

Boundary Extension—the Impact of Image Intrusion on Drama

Yao Ren-wei

China

Abstract: *This thesis concerns the image intrusion into the space of dramatic stage, aimed at classifying the different degrees of intrusion of image in theater, then outlining it from an aesthetic point of view, and thereby analyzing the impact of image on theater. This paper separates the history of image intrusion into 3 stages as follows: In the first stage, image is used purely as a visual manifestation without further narrative function. In the second stage, image represents as participants of drama narration and change the way it narrates to some extent. The last stage witnessed the extremity of image intrusion in stage 2, which challenges and breaks free from the traditional drama both in its presence and spatiotemporal rules. I will take 3 major directors and their works in accordance with 3 stages for example, exploring practices of image application in drama as an endeavor to unravel the following questions: 1. The initial reason of image intrusion, i.e., how its intrusion converts the dramatic presentation. 2. The shift in image intrusion through time. 3. Comparing with traditional drama, how image intrusion expands the dramatic extension.*

Key Words: *Dramatic image; Media integration; Presence; Spatiotemporal rules*

I. Introduction

1.1 Presentation of the Issue

In the face of the booming market pattern for contemporary art, it is not uncommon for image to intrude in theatre. Since ancient Greece, drama, as an ancient art, has been moving forward. The emergence of the film medium in the mid-1890s created new possibilities for the transformation of drama, and the theater began to explore an experiment of media fusion in its live-action carrier. Since Piscator's artistic explorations, drama has officially begun to experiment with media fusion with film, a relatively young medium. The image first intruded in theatre, spurred on by the birth of cinema. That is to say, film intrudes in traditional drama and opens up new territories in the form of images. It can be said that the process of media fusion is tentative and inclusive, and that the blurring of media boundaries can meet the conditions for such fusion. The images enter the theatre space, participate in performances together with other parts of the theatre, intrude in traditional drama in the form of images and open up a cross-media narrative method of film language. In other words, the media fusion of drama

and film expands the extension of drama and image at the same time. In the face of the intrusion of images, there are two research routes. The first is to take the intrusion of images in drama as a fact and to develop a functional discussion around the phenomenon itself; the second is to adhere to the position of historicisation, treating the intrusion of images in drama as a certain point in the development of theatre, and to grasp the phenomenon from a historical dimension. This thesis tends to adopt the second research approach, dividing the changes in the phenomenon of image intrusion in drama into three parts, based on the degree of influence of images on drama. By sorting out these three parts, try to clarify the similarities and differences between dramas involving images and traditional dramas.

This thesis is an exploration that builds on previous research. At present, domestic theoretical research on drama and the media is more often confined to the analysis of phenomena, with less combing of the history of image intervention, and no more systematic research has been formed yet. In his article "Application Research on Art Intervention in Theatre", Zhang Huan started with the phenomenon of projection art intrusion in theatre in recent years, analyzed successful cases of projection art for enhancing theatre performance, subdivided projection art categories, outlined the technical requirements and performance advantages of each, and explored the organic combination of theatre art and projection art in conjunction with the special performance environment of theatre. However, its discussion does not start from the historical dimension to explore the reasons for its emergence and stages of development, but mainly focuses on analyzing the specific application methods of projection from the perspective of phenomena. In his article *Image in Theatre - From Piscator, Burian to Svoboda*, Zhang Lin starts with three drama directors who have made outstanding contributions to theatre by using images on the stage - Piscator, Burian and Svoboda, sorted out the creative practices of the three masters in applying images to theatre. This article attempts to clarify the positive impact of image on theatre and the way in which the aesthetics of stage performance and film are combined. The article is mainly divided into three parts. The first analyzes the way Piscator uses images in theatre, the second turns to Burian's analysis of the fusion of drama and images, and the third believes that Svoboda's "compound projection" technique is formally new and varied, which is enough to convey a deeper and richer connotation. *Image in Theatre - From Piscator, Burian to Svoboda* is similar to this thesis in its analytical approach, in that it divides the history of the development of theatrical images into three levels of analysis and discussion while Zhang Lin mainly selects the practice methods of three masters to divide the levels, lacking a more systematic and historical basis for the division. In his article "The Interaction of Should and Reality: Contemporary Art and Dramatic Vision", Sun Daqing analyzes the internal relationship between contemporary art and dramatic vision from the perspective of stage art, and points out that theatre art has received the influence of contemporary art concepts and forms with fine art traditions, and the disciplinary field and connotation of expandable dramatic art. On this basis, he puts forward his own theoretical basis for the methodological turn of contemporary stage art. But the starting point of its discussion is to affirm the top-level significance of stage art in dramatic creation, that is to say, it mainly starts from the relationship between visual art and aesthetic experience, and lacks in-depth discussion of the non-aesthetic factors behind visual art. In the article "Extended Film: A Study of Cross-Media

