

THE TECHNIQUES AND PROCESSES THROUGH WHICH SPOKEN DRAMA ACTORS CULTIVATE AND ESTABLISH MENTAL IMAGES (XIN XIANG)

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ARTICLE HISTORY

Received: 3 February 2025

Revised: 17 February 2025

Published: 11 March 2025

ABSTRACT

The research objective of this paper is to explore and discuss the methods by which Spoken Drama actors establish "mental images (Xin Xiang)", enabling them to create vivid and three-dimensional character images.

The research methods of this paper are as follows: 1) Literature research method. Review relevant literature and collect discussions on Jiao Juyin's "mental image theory", including master's theses and journal articles, and conduct research, comparison and classification. 2) Field observation. Observe and record the teaching process of senior performance teachers. This includes Professor Xu Weihong, the director of the Performance Department of Shanghai Theatre Academy, and Teacher Wang Jingjing from the Performance Department of Shanghai Normal University. 3) Practice. Use the methods provided by this research to shape the character Vera in the stage play (Stage Spoken Drama) "And Then There Were None".

The research results show that the methods for actors to cultivate and establish "mental images (Xin Xiang)" can be divided into the following three stages: 1) Reading the script and nurturing the germ of the character. 2) Observing and experiencing life, accumulating character materials. 3) Repeated rehearsals and continuous improvement of the "mental image (Xin Xiang)". Through this research, we have clarified the key steps and methods for actors to establish "mental images (Xin Xiang)", as well as the profound impact of this process on character shaping, providing actors with more effective methods for character shaping.

Keywords: Character Building, Mental Image (Xin Xiang), Spoken Drama Performance

CITATION INFORMATION: Jiang, M., Vasinarom, M., & Wang, J. (2025). The Techniques and Processes through Which Spoken Drama Actors Cultivate and Establish Mental Images (Xin Xiang). *Procedia of Multidisciplinary Research*, 3(3), 55.

INTRODUCTION

In the vast realm of Spoken Drama art, creating vivid and three-dimensional stage characters is undoubtedly the ultimate pursuit of every professional actor. This process is not only full of challenges but also becomes particularly complex due to the unique personality traits, physical features, and typical behaviors of each character. Therefore, actors need to meticulously construct the "mental image (Xin Xiang)" of their respective roles, using it as a foundation to carve out unforgettable character images. This process is of vital importance, as it directly affects the success or failure of character portrayal and the artistic appeal of the entire play. Actors must master scientific performance creation methods to accurately complete their creative tasks. Jiao Juyin's "mental image theory" is a relatively complete performance theory. As a means for actors to shape characters, the "mental image (Xin Xiang)" has a long history in the performing arts. From early dramatic performances and traditional opera to modern Spoken Drama, the search for the "mental image (Xin Xiang)" has always been a key focus of exploration and research for directors and actors. (Yi Xianzhe, 2022: 19) With the development of drama art and the improvement of audience aesthetic standards, the requirements for character portrayal have become increasingly high. Therefore, the techniques and processes of establishing the "mental image (Xin Xiang)" have become an important issue that actors cannot ignore.

This article holds that establishing a "mental image (Xin Xiang)" is one of the core concepts for actors in character portrayal. (Xiao Yu, 2017: 461) through the establishment of a "mental image (Xin Xiang)", actors can clearly envision the character's appearance, personality, and behavioral patterns in their minds, thereby providing strong support for character portrayal. However, there is currently no detailed record of effective methods and processes for cultivating and establishing a "mental image (Xin Xiang)", which has become a problem to be solved by actors. Therefore, this article will delve into the approaches and methods for actors to establish a "mental image (Xin Xiang)" from three aspects: reading the script to nurture the germ of the character, observing and experiencing life to accumulate character materials, and repeatedly rehearsing to continuously improve the "mental image (Xin Xiang)". This has certain significance in helping actors shape vivid and three-dimensional character images.

