

## IDENTITY AND REPRESENTATION IN NOLLYWOOD: INTERROGATING THE INTERSECTION OF SAM DEDE'S PERSON AND PERSONAE

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### ABSTRACT

*African popular arts and entertainers have witnessed gradual shifts away from passive reception and followership to dynamic and vibrant engagements; occasioned by the proliferation of social media platforms. This research focuses on the Nollywood actor's person and various onscreen-personae vis-a-vis the representation of self in real life and the character(s) portrayed onscreen. By examining the evolution of Sam Dede's acting career in relation to his person, this study seeks to unravel the extent to which an actor's personal identity in the digital era influences his onscreen roles and activities. The study relies on Stanislavski's Method and Goffman's dramaturgical theories, which present multiple viewpoints for understanding how actors traverse the complex landscape of identity, character interpretation, and role internalization in their crafts in order to produce genuine performances while maintaining their own unique personalities. Through the use of personal interview as instrument of data collection, this study employs the survey research method and descriptive research design in a qualitative approach. In the end, it is found that there can be an intersection between the actor's person and onscreen personae. The study also uncovers that distinctively, Sam Dede has developed a range of methods, which serve as toolkit he reaches regularly, to introduce unique character interpretations. Finally, this study recommends experimentation with diverse acting methods which should be diligently mastered and allowed to evolve with the times.*

**Keywords: Identity, Representation, Nollywood, Interrogation, Intersection, Character, Sam Dede, Person, Personae.**

### Introduction

In ancient Greece, seeing a theatrical production was primarily a religious and social activity. Actors, all of whom were males, performed in massive amphitheatres while donning extravagant costumes and masks to depict a wide range of characters. This early form of acting placed a strong emphasis on physique and vocal projection in order to convey emotions and

tales. Actors had to alter their voices and features to match the characters they played. Masks and stylized movements allowed actors to assume a variety of personas, which may have impacted how audiences perceived different emotions and personalities. The use of masks and stylized movements in ancient Greek theatre not only allowed actors to assume different personas but also added an element of mystery and theatricality to the performances (Brockett, 1976, pp. 39-40).

This heightened the overall dramatic effect and captivated audiences, making them more engaged with the stories being told on stage. Additionally, the emphasis on physicality and vocal projection in this early form of acting showcased the actors' skill and dedication, further enhancing the immersive experience for spectators. The theatre began to be used to instruct in religion and morals during mediaeval times. Local amateur actors frequently staged morality plays and mystery productions. By interacting with audiences while making huge motions and exaggerated facial expressions, mediaeval performers developed their ability to communicate a multitude of moods and personalities. Throughout the Renaissance, interest in ancient Greek and Roman plays grew. Playwrights like William Shakespeare started to appear, creating characters that were more intellectually and psychologically complex.

During this time, actors strove to faithfully portray characters' inner thoughts and feelings, which marked a shift towards a more realistic acting style, and which later became the hallmark of Stanislavski and Lee Strasberg's systems. Their methods have the same objective; which is to create performances that are sincere and emotionally rich. Stanislavski's approach emphasizes the character's goal through physical actions. Strasberg's approach lays greater emphasis on the actor's internal, emotional life by drawing on their own experiences, memories, and emotions. Both methods encourage actors to tap into their own vulnerability and authenticity in order to fully embody their characters. By combining the external and internal aspects of acting, Stanislavski and Strasberg revolutionized the way actors approached their craft, allowing for more nuanced and believable performances on stage and screen.

The steady movement in dramatic content towards realism at this time was the most significant innovation. Playwrights started to investigate topics and tales from ordinary lives, concentrating on likeable characters and compelling storylines that connected with audiences at the time. This departure from the flamboyant and whimsical themes of former times allowed for a more complex examination of human nature and emotions on the theatrical stage. The growth of emotional drama during this period was another significant development. Sentimentalism gained popularity because it placed a strong focus on emotion and moral excellence. Actors started specialising in particular characters or roles. The Romantic movement of the 19th century also placed a significant emphasis on strong emotions and individual expression, which resulted in more intensely emotional theatrical performances.

Subsequently, many acting techniques were developed in the 20th century, including Stanislavski's approach, which urged performers to use their own feelings and experiences to produce sincere character portrayals. A greater comprehension of human behaviour and personal development resulted from this. And, by encouraging empathy and self-discovery, immersing oneself in diverse characters also challenged actors' preconceived notions and expanded their perspectives, influencing their own personalities and worldviews, which can

lead to personal growth, increased empathy, and a deeper understanding of human behaviour.

