

Los signos del método de las acciones físicas de Stanislavski en el ámbito escénico contemporáneo

The Signs of the Method of Stanislavski's Physical Actions in the Contemporary Scenic Environment

Os sinais do método das ações físicas de Stanislavski no ambiente cênico contemporâneo

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Resumen

Este artículo se ha enfocado en esclarecer los conceptos de sistema, método y técnica gestados en torno a Konstantín Stanislavski y cómo los fue utilizando a lo largo de su trayectoria. A su vez, ha destacado la vigencia de uno de estos métodos en el ámbito escénico actual y los signos que se develan en este. A pesar de que Stanislavski expuso con cierta claridad su continua investigación y que sus compiladores cercanos no mostraron divergencias entre ellos, al transcribir su terminología y sus procedimientos, se ha presentado una inconsistencia terminológica por parte de sus compiladores indirectos.

Se partió de un marco teórico preciso que logró aclarar qué es sistema, método y técnica enfocados al área teatral, con la finalidad de formular conceptos definidos. Y se aplicó un método explicativo-descriptivo para exponer el cambio del método de la memoria de las emociones al método de las acciones físicas, ambos de Stanislavski, sin perder un sistema como marco unificador, y también para detallar los signos característicos que han identificado al segundo método; todo ello mediante el análisis de materiales documentales relevantes.



El método de las acciones físicas del sistema de Stanislavski es actual, vigente y necesario, puesto que lleva al actor a poner atención en las acciones físicas y en la fuerza interior que las provoca; a definir lo que haría el actor en la vida real si se encontrara en esa situación y en la condición del personaje interpretado, y a construir no solo un método psicotécnico de crear la vida del personaje, sino un método completo que entiende, reflexiona, analiza y responde a los diferentes ámbitos de la creación de un personaje a través de signos precisos y claros.

Palabras clave: concepto, sistema, teatro, técnica.

Abstract

This article has focused on clarifying the concepts of system, method and technique developed around Konstantin Stanislavski and how he used them to throughout its trajectory. At the same time, it is highlighted the validity of one of these methods in the current stage and the signs that are revealed in it. Although Stanislavski explained with some clarity his continuous research and that his compilers nearby did not show divergences among them, when transcribing his terminology and his procedures, there has been a terminological inconsistency on the part of his indirect compilers.

Basic research was carried out based on a precise theoretical framework that clarified what is system, method and technique focused on the theatrical area in order to formulate defined concepts. And an explanatory-descriptive method was applied to expose the change of the Memory Method of Emotions to the Physical Actions Method, both created by Stanislavski, without losing a system as a unifying framework, and also to detail the characteristic signs that have identified the second method. To achieve this, a documentary technique was used since the basis was the analysis of relevant documentary materials.

The Stanislavski System Physical Actions Method is current and necessary since it leads the actor to pay attention to the physical actions and the inner force that provokes them; to define what the actor would do in real life if you were in that situation and in the condition of the interpreted character, and to build not only a psycho-technical method of creating the character's life, but a complete method that understands, reflects, analyzes and responds to different areas of the creation of a character through precise and clear signs.

Keywords: concept, system, theater, technique.



Resumo

Este artigo se concentrou em esclarecer os conceitos de sistema, método e técnica desenvolvidos em torno de Konstantin Stanislavski e como ele os usou ao longo de sua carreira. Ao mesmo tempo, ele destacou a validade de um desses métodos no estágio atual e os sinais que são revelados nele. Embora Stanislavski explicado com alguma clareza investigação em curso e seus compiladores perto não mostraram diferenças entre eles em transcrever sua terminologia e procedimentos, houve uma inconsistência terminológica por seus compiladores indiretos.

Tudo começou com um quadro teórico precisa que conseguiu esclarecer o sistema, método e técnica focada na área do teatro, a fim de formular conceitos definidos. E um método explicativo descritiva foi aplicada para expor a mudança no método da memória de emoções com o método de ações físicas, tanto Stanislavski, sem perder um sistema como uma estrutura unificadora, e também para detalhar os sinais característicos que identificaram segundo método; tudo isso através da análise de materiais documentais relevantes.