Narrative of Theatre", Chen Chen introduces the theory of media theorist Marshall McLuhan, and places the phenomenon of image intervening in theatre in the theoretical context of cross-media narrative. From the perspective of cross-media narrative mode, the cross-media narrative types of dramatic images are divided into four types. The first is a single-thread narrative with the theme of drama, the second is a multi-angle narrative where drama and image go hand in hand, the third is a multi-narrative and expansion space with images as the main body, and the fourth is a cross-media stage with actor-audience relationship as the element. These four categories cover the form of image intervention in drama, but there is a break in the connection of the four categories. In other words, in the history of the development of dramatic images, the intervention of images in drama has its process and criteria to follow, rather than it is a list of phenomena.

To sum up, although the research on dramatic images in Chinese academic circles is not rich, it has made some progress. From the thesis, the problems in the research of dramatic images mainly focus on:

- (1) Most studies on dramatic images have analyzed the phenomenon that images participate in theatre, focusing on the analysis of the role of images in theatre and the ways of using them, and lacking in-depth discussion on the reasons for the formation of each way, most of them are general discussions with insufficient depth.
- (2) In the study of dramatic image, the image is regarded as a visual art and stage art means, and the non-aesthetic factors behind the visual art are not discussed in depth.
- (3) For the study of dramatic images, after outlining the phenomenon of the fusion of images and dramas, the current dramatic practice is the starting point. However, without historical thinking, it is difficult to sort out the significance of each intervention method, so it is difficult to make a more objective outlook on the theatre phenomenon.
- (4) The research on dramatic images is limited by the need to search for certain performance images in the research process. Therefore, the analysis objects mainly focus on the performance images of well-known directors and their well-known works, which is lack of breadth.

The exploration of image on the theatrical stage has developed into a theatrical element with various forms of expression since Piscator. In the context of contemporary art, the forms of image intervention in theatre include pure projection as stage art (such as projection to show fire in *Rock Red and Blac*), real-time images shot by characters (such as director Tian Qinxin's real-time shooting and projection in the youth version of *Rushto* create a multi-dimensional space), and pre-recorded video narratives (such as Lu Pa's display of the protagonist's dream in *The Alcoholic*). In the face of various image presentation modes, this paper attempts to summarize and sort out historical materials, watch and analyze images, and start from the degree of involvement of images in drama. We can divide it into image that only serve as stage beauty, begin to participate in the exploration of narrative and expand the boundaries of traditional drama under the extreme tendency. At each stage, we

introduce historical thinking and select corresponding director works to discuss. On the one hand, we better adhere to the charm of drama as an independent art, and on the other hand, we stick to it while providing it with broader possibilities.

1.2 Definition of the Concept

Before sorting out the context of image intrusion in drama, it is first necessary to clarify the concept definition of "image" referred to in this thesis. Image is the material representation of human visual perception. In this thesis, it specifically refers to the static or active visual images taken by cameras, image cameras, camcorders and other equipment, or by hand painting or computer production. On the basis of this concept, theatrical images, as the product of the fusion of drama and film media, can be divided into four forms of expression:

- ① Record theatrical works with image
- ② Reconstruct theatrical works with image
- ③ Participate in dramatic works with image to achieve complete narrative purposes
- ④ Live stream on line with image

It needs to be clear that the third form of expression that uses images to participate in dramatic works to achieve the purpose of complete narrative is the main object of this thesis, that is to say, the dramatic images referred to in this thesis through various technical means such as projection or screening, participating in theatrical performances as an organic part of the theatre space. This thesis argues that there are three stages of image intrusion in drama: the first stage is purely as a visual means and does not have more narrative significance; the second is that images begin to participate in dramatic narrative and change the narrative method of drama to a certain extent; the third stage extreme the dramatic phenomenon of the second stage, image challenge and break through the boundaries of traditional drama in terms of liveness, time and space rules, etc. It needs to be made clear that these three stages are not divided according to history, but by the intensity of image intrusion in drama.