Performers like Marlon Brando and James Dean made method acting popular, which strengthened the link between the performers' real-life experiences and the roles they played. Actors had new difficulties and opportunities as a result of the growth of cinema and television, as well as social media platforms, since they had to modify their performances for various platforms. According to Stanley Tucci, "I think that acting is all about not being yourself" (As cited in Daniels, 2021).

In social and behaviour change communication, actors have played significant roles because they bring characters to life and express the complexity of human experiences. Through their performances, actors often make profound social commentaries by mirroring the society to itself. In so doing, their comedies, tragedies, farce, satires and other theatre and drama genres either lampoon, ridicule or other times display a true reflection of these characters' social circumstance(s). These social realities are what actors attempt to depict in thoughts and actions. It is common to attribute an actor's ability to represent different characters effectively to their own knowledge of the craft. In reality, their talent essentially masks a complicated interchange of identities between the person and personae of the actor. Without a doubt, there is preponderance of intersections between the actors' identity and their onscreen persona.

Through a case study of the renowned actor Sam Dede, this work seeks to understand the connection between the actor's person and his personae. This study delves into how actor's experiences, thoughts, belief system, and personality qualities influence their approaches to character interpretation, and how, in turn, these various parts affect their identity. In order to give their roles the slice-of-life, actors frequently draw upon their own feelings and experiences. And, by fully engrossing themselves in a character's thoughts and feelings, the line between the actor's identity and the identity of the character blurs.

Many actors' personal identities and the interpretation of roles in Nollywood confront a variety of difficulties. The intricacies of character interpretation are influenced by a number of factors. These include negotiating cultural expectations, avoiding typecasting, juggling authenticity with economic success, addressing ethical issues, and navigating gender roles. Nollywood performers like Sam Dede must overcome these obstacles while maintaining their creative integrity and expressing their unique selves through their work. Actors may have the chance to explore many parts of identity, such as gender, culture, socioeconomic background, and more, through playing distinct roles. Growing personally and developing empathy are possible outcomes of this. Also, actors who take on specific roles may need to push themselves beyond their comfort zones and engage with unusual feelings or experiences. This could cause them to change for the better and reconsider their own principles and ideas.

Nollywood actors are faced with a dilemma that goes beyond their work as actors. Their personal identities, which include elements like cultural origin, gender, societal standards, and past positions and experiences, profoundly intertwine with their work. The difficulty is in figuring out how these personal identities both enhance and limit their capacity to interpret characters in a genuine manner. Despite the multiplicity of stories and characters that Nollywood is known for, actors frequently encounter problems because of how they interpret

their parts based on their identities. These interpretations can sometimes be limited by societal expectations and stereotypes associated with their personal identities. For example, an actor's cultural origin may lead to typecasting or being confined to specific roles that align with certain cultural norms.

On the other hand, their personal identities can also enhance their capacity to bring authenticity and depth to characters by drawing from their own lived experiences and understanding of the world. Striking a balance between their personal identities while embodying diverse characters can be challenging for young actors. The relationship between an actor's individuality and the roles they play raises issues of authenticity, creative expression, financial viability, societal expectations, and how to reconcile personal needs with those of the public. Many performers prioritise financial success over creative perfection, which leads them to accept any role that comes their way, no matter how uninspiring it is. Sam Dede has notably had success in the Nigerian film space for a long time. Despite the seeming lack of scholarly literature on the topic of Nollywood performers and their identities in general, this research aims to investigate the method Sam Dede uses in managing his movie roles and his personal identity.

### **Contributions to Knowledge**

By examining Sam Dede's approach to managing his movie roles and personal identity, this study aims to shed light on the strategies he employs to maintain longevity in the Nigerian movie industry. This study will contribute to the limited academic literature on Nollywood actors and their identities, offering insights into the complexities of navigating success and maintaining a sense of self in the Nollywood industry.