O método das ações físicas do sistema Stanislávski é atual, atual e necessário, pois leva o ator a prestar atenção às ações físicas e à força interior que as provoca; definir o que seria o ator na vida real se você estivesse nessa situação ea condição do personagem interpretado, e construir não apenas um método psico de criar a vida do personagem, mas uma abordagem abrangente que compreende, reflete, analisa e responde às diferentes áreas da criação de um personagem através de sinais claros e precisos.

Palavras-chave: conceito, sistema, teatro, técnica.

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Introduction

This investigation proceeded from the following assumption: Constantin Stanislavski elaborated a system composed of two methods (method of the memory of emotions and method of physical actions), and precise techniques in each of them. And it was based on the objectives of establishing the differences between system, method and technique through a conceptual path (since there is no concrete clarity in this regard); specify the most salient differences between the method of the memory of emotions and the method of physical actions (since the divergences between one and the other have not been established explicitly), and explain why the physical signs proposed by Stanislavski in the The second method is valid in the contemporary stage (in which three main ones stand out: the psychological gesture, the psychological nuance and the imaginary center).

In order to be able to demonstrate the assumption and achieve the stated objectives, three analyzes of great importance in the acting field were considered, where one is the consequence of another. The first refers to how trainers address the same concepts in the processes of acting education in different ways, which results in no definite theoretical framework. In spite of the multiple bibliography on the theater and its processes, it can be affirmed that there is no clarity regarding what a system, a method and a technique in acting education are currently. And it is that, although an artistic work contains infinite forms of interpretation and changes according to its observer, from the subjective of the theatrical phenomenon contributions have been made in the different areas of the theater and these contributions have also permeated in the theoretical, because terms have been asserted without having agreed definitions, and these terms have been written in a random way. The second refers to whether Constantin Stanislavski created a system, a method or a technique; for this, it is necessary to specify their scenic task through the conceptual platform achieved in the first analysis. The third analysis emphasizes the physical signs of the second of the methods proposed by Stanislavski, namely, the method of physical actions, and why they are valid in the contemporary stage setting. A review of the references was made to address the first analysis.

Background



There is a minimum bibliography that explicitly and orderly addresses what is system, method or scenic technique. One of the books that has sought a greater approach in this regard has been acting techniques, Edgar Ceballos (2015), who makes a historical journey on the development of the vision of the acting process through a compilation of recommendations made by different agents scenic in the last four centuries. The following aspects stand out:

In the seventeenth century appeared manuals with "techniques" oriented in the state of mind and its corresponding acting gesture; in fact they were recommendations and observations of scenic artists who had spent years in the stage practice. The eighteenth century will be characterized by deeper recommendations, made by theorists and actors, who highlighted in their writings the importance of scenic veracity, as well as the management of a defined body gesture, vocal work, search for a specific technique and clear emotion. Important writers in this regard were Luigi Andrea Riccoboni, David Garrick, Sainte-Albine and Jean-François Marmontel. These are authors who made proposals that dealt with the importance of the emotional process versus the technical process. In this century there is going to be a difference between the techniques of visual registration and those of emotional registration.

In the nineteenth century and early twentieth century theorists realize that there are no references to permanence and value: they develop almost at the same time classicism, romanticism and realism. The actors Salvino, Rossi, Talma and Zacconi became the great protagonists of this century; They also made literary contributions by writing the recommendations that they considered most appropriate. One of the first to attempt to systematize the acting process was Stanislavski and, previously, Duke George II of Saxe Meiningen.

But who was Stanislavski? He was born in Moscow in 1863, under the name of Konstantin Sergeyeovich Alekseyev. As a child, along with his brothers, he was interested in dramatic art. In his adolescence constant questions began to hover in his head: how to get to build a character ?, how to maintain it during the functions once it has been found? In the search for answers, he broadened his musical sensibility, learned from observation, participated in leading professional groups -not only amateurs-, and realized that what the directors asked of him, after all, was an imitation of what they did. So, how to create a system where the actor is not a simple puppet and can live a process of formation and construction of a character?