II. As a Visual Device Only: the Form of Political Drama Promotes the Development of Its Own Aesthetics

The image firstly appeared in theatre in the 1920s, when the German playwright and director Erwin Piscator introduced the film medium into theatrical performances. For Piscator, the attempt at a new medium had a personal political purpose, and his performances were often related to the political activities of the German Communist Party. In his 1929 book *Political Drama*, Piscator mentioned the term "political drama". Before that, in 1919, Piscator established a new political theatre, the purpose of which was to "become a propaganda and agitation forum for the workers of Greater Berlin" and to make the dramatic arts a banner of the

proletarian movement. At the same time as the establishment of the theatre, Piscator pointed out that "our 'play' is an appeal to our desire to intervene in current affairs and 'do politics'". He hopes to integrate a variety of media means into the theater to construct a theater language that serves his dramatic ideas, and achieve his goal of "intervening in current affairs and 'doing politics'" in radical artistic exploration and experimentation, and experiment with his political documentary theatre. We can even say that for Piscator, the exploration of the image in drama was not only motivated by aesthetic needs on a stylistic level, but more importantly by the need for a political drama form. He hoped to transform the old German social consciousness and promote the development of the aesthetic form of traditional drama through the visual means of image. In his essay *The Rehearsal of a Political Documentary*, Piscator admits that "the idea of transforming the stage with film had actually been on my mind since I was in Konigsberg, and the difficulty at the time was mainly the possibility of realizing it choreographically. Everything I did was to expand and refine the means of expression, and whatever the approach, the aim was the same...I need some tools to show the 'overman' power and class in human beings, how individuals interact with each other, and film are one of the tools. After flipping through a large number of second-hand sources, that is, other people's records of Piscator's theatres, the function of its images can be divided into two categories: historical supplement and visual rhetoric.

2.1 Historical Supplement

Historical archives, documentary pictures, silent images, etc. do not affect the narrative structure or method of the drama, instead, they are supplemented by a hint of historical materials, which coexist with the drama as a means of representation in the theatre space. Piscator regarded drama as "a tool for political education and ideological propaganda of the proletariat". He used newspapers, manifesto texts, diagrams, etc. as the document content that appeared on the stage through the medium of image, provided convincing evidence of his political aims to the audience. Take Piscator's 1925 political documentary theatre *Nonetheless!* as an example, this drama includes several major historical events from the outbreak of World War I to the Russian Revolution, and the image content that appears on the stage "includes real speeches, essays, newspaper clippings, complaints, leaflets, works and films of wars and revolutions, historical celebrities and historical scenes."The image material in *Nonetheless!* is an interception of archival images, involving real war scenes, royal military parades, etc. The purpose of using these documentary-style image content as part of the presence in the theatre is to serve as a visual supplement to historical materials, so that proletarian workers can accept the tragic impact of the war in a more direct way during the process of watching the play. The artistic properties of drama do not have the capacity to produce this powerful impact, whereas the documentary nature of the image provided by the camera is able to relocate this realistic brutality. As Piscator said, the involvement of the young medium of film in theatre is only as a tool. The use of the image as a theatrical tool is one of Piscator's narrative strategies, and at the beginning of the exploration, the intrusions of the images are restrained and discreet; they are used only as a tool for the realization of the narrative strategy, rather than directly as a narrative subject, carrying more plot content.

