



Exploring the Performance Techniques of Wegayehu Nigatu: A Case Study in Acting

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Abstract

This article explored Wegayehu Nigatu's approach to acting, highlighting key aspects of his craft that contributed to his success and influence in the Ethiopia Theatre. Wegayehu Nigatu, a father/prominent Ethiopian actor, Artist, a King, Star, Lord a stage and creator or opener of the Ethiopia stage. Wegayehu Negatu made significant contributions to arts as an Ethiopia prominent actor, comedian, mimmer, teacher, director, journalist and narrator. Purpose this study to assessed brief biography, identified the acting techniques, explored the acting skills and examined the acting styles Wegayeh Nigatu. Methodologically, this study was employed qualitative approach. The data collection tools were interviews, observation, case studies, and document analysis. The finding of this study shows that Wegayehu Nigatu was known for his exceptional acting techniques, skills, and styles. Wegayehu Nigatu was possessed a wide range of talents that displayed his versatility and proficiency as an actor. His strong physical presence, expressive voice, and dynamic facial expressions were allowed him to convey a wide range of emotions and capture the essence of each character he inhabited. Finally, it was recommended that Wegayehu Nigatu's mastery of vocal modulation, body language, and stage presence enhanced his performances and drew audiences into the stories he told. Wegayehu Nigatu's acting style was characterized by its authenticity, emotional depth, and commitment to storytelling. It was also recommended that the concerned scholars should given acting training to the theater professionals and founded a School of thought and Acting academy.

Keywords: Acting, Techniques, Methods, Skills, Styles

1. Introduction

Acting is a versatile and challenging craft that requires dedication, practice, and continuous learning. Actors often undergo training in acting techniques, voice modulation, movement, improvisation, and character development to enhance their skills and abilities (Sidiropoulou, A. 2017; Genovese, Michael. 2015; Oyibo Eze, N. 2020; Jola, C., Hansen, P., 2021; Hatami, Neda. 2023) . They also need to be able to connect with their emotions and empathize with the characters they portray in order to deliver authentic and compelling performances (Page, K. 2019).

“Acting is a question of absorbing other people’s personalities and adding some of our own experience”. Paul Newman, Actor

Actors may work in a variety of mediums, including theater, film, television, commercials, voice-over work, and more. They collaborate closely with directors, fellow actors, and production teams to bring a story to life and create a memorable experience for the audience. The ability to take direction, adapt to different styles and genres, and work well under pressure is all essential qualities for actors (Baron, C. 2013; Bilic, L. 2022). Successful actors often have a combination of talent, training, perseverance, and a willingness to take risks. They may face challenges such as auditioning for roles, dealing with rejection, and maintaining a work-life balance in an industry known for its competitiveness and unpredictability. However, the rewards of acting can be immense, as it offers the opportunity to explore diverse characters, tell important stories, and connect with audiences on a deep emotional level (Benedetti, J. 2010; Panet, B., McHardy, F. 2009; Weston, J. 1996; & Shurtleff, M. 1978).

Dramatists’ researchers might explore the historical development of acting techniques and performance styles within specific cultural and theatrical traditions (Brockett, O. G., & Ball, R. J. 2003). This can involve studying the evolution of acting methods from ancient Greek theatre to contemporary practices, as well as the influence of cultural, social, and political factors on acting styles (Banham, M. 2004). Many studies focus on the various acting techniques and training methods used by actors and acting teachers. This can include the examination of specific methodologies such as Stanislavski's System, method acting, Meisner Technique, Viewpoints, and others, as well as the impact of different training approaches on actors' performance skills (Pitches, J. 2006; Adler, S. 1999; Allen, D. 1999 & Baldwin, J.1995).

Acting research in this area delves into the psychological aspects of acting, including the use of emotional memory, empathy, and imagination in creating authentic and compelling performances. Studies may also explore the psychological effects of acting on performers, including issues related to emotional well-being, identity, and self-expression. Scholars often analyze specific performances or productions to understand how acting contributes to the overall aesthetic, emotional impact, and storytelling in theatre. This can involve close examination of actors' choices, character development, physicality, vocal techniques, and interactions with other performers (Page, K. 2019; Baron, C.2016; Roznowski, R. 2013 & Unsworth, T. 2012).

Study focus on the dynamics between actors and audiences, including the ways in which actors engage, communicate, and connect with spectators during live performances. This can encompass studies of audience reception, actor-audience interaction, and the role of empathy and identification in theatrical experiences.

Acting in theatre often explores effective teaching methods and pedagogical approaches for training actors. This can include investigations into best practices for actor training programs, the use of technology in acting education, and innovative approaches to developing

performance skills (Gillette, J. M. 2004). Some research examines the social and political implications of acting in theatre, including issues related to representation, diversity, inclusion, and the role of actors in addressing social justice themes through their performances (Wilson, E. 2011). These are just a few examples of the diverse research areas related to acting in theatre. The field is continually evolving, with scholars and practitioners exploring new perspectives, interdisciplinary connections, and innovative approaches to understanding the art and craft of acting in the context of theatrical performance. Therefore, this study was aimed to explore prominent actor Wegayehu Nigatu acting techniques, skills and styles.

1.1. Statement of the Problem

Why was this study? Nowadays, in Ethiopia theatre shows a lack of techniques, methods, and skilled performers. Wegayehu Nigatu was an influential actor, comedian, mimmer, teacher, director, journalist, and narrator in Ethiopia theatre no one influenced a person before/after him. Still, Ethiopia society recognized his skill in Ethiopia Theatre, but lacked a scientific study; it is recognized by hearsay this why conducted a study. The main purpose of this study is to investigate his biography, acting techniques, skills, and styles, and then to treat Ethiopian theatre illness. It has been a century since the art of theater began in Ethiopia. During this time, many theaters have appeared on the stage, and veteran theater professionals like, Wegayehu Nigatu has a crown on stage. However, the sector is currently facing various challenges and is currently facing a particularly challenging situation (Muchu, S. e tal ; 2021). Despite the recognition of Wegayehu Nigatu as a prominent actor in the Ethiopia theatre, there is a lack of comprehensive analysis and understanding of his specific acting techniques, skills, and styles. This gap in knowledge hinders aspiring actors, researchers, and enthusiasts from gaining insights into Wegayehu Nigatu's unique approach to acting, which could potentially inform and inspire their own artistic practices, (ETPA, et al., 2015). Therefore, there is a need to delve deeper into Wegayehu Nigatu's acting repertoire, dissecting his methods, honed skills, and distinct style to understanding of his contributions of acting. By addressing this gap, we can shed light on Wegayehu Nigatu's artistic legacy and offer valuable lessons for those interested in the Ethiopia, Africa and world of acting. There is no need to analyze much to explain that Wagayehu Ngatu is a great success and this can be understood from the dramas played on stage, screen and radio. In all the plays he plays, he vividly portrays the real world (Cohen, L. 2017).

Many theatre productions struggle with a lack of diversity in casting, which can limit the opportunities for actors from underrepresented groups and perpetuate stereotypes. Some actors may struggle to find affordable and accessible training and development opportunities, limiting their ability to improve their skills and advance their careers (AACACTB, 2010). The demanding nature of acting, including the pressure of auditions, performances, and the instability of the industry, can take a toll on actors' mental health and well-being (Cohen, R. 2017). Many actors face challenges related to fair pay, job security, and equitable treatment in the Ethiopia Theatre, which can make it difficult to sustain a career in theatre. Some actors may face barriers to accessing auditions, casting calls, and other opportunities, particularly if they are from marginalized communities or have limited resources. These are just a few examples of the complex issues that can affect actors in the Ethiopia theatre. Addressing these problems requires a multifaceted approach that involves theatre stakeholders, policymakers, and the broader community (Sida, 2003). The researcher then attempted to fill the gap of acting techniques, methods, skills and styles in Ethiopia Theater. Therefore, this

study was conducted to explore a prominent actor Wegayehu Nigatu, to show power acting for theatre professionals and its audiences.

1.2. General Objective

The general objectives of this study was to explore Wegayehu Nigatu's approach to acting, displaying key aspects of his acting methods that contributed to his success and influence in the Ethiopia Theatre.

1.2. 1. Specific Objectives

This article has the following specific objectives:

1. To assess brief biography Wegayeh Nigatu.
2. To identify the acting techniques Wegayehu Nigatu.
3. To explore the acting skills Wegayehu Nigatu.
4. To examine the acting styles Wegayeh Nigatu.

1.3. Research Questions

This article was sought to answer the have the following basic questions:

1. How to assess the brief biography of Wegayeh Nigatu?
2. What are the acting techniques of Wegayehu Nigatu?
3. How to the explore the acting skills of Wegayehu Nigatu?
4. How to the examine the acting styles of Wegayeh Nigatu?