Still young he entered a theater school that had developed different aspects of acting education, but not the creative path and the method to reach a desired result. The process itself was to copy the teachers. Stanislavski (1981) did not last there:



They spoke to us very vividly and with talent about how the paper and the piece should be, that is, about the final results of the creation, but it was overlooked how to do it, what was the creative path and the method to reach the desired result . They taught us to represent in general or in particular a given role, but they did not teach us our art. There was a lack of base and system (p. 72).

In his path of formation and creation he met Vladimir Ivanovich Nemirovich-Danchenko and together they formed a theater company with a new way of working; first the General Theater and then, in 1898, the Moscow Art Theater. They worked realistic works and some impressionists and symbolists. Stanislavski was aware that innovative proposals were lacking. These are the ones that will be addressed later.

Justification

Through the conceptual route and Stanislavski's stage proposal, which made a system, two methods with techniques in each, it is possible to establish differences between one and the other. While both revolved around the following question: "What would you do if you found me in the circumstances proposed by the work?"; in the second, the method of physical actions, the character gradually - executing physical actions cleanly and without forcing emotions - will emerge within one, as the actor will create an interior and living material, analogous to that of the character, through refinement , as a consequence, of two lines: that of physical actions and that of psychological actions.

Stanislavski was framing in his system the vision of the acting formation: the process and development that the student has on himself, independently of the particular work in which it is located. The previous thanks to two techniques: the internal -the psychotechnical- and the external -the physical / characterization. And the vision of the construction of the character in the actor already formed thanks to an internal and external process:

My system is divided into two main parts: 1) the artist's exterior and interior work on his own personality, and 2) the exterior and interior work also on paper. The inner work resides in the elaboration of a psychic technique that allows the artist to evoke the creative state, during which the inspiration comes very easily. The exterior, on the other hand, consists in the preparation of the bodily apparatus for the incarnation of paper and for the exact transmission of its inner life. The work on paper consists in the study of the essence of the dramatic work, of the nucleus



that would have served for its creation, and that determines its meaning, as that of each of the roles that make up or integrate the work in question. (...) This work constitutes for me the next stage (Stanislavski, 1981, pp. 427-428).

In order to describe the concepts of system, method and technique without losing the artistic vision and without having to approach them from the scientific or philosophical angle, it is necessary to take into account the inherent to the stage art that are the different subsystems offered by a staging: visuality, sonority, rhythm, tone, emotions, sensations, situations ... To be clear in advance that, although general parameters can be defined, the specific ones will be proposed by each author, each theatrical theorist.

Stanislavski, in the first period of the Moscow Art Theater, initiated a search more intuitive than systematic, without a pre-established order. The practice of the *régisseur* (director, director) was also done in a manners way, that is, with the traditional methods of writing the *mise en scène* (staging) on his desk, and playing all the roles in order that the artists Young people will copy it until the moment they get involved and they become flesh in them. Over time he would realize that the work of the *régisseur* had to be done in close proximity to the actor, not anticipating or conditioning him, but rather helping his creation from the root of the drama. On the system and teaching points out:

We have received isolated thoughts on our art, emitted by the great Shakespeare, Moliere, Riccoboni, father and son, Lessing, the great Schröder, Goethe, Talma, Coquelin, Irving, Salvini and other artists, but all those valuable thoughts and advice, they are not systematized, they have not been taken to the same denominator, and therefore the absence of firm foundations in our art that can serve as a guide to a teacher is noticed. (Stanislavski, 1981, p. 423).

