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**TITLE : Traditional forms in postmodern environment.
The storyteller as a performer**

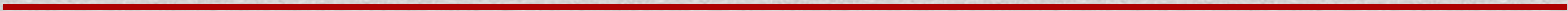
INTRODUCTION

We are living in the era of “trans”, “inter”, “hyper”

- *inter-cultural/trans-cultural*
 - *inter-textuality*
 - *post-modernity*
 - *hyper-text*
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In this era of

- *internet*
- *virtual reality*
- *digital image*
- *computerizing reality*



STORYTELLING

The art of Storytelling is connected to the “primary orality”

[Walter ONG (1982/ 2 2002) Orality and Literacy. The Technologizing of the Word, Routledge: New York/London]



STORYTELLING

- *Knowledge-learning*
- *Transmission of information*
- *Gaining experience*
- *Communication*
- *Contact with the past*
- *Entertainment –amusement*
- *Development of cultural memory*



A STORY-TELLER RECITING FROM THE "ARABIAN NIGHTS."

In the background are the ramparts of the Citadel.

PRIMARY ORALITY



PRIMARY ORALITY/CHARACTERISTICS

- *Phonetic alphabet*
 - *Emphatic and repetitive*
 - *speech*
 - *Challenging attention*
 - *Enforcement of the function of memory*
 - *Absolutism of antithetical concepts*
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CHARACTERISTICS

- *Syntactic structure*
 - *Intense emotional situations*
 - *Redundant speech*
 - *Formulating of actors and powers*
 - *Exacerbation of imaginary elements*
 - *Participating of the audience in the action*
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IKung San storyteller, 1947.

STORYTELLING TECHNICS/ ROLE OF THE STORYTELLER

- *Evaluation of the voice source*
- *Tone, timbre, intensity*
- *Intonation of the words*
- *Vernacular language*
- *Sounding of the words*
- *Body language*



MORPHOLOGICAL ELEMENTS

- *Gestures*
- *Movement*
- *Development of representation Vitality, Immediacy*
- *Space-Time context*

With the change on the pronunciation of the speech and the coloring of the voice, the volume and the intonation of the words, the utterance and the idiomatic pronunciation, achieves not only to narrate the narrative story , but also to give color and meaning in parts of the action and in words of the narration with special value, that tie the consciousness of the listeners. In parallel with the phonetic code, it uses the stylistic, with grimaces, with expressions and intentional changes in the expression that accompany the speech and intonate the intensity or cause relaxation and amuse the audience. Finally, with small movements of his body, intentional changes in his body position, he comes to create the appropriate communicative framework, in which is includes the narrated story.

RECIPIENTS/AUDIENCE

- *People of homogeneous closed group*
- *Limited horizon of expectations*
- *Homogeneous receptive abilities*
- *Experiential communion*
- *Unquestioned truth*



The listener that perceives the recounting story , accepts it very differently that the reader, because in contrast with the one that perceives the speech that has been recorded into a textual speech , the first one accepts it framed through the personal data of the narrator (Chesin 1996: 212).

As a result we have the magic and the unique of the narration (in contrast with oral story, into a form of '*hypertext*', that gets its meaning independently every time by the listener as the main receiver.

SECONDARY ORALITY



SECONDARY ORALITY

It begins with the general route of knowledge and learning from the Renaissance and later on Gradual literacy

- *Coexistence of orality with written speech*
 - *Osmosis of the cultural genres (popular-highbrow)*
 - *Hybrid creativity (troubadours, music, literature, theatre)*
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RECIPIENTS-AUDIENCE /FUNCTION

- *Adults and youth*
- *Myth that has become a fairy tale*
- *Entertaining and less educational*
- *Differentiation in the way of facing the audience*
- *Distance between imagination and reality*



NOWADAYS



NOWADAYS

[Marshall M^c Louan (1962)*The Gutenberg Galaxy: The making of Typographic Man*, Toronto: University of Toronto Press]

- *Online communication*
 - *Reconstruction of the human consciousness*
 - *Transposition of the limits of the human Imagination*
 - Visualization of the speech
 - The image is the message
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CONTEMPORARY STORYTELLING



CONTEMPORARY STORYTELLING

- *Entertainment and Amusement*
 - *By and Multi Cultural Communication*
 - *Learning*
 - *Education*
 - *Expression*
 - *Therapy*
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THE USE OF

- *Traditional Techniques and codes derived from*
- *Performing arts (Theatre, Dance, Shadow Theatre)*



- *Codes by other Arts (Music)*
 - *Contemporary Technology (Animation, Video art, Digital media)*
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In our days, with the development of the computer science and the spectacle and generally the power of the visualized symbols, the traditional ways and the techniques of communication that are based on speech and only (oral or written) have significantly weakened and to a great extent tend to be replaced by them . That's why the traditional narration has got away from its initial levels and the way that used to function and has been transformed into a kind of stage entertainment that looks like «*performance*», emphasizing the same (or more) on the visual and theatrical code of communication rather than the literary of the narrating text.