In conclusion, studying the techniques and processes by which actors establish "mental images (Xin Xiang)" is of great significance for their role-playing and has a profound impact on enhancing the level of dramatic (Spoken Drama) performance art. This article will delve into the process and methods of actors establishing "mental images (Xin Xiang)" from multiple perspectives, aiming to provide beneficial references and inspirations for actors. We hope that through the research in this article, actors can better create vivid and lifelike character images and bring more wonderful performances to the audience.

LITERATURE REVIEWS

Jiao Juyin's "Theory of Mental Images"

"Theory of Mental Images" is an important theoretical viewpoint proposed by Jiao Juyin during his tenure as the vice president and chief director of the Beijing People's Art Theatre. (Meng Jiaxu, 2024: 3-5) During this period, he guided many actors and created and performed a large number of excellent works, such as "Teahouse", "Longxiu Gou" and "Tiger Talisman", etc. Therefore, the "Theory of Mental Image" is an outstanding theoretical viewpoint that has been tested by practice and is worthy of in-depth study by later generations. So, what is "mental image (Xin Xiang)"? Simply put, it is the "image of the character" that one "sees" in one's "mind". This is what is meant by "mental image (Xin Xiang)". (Meng Jiaxu, 2024: 3-5)

The author will analyze the definition of "mental image" from three perspectives in detail: 1) when an actor first comes into contact with a script and gets to know the character, a vague outline of the character will form in his mind. At this stage, "mental image (Xin Xiang)"

represents the actor's intuitive understanding of the dramatic character he is about to portray. 2) After accumulating relevant materials, "mental image (Xin Xiang)" builds a bridge between the actor and the character, guiding the actor step by step towards the character. 3) From the perspective of the actor as the creative subject, "mental image (Xin Xiang)" is the unique understanding and cognition of the dramatic character formed by the actor based on his own worldview, outlook on life, and values. Therefore, it clearly reflects the actor's personal characteristics. So, "mental image (Xin Xiang)" is actually a unity of subjectivity and objectivity, a product of the actor's intuitive understanding of the character in the play combined with his own understanding and perception of life. (Bi Yushan, 2020: 3)

How to present "mental images"?

Jiao Juyin believed: "From the outside to the inside, and then from the inside to the outside, first cultivate an inner image, and then delve into the foundation of its emotions." (Jiao Juyin, 1988) Therefore, the process of cultivating the "mental image (Xin Xiang)" can be a gradual transformation from the external features of the character to the internal emotions, and then enriching the external features with full inner emotions. Opera actress Wang Xi believes that "the theory of mental image" provides a practical approach for Spoken Drama actors to correctly create characters. Jiao Juyin consistently adhered to and continued the dialectical understanding of Stanislavsky's acting system and opera in his stage art career. (Wang Xi, 2015: 204) Therefore, mutual influence and borrowing among the arts are necessary prerequisites for each art form to break through the status quo, complete innovation, and achieve perfection.

The Method and Process of Establishing "Mental Images (Xin Xiang)"

Mr. Jiao Juyin said, "First, the character must live within you before you can live within the character." (Jiao Juyin, 1988) This implies that the creation of the theory of mental imagery involves two major stages: the first is to cultivate the "mental image (Xin Xiang)" in one's mind, and the second is to transform the "mental image (Xin Xiang)" into a "character image". Dancer Zhu Quanling said, "The ethnic dance drama 'Dream of the Red Chamber' remains popular to this day because of the storylines in the original work and the vivid, contemporary aesthetic dance characters created by the dancers. For dancers to fully understand the characters' personalities, they need to deeply read the original work." (Zhu Quanling, 2024: 18.)

Tong Xin is a dance teacher at Anqing Normal University. She mentioned that when rehearsing Dunhuang dance, she would lead her dancers to observe the murals to obtain the external image of the characters and imitate them, such as not wearing shoes on their feet and having ribbons on their bodies. (Tong Xin, 2023: 112.)