2.2 Visual Retouching

Piscator's use of images is not only to place them in the theatre space. Based on the supplement of historical materials, he developed a more interactive way of image intrusion, which is similar to Eisenstein's montage theory. *Montage of attractions* advocates inserting bizarre scenes out of the narrative into the play to create gimmicks that impact the audience emotionally and psychologically through attraction. This montage effect differs from Pudovkin's theory of narrative montage in that Pudovkin emphasized the connectivity between shots, a tendency to add back and forth, whereas Eisenstein emphasized the conflict in the grouping of shots, multiplying back and forth to point to ideology, subversion and revolution. Piscator also pursued a rhetorical relationship between drama and image, with the difference that this rhetorical relationship between drama and image, or image and image, does not require a back-and-forth grouping due to the juxtaposition of theatre, and the rhetorical effect is achieved through the juxtaposition of theatre space. Piscator's theatrical production *Rasputin* in 1927 tells the story of Rasputin, a Russian priest, tsar and queen's favorite during the time of Nicholas II. On stage, the actor plays the head of the army in military deployment; at the same time, the image begins to play, showing the bloody scene of the army strangling the crowd at the Battle of the Somme. The rhetorical effect of image and image also occurs at the same time in the theater. Also in "Rasputin", the image content displayed on the screen behind the stage is the remains of corpses left by the war. At the same time, the image content on another screen is written in letters, and it is Rasputin who told his wife that his life in the army is happy and healthy. As a real-life carrier, the theatre provides a natural juxtaposition of image and performance, and images and images. In this synchronic presentation, the audience can capture the new signified quickly generated by the superposition of content.

III. Transition from Visual Intervention to Participatory Narrative: Repetition of Means Creates New Forms of Theatrical Aesthetics

In exploration of his theatrical form, Piscator mentioned his reasons for introducing the medium of film in to theatre: "I need some tools to show that 'overman' power and class in human beings, how individuals interact with each other, and film is one tool. But it is only a tool, and it may be replaced by better tools in the future." In other words, the emergence of the phenomenon of image intrusion in theatre, initially as a mere visual device, and the political theatre form pushed the development of drama's own aesthetics, and new forms of aesthetics emerged — the image ceased to be a mere visual intervention and became more involved in the narrative part and changed the narrative of drama to some extent.

At the same time, the people who were the first to connect film and theatre — French film director Melies, and the American director Griffith were also trying to merge the two mediums of film and drama. Melies first led the film to the path of drama. "The use of dramatic storytelling is one of the important means for film to get rid of attractions status. ... Griffiths, the successor to Lumiere and Melies, then separated cinema from the theatre

and laid the foundations of cinema as an independent art. The media fusion of film and drama is inevitable, and almost all of early twentieth-century film theory revolved around a central theme, namely film as art. Arnheim's film psychology research starts from image and reality, and uses the relatively ancient art of drama to guide the answer of film as art - one of the uniqueness of film as art lies in its difference from reality, which is a central proposition put forward by Arnheim in "Film as Art".

In the early days of weakness and immaturity, films continued to draw nutrients from other art categories. As I mentioned above, drama was a medium most talked about by film theorists in the early 20th century and film stumbled along on the crutch of theatre. In fact, this reliance is not a one-way transmission of film to drama. Piscator's practice has proved that drama recognizes the artistic characteristics of film, and we can even say more boldly that film and drama are bound to influence each other. The involvement of image in dramatic narrative can be divided into two categories, one is that the image content helps the narrative, that is, deepens the theme or promotes the plot; the other is that the image directly acts as a narrative part. The difference between them is whether the narrative subject of the drama is missing without the image part.

3.1 Image Content Helps the Narrative

The image transitions from being a purely visual means in the first stage to being integrated with the narrative; the image ceases to be a formal attachment and transitions from being a visual stimulus to being involved in the narrative (traditional theatre is text-centred). The content of the dramatic image changes from historical materials and documents in the first stage to stories with plots, or even related to the plot of the play. *Le Tartuffe* tells the story of a wealthy merchant, Orgon, who is deceived by the "noble" personality of the religious man, Tartuffe, into keeping him at home, while Tartuffe takes advantage of Orgon's piety and tries to take possession of Orgon's beautiful wife, Elmire, and the wealthy merchant's fortune. Finally, Tartuffe was seen through the false face by the prince and captured by the guards, and Orgon came to his senses. In the version rehearsed by the Lithuania National Theatre in 2019, the director intentionally combines the story with the current social life, strengthens the concept of modernity and the original play with the help of image, and uses the core of the story born in the context of anti-religious notices in France in the seventeenth century, reflecting a new understanding of "hypocrisy" in the context of online self-media in the 21st century. In Act III, Scene 7, the scene shows that Orgon feels guilty about Tartuffe. In order to ask for his forgiveness, Orgon decides to set up a note to give the property to Tartuffe. On the stage, the movements of Orgon and Tartuffe stop and the image shows them kissing, followed by a twisting and turning of their bodies, as if they are being swept into an abyss. When Orgon's daughter Mariane and lover Valere face a relationship crisis over Orgon's engagement, the absent maid Dorine is present in the presence of image. The image content is a shaky shot, in which the face of the maid Dorine appears in the mirror, angry at what she has witnessed. The images are involved in the narrative of the play, providing a powerful motive for Doris to stop Orgon's engagement arrangement.