1.4. Significance of the study

Studying acting in theatre is significant for several reasons. Acting allows individuals to express themselves creatively and explore different emotions, characters, and stories. It provides a platform for self-expression and communication through performance. Through acting, individuals can develop empathy by stepping into the shoes of different characters and understanding their perspectives, motivations, and struggles. This can lead to greater compassion and understanding of others in real life. Acting requires a range of skills such as vocal control, physicality, emotional depth, and improvisation. Studying acting helps individuals develop these skills and become more versatile performers

Acting often involves working closely with directors, fellow actors, and production teams. Studying acting teaches individuals how to collaborate effectively, communicate with others, and contribute to a cohesive artistic vision. Acting in theatre allows individuals to explore different cultures, times, and societal issues through the portrayal of diverse characters and stories.

1.5. Purpose of the study

Wegayehu Nigatu's purpose regarding new creativity in existing acting methods, techniques, skills, and styles likely revolves around several key themes that aim to enrich the theatrical landscape, particularly within Ethiopian and broader African contexts. Wegayehu may seek to preserve traditional Ethiopian storytelling and performance techniques while integrating contemporary acting methods. This fusion can help keep cultural narratives alive while making them accessible and relevant to modern audiences. His work might focus on exploring various aspects of identity cultural, social, and personal through character development. By encouraging actors to draw from their own experiences and backgrounds, he can foster a richer, more authentic performance.

Wegayehu may advocate for techniques that prioritize emotional truth in performances. This could involve training actors to connect deeply with their character's motivations and emotions, enhancing the overall impact of the performance. Encouraging collaboration between actors, musicians, dancers, and visual artists can lead to innovative performances that incorporate multiple art forms. This collaborative spirit can inspire new creative expressions and broaden the scope of theatrical presentations.

Wegayehu might explore interactive or immersive theater experiences that invite audience participation. This approach can break down barriers between performers and spectators, creating a more engaging and dynamic environment. His purpose could include using theater to address pressing social issues, and encouraging actors to tackle themes such as inequality, justice, and cultural identity. This can empower performers to use their craft as a tool for advocacy and awareness.

Wegayehu may focus on developing training programs that introduce new techniques and styles to aspiring actors. By fostering a culture of continuous learning, he can help cultivate a new generation of performers equipped with diverse skills. Encouraging experimentation with different performance styles such as physical theater, improvisation, or multimedia integration can lead to fresh interpretations of classic works and original pieces. Wegayehu might aim to create works that resonate both locally and internationally, allowing for a dialogue between Ethiopian culture and global theatrical trends. This can help elevate local stories on the world stage.

Wegayehu Nigatu's purpose in promoting new creativity within existing acting methods is likely multifaceted, focusing on cultural preservation, emotional authenticity, audience engagement, and social impact. By fostering innovation in techniques and styles, he aims to enrich the theatrical experience for both performers and audiences while contributing to the evolution of Ethiopian theater.

2. Review of Literature

A reviewing related literature on acting in theatre can provide valuable insights into the theoretical frameworks, historical context, and practical approaches to the study of acting. Here are some key themes and topics that are commonly explored in the literature on acting in theatre. Literature on acting often delves into various acting techniques developed by renowned practitioners such as Stanislavski, Meisner, Strasberg, and others. These techniques focus on different aspects of the actor's craft, including emotional truth, physicality, improvisation, and character development (Alburger, J. R. (2011).

Understanding how actors analyze and embody characters is a central theme in acting literature. This includes discussions on character motivation, objectives, obstacles, relationships, and character arc, as well as techniques for creating fully realized and authentic characters on stage or screen, radio. Exploring the role of emotions in acting is another

common theme in the literature. This includes discussions on emotional memory, affective memory, sense memory, and other techniques actors use to access and express authentic emotions in their performances (Hagen, U., & Frankel, H. 2008; Howey, B. 2005). Kissel, H. 2000).

Literature on acting often addresses the importance of physicality and movement in conveying character traits, emotions, and intentions. This includes discussions on body language, gesture, posture, movement dynamics, and spatial awareness in performance. The literature also covers the role of voice and speech in acting, including techniques for developing vocal resonance, articulation, projection, intonation, and dialects. Understanding how actors use their voice to communicate effectively on stage or screen or radio is a key focus of this literature, (Cohen, L. 2017; Alburger, J.R. 2011 & Barton, R. and Dal Vera, R. 2011).

Analyzing scripts and understanding the nuances of dramatic texts is essential for actors. Literature on acting often explores techniques for script analysis, subtext interpretation, dialogue delivery, and the relationship between text and performance. Acting is a creative art form that requires actors to work closely with directors, fellow actors, designers, and other creatives. Literature on acting often discusses the importance of collaboration, communication, ensemble work, and the dynamics of the rehearsal process (Bogdanov, G. 1999; Black, L. C. 1987 & Boleslavsky, R. 1949).

Exploring the cultural and historical context of acting in theatre is another important theme in the literature. This includes discussions on different theatre traditions, performance styles, acting methods, and the evolution of acting practices over time. Literature on acting also addresses training methodologies, pedagogical approaches, curriculum design, assessment strategies, and best practices for teaching acting to students at various levels of experience and expertise, (Pugatch, J. 2006; Schreiber, T., & Barber, M. B. 2005 & Bridgmont, P. 1992).

Finally, literature on acting often encourages critical reflection on the actor's role in society, the ethical considerations of representation, the impact of technology on performance practices, and other contemporary issues shaping the field of acting in theatre. By engaging with this diverse range of literature on acting in theatre, actors can deepen their understanding of the art form, expand their styles of different approaches to acting, and enhance their skills as performers (Amory, K. K., 2010).

2.1. Acting Techniques

There are various acting techniques that actors can study and incorporate into their craft to enhance their performances. These are just a few of the many acting techniques available to actors. Each technique offers unique insights and tools for performers to deepen their craft and create compelling and authentic characters on stage or screen. Actors may choose to study multiple techniques and adapt them to suit their individual strengths and preferences (Adler, S. 1999; Allen, D. 1995; Bogdanov, G. 1999; Baldwin, J. 1995; Benedetti J. 1989; Black, L. C. 1987 & Bigsby, C.W.E. C., 1982). Acting techniques are the methods, approaches, and skills that actors use to portray characters, convey emotions, and engage with audiences effectively. Different actors may employ various techniques based on their training, experience, and personal style. Here are some common acting techniques those actors like, Wegayehu Nigatu may use in their performances (Ranger, P. 2005 and Lecoq, J. 2006).

2.1.1. Method Acting

Method acting is a technique popularized by practitioners such as Stanislavski, Lee Strasberg, and Stella Adler. It involves actors drawing on their own emotions and personal experiences

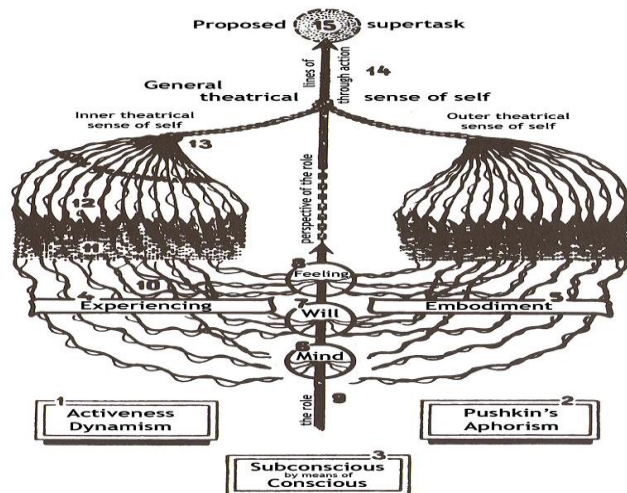
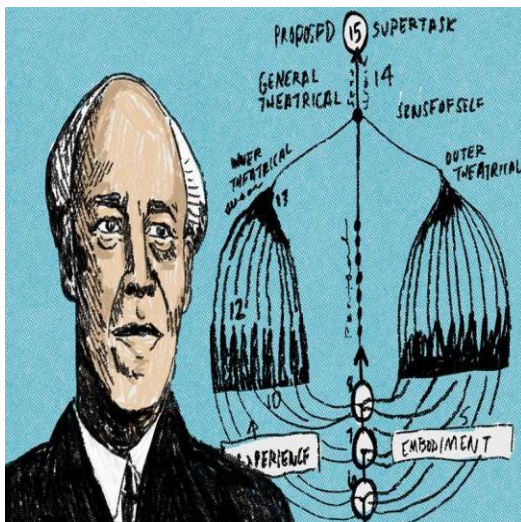
to create authentic and realistic portrayals of characters. Method actors immerse themselves in the character's mindset, emotions, and motivations to deliver compelling performances.