From a practical standpoint, the findings of this research can provide valuable blueprint for aspiring actors, acting schools, and directors seeking understanding in the areas of identity and representation. Appreciating how an accomplished actor like Sam Dede navigates the terrain of identity and character portrayal can inform acting techniques, character development, and the overall creative process. This study has the potential to unlock the secret of his longevity in the movie industry. In essence, this research aims to unravel the intricate layers of the screen actor's identity through an examination of Sam Dede's career and roles, ultimately contributing to a deeper understanding of the dynamics between identity, performance, and character portrayal.

### **Research Methodology**

In order to comprehend Sam Dede's experiences, this research uses a qualitative case study methodology. Sam Dede's performances in theatre and cinema, evaluation of his works, scholarly articles pertinent to the topic, and interviews with him are some of the sources from which data will be gathered. Data will be analysed from primary and secondary sources. The primary sources will be personal communication and an interview with Sam Dede. The secondary sources are other academic materials like scholarly journals, books, internet sources, etc.

Furthermore, thematic analysis is a widely used method in qualitative research that allows for a comprehensive exploration of the data. It involves coding and categorising the information gathered from various sources to identify common themes and patterns. By employing this

approach, a deeper understanding of Sam Dede's identity and character depiction can be achieved, shedding light on the factors that have shaped his career and artistic choices.

### **Theoretical Framework**

The contrast between an actor's identity and character interpretation, as well as the idea of role internalization, have all been researched and theorized by several academics and practitioners in the domains of theatre, performance studies, and psychology. However, for this study, the researchers would attempt to x-ray this complex interplay through the lenses of Konstantin Stanislavski's System and Erving Goffman's Dramaturgical Theory. In 1926, Stanislavski published the first volume of his teachings titled *An Actor's Work*— a manual framed as an acting student's journal.

In it, he discussed "Method Acting," an acting method developed by Konstantin Stanislavski that places a strong emphasis on the actor's capacity to draw on his own emotional memories and experiences in order to depict a character in a way that is true to life. Stanislavski emphasised psychological realism, which requires an actor to internalise the character's feelings, ideas, and motives while maintaining a substantial disconnect of their own identity from that of the characters. In Stanislavsky's System, internal thought and outward behaviour are balanced, whereas in Method Acting, an actor's interior encounters almost entirely drive their performances.

The "Method Acting" idea developed by Konstantin Stanislavski, often known as the "Stanislavski System," revolutionised acting and theatre when it was initially presented in the late 19th and early 20th centuries. This popular method of acting has had a significant and long-lasting effect on the industry, influencing how performers approach their trade and how viewers judge the sincerity of performances. Lee Strasberg has become one of the leading figures in fine-tuning the acting technique. However, Alex Ates discussed the key principles and components of Stanislavski's method acting theory. He proposed psychological realism which is the central idea that performers ought to make an effort to depict characters in a way that is both psychologically and emotionally accurate (Ates, 2023).

Stanislavski's Method reflects a significant change in acting skills, shifting from a surface-level and external performance to a profound examination of character psychology and emotional authenticity. Actors now have a well-organised, all-encompassing method for developing complex, compelling characters. Although not all actors exactly follow the Stanislavski System, its concepts have become a crucial part of contemporary acting instruction and continue to have an impact on how actors approach their roles in theatre, cinema, and television.

In the same vein, Erving Goffman's Dramaturgical Theory is a metaphorical framework for understanding social interaction. He believes human interaction is centered on impression management and proposed that dramaturgical approach to presentation of self entails the *consideration of people as self-reflective and strategizing actors; who strive consciously to develop attractive impressions*. This theory uses the metaphor of theatre to illuminate human behaviour. According to this viewpoint, individuals perform actions in everyday life as they would on a stage.

He proposed the ideas of the "backstage" (the private self) and the "front stage" (the public persona). When they perform, actors may be thought of as people who switch between their own identity (backstage) and their character interpretation (front stage). Both Stanislavski and Goffman's theories present multiple perspectives through which to understand how actors traverse the complex landscape of identity, character interpretation, and role internalization in their craft. To produce intricate and genuine performances that intrigue audiences while maintaining their own unique personalities, actors frequently use a variety of different philosophies and methods.

### **Identity Formation and the Actor's Persona: On-screen vs. Off-screen**

Koskela-Huotari Kaisa and Jaaskko Siltaloppi define social identity as an institutionalised self-conceptualization specific to a role that an individual uses to make sense of themselves and others as actors in a particular context. They believe the concept of personal identity refers to the unique person behind the multiple value-creation roles and social identities enacted by an individual. They maintain that personal identity refers to the enduring yet evolving self-understandings developed through the internalisation of role-specific self-conceptualizations, which direct the way in which an individual sees oneself as a person and performs one's roles across the multiple contexts of one's life (Kaisa and [Siltaloppi](#), p. 446).