The actor who played Nekhludoff in the Spoken Drama "Resurrection" had a painful experience. He had a monologue in the play, but no matter how he performed it, the director was not satisfied. So, in one rehearsal after another, he gradually found the deepest emotion of the character's inner self. (Xin Xuan'ang, 2023: 12)

To sum up, current research on Jiao Juyin's "Theory of Mental Images" mainly focuses on its connotation, background, and application in dance performance. However, there is relatively little research on the specific methods by which Spoken Drama actors can use the "Theory of Mental Images" to shape character images. Therefore, in order to assist Spoken Drama actors in establishing "mental images (Xin Xiang)" and thereby creating vivid character images, this paper, through literature research, observation, and interview methods, summarizes and explores, thus providing Spoken Drama actors with an effective and theoretically grounded method for character portrayal.

RESEARCH METHODOLOGY

This research is a qualitative study. By collecting and reading books about Jiao Juyin at Suzhou Library, Shanghai Normal University Library, and Pudong Library, relevant knowledge was obtained. Through reading articles on China National Knowledge Infrastructure (CNKI), Wanfang Data, and VIP Information about the "gestation process of Jiao Juyin's Theory of Mental Images" and "how to better shape character roles by applying Jiao Juyin's Theory of Mental Images", interviews were conducted with teachers and experts who use Jiao Juyin's "Theory of Mental Images" in teaching. Among them are Xu Weihong, the director of the Performance Department of Shanghai Theatre Academy, Wang Jingjing, a professor from the Performance Department of Shanghai Normal University. By observing the classroom teaching of professional teachers, we understand the teaching methods of the "mental image" performance technique and watch the teaching achievements and stage performances. This includes the performance of "Resurrection" by Shanghai Normal University in 2021 and the performance of "The Paint is Not Dry" by Shanghai Normal University in 2023. Through watching the performances and attending the rehearsal process, we collect and analyze the methods and processes that actors use to establish "mental images (Xin Xiang)", summarize and discuss with professional performance professors the reasons for the failure of drama actors in cultivating "mental images (Xin Xiang)". Finally, we summarize three effective methods for establishing "mental images (Xin Xiang)", and through self-practice, in the drama "And Then There Were None", we shape the character "Vera" to verify whether these three methods can effectively generate "mental images(Xin Xiang)" in the actors' minds and thereby create vivid and lifelike character images. This research will delve into the techniques and processes that actors use to create a "mental image(Xin Xiang)" from three aspects: nurturing the initial form of the character through reading the script, accumulating character materials by observing and experiencing life, and constantly improving the "mental image(Xin Xiang)" through repeated rehearsals. This will help actors better shape vivid and realistic character images.

RESEARCH RESULTS

The Conception and Establishment of "Mental Image (Xin Xiang)"

Reading the Script, Nurturing the Embryo of the Character

In the process of an actor shaping a character, thoroughly reading the script is of great significance. Therefore, when an actor reads the script, they must not merely skim through it like an ordinary reader to grasp the general idea. Instead, upon first receiving the script, they should find a quiet place and read it from beginning to end carefully, analyzing and studying it as they go. The actor needs to understand not only the story told in the script but also the theme the author intends to reveal through this story, and complete the preparatory work. By analyzing the script and the character, they can feel the prescribed circumstances described in the script, grasp the true thoughts and connotations the character wants to express, and experience the changes in the character's inner world.

When an actor shapes a character, except for special roles that require a natural performance, there will always be differences between the actor and the character, whether in appearance, costume, or inner thoughts and personality. Therefore, the actor must sensibly analyze the script with a questioning attitude, analyze and think about the character's personality and psychology, and raise new questions each time they read it, so as to continuously delve deeper into the script. When reading the script, the actor should "immerse" themselves, assuming they are the character in the script, feeling the prescribed circumstances, so as to generate an emotional resonance with the character, place themselves in the script, explore the intrinsic connection between the script and themselves, and find both similarities and differences between themselves and the character, thus nurturing the seed of the character in their heart. Understanding the script is the foundation for building a "mental image", and one should not

read the script from a self-centered perspective. (Wang Jingjing, 2016) It is evident that the actor must continuously analyze and ponder the content of the script from the character's perspective, finding the "fitting point" between the actor and the character. Only by grasping the essence of the script and truly understanding it can the actor experience the inner emotions of the character and establish the "Mental Image (Xin Xiang)" of the character in their heart, thereby shaping a distinct and vivid character image.

