



THE IMPORTANCE OF K. STANISLAVSKY'S SYSTEM IN CREATING A CHARACTER (IMAGE) BY A THEATER ACTOR

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Abstract

This article analyzes the importance of K.S. Stanislavsky's system widely used in theatrical art for character creation by actors, its basic principles, and its role in modern theater. The article examines the stages, methodology, and practical significance of Stanislavsky's system in the process of character creation.

Keywords: K.S. Stanislavsky, character creation, "emotional memory," "magic if," role development, stage truth, acting skills.

Introduction

The system created by Konstantin Sergeevich Stanislavsky (1863-1938), a great director, theorist, and pedagogue who made an enormous contribution to the development of world theater, has become the most prestigious and influential acting methodology of the 20th century. To this day, actors are trained and theatrical performances staged based on this system in many countries around the world. Stanislavsky's system offers a scientifically grounded method for actors to create natural, believable, and impactful characters on stage.

The central idea of Stanislavsky's system is to create stage truth. According to him, "on stage, an actor cannot lie, one can only speak the truth or something resembling the truth." This idea forms the foundation of Stanislavsky's system and determines all stages of the actor's character creation process.

Basic Principles of Stanislavsky's System

In theatrical art, the character (image) created by an actor is considered the main component of a performance. Stanislavsky proposes the following principles for character creation:

1. "If" Principle and Given Circumstances

One of the most important elements of Stanislavsky's system is the magical principle of "if" (in Russian "если бы"). This principle helps the actor to enter the role by asking the question: "If I were in the character's place, what would I do in the given circumstances?"

The "if" principle allows the actor to penetrate the inner world of the character, to understand their thoughts, feelings, and motives. Stanislavsky writes: "If sets the play in motion, while the given circumstances give it credibility."

Given circumstances are the conditions shown in the play or defined by the director that help determine the motivation for the actor's actions. As Stanislavsky said: "Given circumstances are the play itself, its facts, period, time and place, living conditions, the interpretation of the director and actors, scenery and costumes, props, lighting, sounds, and all other conditions that help create the performance on stage."

2. Emotional Memory and Emotional Experience

In Stanislavsky's system, the personal experience of the actor plays an important role. The concept of "emotional memory" means that the actor recalls feelings experienced in their own life and recreates them on stage.

The actor should remember events from their life, feelings they experienced, and adapt them to the emotions their character is experiencing on stage. For example, if an actor needs to express grief on stage, they recall sad moments from their life and recreate that feeling on stage.

"Emotional memory consists of feelings we have experienced in the past and resurrected. They may not be as strong as before, but they can be as pure and deep as they were then."

3. Part and Whole Principle

In Stanislavsky's system, the process of working on a role consists of the whole and its parts. The actor should first understand the general idea of the role, the main purpose of the character and their "super-objective," and then study the role by dividing it into separate pieces, episodes, and scenes.

"The super-objective of a role is the main goal of the character, their main desire that drives their entire life." The super-objective is connected with the main idea

of the play, and all the character's actions, thoughts, and feelings are subordinated to this goal.

4. Continuous Line of Action

Stanislavsky emphasizes that an actor should have a "continuous line of action" on stage. This concept means the uninterrupted inner and outer action of the character. Stanislavsky writes: "One cannot simply stand or sit on stage, but must act, move with an inner purpose."

The continuous line of action is connected with the character's objective and super-objective, and the actor must always find answers to the questions "what for?" and "why?"

Stages of Character Creation Based on Stanislavsky's System

The process of working on a role based on Stanislavsky's system is divided into the following stages:

1. Getting Acquainted with the Play and Initial Impressions

The actor should first read the entire play, understand its general content and idea. First impressions are very important because they allow the actor to see the role in a new and fresh way. Stanislavsky compares first impressions to "gold price."

2. Analysis of Facts and Events

Then the actor analyzes the facts and events in the play. At this stage, they gather information about the character's life, past, relationships with others, and social environment.

3. Identifying the Character's Goals and Tasks

Determining the character's goal in each scene, episode, and throughout the play are the main tasks of this stage. The actor seeks answers to questions like "What is my character striving for?" and "What is their main goal?"

4. Physical Mastery of the Role

At this stage, the actor studies the physical characteristics of the character such as appearance, gait, gestures, and speech. However, as Stanislavsky emphasized, "External technique alone can never create a true artist; it should only be the result of an inner creative process."

5. Developing Inner Experiences

Understanding the inner world of the character, their thoughts, feelings, relationships, and motives is the main task of this stage. In Stanislavsky's system, achieving "external expression through inner experiences" is an important principle.

6. Holistic Acceptance of the Role and Entering a Creative State

The final stage of work on the role is bringing all its elements into a holistic expression. At this stage, the actor enters a creative state, meaning that their inner and outer technique reaches an optimal state to fully embody the character's image.

7. Psychological Impact

The psychological impact of the actor's stage attention on the audience is also important. When an actor expresses their emotions on stage, the audience can feel these emotions themselves. This process, called empathy, increases the audience's interest in the actor. If an actor directs their stage attention correctly, the audience can mirror their feelings.

The Role of Stanislavsky's System in Modern Theater Art

Today, Stanislavsky's system is taught in many theater schools and studios around the world. Its influence is not limited to theater, but has spread to cinema, television, and even modern blogging.

In the United States, Lee Strasberg developed "Method Acting" based on Stanislavsky's system. Famous actors such as Marlon Brando, Robert De Niro, and Al Pacino have used this method in their work.

In Uzbekistan, Stanislavsky's system has also had a great influence on the development of national theater. The tours of Moscow Art Theater actors to Uzbekistan in the 1920s and 1930s, and the opening of theater studios in Tashkent that trained actors based on Stanislavsky's system, played an important role in the development of national theater.

Practical Significance of Stanislavsky's System in Character Creation

Stanislavsky's system allows the actor to create a character fully and comprehensively. The basic principles and methods of the system help the actor solve the following tasks:

Understanding the character and comprehending their inner world. The "if" principle and analysis of given circumstances help the actor understand the character's motivation, actions, and decisions.

Establishing an emotional connection with the character. Through emotional memory and emotional experience, the actor understands the character's feelings and empathizes with them.

Developing the external expression of the character (plasticity, speech, facial expressions). The principle of "external expression through inner experiences" helps the actor create the external appearance of the character organically.

Holistic acceptance of the role and creating a cohesively connected image. Concepts such as the part and whole principle, super-objective, and continuous line of action help the actor unite all aspects of the character.

Performing anew and in a fresh way in each performance. As Stanislavsky emphasized, "each performance should be an act of creation." The system allows the actor to recreate the image each time, enriching it with new colors and feelings.

Conclusion

K.S. Stanislavsky's system revolutionized theatrical art and today still forms the basis of the theater actor's character creation process. This system allows the actor to deeply study the role, understand the character's inner world, and create a true, believable, and impactful image on stage.

Stanislavsky's famous words, "Don't play as if you were living, but truly live," express the essence of his system. The actor's task is not just to play the role, but to live on stage as the character, to feel their emotions, thoughts, and actions as their own.

The basic principles and methods of Stanislavsky's system, its stages in character creation remain relevant today. They form the basis of acting skills and serve the development of theatrical art.

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