They suggest that a "personal identity develops via the internalization of multiple social identities through primary and secondary socialization and that personal identity directs individuals' role-taking and self-actualization in social performances" (441). Therefore, Sam Dede is a product of his society, his education and the social circumstances he has lived through. There is a tendency to draw personal identity from social identities. In the case of Sam Dede, he belongs to the Nigerian society, he hails from River State, he was born and raised in Lagos. Therefore, would naturally reflect the social identities of these places.

On-screen performances provide actors with a platform to express and showcase various facets of identity. They can explore different personalities, cultures, times, and circumstances, allowing for a rich and diverse representation of human identities. Character and identity development for actors overlap in intriguing ways, both on and off-camera. In addition to creating personalities that they may display to audiences through their on-screen performances and public appearances, actors go through the challenging process of creating their identities as people.

Off-screen, the actors' public personas that they establish outside of their on-screen performances frequently meld with their true selves. Interactions with the media, interviews, participation in social media, and public appearances all help to develop their identity in the digital era. The image they show to the world is a carefully chosen version of themselves. In their on-screen identity formation, actors frequently become completely engrossed in the process of creating a character's personality during character development. Understanding the character's history, goals, feelings, and connections is necessary for this. Actors create multidimensional on-screen personae that fit the setting of the tales via study, screenplay analysis, and creative experimentation.

In doing this, empathising with characters that are unlike themselves is a skill that actors must possess. The process of adopting a new identity may be rewarding and difficult. In order to

inhabit the experiences, feelings, and views of their characters, actors may need to go into their own identities. Since no playwright writes in isolation, every playwright is a product of society; therefore, their works tend to address and draw inspiration from the circumstances around them. Some schools of thought believe the separation of the actor from the character is a difficult endeavour, as it is viewed as a rather complex interplay that may not have a specific definition. According to Eric Hetzler:

The actor and character are the two poles of a duality that have been the subject of considerable historical and theoretical investigation. The actor who enters the character; the character that, adapting itself, enters the actor; the actor and the character that meet at a point halfway between them; the actor who fixes and maintains a critical distance from his character—these are only a few of the more familiar formulations regarding this issue (Hetzler, 2012).

This is why most settings in Nollywood films are relatable. In the same vein, actors visualise the happenings and social circumstances of their environment in their role interpretation. To transcend the realm of their own physical consciousness, actors engage in many activities and use techniques that result in the presentation the audiences see in the films. The foundation of any role is the script. Actors always carefully read and analyse the script to understand their characters' motivations, emotions, relationships, and overall journey within the story. This may entail character research to create authentic characters; this research is often regarding the time period, social context, and circumstances of the character they are portraying. This research may also involve reading books, watching documentaries, or talking to experts in relevant fields.

Actors are keen observers of reality and human behaviour. They often watch people in real-life situations to understand how individuals express emotions, interact with others, and use body language. Imagination: Many actors use their imagination to put themselves in their characters' shoes. They might ask "What if?" questions to explore how their character would react in different situations. Furthermore, depending on the role, actors may undergo physical training or transformation to match their character's appearance and movements. This can include changes in posture, voice, or physical fitness. Actors conduct psychological and behavioural studies, develop many acting techniques, and, through meditation and visualisation, get into the right mindset for a role. This can help access specific emotions and mental states required for the character. Ultimately, the process of drawing inspiration for role interpretation varies from actor to actor and from role to role. The combination of these methods and sources helps actors create multi-dimensional characters that resonate with audiences.

### **The Intersection of Sam Dede's Person with his Personae**

In an interview with Sam Dede on 21 September, 2023 at the University of Port Harcourt, Sam Dede confirms that the actor's identity and that of the character indeed have several meeting points. However, an actor must work to give the character a voice with which to speak, a body to exist in as well as a soul. By so doing, he would be able to remain conscious of the fact that he is only lending his voice and body on a temporal basis. He states that:

As a professional practitioner, we take on so many identities at different times. You cannot rule out the fact that some times, at

some point, your personal identity as an actor comes to play. Because the truth is that as an actor, what you do as a matter of fact, is to give life to a non-existent character, Non-existent in the sense that it only exists within the pages of the scripts. Now, you are giving life to that character to live. It involves three things: 1. You give the character a body to exist on; 2. A voice with which to speak and most importantly; 3. You are giving the character a soul.