Agatha Christie's "And Then There Were None" is a classic work. The reason why this work is called a classic must be that the story within it can stand repeated scrutiny and savoring, and each character has their own rich life experiences. However, in the script of "And Then There Were None", there is very little description of Vera's background. The play merely briefly mentions Vera's age and her job before coming to this island. The author doesn't even know what her growing environment was like, who her relatives were, or what the relationships were with the people related to her. "The inner circumstances of the spiritual life of the playwright's script and characters are hidden between the lines, beneath the dialogue..." (The Essence of Stanislavsky's System, 2008) So, at this point, we need to engage in imagination through reading and studying the script, discover the key information hidden in the lines, and dig out the effective information related to the characters and the deeper background conditions between the dialogues, in order to cultivate the seeds of the characters.

Thus, the author, with questions in mind, sought out the character traits of Vera from the lines, such as: Why did Vera come to this small island? What was she doing before coming to the island? Why does Vera have different attitudes towards different people? How did Vera develop such a personality? What events occurred during her growth that influenced her thoughts and personality? Why did she kill Cyril? What was Vera's ultimate mission? What happened to Vera on the island that led to her emotional changes? With these questions in mind, I delved into the script, aiming to better understand Vera and find the answers to these questions. This also determined the direction of my search for Vera's "Mental Image (Xin Xiang)". As I gradually unraveled these mysteries through the script and dialogues, it was also the process of establishing Vera's "Mental Image (Xin Xiang)". At this time, I recorded all the answers I obtained. Through this approach, I gradually immersed myself in Vera's character, understanding her posture, appearance, gestures, and so on. I also grasped the relationships between Vera and other characters, realizing that Vera is complex. She is kind, brave, and even cruel. I understood the reasons behind Vera's multi-faceted nature.

Through the analysis of the script and the study of the characters, I truly experienced Vera's inner emotions, generating Vera's "Mental Image (Xin Xiang)" in my heart and mastering her personality. After that, I had a discussion and interview with Xu Weihong, the director of the Performance Department of Shanghai Theatre Academy, to find out if this method could effectively plant the seed of "mental image (Xin Xiang)" in the actors' minds. Professor Xu Weihong fully affirmed this method and warned me that as a stage actor, before shaping each character, one should deeply explore the connotation of the script to fully understand the character to be portrayed.

Of course, this was only the preparatory stage. The more thorough and detailed the study of the script, the more beneficial it is for the establishment of "Mental Image (Xin Xiang)" in the later stage, and ultimately to externalize it in the performance, creating a vivid and lifelike character image.

Observe life, experience life, and accumulate role materials

What does "observe life" mean? It refers to the actor's conscious and purposeful observation, drawing nourishment from real life, finding people who match the image and personality traits of the characters in the play, and conducting in-depth understanding, feeling and cognition of them, understanding their desires, demands and their spiritual world. (Wang Jingjing, 2016: 255) Therefore, the stage of "observing life and experiencing life" is extremely important for

Spoken Drama actors to cultivate Mental Image (Xin Xiang) and shape characters. It requires actors to immerse themselves in real-life situations similar to the prescribed circumstances in the play to experience life, and to observe the prototypes of characters in life in a down-to-earth manner, then refine and finally present them. Through "observing life", actors can accumulate materials related to the characters, understand that what they observe is not only the appearance of people but also their inner world, and understand and speculate on their inner world through their dress, facial features, tone of voice, behavioral characteristics, etc. Even understand the different influences brought by the social background to different people. These cannot be separated.