Materials and methods

The purpose has been to demonstrate the proposed hypothesis -Stanislavski created and developed a system composed of two methods with precise techniques to support each of these-, and for this a basic research was carried out based on a precise theoretical framework that managed to clarify what is system, method and technique focused on the theatrical area, with the purpose of



formulating defined concepts. In this way, in future investigations can be used in the theoretical and practical path of Konstantin Stanislavski and generate knowledge that achieves a greater understanding of their contribution. The type of research in terms of scope was descriptive and explanatory, since it was sought to reveal the findings found by this great theorist, director and stage trainer and under what conditions these were given. The approach was qualitative, since it responded to latent and primordial research questions in the field of theatrical research. The technique used in this approach was the documentary reviewing, for this, relevant documentary materials and that have been summarized mainly in three sections: the texts that frame the aforementioned concepts, the texts published by Konstantin Stanislavski and those made by their compilers. To achieve the above, a conceptual dialogue of system, method and technique was carried out, as well as the binomial of logical order of analysis-synthesis was applied in order to clarify the proposals and structure of the Stanislavskian system. A logical deductive order was used together, thanks to which, once with the results of the analysis, deductions could be made around the specific proposal of Stanislavski -these will be detailed in the results.

Thus, to achieve the first objective was made as a first analysis a conceptual theoretical framework on what is system, method and technique through the proposals of researchers such as Domingo Adame, Edgar Ceballos, Elka Fediuk, Iván González Cruz, Luis Thenón, Manuel Vieites, Patrice Pavis, Raúl Serrano and Santiago García, among others.

The second analysis has been based on the lack of clarity that has arisen around the trainer, theorist, researcher and theater director Konstantin Stanislavski, who supported what would be a system, method and technique; for this, the article made a conceptual journey through the statements in the first analysis, linking them with the work carried out by him, and thus achieve the second objective, which is to clarify the terminology in terms of their work. To this end, the most transcendental writings of the aforementioned author were investigated: Actor's work on his role (1977), Scenic Art (2009a), My life in art (1981), Correspondence (1986), An actor prepares (1987), The construction of the character (1988), The work of the actor on himself in the creative process of the incarnation (2009b), The work of the actor on himself in the creative process of the experience (2010), as well as the from those made by his compilers: The process of stage direction (1998), Constantin Stanislavski's actor's handbook (1990), "About the incarnation of the image",



International Seminar: The theatrical-pedagogical principles of Konstantin Stanislavski (1981) ,
The Last Stanislavski (1999) and Thesis on Stanislavski (1996).

The third analysis has sought to achieve the third objective, which is to justify why the method of Stanislavski's physical actions can be considered valid through the signs posed by him. To achieve this, they analyzed Semiotics in the construction of the interdisciplinary show (Cañada, 2014), The art of the actor (Boleslavsky and Chekhov, 1998) and the texts of Mikhail Chekhov, one of his most emblematic disciples: On the technique of acting (2005) and Lessons for the professional actor (2006).

Variables

The variables used were the following.

System

Set of knowledge or related elements that form a whole composed of an idea or structured principle. These elements, which have a *raison d'être* within the system, can modify this but do not change it completely every time. Therefore, this concept is more aimed at principles, not actions.

Method

Systematic operation, a procedure that is carried out to achieve a specific purpose. It must carry a systematization, raising its own logics, with specific objectives. In accordance with the reality that is tried to know, the path to follow according to its type of investigation is established in terms of scope, its purpose, design and approach: basic, applied, technological, historical, documentary ... It is important to take into account which is a plan of action, not the action itself.

Technique

Application of the theory for immediate practice. Thanks to the method, the technique can be carried out more effectively. It is the process, the action itself. The difference between technique and exercise is that the first is a set of specific exercises that aim to lead to the understanding of a proposed method; in the exercises spontaneity abounds more. It is reaffirmed then that for the



technique not to be synonymous of exercises raised at random, there must be a theoretical support, which is recorded in the proposed method. This will allow a quantifiable skill development.