CONTEMPORARY STORYTELLER/PERFORMER



CONTEMPORARY STORYTELLER/PERFORMER

- Development of theatrical codes (acting, pictorial, musical, audio-visual)
 - Development of the body in Acting
 - Development of elements in «devised theatre»
 - Development of techniques in Shadow Theatre
 - Development of elements of Contemporary Technology
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The voice code of the narrator continues to operate and provide great value. At the same time it is enriched with elements and data of «acting», like moving or the morphology of the face, that turn him from «narrator» to an «actor». The third person of the narrative recounting often turns into the first person of the immediate, experiential action of the «actor», the indirect speech becomes direct, the parts of the dialogue are amplified, the rhythm of the narration fluctuates. In this way the narration turns into a live stage spectacle that is performed in front of the audience and not anymore listeners.

In his effort to succeed in this, the modern narrator enriches his speech with elements of «*theatricality*», and represents on stage the «*roles*» that he enlivens with the help of lighting and music, the settings and décor. He takes advantage of simple settings, masks, accessories, constructions, clothes, objects, in order to form graphically the place and the time that he narrates, in order to enliven his «*heroes*», and their action. In this way, the narrator is turned into a «*show man*» and its performance into the «*performance*», since it uses and connects the various and of different origin codes, like pantomime, improvisation, movement and dance, recitation, addressing to an audience that follows him and communicates with him, in a theatrical type of performance.

NEW AUDIENCE (STUDENTS)/ NEW SCHOOL



The modern audience of a narration has surpassed from the attitude and the expectations of a traditional social group in pre-industrialized era and they are familiarized with the audiovisual means, the video art, the electronic music and the digital reality. That's why the traditional story teller owns to develop and from an animator to become a performer in the modern society of the spectacle.



NEW AUDIENCE (STUDENTS)/ NEW SCHOOL

- Expectations/interests of the Students
 - Knowledge/experiences
 - Familiarity with the contemporary technology
 - New social data (multi-cultural school)
 - New pedagogical data (theories of learning)
 - New ways of communication: Internet, Mass Media
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CONTEMPORARY NARRATION OF THE STORY

- Visualization of the narrative
 - Mixing of techniques derived from performing arts
 - Development of a visualized reality
 - Body narration
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The narrator is forced to get away from the traditional frames of the narration and to transform in a different, more modern way his speech, being a *performer*, who embodies and gives meaning to the prevailed aspects of the culture in which he belongs to. As a result, the body and his speech, stop being simple means of transferring knowledges and experiences of the past to the listeners of the present and are turned into a «vehicle of meaning», of an alive cultural and social reality.

POTENTIALITY/ADVANTAGES OF STORYTELLING

- Immediacy/Experiential
- Participation/Interaction
- Performance/Supervision
- Exemplification/Modeling
- Manipulation / Guidance




«Presents his identity and his mood to articulate and act whatever interests him(...) without psychologisms, only through emotional stages of the soul, the world and the history» (Patsalidis 2012: 87).

The speech, the phonological code continues to be in priority, but the importance of acting is accompanied with other codes, such as the visualized and music, creating form of modern performance.

The evaluation of the modern technology through the technique of the animation movies and video-art, with the use of sound and visuals and the use by the black theatre and the shadow theatre, represent a few of the data that the narrator comes up with, in order to present a spectacle impressive and interesting.





The listeners –audience are familiarized with the techniques of the narration, but mainly the visualized symbols of the modern society of the spectacle, they accept relieved this hybrid spectacle and they are satisfied with its parameters that create a successful conjugation of the traditional with the modern, the past with the present

RESULTS

- Interactive communication
 - Development of the imagination, mental and emotional world of the students
 - Development of the critical faculty
 - Development of self-acting and creativity
 - Participation in solving problems
 - Socialization
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STORY- TELLING THE FUTURE/THE FUTURE OF STORY-TELLING