3.2 The Image Itself As a Narrative Subject

While the content of the image is dramatic, the theatre alienates a part of the textual content and passes it on to the image for narrative completion. In other words, the text narrative is completed by the live performance and the image together. Part of the drama content is displayed by the image in the form of film, and the drama

content is gradually inclined to be cinematic.

This tendency was evident in Brian's 1937 rehearsal of *Eugene Onegin*. Tatiana and Gremin dance off the stage, and at the same moment, the image shows them dancing closer to the camera as the scene narrows; On stage, Tatiana and Gremin separated into two pairs, and then, surrounded by more and more waltzing actors, at the same moment, the image content is Onegin staring at the image, and then he began to pick up the stationery on the table and tear them piece by piece; On stage Tatiana and Gremin surround Onegin in a dance routine, and at the same moment, the image content shows Onegin tearing up a letter. Although the images are shot in advance, it is easy to see that Brian is already experimenting with a means of telling the story through a montage of narrative. The content of the play is formed by the image and the live performance, and the narrative independence of the live performance is broken. If the image content is separated, the content of the play will inevitably be destroyed, and it cannot even constitute a play.

In Lupa's *Mo Fei*, the involvement of image in the drama is more obvious. It not only serves as a foreshadowing for the motivation of the characters' behavior, but also directly serves as an important narrative content. At the same time, image content is also filled, and the existence of image in the theatre even occupies the main part of the narrative. The second section, *Night Dreams*, begins with the screening of the movie in the black field and ends the movie here. In fact, A in the image is the character on the stage—Mo Fei, and this identity hint is explained by the last line of this section. "So that's you!" Through the sound, the image content is connected with the performance content of the stage space. The image content of this section prompts: "A sees: There is a man, running naked on the street, glancing right and left, looking like he is trying to find a place to hide. But the street is wide and regular, and there is no hiding place. Who is he? ... But running like this is more like an exhibition - he must have realized this, stopped and stood beside a tall glass window, panting in despair... The glass of the window gradually filled the entire screen. The naked and ugly body gradually filled the entire screen... He slowly turned his face... suddenly there was a shout — A's shout, hoarse and miserable. Then we saw the terrified face on the glass of the window — A, that person is A. A: So that's you! During the shout, A punched the glass, which shattered silently, and the screen and stage were pitch black. "

As Mo Fei on the screen staggered along the alley, Mo Fei on the stage lay drunk on a bench from beginning to end. He did not turn his head to look at the screen, nor did he have a conversation with the characters in the film or publish a monologue related to the film world - in short, the film world has no immediate relationship with Mo Fei. The screen here is only about the audience. The image content is information for the audience, to show the audience Mo Fei's mental state.

Putting aside the content of the entire play, the images in *Mo Fei* are obviously an important part of the narrative of the play. Its stripping means devastating damage to the work. The dream time and space in the image naturally build a juxtaposition relationship with the space in the theater reality, and both are indispensable. More importantly, the "unapproachable and untouchable" world cannot be "stored" on the stage for the theater work. In other words, this juxtaposition relationship seems to be realized only through the intervention of image in the theater, and the uniqueness of the image medium is finally revealed here — the image technology tends to be a coexistence of image pictures and living performers.

IV. Expanding Extension: Image Aesthetic Style Challenges the Constraints of Traditional Drama

The third stage is actually the intensification of the dramatic phenomenon in the second stage, which produces a new aesthetic style on the basis of form. The image challenge and break through the boundaries of traditional drama in terms of actor-audience relationship and time and space rules.