He opines that the traits of the actor come to play in the presentation of the character. This assertion confirms the thought that the actor may not be able to completely eradicate every aspect of him at the altar of character interpretation. For example, the timber of voice, the height or body.

The soul determines that depth of the character and this is one area that most of us get it wrong because a lot of people think that acting is what everybody can do. Yes. Everybody can do it but how convincingly can you do it? That is the bottom-line, how believable is your interpretation? How acceptable is your interpretation because there are as many ways to interpret a role as there are actors. Every actor interprets roles differently but which interpretation best gives the picture the depth to the character being portrayed to a large extent. The personality of the actor comes to play in the portrayal of the character but not necessarily a pointer to the real actor's personal identity (Dede, Personal Interview, 2023).

### **Identity Management and Navigation in Nollywood: Sam Dede Acting vs Acting Sam Dede**

Regarding specific methods and philosophies employed in his trade, which has enabled him to stay relevant for a long time; Sam Dede acknowledges that he has developed quite a number of methods through the studies he had done. Sam Dede reveals that he had studied and mastered many acting techniques and role interpretation styles through practice. He disclosed that he has now developed his own unique acting style which is a combination of many of the principles and systems laid down by many acting proponents. He explains thus:

Over the years, I have studied many methods of character interpretation and at the end of the day, along the course of my professional acting career, I have come to develop my own means of characterization. So, call it The Sam Dede Method if you like or what I call breath of life. Breath of life simple means giving life to the character in the way that I explained earlier, the three elements that you impact on the character to make him or her come alive. That method has worked for me over the years. If you call it a combination of methods which have dovetailed into one particular method that I have experimented with over the years you may be correct (Dede, Personal Interview, 2023).

Sam Dede's acting style is a potpourri of diverse principles, techniques and methods he had studied and practiced. Both Stanislavski and Goffman's systems indeed require study and



practice. All of Method acting, Dramaturgy, Meisner's technique, as well as the propositions of Vsevolod Meyerhold, Anton *Chekov* and Bertolt *Brecht* etc require deep study and practice to master. With regard to the identity management and navigation, he explains that there will always be crisscrossing of ideas, concepts and even emotions. But an actor can learn to creatively portray the characters while not losing hold of their own personal identity.

### **Challenges of Character Embodiment in Nollywood: The Sam Dede Solution**

Sam Dede agrees that there are challenges to acting which he had been able to navigate at different points of his acting career. He acknowledges that there are some conflicts that arise within the actor regarding some of the characters they play. He believes that some actors seem to play themselves over and over again through the range of characters they play thereby offering no unique interpretation from role to role. According to him, the process of transforming from actor to character is usually challenging:

Definitely there must be challenges, if you take your work seriously as an actor; the process of transformation from actor to character must have challenges. Sometimes, you come into some kind of conflict with yourself about how to interpret the character. For some people, they say it does come naturally. Yes, it does but the bottom-line is how convincing do you play yourself? You find a lot of actors come on set and they have not even read the script. So, what kind of character are you portraying? You will end up playing yourself. So, when you see them in four, five different roles, you see them playing themselves there because they do not bother to think about any reason to characterize. They play themselves and it is two different things to define a role or to play a character. A character is not the role. So sometimes when they ask you what roles are you playing, it is a wrong question? The question you should ask is what character you are playing (Dede, Personal Interview, 2023).

He believes that the secret of his longevity in acting business lies in the versatility and flexibility he has developed through study and experimentation with several acting techniques.

You have to be dynamic. Well, being an actor that has transformed from what they refer to as old Nollywood to new Nollywood is a matter of being dynamic and versatile as a role interpreter. A lot of people who started this race with us have being virtually forgotten. But I think if you are able to master your craft and understand that the basic element of this craft is the ability to evolve, then you must have as an actor a bag of magic. So, when you put your hand in that bag, you come out with a different kind of interpretation. That is what makes you different every time as an actor. There are no other ways to it. You have to be able to transform yourself and evolve. If you are that type of actor that you are so self-conscious being able to interpret a role becomes more difficult for you. When you use heavy makeup in natural life, when you are asked to play that role of a village girl it becomes terribly difficult for you to do that.