“Lee Strasberg was one of Stanislavsky’s disciples, and his approach was known, famously, as “the Method.” Taking inspiration from Stanislavsky, Strasberg encouraged actors to use their psyches. In his controversial approach, Strasberg trained actors to employ “emotional recall,” or distinctive moments an actor has had in her real life, and to repurpose those moments to convey a character convincingly onstage. The psychological nature of Method acting has made it the subject of scrutiny, especially in its extreme application by certain actors”.

2.1.2. Stanislavsky’s System

This technique revolves around the concept of the “magic if” or “what if” and encourages actors to consider what they would do if they were in the circumstances of the characters they were playing. Famous practitioners of this technique include Laurence Olivier and John Gielgud.



“Konstantin Stanislavsky (sometimes spelled “Stanislavski”) is the father of modern acting. His desire to “live” a role rather than “perform” a role has influenced every acting technique we know today. Stanislavsky wrote detailed notes as he developed his acting system. These notes became a series of books “An Actor Prepares,” “Building a Character,”

and “Creating a Role” that became the foundational text for training actors in Russia and the United States”.



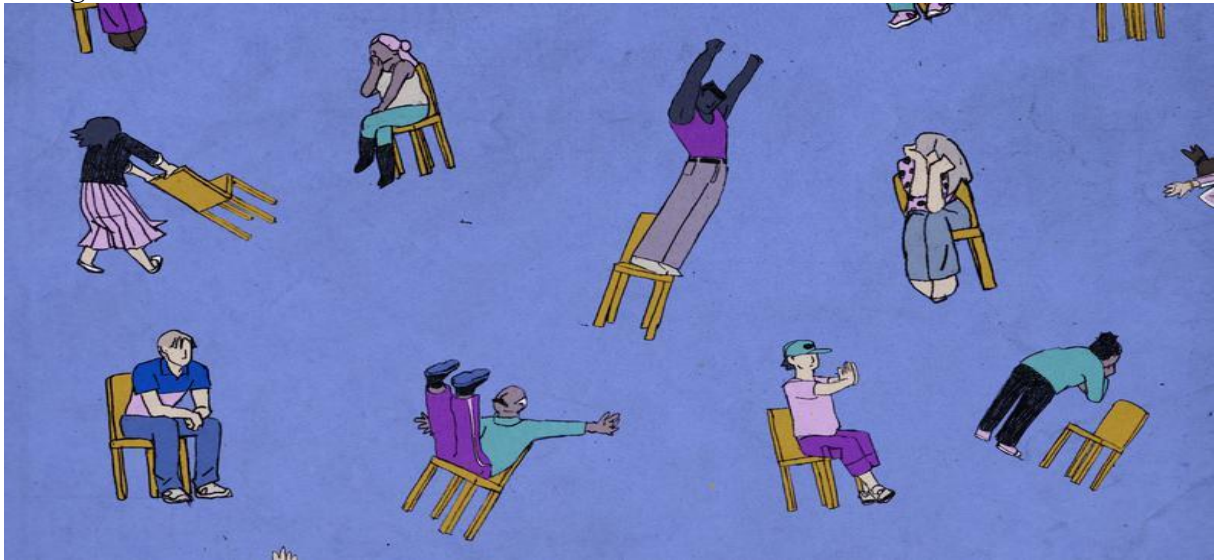
2.1.3. Stella Adler Technique

This technique emphasizes imagination and encourages actors to create a rich inner life for their characters.



“Stella Adler, another Stanislavsky disciple, rivaled Strasberg’s approach with vehement passion. Adler, a strong-willed, notoriously demanding teacher, pushed her students to create convincing moments imaginatively. The lessons from her New York City studio have been well chronicled, and her phrases are often quoted. Adler insisted that the imagination of the artist could be just as vivid as one’s natural experiences and much safer, emotionally, to use. Adler’s technique encourages actors to develop deep visions and metaphors for the circumstances of their characters. These visions would be used as creative nourishment for making convincing artistic choices. Though Marlon Brando’s lifelike acting style is often attributed to Strasberg’s Method, he was actually trained by Stella Adler; his devotion to

Adler and her work was so strong that he wrote the preface to her manual “The Art of Acting.” “



2.1.4. Meisner Technique

According to Sanford Meisner, this technique focuses on actors' responses to their scene partners and surroundings. It emphasizes listening, reacting truthfully in the moment, and building relationships with other characters. The Meisner Technique helps actors develop spontaneity, emotional depth, and authenticity in their performances.



“Sanford Meisner encouraged actors not to be so intellectually or imaginatively obsessed; when actors were so focused, he contended, they got too internal. The risk thereof, of course, is that theater is the experience of sharing an actor’s work with an audience something you can’t do well if you’re inside your own head! Meisner’s technique relies on sanding down the psychological mountain-making of an actor’s work and instead focusing on the simplicity of instincts. Through repetition, his students naturally, meditatively removed all of the psychological connotations from an action or line, revealing the character’s most humble form. This, Meisner believed, was the way to a character’s naturalness”.

2.1.5. Viewpoints

Viewpoints technique, according to Anne Bogart and Tina Landau, explores the physicality, spatial relationships, and temporal elements of performance. Actors use Viewpoints to enhance their awareness of movement, gesture, rhythm, and ensemble dynamics on stage. This technique can help actors create visually dynamic and engaging performances.



“The acting technique established by Anne Bogart and Tina Landau revolves around the “Six Viewpoints” of time and space created by choreographer Mary Overlie. With physical improvisation at its core, Viewpoints trains actors to collaborate physically using the body’s instincts and the mind’s awareness”.

2.1.6. Voice and Speech Training

Actors often undergo voice and speech training to develop vocal clarity, projection, articulation, and emotional expressiveness. Techniques such as Linklater voice work, Fitzmaurice voice work, or Knight-Thompson speech work help actors strengthen their vocal instrument and communicate effectively with audiences.

Linklater Voice Method, this technique emphasizes the importance of breath and encourages actors to use their voices to create a sense of character.

“Kristin Linklater believed that within our voice there is a human truth and texture, rooted in the act of meaningful breath and deep physical and imaginative connection. Her exercises aim to root the actor in the freedom of their true voice”.

2.1.7. Physical Acting Techniques

Physical acting techniques focus on actors' use of their bodies to express emotions, create characters, and convey meaning. Techniques like Laban Movement Analysis, Suzuki Method, or Lecoq's physical theater training help actors develop physical presence, coordination, expressiveness, and physical storytelling skills.



2.1.8. Uta Hagen's Technique

This technique emphasizes the importance of realistic behavior and encourages actors to use their own experiences to inform their performances.



“Uta Hagen, an actor of some note, continued to tease out Stanislavsky’s thinking by encouraging the concept of substitution to relate to a character. Similar to Strasberg, Hagen refined the notion of using an actor’s personal experiences to help draw a natural reaction to a character’s circumstance. If the actor had not lived through the experience of the character in the play, the actor would conjure the memory or experience of a similar event that had happened in his life and adjust the stakes appropriately”.



2.1.9. Spolin Technique

This technique emphasizes improvisation and encourages actors to be present in the moment and respond truthfully to their surroundings.



“Viola Spolin believed in the power of play. In her mammoth canon of “theater games,” Spolin encouraged actors to develop essential habits through improvisation within strict imaginary circumstances or frameworks. Her method allows actors to become entirely present and spontaneous during a performance, thus making choices in real-time as they would in reality”.

2.1.10. Practical Aesthetics

This technique emphasizes the importance of action and encourages actors to focus on what their characters are doing rather than what they are feeling. According to David Mamet and William H. Macy, this technique focused on clarity, objectives, and truthful behavior. It encourages actors to focus on the given circumstances of a scene and make specific, playable choices to achieve their character's goals.



“William H. Macy and David Mamet created the “Practical Aesthetics” approach, a technique that rejects the imposed complication of other approaches and instead focuses on the innate simplicity of theatricality and four fundamental pillars of an actor’s creative equation: the literal, a want, the action, and that famous “as if.” Practical Aesthetics is most famously taught at New York’s Atlantic Acting School, which boasts famous alumni Felicity Huffman, Rose Byrne, Jessica Alba, and Camryn Manheim”.

2.1.11. Theatre of the Oppressed

This technique emphasizes the importance of social justice and encourages actors to use their performances as a means of promoting change (Forum Theatre. 2022a; Forum Theatre. 2022b).



“Augusto Boal understood the work of the actor to be both a spectator and an artist, an educator and an activist. In Boal’s exercises, often modified from children’s games from around the globe, though mainly from his native Brazil, actors are encouraged to feel the sensation of their freedom through physical play. He also developed methods for actors to enliven and tap into social issues within their community”.