Mr. Jiao Juyin once warned actors: "Starting from life, actors may commit a bit of naturalism, but otherwise they will commit formalism and the flavor of life will not come out." (Liu Qiuzhang, 2010: 38) If we delve deeply into the performing arts, we will find that its essence is the art of imitation. It originates from life and is a refinement of it. It is about presenting a "living" person on stage. For an actor to achieve this, he cannot do without exploring and mining life. Even the most similar twins can be easily distinguished by their biological mother. An actor also needs such a pair of discerning eyes to observe the minutiae of life. Although the "Mental Image (Xin Xiang)" generated by an actor when shaping a role is abstract and intangible, the richer an actor's life experiences are, the more abundant the materials in his mind will be, and the more real and life-like the nurturing and establishment of "Mental Image (Xin Xiang)" will be. This is also the "Theory of Mental Images" creative method from the outside to the inside. It makes the role no longer remain in the actor's mind in the form of "imagination", but has a real life basis. Actors should develop the good habit of consciously "observing life and experiencing life" so that they can draw on the materials when creating a role and let "Mental Image (Xin Xiang)" take root and sprout.

Repeated rehearsals and continuous improvement of "Mental Image (Xin Xiang)"

Studying the script and observing life can help actors cultivate "Mental Image (Xin Xiang)", just like the process of flowers constantly absorbing nutrients. Then, "repeated rehearsals" are the final step in establishing "Mental Image (Xin Xiang)", through which the transformation from "Mental Image (Xin Xiang)" to "image" can be achieved.

"The development of Mental Image (Xin Xiang) does not follow any logical sequence. When the character first lives within the actor, it only appears bit by bit. Sometimes it is an eye, sometimes a finger, and sometimes it comes from some instantaneous reactions to other things." (Sun Decheng, 2010: 16) From this, it can be seen that the "mental image" of a character, from its first appearance in an actor's mind to the final shaping of the character, is not something that happens suddenly or in an instant, but rather a long process, much like nurturing a pot of flowers. From the moment the seed is planted in the soil, it requires the nurturer's investment of time, effort, and patience, as well as meticulous care. Only then will the flower gradually sprout, grow branches, develop leaves, form buds, and eventually thrive and blossom. The cultivation of "Mental Image (Xin Xiang)" is no different. As "Mental Image (Xin Xiang)" takes root in the actor's heart, through studying the script, observing life, and repeated rehearsals, it is a process of nurturing "Mental Image (Xin Xiang)". It emerges bit by bit, and the actor needs to constantly revise and refine it during rehearsals. Therefore, repeated rehearsals are the process by which the actor adjusts the role and "Mental Image (Xin Xiang)", and it is the process of experiencing life in the prescribed circumstances as the character, ultimately achieving the state of "I am the role".

"Practicing" means transforming "Mental Image (Xin Xiang)" into "image", a process where the vivid and lifelike "Mental Image (Xin Xiang)" in the actor's heart becomes an integral part of their own life. (Liu Hongwei, 2012: 81) When actors enter the rehearsal hall and start rehearsing, standing in the scene described in the script, they truly live in the prescribed situation in the name of the role and have real exchanges with their co-actors. All of this is no

longer simply confined to the mind but requires actors to truly listen, observe and feel on the rehearsal site. Therefore, in the efficient and repetitive rehearsal process, actors constantly adjust their states to make the "Mental Image (Xin Xiang)" in their hearts more complete and rich, and ultimately shape a distinct and vivid stage image.

Then, how exactly should actors "repeatedly practice"? This can be divided into two points: First, Jiao Juyin required actors to establish the concept that "simulating a character" must involve "practice". (Wang Jingjing, 2016: 256) Actors need to repeatedly practice the typical external actions of their characters. During this process of "practice", they should constantly explore and seek the internal factors that form such a thinking pattern and behavioral mode. After "repeated practice", actors will fully understand and believe in the prescribed situation, and the establishment of "Mental Image (Xin Xiang)" will be very complete, reaching a state of "I am the character", thinking and feeling as the character does, and then subconsciously generating actions, language, expressions, etc. that are in line with the character. Both psychologically and physically, they will show rhythms and reactions that are consistent with the character. Of course, all of this is based on reaching a level of proficiency through "practice".