4.1"Live" Turn to "Anwesen"

Lehmann pointed out in *Post dramatisches Theater* that a high degree of formalism is one of the characteristics of post-dramatic theater, and new aesthetic forms take shape when images intervene in dramatic narrative. After the theater absorbs various new media, it challenges the live nature of the theater itself. Peter Brook implies the live of the theatre when one person walks through an empty space, at the same time, another person watches—that is, the physical presence of the actor and the audience is required. Liveness is the main characteristic of traditional drama. The entity of the audience and the actor coexists in the theater entity, which requires the audience and the actor to be on the same scene. As an important concept of philosophy, "Anwesenheit" was introduced into drama theory, which provided a theoretical basis for the formal exploration of theater. As a state noun, it embodies a state of no concealment and is a direct display. In the process of image intrusion, the live of the actor is no longer necessary, and the "Anwesen" can be realized through the image intermediary. That is to say, in traditional drama, anwesen has to be realized by the performer's body due to the limitations of the medium, and the intrusion of images provides a new possibility for presence, that is, through the image medium. On the one hand, the anwesen of images proves that the live nature of the actor is no longer necessary, and the anwesen of the actor appears with the help of the anwesen of the image; on the other hand, the anwesen way of the image (such as showing close-ups of characters, etc.) makes the anwesen of the actor more powerful emotions.

"Live" Turn to "Anwesen" in *Tartuffe* mentioned in the second stage is done by the maid Dorine. It has already been mentioned above that When Orgon's daughter Mariane and lover Valere face a relationship crisis over Orgon's engagement, the absent maid Dorine is present in the presence of image. For the conventional logic of acting, if Dorine appears on the stage in a physical way, there must be irrationality - the hypocrisy of Tartuffe is hidden under the mask, that is to say, this hypocrisy needs Tartuffe to be in a relatively relaxed and private space before it can be released. Based on this, the stage processing of Dorine's presence through image is very reasonable and necessary.

This shift in anwesen is more intuitive in *Mo Fei* — the image acts as the mainstay of the play's weave, with the actors present as both stage and image figures. Szondi's theory starts from the internal structure of Aristotelian theatre and argues that this closed structure is fractured — the reason for the crisis is the contradiction between content and form, as traditional theatrical forms are no longer compatible with modern 'narrative' content — the traditional form of theatrical representation of the present is not supported by the content. Because the subject of the content is about the incommunicability of human beings in modern society, dialogue becomes impossible. In a trans-medial context, the medium of image provides just such content for theatre, with Mo Fei representing a solitary, almost aphasic figure who suffers mental anguish from all sides under the immense encroaching forces of the outside. The interaction between the stage reality and the image projection exists in the many moments of solitude of Mo Fei, the staggering Mo Fei in the dream world and the huddled Mo Fei in reality - theatrical absence. Lehmann responds to this phenomenon: "Through the method of

dynamic camerawork, this theatre of theatrical absence becomes more theatre itself. The 'root system' of media images and their lighting structures and performers are entangled, but the multiplicity of layers does not mean that they are disconnected from each other. The layers are organized by the formal strictness of the texts that are uttered. "When the turn is taken to the extreme, the "Anwesen" of the actor is completely erased and is achieved purely through the medium of image. In the framework of McLuhan's media theory, the message of theatre as a medium is still constructed by the components of the theatre, i.e. the actor achieves a non-physical 'presence', i.e. presence, through the technical medium.

When the image and the actor entity are both present in the theatre space, the presence of the image makes the presence of the actor more powerfully emotional. In Tian Qinxin's *Rampage*, for example, the stage is divided into six compartments, divided into two rows of three, and the actor entity can be present in any one sixth, with the image present in it at the same time—presented as an instantaneous image of a black and white close-up of a face. In the emotional scene sequence between Tian Han and his cousin, the two, who are in love, are forced to face the harsh reality of their cousin's illness, who is determined to deliver Tian Han to his friend Lin. The two actors portraying the cousin and Tian Han are seated in the middle compartment on the lower level, while the two compartments on the upper left and upper right contain the projected content. The actors sit sideways on the stage, while at the same time, close-ups of the two characters' faces are magnified in the theatre by the images. Unlike the absence of the actors in *Tartuffe*, the co-presence of the actors' physical and visual presence in *Rampage* exposes the characters' sadness at parting directly and unobtrusively in the theatre.