Because of the fact that, you must look good at every point in time, if you are used to wearing high heel shoes, and dress in such a way that you attract attention to yourself every time. Being conscious of how you look interpreting a role becomes a difficult thing for you though not impossible but very difficult. The bottom-line is the flexibility as an actor because there is no one way of playing a role. There are just about a million ways to play a role (Dede, Personal Interview, 2023).

He offers advice/roadmap for young actors who aspire to walk his footprints. He advises that actors must master their craft and also allow this craft to evolve with the times.

Well, coming into the industry is quite easy. Sustaining your craft in the industry is what makes everything different for you. Through who you know, who knows you, or who likes you, you can get into the industry even mainstream but how sustainable is your stay in the industry. What I would advise you as a young upcoming is to master your craft. You must be a master of your craft. And you can do that by constantly studying and practicing what you have studied. This will improve your ability to transform yourself with each role you play. Your craft must evolve with the times. So that they do not say we are just using you because you know somebody or you have good looks because it can only last for as long as people appreciate it. After some time, it will fade away. So, it is not a static thing. You do not sit down and wait for your craft to develop. You develop your craft. And, on the issue of identity, when the actor knows himself, he will always know how to come out of the character especially if the character is not offering anything positive in the real world. But, if the character is generally a good person, an actor reserves the right to remain in that character or let the character contribute to influence their actions in real life (Dede, Personal Interview, 2023).

Consequently, the actor's person and persona are not two poles-apart the actor's personality. The person is the real self of the actor, who has a unique personality, cultural background and experiences while the persona is the role that the actor plays in a film, which may or may not match the person. The person of the actor however, could be influenced by the character's traits, motivations and emotions assigned to it by the playwright as well as the actor's interpretation and expression of them. The actor (Sam Dede) uses his person to inform his persona, by drawing from his own memories, feelings and belief system to portray more convincing characters. He also often allows his persona to transform his person positively by adopting new and useful skills, novel perspectives, language and styles as well as behaviours or mannerism he learns from playing the character.

### **Towards a Synthesis of Major Findings**

The researchers conducted an extensive interview with veteran Nollywood actor Sam Dede and discussed the approaches he uses for his trades, the challenges he faces and how he has been able to navigate through them over time. The study found that indeed there is a meeting

point between the actor's personal identity and that of the character he plays and navigating this intersection in order to come out with the finest of character interpretation had required rigorous studies and experimentation over the course of about three decades of his profession as a Nollywood actor, director, producer and teacher. He revealed that through practice, an actor can learn to separate these identities and truly find a balance. Regarding specific methods and philosophies employed in his trade, Sam Dede acknowledged that he has developed quite a number of methods through the studies he had done, and summed his own unique method as "breath of life."

Sam Dede revealed that he had studied across the propositions of many prominent acting theorists in order to arrive at his own unique acting style. He has extensively studied the works around Sanford Meisner, Chekhov Technique, Practical Aesthetic Acting Technique as well as Konstantin Stanislavski Method; which inspired Method Acting by Lee Strasberg. Sam Dede therefore has become sort of a chameleon actor who is capable of interpreting a range of unrelated roles, tapping into these several techniques. Sam Dede's versatility and flexibility has sustained his long career.

Finally, through study, he has gained the vital skills needed to succeed as an actor. Skills such as creative analysis of the script as well as memorization to remember and internalise lines and movement in order not to interfere with the emotional interpretation needed in the scene. He revealed that he had carved out a persona for himself which forms his own personal reality regardless of the character he goes out to portray.

## **Conclusion**

This study concludes that the actor's identity intersects with that of the character from time to time. When the actor plays someone else for a long time, there is a tendency to experience gradual "loss of self" because the character's story and life experiences become theirs. Actors can learn to draw a distinction through extensive research as well as experimentation with diverse acting methods. This can lead to a mastery of their tools which are the body, voice and their mind. The actor through study can train the eyes and brain to look for actions in lines, to understand where and when to make bold choices and when to keep things subtle. The Meisner technique which focuses on emotional preparation, repetition, and improvisation may help actors learn to rely on their instinct rather than feeling of anxiety or fear. This way, the actor would know what drives the character to do or say what he says.

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