Secondly, based on the character's logical thinking, actors should adapt and blend with their co-actors, practicing repeatedly with them. Even if an actor has truly experienced life on a deserted island villa, they have not yet lived with other characters in the "prescribed situation" of the "And Then There Were None" script. Therefore, at this time, actors need to communicate, laugh, fear, and feel the atmosphere brought by the prescribed situation together with other actors in the rehearsal hall. During this process, different sparks will be generated between actors, helping them better adjust their understanding of the character and making "Mental Image (Xin Xiang)" more rich and full. This enables actors to truly become the character, perceive the deepest inner activities of the character, and perfect the character's "Mental Image (Xin Xiang)", ultimately presenting a vivid and lively stage character image.

DISCUSSION & CONCLUSION

This study takes Jiao Juyin's performance theory, "the theory of mental image", as its core. Through literature research, practice, interviews, and observing the process of Professor Xu Weihong and Teacher Wang Jingjing training actors, three effective methods for cultivating and constructing "mental images (Xin Xiang)" for Spoken Drama actors have been explored and summarized, thereby helping actors create vivid and lifelike stage characters. When reviewing relevant academic literature, the author found that the "theory of mental image" has been more extensively discussed in the fields of opera and dance, but relatively less so in Spoken Drama. This might be because in Spoken Drama creation, more scholars tend to adopt the Stanislavsky system for character building, as this system has left behind a rich body of literature for inheritance and development. However, Mr. Jiao Juyin's "Theory of Mental Images" has provided assistance for the development of Chinese drama. (Du Chunguo, 2012: 16) During the practical process, the author also shared these three methods with actors who encountered difficulties in character building. The actors followed the steps of reading the script, observing life, and repeated rehearsals in sequence, and each constructed a "mental image (Xin Xiang)" specific to their roles in their minds, successfully creating character images that satisfied the audience. However, it is worth noting that one actor had difficulty forming a clear "mental image (Xin Xiang)", which might be related to his personal experiences. The generation of a "mental image (Xin Xiang)" requires the fulfillment of multiple conditions, and the absence of any one of these conditions may prevent a clear "mental image (Xin Xiang)" from being formed in the mind. The author believes that the reason this actor was unable to generate a "mental image (Xin Xiang)" might be due to his young age and insufficient life experience, encountering problems in the second step of establishing the "mental image (Xin

Xiang)". Therefore, it is suggested that he observe and experience life as much as possible to accumulate more "materials" related to the role. After observing the entire rehearsal process of the Spoken Drama "The Paint is Not Dry", the author made records. The following is my observation list:

Table 1 Pre-production Observation Checklist for the Play "The Paint is Not Dry" (September 1 - October 31, 2023)

Character name	Preliminary preparations	Actions and body language	Emotion management	Voice shaping	Character development	The state of establishing "mental image(Xin Xiang)"
Doctor Hager	1. Read the script carefully. 2. Observe doctors in real hospitals in life.	1.The limbs are stiff and lack the sense of a doctor. 2.The age of the limbs is not enough, and the limbs feel too young.	1.Appear too young. Need to look more elderly.	1.The voice has not been shaped: it is the actor's own voice and needs to be strengthened and shaped.	1.The attitude towards different roles is not distinct enough and needs to be strengthened.	The mental image(Xin Xiang) is blurred.
Mrs. Hagar	1.Read the script briefly.	1.Rigidity of the limbs.	1.The expression is monotonous and unchanging.	1.The voice has been personalized and is quite distinctive.	1.Lacks growth and change in the plot.	The mental image(Xin Xiang) is blurred.
Kwani	1.Read the script briefly.	1.The physical sensation is off: there's no sense of being a "servant".2. There's no change in body language when dealing with different roles.	1.The expression is monotonous and unchanging.	1.The foundation of the lines is poor and needs to be strengthened.	1. There is no character development at all.	No mental image(Xin Xiang) has been formed.
Susan	1.Read the script carefully and dig deep into the relationships with other characters.	1.The body movements match the character's identity.	1.The emotions conveyed through the eyes are accurate.	1.The timbre is not lively enough and needs to be enhanced.	1.Lacks growth and change in the plot.	The mental image(Xin Xiang) is relatively clear.