2.1.12. Chekhov Technique

This technique emphasizes the importance of imagination and encourages actors to use their bodies to create a sense of character.



“Michael Chekhov, the nephew of the playwright Anton Chekhov, advocated for the utilization of archetypes. Like Adler, Chekhov encouraged a cocktail of imagination for actors to create “psychological gestures.” These gestures, rooted in a more antiquated acting tradition of storytelling (and the easily relatable codes of gestures), become modernized by the power and consideration of the psyche. Famous Practitioners of the Chekhov Technique: Clint Eastwood, Anthony Hopkins, Helen Hunt, and Jack Nicholson”.

2.1.13. Grotowski Technique

This technique emphasizes the importance of physicality and encourages actors to use their bodies to create a sense of character. These techniques, often associated with classical theater training, include studying and performing works from playwrights such as Shakespeare, Molière, or Chekhov. They emphasize vocal training, text analysis, verse speaking, and understanding the historical context of the plays.



“Jerzy Grotowski believed in the actor as a holy vessel capable of uncovering human truth by accessing the lived experience of their bodies. Grotowski, influenced by the scientific process

of research and the contemplativeness of monasticism, aimed to create a highly physical actor rooted in the sweat of life”.

2.1.14. Classical Acting Techniques

These techniques, often associated with classical theater training, include studying and performing works from playwrights such as Shakespeare, Molière, or Chekhov. They emphasize vocal training, text analysis, and verse speaking, and understanding the historical context of the plays.



“Unlike the other entries in this list, classical acting is not so much a single technique as an umbrella term that encompasses several different approaches to acting that originated in Europe between the 5th and 16th centuries. Classical actors focus on voice and body control, as well as textual analysis. Some techniques you might find on a classical acting curriculum include Viewpoints, the Alexander Technique, Skinner Releasing Technique, and phonetics”.

2.1.15. Improvisation

Improvisation techniques involve spontaneous creation and performance without a script or pre-planned dialogue. Improvisational exercises and games help actors develop quick thinking, adaptability, creativity, and collaborative skills. Improvisation can enhance actors' ability to think on their feet and respond authentically in performance situations.



2.1.16. Character Analysis

Character analysis techniques involve actors delving into a character's background, psychology, relationships, and motivations to create a fully realized portrayal. Actors may use tools like the "Given Circumstances," "Objective," "Obstacle," "Action," and "Subtext" to deepen their understanding of the character's journey and intentions (Rivera, D. 2013; Prior, R. W. 2015; Panoutsos, C. 2021).



By incorporating these acting techniques into their practice, actors like Wegayehu Nigatu can expand their range, deepen their performances, and connect with audiences on a deeper level. Each technique offers unique insights and tools for actors to explore characters, emotions,

relationships, and storytelling in their work (Zazzali, P. 2013; Taylor, S. L. 2016; Strandberg-Long, P. 2019; Shirley, D. 2010; Seton, M., Maxwell, I., & Szabo, M. (2019).

These are just a few examples of the many acting techniques and methods available to actors. Each approach offers different tools and perspectives for creating authentic and impactful performances, and many actors choose to incorporate elements from multiple techniques into their practice. Ultimately, the choice of technique depends on an actor's personal preferences, training background, and the specific demands of a role or production (British Council. 2016; Darvas, R. H. 2010; DeBettignies, B. H., & Goldstein, T. R. 2020; Doyle, C. L. 2016a; Doyle, C. L. 2016b).

2.2. Acting Skills

Acting skills are the abilities and techniques that an actor uses to effectively portray a character on stage, in film, or on television. Some key acting skills include (Krasner, D. 2012; Quarrinton, N. 2023).

2.2.1. Emotionally Connecting with the Character

Actors need to be able to tap into their own emotions and experiences to understand and portray the feelings and motivations of the characters they play.

2.2.2. Memorization

Being able to quickly learn and memorize lines is an essential skill for actors, as it allows them to focus on delivering a convincing performance without being distracted by the script.

2.2.3. Body Language and Movement

Understanding how to use body language, posture, and movement to convey emotions and intentions is crucial for effective acting.

2.2.4. Voice Projection and Diction

Actors need to be able to project their voices clearly and enunciate their words so that they can be heard and understood by the audience.

2.2.5. Listening and Reacting

Acting is not just about delivering lines; it also involves actively listening to other actors and reacting authentically to what is happening in a scene.

2.2.6. Character Analysis

Actors should be able to analyze and understand the characters they are portraying, including their backgrounds, relationships, and motivations.

2.2.7. Stage Presence

Being aware of how to command the stage and engage the audience through presence, energy, and focus.

2.2.8. Adaptability

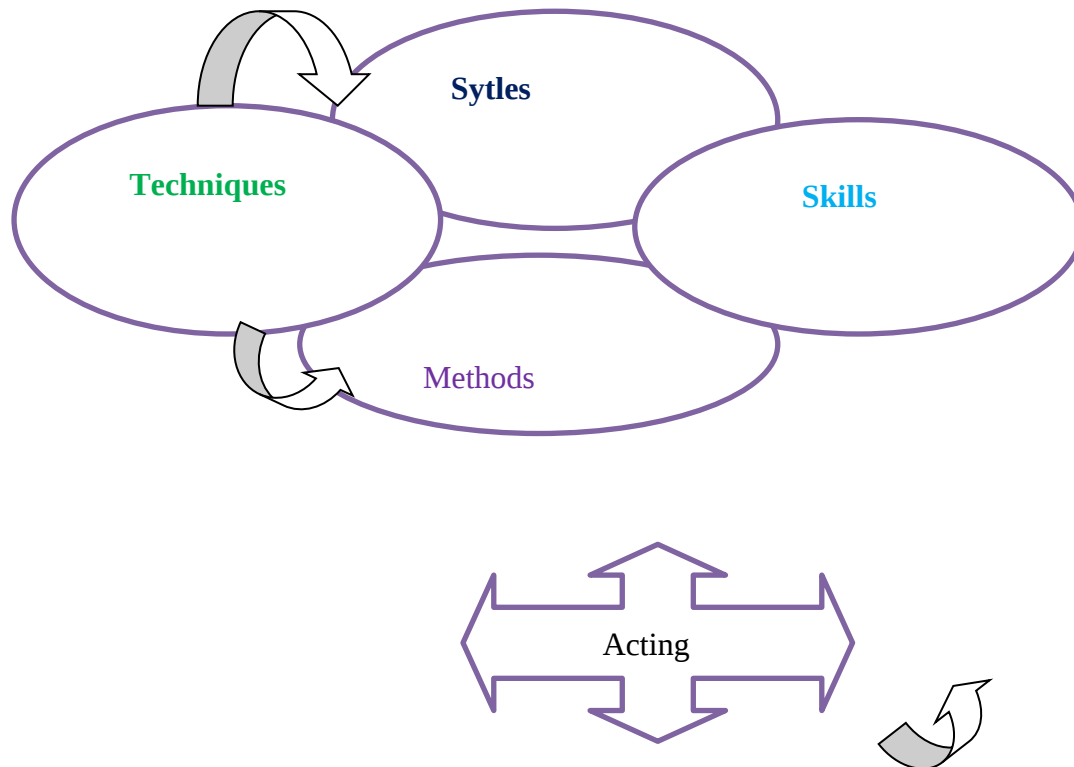
Actors need to be able to adapt to different roles, genres, and performance styles, as well as adjust to the requirements of different directors and productions.

Actors often develop these foundational skills through training, practice, and experience. As actors progress in their careers, they may further refine these skills and develop additional techniques to enhance their performances.

2.3. Conceptual Frameworks of Acting

The conceptual framework of acting is rooted in several theoretical perspectives, including acting theory, role theory, and action theory. Acting draws on the understanding that individuals have multiple roles and identities within their character contexts, and that these roles can influence their techniques, methods, skills, and styles (Goldstein, T. R., & Bloom, P. 2011; Goldstein, T. R., Wu, K., & Winner, E. 2009; Ingleson, D. 2022; Innes, J. 2021).

Figure 2.3.1: Conceptual Frameworks of Acting



2.4. Review of Empirical Related Literature

A review of empirical-related literature helps us to investigate the real experiences of acting to provide a deeper understanding of theater professionals performers portray or depict characters in the script, performers in the characterization of characters discipline in the interactive performance in playhouses, theater companies, theater projects and we have drawn on a framework enabling us to exploring theater professional acting on show in Ethiopian Theater as a general and a specially on Ethiopian Theater acting. However, no research has been conducted on acting in Ethiopian theater.