4.2 Time

The difference between post-drama and post-Bright drama is that in the former time is genuinely perceived as shared, and the stage process and the audience are inseparable. Time becomes an experience, no longer as an objective, stable, measurable and objective being, but as an object of direct experience. The expansion of extension is not only manifested in the relationship between production and reception, but also in the continuous intrusion of images, the boundary of time in traditional drama is also loosened. For traditional theater, with the help of narrative theory, drama time can be divided into story time, acting time and viewing time. Story time refers to the time when the content of the play is presented in the order of events. Acting time fingers the time when the play is performed in the theater, that is, the time when the story is told in the theater space. The last kind of performance time can be understood as the actual time between the actor's performance and the audience's viewing. The viewing time depends on the viewing relationship, usually the viewing time is the same as the acting time. Combined with specific examples, it may be convenient for us to understand the drama time. Assuming that the audience watches *Thunderstorm* for two hours in the theater, the story time is one day, the acting time is the state in which the storyline occurs within two hours, and the viewing time is the time the audience watches in the theater. In traditional drama, the acting time usually follows the arrangement of the text, but due to the "transient" of the drama, it is expressed as linear and irreversible.

The intrusion of image almost reconstructs the rules of acting time for dramatic time. Both mediums, film

and theatre, are temporal. Therefore, when image is the subject of narrative, the temporality carried by itself opens up a parallel path between acting time and current reality in the theater space. Image time and real time exist in the theater at the same time. Montage creates the compression and reorganization of image time, and the rules of linearity and irreversibility of acting time are reworked.

4.3 Space

The extension of extension is not only manifested in the Anwesenheit and time, but also loosens the boundaries of space in traditional drama due to the continuous intrusion of images. Similar to the changes in the rules of time, spatial rules also create an external space independent of the real theater space and the performance space on the stage due to the intrusion of images.

According to the classification of drama time, dramatic space can be divided into acting space and theater space. Acting space is the place where the text specifies the story in the stage prompt, and theater space is the physical space where the acting takes place, which is what Peter Brook called an "the empty space". The intrusion of image media has enabled the dramatic space to get rid of the constraints of the physical space of the stage, and the possibilities of the acting space have been infinitely broadened, and even the scope of the dramatic performance content has been expanded.

Anton Checkov wrote in the opening stage prompt for the first act of *The Seagull*, "The scene is laid in the park on SORIN'S estate. A broad avenue of trees leads away from the audience toward a lake which lies lost in the depths of the park. The avenue is obstructed by a rough stage, temporarily erected for the performance of amateur theatricals, and which screens the lake from view. There is a dense growth of bushes to the left and right of the stage". In fact, it is impossible for the audience to sit and watch in SORIN Manor, and it is impossible to create a manor, a circular path, a garden and a lake on the stage. The story has to take place in an empty space, which means that we cannot achieve the transformation of real scene. However, The medium of the image has this natural grasp of space, and when it intervenes in the theatre, the drama is no longer confined by the space of the theatre, but moves into the wider world of reality. This spatial rule was shaken as early as Piscator's political theatre. He put scenes of war and revolution into the theatre, thus drawing up "a theatrical version of the history of the world".

Lehmann notes in *Post dramatisches Theater* that "in modern times, the observation of theatre has been taken to be some kind of law, and subsequently the law has been turned into a prescription, and the prescription into a law. What was supposed to be a description has been taken as a command." We should be aware, and be wary of this, that temporal rules have always been merely descriptions of theatre phenomena, not untouchable boundaries.

V. Conclusion

From Piscator's initial attempts, the process of media convergence between image and drama could never have stopped at the stage of image as a visual means. On the basis of adhering to the drama ontology, the process of media blending leads the dramatic art to enter a new territory. While the presentation methods of drama are diversified, the content/message contained in them is also expanded by the image medium. The history of the intrusion of the image transitions from being a visual means to participating in the narrative, as anwesenheit shifts from physical presence to non-physical presence through the medium, and as drama breaks the limits of time and space to a certain extent through the image, a new aesthetics of drama emerges from the

test of the intrusion of the image medium. Drama has successfully broken free from the constraints of traditional drama and achieved the expansion of boundaries — thus, the necessity of experimentation is revealed.

In the second stage we are already faced with a problem—and this turn implies the possibility of the film medium dominating the theatre as the predominant medium of expression of the work. McLuhan offers a negative answer to this possibility. In *Understanding Media*, he offers a new understanding of the medium: "the medium is the message" and "the influence of the medium is very strong precisely because another medium becomes its 'content'". For the theater, the medium of the image is also present in the theater space only as its content, all media are extensions of the senses — and it is certain that the intrusion of the medium of the image does not mean the disappearance of the theater proper, on the contrary, it is being absorbed outwards in a more powerful way.

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