly emphasised.</p>		<p>throughout the production. From makeup, masks, characters, lighting, scenery, and anything that is visible or even in the music, one can see that the production is set in Africa. Tribal makeup, costumes, and rituals play an important role in the show, and patterns and movements are repeated throughout the choreography, to draw a complete circle at the end of the show.</p>		
		<p><b><u>Semiotic interpretation:</u></b> The collision of characters into the walls or chairs are repeated and shows the inability to get out or be set free from the café, that became their prison.</p>		<p><b><u>Semiotic interpretation:</u></b> The pint becomes a metaphor for bodily fluids and the glass is the rigidity and also transparency of who the men are. They protect and battle to keep their beer inside the glass, to support the theme of hiding whom they are when no one is watching and judging them.</p>		<p><b><u>Semiotic interpretation:</u></b> Circles are one of the patterns that are very prominently repeated throughout the production. The production starts with the rising of a big, red, orange and yellow sun, which show the new day and the birth of a new life. A circle shows the circle of life, tribal patterns – which are associated with Africa,</p>		<p><b><u>Semiotic interpretation:</u></b> Mars is known as the red planet, but red also has many other meanings attached to it. In this production red is used to show oppression and masculinity and it is carried throughout the whole production.</p>

						repetition of nature and what happens in nature, unity and much more.		
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**Motif** carries many semiotic meanings and is also a **Primary: Visual** method of communication.

# Chapter 5

## Conclusion



## **Conclusion**

Through the study, a literature study of the theories of physicality in theatre which could assist in minimizing the limitations of spoken language in the theatre and a literature study of the theories of theatre semiotics which could assist in minimising the limitations of spoken language in the theatre was compiled.

The study produced a combined framework of stagecraft techniques and a theatre semiotics framework of physicality in theatre techniques for the evaluation and to assist in minimising the limitations of spoken language in the theatre. Ferdinand de Saussure (1857-1913), Charles Sanders Peirce (1839-1914), Roland Barthes (1915-1980) and Umberto Eco's (1932-2016) theories were used for the semiotic study, with a specific focus on the latter two theorists' work, because of their expansion of the theories of de Saussure and Peirce. For physicality in theatre, the study focused on Isadora Duncan (1877-1927) and Francois Delsarte's (1811-1871) influence on her work, Martha Graham (1894-1991), Pina Bausch (1940-2009) and Lloyd Newson's (1957) work, because of their theories and methods within the genre of physical theatre.

In the semiotic literature review, semiotics was defined by the main theorists in the field. The most important contributors to the field of semiotics were examined, and each one's theory and methods of analysing signs and symbols were explained. Peirce's model includes the interpreter, who played the most important role in the study.

In this study, the interpreter plays an important role when evaluating physicality in theatre productions and to postulate on the effectiveness of communication without language as a primary method of communication. Roland Barthes stated that semiotics and language are fundamentally linked. He believed that the theatre acts as a contradiction and duality through its semeiosis, linking his observation with Peirce's study earlier, who also focused on semeiosis. According to Barthes, signs are usually facilitated by language. He examines non-linguistic signs as carriers of linguistic meanings. However, the way language is used by people has little connection to underlying intent, approaches or opinions. People only use and apply words from the language-system as they write (Robinson, 2011: online).

Barthes is concerned with the closed system of linguistics. He argues that language is one-sided and always excludes other interpretations. He goes on to argue that something is

unchangeable once it has been said or written. However, literature and semiotics question language (Robinson, 2011: online).

Having explored the theories mentioned above and theoreticians, a clearer understanding of how language and communication works were established and supported the study.

Peter Brook has been accused of wanting to destroy the spoken word. He asked the question of whether we aren't maybe living in an age of images. Antonin Artaud wrote plays where the play and its events stand in the place of the text, a language just as exacting for the author as a language of words (a language of action) (Brook, 1968: 48-49). Through the study, the focus was mainly on physicality in theatre and the elimination of language in physical theatre productions, to create a less limited theatre experience for multi-lingual audiences. Physicality in theatre aims to focus on the body and especially the communication of the performer, through the body.

Nonverbal behaviour and movement are used to communicate, together with language. Nonverbal communication is constantly used to enhance verbal communication but can stand alone to bring across a message as well. Human thought is expressed through physical movement and the human body. (Hanna, 1980: 4-5). For a species to survive, it needs to adapt to the environmental changes. Communication is a crucial part of human existence and problem solving for surviving. Dance can be used as a purposeful means of communication which creates an equal and open platform for understanding one another in society, even though different backgrounds, cultures, and languages create barriers. Physicality and body language can meaningfully be used as communication without having any verbal communication (Hanna, 1980: 64-65).

In physical theatre, the movement, rather than the dialogue, is emphasised. The human body stands in the centre of the process of telling the story.

In the literature review on physicality in theatre, physical and dance theatre was defined by the main theorists in the field. From their theories, a model was drawn up to analyse and explore physicality in theatre and to postulate on the benefits thereof within the multi-lingual audience.

The combined framework was tested through case studies, and a conclusion was drawn after comparing the findings of the four different case studies with one another.

The study was conducted within the paradigm. An important quality of qualitative research is the researcher's goal to understand people regarding their definition of their society. The focus is internal, instead of external (Merriam, 1998: 1). By using the qualitative approach, the study aimed to explore (through literature studies) the effect that language barriers and limitations have on theatregoers/audience members within a theatre production and how they make meaning of what is happening on stage in physical theatre productions.

The study consists of a combination of literary studies and case studies. Chapter 1 was an introduction and orientation to the topic. In Chapter 2 and 3, literature studies of theatre semiotics and physicality in theatre were done. From the literature studies, a mixed framework was drawn in Chapter 4, and in Chapter 5 the four case studies were done to test the framework. Chapter 6 concludes and reflects on the findings of the study.

As seen when looking at the summaries of the compared case studies, it is clear that all four productions relied on the Primary: Visual method of communication to carry most of the messages. In all four productions, two Primary communication systems played a role in carrying the messages, with none of them relying on the Primary: Linguistic communication method. Thus, language is not necessary to carry meaning and tell stories that audiences can relate to and learn from. Through physicality in theatre that uses Primary: Visual and Primary: Aural communication methods, there is evidence that language is not the end all and be all of the communication.

Through the study, one can thus conclude, through observation and evaluation through case studies, that the framework showed little need for any spoken language to create meaning or messages. By finding this conclusion, the limitations of spoken language in theatre can be addressed accordingly and successfully, by using other methods of Primary communication to carry meanings and messages across to an audience. The study can be used as a template for analyzing other theatre productions, and the study can also be explored further and more in-depth in any aspects thereof.

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- Figure 36:** Van den Berg, A. 2018. *Mars One - Costume* (provided).
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### **Mars one YouTube link**

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