According to Equar, T. did his AM Thesis in 2019 (AAU) on the Title: Professional Ethics in Ethiopian Theatre: The Case of Two Theater Houses in Addis Ababa, This study the researcher used a method of analysis the performers in the live stage ethics . The characters in the script are characterized ethically or unethically if they are ethically or unethically the audiences learn right or wrong and good or bad behavior as portrayed by the characters in the script and play. So the researcher recommended playwrights' if we portray characters in the script as right or good ethical behavior the audience's moral behavior. The researcher advises playwrights or dramatists to portray characters in script carefully treated and systematically. This study was similar to my article, but my article is on the acting of prominent actor Wegayehu Nigatu in Ethiopian Theater. The researcher did not get related

empirical review work on acting in Ethiopia Theater. Getachew, M did his AM Thesis in 2020 (AAU) on the Title: “Exploring the Role of Ethiopia’s National Theatre for Nation Building his thesis focused on Ethiopia National Theater and the research methods used qualitative approach through an interview as thematic narratives. My article conducted acting techniques on Wegayehu Nigatu. Therefore, there are areas, times, methods, and data collection tools differences and similarities only by the theatre.

3. Methods and Materials

A qualitative research method could use to explore Wegayehu Nigatu's acting techniques, skills, and styles in a more in-depth and nuanced manner. One possible approach could involve conducting interviews with artists, as well as with directors, producers, fellow actors, and other industry professionals who have worked with him. These interviews could provide valuable insights into Wegayehu Nigatu's approach to acting, his training, influences, and the specific techniques he uses in his performances (Kotari, C. R., 2004; Creswell, J.W., 2003).

3.1. Data Type and Sources

In this study, both Primary and secondary sources of data would use to get information in terms of Video live performance, magazines and newspapers.

3.1.1. Primary Data Source

Primary sources of data would be obtained from the interview, observation, and video.

3.1.2. Secondary Sources of Data

Secondary sources of data would be gained from published and non-published materials like books, articles, journals, cases, and written documents.

3.2. Data Collection Tools

This article would use interview, Observation, case studies of acting as data collection tools for the study.

3.2.1. Interview

A conduct interviews with actors, directors, acting coaches, and other industry professionals to gather firsthand insights into the experiences, perspectives, and practices of those involved in the field of acting.

3.2.2. Observation

Observational studies involve observing actors in rehearsal or performance settings to analyze their behaviors, interactions, techniques, and strategies. Researcher use video recordings, stage freeze image and other observational methods to document and analyze the nuances of acting practices in real-world contexts.

3.2.3. Case studies

Case studies focus on in-depth examinations of individual actors, performances, productions, or training programs to explored specific aspects of acting in detail. Researcher may analyze a particular actor's approach to character development, a director's rehearsal process, or a successful performance to uncover valuable insights into effective acting practices.

3.2.4. Performance analysis

Performance analysis focuses on examining scripts, plays, monologues, and other dramatic texts or video to uncover the subtext, themes, character dynamics, and narrative structures

that inform actors' interpretations and performances. Researcher used literary theory, discourse analysis, and other analytical tools to deconstruct and interpret dramatic action from an actor's perspective.

3.3. Data Analysis Techniques

The researcher would use qualitative data analysis. Data would be grouped and subject to analysis. Qualitative data that would obtain through interview and observation are present using performance analysis. Therefore, data categorized, analyzed and interpreted and merged in one theme.

4. Data Presentation and Analysis

Wegayehu Nigatu is a prominent actor known for his versatile acting skills and compelling performances across various mediums, including biography, stage, television, and radio. His acting techniques, skills, and styles have garnered critical acclaim and recognition from audiences and industry professionals alike. Wegayehu Nigatu is a prominent Ethiopian actor and director known for his contributions to theater, narrator, and film. While specific details about his techniques and methods may not be extensively documented, we can discuss general acting techniques, styles, and skills that are often associated with actors of his caliber, as well as insights that might emerge from interviews with artists in the field.

Acting Techniques and Methods as Wegayehu likely emphasizes deep character analysis, exploring the backstory, motivations, and emotional landscape of the characters he portrays. This could involve extensive research and personal reflection. A key aspect of his performance may involve drawing on personal experiences or emotions to create authentic portrayals. This technique helps to connect with the audience on a deeper level. Many actors use improvisational techniques to enhance their performances. Wegayehu might incorporate spontaneity in rehearsals or performances to keep the portrayal fresh and engaging. The use of body language and movement can be crucial in conveying a character's emotions and intentions. Wegayehu may utilize physical techniques to embody his characters fully. Effective use of voice, including tone, pitch, and pace, is essential for delivering lines convincingly. Wegayehu might focus on vocal training to enhance his performances.

Skills on working with directors, fellow actors, and other creatives is vital in theater and film. Wegayehu likely values teamwork and open communication to bring a production to life. The ability to adapt to different roles, styles, and genres is crucial for any actor. Wegayehu may demonstrate versatility in his performances across various mediums. Given Ethiopia's rich cultural heritage, Wegayehu might incorporate elements of Ethiopian culture into his acting, enhancing authenticity and resonance with local audiences.

Styles focuses on realistic portrayals of everyday life. Wegayehu may lean towards naturalism, making characters relatable and grounded. He might draw inspiration from traditional Ethiopian storytelling methods and performance styles, blending them with contemporary techniques. Wegayehu's performances may showcase a broad emotional range, allowing him to tackle both dramatic and comedic roles effectively.

Artists in interviews with other artists, Wegayehu might discuss. Emphasizing how storytelling is central to both acting and connecting with audiences. Sharing experiences of learning from established actors and giving back to the community by mentoring younger talents. Discussing the significance of representing Ethiopian culture in the arts and how it shapes his work. Addressing obstacles faced by actors in Ethiopia, such as funding, production quality, and audience engagement. Reflecting on how each role contributes to his development as an artist and individual. These elements combine to create a rich tapestry of acting techniques, methods, skills, and styles that define Wegayehu Nigatu's approach to his

craft. So, delve into an analysis of Wegayehu Nigatu's acting techniques, skills, and styles. Finally, findings, discussions, conclusions and recommendations.

4.1. Biography and Works of Wegayehu Nigatu

Figure: 1 Biography of a stage king



Wegayehu Nigatu was a highly respected and influential Ethiopian actor who made significant contributions to the country's performing arts scene. Born on January, 5, 1944 in Qebenna, Addis Ababa, in Ethiopia. Lost his parents at childhood, He was alone son to his parents. Wegayehu attended the Swedish Evangelical Mission School and completed his secondary education at Teferi Makonnen Secondary College. In his high school years, after high school that Wagayehu's love for acting began to emerge. At that time, what Wagahehu used to tell his friends that it was just a rumor, made them laugh a lot. Wagahehu was encouraged by this and made jokes. Wagayehu became even more impressed when Chief Gebrehanan made a joke. The comic is very fond of young films. He runs into a movie theater. Especially when Saturday comes, no matter what happens at the cinema. He copies the movie he saw without missing a single one and presents it to the students. Wegayehu was as known as humor and comic portrayal of film character, especially during the numerous outings of the Ethiopian Boy Scouts. After graduation in 1963, wegayehu joined the Haile Selassie I University's Creative Arts & Theatre Program, where he studied the art of plays and stage production. After playing his first theater at the age of 21, Wagahehu became a stage person after studying in Budapest, Hungary at the age of 24.

Wegayehu Nigatu began his acting career at a young age and quickly gained recognition for his talent and versatility on stage and screen. He was a renowned radio broadcaster, newspaper columnist, and at times a comedian. As an Ethiopia eminent actor, comicer, mimier, teacher, director, journalist and narrator. The veteran artist Wagayehu Ngatu played 30 on stage, 18 on television, 46 on radio, 94 plays played in his lifetime. Wegayehu served as the head of the actor, journalist and narrator at prestigious institutions like Ethiopia National Theatre, Ethiopia Television and Radio.

Figure:2 Wegayehu Nigatu artworks



In Negash G/Maryam "Victory of Eve" and "Elders Club", In Mengstu Lema "Anti-Colonialist" In Tsegaye G/Medhn "Mother courage" and "Petros That Hour", By Melaku Ashagrie "One Breast", In Mamo Wudneh "Alula Abanga", in Tesfaye Gessesse, "judgment for you". Wegayehu is known for playing endless plays.