Table 2 Post-Production Observation Checklist for the Play "The Paint Is Not Dry" (November 1, 2023 - January 31, 2024)

Character name	Post-production preparation	Actions and body language	Emotion management	Voice shaping	Character development	The state of establishing "mental image(Xin Xiang)"
Doctor Hager	1. Continuously delve into the script to understand the entire life of the characters. 2.Repeatedly refine the "mental image(Xin Xiang)" to make it clearer.	1.The physicality is highly compatible with the role. 2.By establishing a "mental image(Xin Xiang)", the physicality acquires the feel of middle-aged and elderly people.	1.Enhance the character's age through makeup.	1.The accuracy of the lines is high.	1.By establishing a "mental image(Xin Xiang)", the actor who plays Dr. Hager presents different attitudes towards different roles.	The mental image(Xin Xiang) is clear.
Mrs. Hagar	1.Dig deep into the script.	1.The physical performance still needs improvement. It is suggested to observe more characters.	1.Through "repeated practice", facial expressions become increasingly delicate.	1.The voice has been personalized and is quite distinctive.	1.Through the establishment of "mental images (Xin Xiang)", the character grows from the first act to the third act.	The mental image(Xin Xiang) is clear.
Kwani	1.Read the script thoroughly. 2.Observe real-life nannies and accumulate materials.	1.The mental image(Xin Xiang) in one's mind is vague and the sense of the body's position is inaccurate.	1.The look in the eyes and the expression still need to be adjusted.	1.By observing life, the lines are delivered in dialects, which are distinctive.	1.The character's emotional ups and downs are not sufficient. It is suggested to practice more.	The mental image in the actor's mind is relatively clear but still needs to be strengthened.
Susan	1.Read the script thoroughly. 2. Write character profiles.	1.By observing life, simulating tasks, accumulating materials, and matching body movements with character identities.	1.Through repeated rehearsals with the opponent, the emotional expression in the eyes is conveyed accurately.	1.The tone is lively, cute and accurate.	1.By delving deeply into the script, observing the characters and practicing repeatedly, the "mental image(Xin Xiang)" is established very accurately, and the characters are portrayed vividly and fully.	The mental image(Xin Xiang) is clear.

From the table, the actor who played Kwani was still lacking in character portrayal, and the establishment of the "mental image (Xin Xiang)" was hindered. After learning about the situation, it was found that the actor who played Kwani believed that the role of "servant" was too different from her own, and she couldn't understand why Kwani could love another character in the play, "Crispin", so deeply. The author believes that the reason for the unclear "mental image (Xin Xiang)" is that she didn't seriously delve into and understand the script. The actor who played Susan quickly grasped the role and the "mental image (Xin Xiang)" in the early stage, but precisely because of this, she became slack in the later stage. This would lead to very serious consequences, such as the character not standing out and having no memorable points. Therefore, Professor Xu Weihong asked Susan to keep practicing repeatedly and demanded that she create new sparks with her co-actors each time, so as to make the "mental image (Xin Xiang)" richer and more full. Eventually, Susan obtained a clearer "mental image (Xin Xiang)".

Therefore, in the Spoken Drama performance, the process by which actors establish "mental images (Xin Xiang)" is a crucial link in shaping characters and presenting the image of the play, and it is also an important manifestation of the artistic cultivation and creativity of Spoken Drama actors. This article explores the topic from the perspective of combining theory with stage practice. By sharing specific creative and rehearsal experiences, it discusses how to master the methods of shaping and establishing "mental images (Xin Xiang)", making the inner world concrete and thereby creating vivid and three-dimensional character images, effectively addressing the problem of monotony and rigidity in traditional performance methods. For actors, they should pay attention to the cultivation and improvement of this process to better serve stage art performances and bring deeper aesthetic experiences to the audience. It is hoped

that this article can provide valuable references and inspirations for performance creators. However, this article still has many shortcomings. It is hoped that in the future, more scholars will conduct in-depth research on Jiao Juyin's "mental image (Xin Xiang)" performance theory to supplement and discuss my research. Ultimately, it is hoped that the art of drama can continue to grow and develop, becoming better and better.

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Data Availability Statement: The raw data supporting the conclusions of this article will be made available by the authors, without undue reservation.

Conflicts of Interest: The authors declare that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest.

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