The play is not in the words, it's in you! Stella Adler

Artist Wagayehu narrates especially the honorable Dr. Hadis Alemayheu's love to the grave, Brihanu Zerihun's Eve of stormy revolution, The wave of the revolution and The day after the revolution and Gebeye Ayele,s Coalition Army in a fascinating manner. Author and narrator as honorable Dr. Hadis Alemayheu said "The image you create in the audience's mind is better than what I wrote it." This shown it. "Never tell people how to do things; tell them what to do and they surprise you with their ingenuity". General patton

Figure: 3 "Grave to love"



Throughout his career, Wegayehu Nigatu appeared in numerous theatre productions, films, radio and television shows, captivating audiences with his powerful performances and compelling portrayals of a wide range of characters. His ability to convey deep emotions, embody complex roles, and engage with audiences on an emotional level set him apart as a leading figure in Ethiopian theater and film. Wegayehu Nigatu's work was characterized by his strong physical presence, expressive voice, and nuanced characterizations, displaying his dedication to the craft of acting and his commitment to delivering authentic and impactful performances. He collaborated with renowned directors, fellow actors, and production teams, contributing to the success of many acclaimed productions.

In addition to his acting achievements, Wegayehu Nigatu was known for his advocacy for the arts and his efforts to promote Ethiopian culture and heritage through his work. He inspired and mentored aspiring actors, leaving a lasting legacy in the Ethiopian entertainment industry. Tragically, Wegayehu Nigatu's life was cut short when he passed away in 1990, leaving behind a rich body of work that continues to resonate with audiences and fellow artists. His talent, passion, and dedication to his craft have solidified his place as a prominent figure in Ethiopian acting history, and his influence would be felt for years to come.

4.1.1. Acting Testimonial of Wegayehu Nigatu

Wegayehu Nigatu is a prominent actor known for his versatile acting skills and unique style. He has gained a large following and appreciation for his performances in various roles, displaying a range of techniques and skills.

Audience analysis on Wegayehu Nigatu's acting techniques, skills, and styles would likely reveal a deep appreciation for his ability to embody characters authentically and bring them to life on screen or stage. His dedication to his craft and attention to detail in portraying emotions, mannerisms, and nuances of each character would be highly regarded by the audience. His ability to seamlessly transition between different genres and styles of acting, from drama to comedy to action, would also be a point of interest for the audience. They would appreciate his versatility and range as an actor, as well as his ability to adapt to different roles and challenges. Overall, audience analysis on Wegayehu Nigatu's acting techniques, skills, and styles would likely show a high level of admiration and respect for his talent and dedication to the craft of acting. His performances would be seen as engaging, captivating, and memorable, leaving a lasting impression on the audience.

Tilahun Gessesse replied about Wegayehu I felt that the career created him and the career created him. Therefore, every time I see him, Wegayehu's funny and amazing. Wegayehu's all sad, funny and surprising. I just do not have words to describe him.

Wagayehu Ngatu answered a question posed to him by "news Tourism" about how he became a successful actor. Wegayehu replied "my drama teacher and drama father. Tesfaye Gessesse that opened my stage eyes".

Theatre is a mirror, a shape reflection of society. Yasmina Reza

The first time I saw Zenebe Abraha writing about Wagayehu Ngatu under the title "The Star of the Stage" was when the famous poet Tsegaye Ge/Madhn was performing "Petros that hour" theater. I thought he was young, I could not hold back my tears, thankfully, and the whole audience that filled the hall was in tears.

Figure: 4 figure picture



Wagahehu was hardly concerned with character selection. In the children's theater that Altaye Work Zeleke organized, she said that she had a problem with some actors because they despised children's things. To my surprise, when I see him off stage, he calls me a theme and sometimes I look like a hen frown. She said that I would always remember what an audience member said on the same stage when I heard him say that he needs to be like a prince.

Wegayehu Nigatu was contributed as a teacher to the training of actors given by the National Theater, like Sirak Taddesse, Alemtsehay Bekele, Alemtsehay Wedajo, Tekle Desta, Maaza Bru, Analem Tesfaye, Hailu Bru and others. His services to the National Theater did not end there. He was not only his workmates who saw him play and chose him, but all those who used him and wanted to understand him when he was "okay" at the time.

Figure: 5 At learnt and training



A painter Eshetu Tiruneh presented an in-depth critical article on the condition of Wegayehu's body, height, face and shape under the title "A whole body parts a language ". The famous critic Seum Woldem has explained and written about Wagayehu's multi-faceted acting ability under the title "A character with a lot of wisdom".

Assistant Professor of theatre thinks that the world of Wagayehu was created for the stage. Wagayehu for stage in all tragedy and comedy; He is an actor with incredible acting skills.

Artist Fikadu Teklemariam also had a close relationship with Wagayehu. As his will reminds us, Wagahehu was unfailing in imparting his knowledge to the actors who came after him.

Ato Zemedie Ngatu is Wegayehu's elder brother. He admires Wegayehu's obedience. His brother says that when I was a child, I did not know anything called anxiety. It was after high school that Wagayehu's love for acting began to emerge. At that time, what Wagahehu used to tell his friends was just a rumor, which made them laugh a lot. Wagahehu was encouraged by this and made jokes. Wagayehu became even more impressed when Aleka Gebrehana made a joke. The comic is very fond of young films. He runs into a movie theater. Especially when Saturday comes, no matter what happens at the cinema. He copies the movie he saw without missing a single one and presents it to the students.

"Wegayehu Nigatu's acting techniques are truly remarkable. His ability to fully immerse himself in a character and bring it to life is awe-inspiring. His attention to detail and commitment to authenticity make him a standout performer."

"I have always been impressed by Wegayehu Nigatu's range of skills as an actor. Whether he's portraying a complex dramatic role or delivering comedic timing with finesse, he never fails to captivate the audience. His versatility is truly impressive."

"Wegayehu Nigatu's acting style is so unique and engaging. He has a way of drawing you into the story and making you feel every emotion his character is experiencing. His performances are always powerful and memorable."

"I've been a fan of Wegayehu Nigatu for years, and his acting techniques never fail to impress me. The way he can switch between different genres and styles with such ease is a testament to his talent and dedication to his craft. He is a true master of his art."

"Wegayehu Nigatu is a true artist when it comes to acting. His skills are unparalleled, and his performances are always captivating. He has a way of bringing depth and complexity to every character he portrays, making each role uniquely his own."

4.1.2. Acting Techniques

Wegayehu Nigatu's acting techniques involves examining his performances, roles, and the methods he employs to bring characters to life on screen and stage. Here are some key data points that can be considered in this analysis. Wegayehu Nigatu prepares for his roles can provide insights into his approach to character development. This may include details on his research process, script analysis, and discussions with directors and fellow actors.

Wegayehu Nigatu's physical performances can shed light on how he uses body language, gestures, and movement to convey the emotions and intentions of his characters. This data may include information on his training in physical theater or specific techniques he employs. Wegayehu Nigatu's vocal performances can help understand how he uses his voice to enhance his characters. This may involve analyzing recordings of his performances to identify patterns in voice modulation, accents, and delivery.

Figure:6 A stage performance of physical acting



The emotional range of Wegayehu Nigatu's performances can provide insights into his ability to portray a wide spectrum of emotions convincingly. This data may include reviews, audience reactions, or interviews where he discusses his approach to emotional scenes. Wegayehu Nigatu's collaborative work with directors, fellow actors, and production teams can highlight his ability to work effectively in a team environment. This may involve looking at behind-the-scenes footage, interviews with collaborators, or reviews that mention his collaborative approach.

Wegayehu Nigatu's performances can offer valuable insights into how his acting techniques are perceived by audiences and reviewers. This data may include reviews from film festivals, theater productions, or online platforms. By compiling and analyzing data on these aspects of Wegayehu Nigatu's acting techniques, researchers and enthusiasts can gain a comprehensive understanding of his craft and the unique qualities that define his performances.

4.1.3. Acting Skills

Wegayehu Nigatu is a prominent Ethiopian actor known for his versatile performances in film, television, and theater. His acting skills have been widely praised by audiences and critics alike. Here is an analysis of some key aspects of Wegayehu Nigatu's acting skills. One of Wegayehu Nigatu's standout qualities as an actor is his ability to convey deep emotions with authenticity and sincerity. Whether he is portraying a character going through intense grief, joy, anger, or love, Wegayehu Nigatu brings a sense of emotional depth to his performances that resonates with viewers.

Wegayehu Nigatu has a remarkable talent for immersing himself in diverse characters and undergoing convincing transformations on screen and stage. His ability to embody different personalities, mannerisms, and speech patterns showcases his versatility as an actor. Wegayehu Nigatu's performances are characterized by subtle nuances and layered interpretations of his characters. He pays attention to the smallest details, such as facial expressions, gestures, and vocal inflections, to bring complexity and depth to his portrayals.

Figure: 7 A-stage performance



Wegayehu Nigatu's physicality as an actor is also noteworthy. He uses his body language effectively to communicate the inner world of his characters, creating a strong physical presence on stage and screen that enhances the storytelling. Wegayehu Nigatu is known for his collaborative spirit and ability to work effectively with directors, fellow actors, and production teams. His willingness to engage in discussions, listen to feedback, and contribute creatively to the overall vision of a project demonstrates his professionalism and commitment to his craft.

A stage space has two rules:(1) Anything can happen and (2) Something must happen.

Peter Brook

Wegayehu Nigatu has showcased his versatility by taking on a wide range of roles across different genres and mediums. From drama to comedy, from historical epics to contemporary stories, he has demonstrated his adaptability and skill in bringing diverse characters to life. Overall, Wegayehu Nigatu's acting skills are marked by his emotional depth, character transformation, subtlety, physicality, collaboration, and versatility. His dedication to his craft and his ability to connect with audiences through his performances have solidified his reputation as a prominent actor in the Ethiopian entertainment industry.

4.1.4. Acting Styles

Wegayehu Nigatu, a prominent Ethiopian actor, displays a range of acting styles in his performances that contribute to his versatility and skill as an actor. Here is an analysis of some of the key acting styles that Wegayehu Nigatu demonstrates in his work. Wegayehu Nigatu employs elements of method acting in his performances, delving deep into the emotional and psychological aspects of his characters to create authentic portrayals. He

immerses himself in the mindset of his characters, drawing on personal experiences and emotions to bring a sense of truth and realism to his roles.

Wegayehu Nigatu also demonstrates proficiency in classical acting techniques, such as understanding and interpreting text, mastering vocal delivery, and embodying the physicality of characters from different times and cultural backgrounds. His ability to breathe life into classical characters with nuance and depth displays his classical acting skills. Wegayehu Nigatu incorporates physicality into his performances, utilizing movement, gestures, and body language to convey the inner world of his characters. His physical presence on stage and screen enhances the storytelling and adds layers of meaning to his portrayals.

Figure: 8 A-stage performance of classical acting



Theatre is the art form of the present: It exists only in the present, and the it's gone.

Simon McBurney

Wegayehu Nigatu shows a flair for improvisation in his acting, allowing for spontaneity and creativity in his performances. His ability to think on his feet, respond to unexpected situations, and adapt to changes in the moment adds a dynamic element to his acting style. Wegayehu Nigatu excels in character acting, transforming himself into diverse personalities with distinct mannerisms, speech patterns, and emotional traits. His chameleon-like ability to inhabit different characters convincingly demonstrates his skill in character acting.

Wegayehu Nigatu engages in collaborative acting, working closely with directors, fellow actors, and production teams to bring out the best in his performances. His openness to feedback, willingness to experiment, and ability to build rapport with collaborators contribute to the success of his acting projects.

Overall, Wegayehu Nigatu's acting styles encompass method acting, classical acting, physical theatre, improvisation, character acting, and collaborative acting. His mastery of these styles displays his versatility as an actor and highlights his dedication to honing his craft across different genres and mediums in the Ethiopian entertainment industry.

Wegayehu might explain how he immerses himself in the characters he portrays. He could discuss the importance of understanding the character's background, motivations, and emotional state. This might involve journaling or creating detailed character profiles. He may emphasize the need for thorough research, especially when portraying historical or culturally significant figures. This could include studying scripts, and historical texts, or even interviewing people with similar experiences. Wegayehu might discuss using emotional recall to connect with his characters personally. He could share techniques for accessing emotions from his own life to bring depth to his performances. He might highlight the role of physicality in acting, explaining how body language and movement contribute to storytelling. This could involve training in dance or physical theater to enhance his expressiveness.

Wegayehu may talk about the importance of communication skills, both on stage and off. He might share how effective dialogue with co-actors and directors enhances collaborative efforts in productions. He could highlight the need for versatility in acting, discussing how he

prepares for diverse roles and genres, from drama to comedy, and how he adapts his approach accordingly. Wegayehu might explain how he gauges audience reactions during performances and adjusts his delivery to enhance their experience, emphasizing the dynamic relationship between actor and audience. He may discuss the importance of cultural representation in his work, sharing how he strives to present Ethiopian culture authentically while also making it relatable to broader audiences.

Wegayehu could reflect on his preference for naturalistic acting, valuing authenticity in emotion and dialogue. However, he might also appreciate stylized forms when appropriate, especially in traditional Ethiopian theater. He might discuss how traditional Ethiopian storytelling influences his style, incorporating elements like oral traditions and community narratives into his performances. Wegayehu may emphasize the importance of showcasing a wide emotional range in his work, explaining how this ability allows him to connect with various audience demographics. Wegayehu might share anecdotes about receiving audience feedback after performances and how it has shaped his understanding of what resonates with viewers. He could discuss moments where audience members expressed how his work reflected their own experiences or cultural narratives, reinforcing the importance of representation in the arts. Wegayehu might explain techniques he uses to engage audiences during performances such as breaking the fourth wall or incorporating interactive elements that create a more immersive experience. He may highlight initiatives where he collaborates with local communities or schools to foster interest in theater and encourage younger generations to explore acting. Wegayehu could share personal stories from audience members who have been touched by his performances, illustrating the powerful impact that theater can have on individuals' lives.

In such an interview, Wegayehu Nigatu would likely convey a deep passion for acting and storytelling while emphasizing the importance of cultural representation and audience connection in his work. His insights would reflect a commitment to authenticity, collaboration, and continuous learning within the vibrant landscape of Ethiopian theater and film.

4.2. Results

Wegayehu Nigatu was known for his contributions to the field of acting, particularly in the context of Ethiopian theater and performance. While specific results or findings from his work may not be widely documented, we can discuss some general themes and potential impacts of new creativity in acting methods, techniques, skills, and styles that might align with his approach or philosophy.

Wegayehu Nigatu may emphasize blending traditional Ethiopian storytelling methods with modern acting techniques. This fusion can create a unique performance style that resonates with local and global audiences. His work might focus on preserving cultural narratives while innovating within the acting framework. This involves using local dialects, costumes, and storytelling traditions to enhance the authenticity of performances. New techniques in character development could involve deeper psychological exploration of roles, allowing actors to connect more profoundly with their characters. This might include workshops or training sessions that encourage improvisation and emotional exploration.

Wegayehu might advocate for collaboration between actors, directors, musicians, and visual artists to create a more holistic theatre experience. This interdisciplinary approach can lead to innovative performances that engage multiple senses. Incorporating technology into performances such as multimedia elements, projections, or digital storytelling can enhance

the narrative and make it more relevant to contemporary audiences. New styles may include interactive theater where the audience plays a role in the performance, breaking the fourth wall and creating a more engaging experience. His work may highlight social issues pertinent to Ethiopian society, using theater as a platform for dialogue and change. This can inspire actors to develop skills in advocacy through performance. Wegayehu Nigatu could contribute to developing new training programs that focus on emerging acting techniques, encouraging actors to explore diverse styles and methodologies.

As show in the performance show Wegayehu Nigatu applied a scientific acting method (internal and external) as actor instrument as a body, voice and mind/imagination. Wegayehu Nigatu, a prominent Ethiopian actor, was known for his versatile performances on stage, radio, narrator and screen. While specific details about his training and techniques are not widely documented, the researcher could analyze his work based on the skills and styles commonly associated with successful actors.

One of the key skills Wegayehu Nigatu likely possessed was the ability to convey deep emotions and connect with his characters on an emotional level. This skill was essential for creating authentic and compelling performances that resonate with audiences. Physicality was another important aspect of acting, and Wegayehu Nigatu may have used his body language, gestures, and movement to bring his characters to life. His physical presence on stage or screen likely added depth and dimension to his performances.

Wegayehu Nigatu was applied a techniques, skills and styles of the Stanislavsky's System, The Method, Stella Adler Technique, Meisner Technique, Uta Hagen's Technique, Spolin Technique, Practical Aesthetics, Viewpoints, Theatre of the Oppressed, Chekhov Technique, Linklater Voice Method, Grotowski Technique and Classical Acting.

Effective communication through voice and speech was crucial for actors, and Wegayehu Nigatu had honed his vocal skills to deliver powerful and engaging performances. Clear articulation, vocal range, and expressive delivery could enhance the impact of an actor's work. Wegayehu Nigatu had excelled in creating complex and nuanced characters by delving into their motivations, backgrounds, and relationships. Developing a deep understanding of a character's inner life could lead to rich and multi-dimensional portrayals.

Successful actors often demonstrate versatility and adaptability in their performances, able to embody a wide range of characters across different genres and styles. Wegayehu Nigatu might have displayed his versatility by taking on diverse roles and exploring various acting techniques. Collaboration with directors, fellow actors, and production teams was an essential skill for actors in any performance context. Wegayehu Nigatu likely demonstrated strong collaborative abilities, working effectively with others to create cohesive and impactful productions.

A stage actor needs to convincingly communicate emotions to each and every member of their audience, including those situated far from the stage. Therefore, the actor needs to be louder and more expressive with their performance than if they were acting on camera. Screen acting, where actors' most expressive emotional beats are frequently conveyed in close-up, generally requires far less to sell more. "Stage training can get us into a habit of always externalizing and physically expressing what we normally feel just inside so that the audience can see and perceive how we're feeling and what we're thinking," says Shaan Sharma, co-founder of the Westside On-Camera Acting Studio. "I think Damian Lewis said it well: 'Onstage, you have to in some small nuanced way give a demonstration of what you're

thinking so that the people at the back can see it, whereas on camera you just quite literally have to think it.'"

Wegayehu Nigatu had drawn inspiration from a variety of traditions and approaches, blending elements of realism, physical theatre, and cultural influences unique to Ethiopian performance practices. His performances may have reflected a fusion of traditional storytelling techniques with contemporary acting methods, displayed a distinctive presentational and representational style that resonated with audiences. Overall, Wegayehu Nigatu's success as a prominent actor likely stemmed from a combination of innate talent, dedicated training, and a deep commitment to his craft. By mastering essential acting skills, exploring different techniques, and developing his own unique presentational and representational styles, he left a lasting impact on the Ethiopian acting community and beyond.

Stage acting is a style of performance in which a performer plies their craft on a stage, in front of a live audience, in a play, musical, or opera. Stage acting is typically one of the first acting styles a budding actor will study, but it's one of the hardest to master. A truly competent stage actor requires deft technical skill as well as the ability to convey a vast array of emotions in a short space of time. Above all, stage actors require the ability to both connect with, and dazzle, an audience in real-time.

You need three things in the theatre the play, the actor and the audience each must give something. Kenneth Haigh

4.3. Discussion

Wegayehu Nigatu, as a prominent actor in Ethiopian film and theater, has displayed a range of acting techniques, skills, and styles throughout his career. Here are some discussions on these aspects of his work. One notable aspect of Wegayehu Nigatu's performances was his ability to undergo a complete transformation to embody diverse characters. His skill in adopting different physicality, accents, and mannerisms for each role displays his versatility as an actor.

Unlike movies or television shows, a successful play whether classic or contemporary may be performed countless times all over the world, brought to life on stage in a multitude of productions by a wide variety of acting companies. Individual productions of a play can have different directors with unique visions. MFA students performing "The Music Man" at Yale Drama School, for example, are going to look and sound different than the cast of the Broadway revival. A performance of "As You Like It" at Shakespeare's Globe in London is not going to be identical to a regional production in Chicago Shakespeare Theater. This is not to say that one is inherently better than the other, because the beauty of live theater is that no two performances are exactly alike. While there is some overlap, acting on stage generally requires a different skill set than acting for the screen.

Wegayehu Nigatu was known for his ability to convey a wide range of emotions authentically on screen and stage. His performances often resonate with audiences due to the depth and sincerity he brings to his characters' emotional journeys. Wegayehu Nigatu's command over physicality and movement in his performances adds layers of meaning to his characters. Whether through subtle gestures or dynamic movement, he used his body effectively to communicate nuances of the character's personality and intentions.

Wegayehu Nigatu's vocal skills were another aspect of his acting that sets him apart. His ability to modulate his voice, from soft whispers to powerful declarations, enhances the impact of his performances and helps brought his characters to life. Wegayehu Nigatu's collaborative approach to acting was evident in his work with directors, fellow actors, and production teams. He values the input of others in the creative process and was open to explored different perspectives to enhance the overall quality of the performance.

Wegayehu Nigatu's willingness to experiment with different acting techniques and styles shows his adaptability as an actor. Whether working in traditional Ethiopian theater or contemporary film, he demonstrated a willingness to push boundaries and explored new approaches to storytelling. By delving into these discussions on acting techniques, skills, and styles in Wegayehu Nigatu's work, Researcher gain a deeper appreciation for his artistry and the dedication he brings to each role he undertakes.

4.4. Implications

Wegayehu Nigatu is a prominent figure in Ethiopian theater, narrator and film, known for his impactful performances and contributions to the arts. While specific details about his acting techniques, methods, skills, and styles may not be widely documented in English-language sources, the researcher can infer several implications based on general principles of acting and the cultural context of Ethiopian performance.

Wegayehu's performances likely emphasize emotional truth, drawing from personal experiences and cultural narratives to connect with the audience. This technique is essential in creating relatable and impactful characters. In many traditional Ethiopian performances, physical expression plays a crucial role. Wegayehu may utilize body language and movement to convey emotions and character traits, enhancing the storytelling experience. Depending on the context of his performances, Wegayehu might incorporate elements of improvisation, allowing for spontaneity and a more dynamic interaction with the audience.

Wegayehu's method may involve deep research into Ethiopian history, folklore, and societal issues, ensuring that his portrayals resonate with local audiences and reflect their realities. Working closely with directors, playwrights, and fellow actors is likely a significant part of his process. Collaboration can lead to richer character development and more nuanced performances. Engaging with the community and understanding their perspectives could inform his approach, making his performances more relevant and impactful.

Wegayehu likely possesses a wide range of skills, enabling him to portray various characters across different genres drama, comedy, tragedy displaying his adaptability as an actor. Given the multilingual nature of Ethiopia, proficiency in various languages and dialects could be a critical skill for Wegayehu, allowing him to perform authentically in diverse contexts. As a performer, Wegayehu would need strong storytelling abilities to convey complex narratives effectively, engaging the audience emotionally and intellectually.

Wegayehu may blend traditional Ethiopian performance styles with contemporary techniques, creating a unique hybrid that appeals to both older and younger audiences. His style might incorporate symbolic elements that reflect Ethiopian culture, using metaphors and allegories to convey deeper meanings in his performances. Many actors in Ethiopia use their platform to address social issues. Wegayehu's style may reflect this trend, incorporating elements of satire or critique within his performances.

4.5. Conclusions

In conclusion, Wegayehu Nigatu's acting techniques, skills, and styles were characterized by his exceptional dedication to character study, versatile acting abilities, and authentic storytelling. His approach to acting involved fully immersing himself in the characters he portrayed, allowed him to bring a sense of authenticity and depth to his performances. Wegayehu Nigatu's mastery of vocal modulation, body language, and stage presence displayed his versatility as an actor and enhanced his ability to connect with audiences on an emotional level.

Furthermore, Wegayehu Nigatu's acting style was marked by its emotional depth and commitment to storytelling. Whether he was portraying dramatic roles that required intense emotional range or engaging in comedic scenes that displayed his versatility, Wegayehu Nigatu's performances were always captivating and engaging. His ability to tap into the emotional core of a character and convey their inner struggles and conflicts with authenticity set him apart as a leading figure in Ethiopian theater, narrator and film.

Overall, Wegayehu Nigatu's legacy as a prominent actor is defined by his exceptional acting techniques, versatile skills, and authentic storytelling. His influence in the world of performing arts continued to inspire actors and artists, served as a testament to the power of exceptional acting in captivating and moving audiences.

4.5. Recommendations

Based on the findings of this study, the researcher has forwarded some recommendations on acting techniques, methods, skills, and styles that could benefit him.

- Encouraging Wegayehu Nigatu to immerse himself fully in the character he was portraying can help him to bring a deeper level of authenticity and emotion to his performances.
- Developing physicality in his acting can help Wegayehu Nigatu convey emotions and intentions through body language and movement, adding depth to his characters. Working on vocal techniques such as projection, modulation, and articulation can help Wegayehu Nigatu deliver powerful and clear performances on stage, radio and screen.
- Practicing improvisational skills could help Wegayehu Nigatu think on his feet, react in the moment, and bring spontaneity to his performances. Encouraging Wegayehu Nigatu to explore different methods of character development, such as creating backstories, motivations, and relationships for his characters, could help him brought more depth and complexity to his roles.
- Emphasizing the importance of collaboration with directors, fellow actors, and other creative could help Wegayehu Nigatu work effectively as part of an ensemble and brought out the best in his performances. By honing these acting techniques, methods, skills, and styles, Wegayehu Nigatu could continue to grow as a performer and deliver compelling and memorable performances in his future projects.
- It is suggested that the Ethiopian National Theatre, Theatre Organizations, Media Industry, Film Industry, Ethiopian Theatre Association, Ethiopian Film Association, Ethiopian Author Association and NGO and Government Body and the Federal Ministry of Culture and Tourism should give great consideration the sufficiently professional acting techniques, methods, skills, and styles training, sustainable follow-up and encouragement. Finally, the researcher has suggested that further studies

should be conducted on this area concerning professional acting techniques, methods, skills, and styles for good practice, development, and implementation of professional acting in Ethiopian theater.

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