Results

To show the results of the first analysis before it is necessary to highlight the following:

In no case can theater, let alone theory, be reduced to "one" or "the" idea of reality. It is necessary to change the paradigm to modify the organizing nuclei of society and culture (...). The new teatrology must not only integrate the contributions of the new sciences of the spectacle, but also all the knowledge to help us to understand, feel, relate and live the theatrical experience. This is the challenge posed to the theater by the knowledge society to resize it as a theory and practice of the construction and creative confrontation of human realities (Adame, Fediuk y Rivera, 2008, pp. 10 y 17).

Starting from this premise, it is affirmed that the variables of system, method and technique in the theatrical area are developed in the following way

System

Set of elements related to each other driven by a unifying principle (call style, tone, method, theory, vision, etc.), clear objectives and a problem to solve that form a whole to carry out a staging. For this, within this system, different subsystems are taken into account (scenography, costumes, props, action, interpretation, etc.). With respect to the scenic formation, there have been tendencies in which processes of acting formation have been believed and directed more as methods than as systems, since a system is not a process in itself.

Regarding what Stanislavski did one of his great disciples points out:

Stanislavski was a wise man precisely because even though he generally did not leave his theater, he managed to know what was going on in Moscow, in Leningrad, in the provinces and even in America. (...) In his system he incorporated a whole series of searches and discoveries of others. Today is the only system that deals theoretically with what concerns us: the work of the director with the actor, the staging, etc. (Meyerhold, 2012, p. 270)



Method

In the stage process, several theatrical theorists have made methods in their work processes, because they have made action plans, paths to follow; although there is no specific method as such. Even in books such as Dictionary of the theater (Pavis, 1998) and Methods and techniques of theater research (Solórzano, 2000) different proposals are outlined; nevertheless, in no single one there is a new method to follow purely theatrical. At present, it is still necessary to rely on other research methods, to take aspects of basic research regarding the management of theory and bibliography, aspects of applied research for the analysis of scenic processes, or the historiographic, technological research method. , literary, philosophical, to list some, to delve into other scenic aspects. Although there is already a term, namely theater, which means "inquiry or rational study of the theater", there is still much to be done about it so that a theatrical research method can be formally taken into account. In the case of acting training, the methods contain theories to be put into practice, although an objective method is difficult, because to be such it is necessary to refer to an object and in this case, on the contrary, it is inevitable that an immanent subjectivity, since you work with subjects.

It requires a thorough review of the studies on theater (of all studies on theater), which leads us to determine and systematize knowledge and doing, especially if we want to show and demonstrate that theater is more than just occupation that anyone can access if a good day decides that theirs is the interpretation or direction of the scene, for example, something that happens more frequently than the one due (Vieites, 2010, p. 14).

Technique

It is the procedure through which certain skills and resources developed in the method necessary to perform dramatic objectives previously proposed are developed; There may be acting, stage technique, dramatic creation, dramaturgy, etc. The technique is not intended to be shown, as it navigates below the staging; the end in itself would be the staging. However, it is important that in an active stage work there is a basic technique, a support. The difference between technique or implementation is that the first is a set of specific exercises that aims to lead to the understanding of a proposed method and in the implementation spontaneity abounds more.

Grotowski proposes his famous slogan that one must learn to learn, because that is a creative process in which both the future actor and the coach develop. The



reflection on this process of formation of the actor was what led Constantin Stanislavski to raise his system. The concern to elevate the actor's technique to levels of excellence in its quality, has been one of the essential engines of the theater of the last decades and has brought as a benefit for the actor the autonomy of work (García, 2002, p. 25).

In order to develop the second analysis, as already mentioned, the most transcendental writings of the author in question were investigated, paraphrasing the following in a dialogical way: The work of the Actor on his role (1977), The Scenic Art (2009a), My life in the art (1981), Correspondence (1986), An actor prepares (1987), The construction of the character (1988), The work of the actor on himself in the creative process of the incarnation (2009b), The work of the actor about himself in the creative process of the experience (2010), as well as those made by his compilers: The stage management process (1998), Konstantin Stanislavski's actor's manual (1990), "About the incarnation of the image ", International Seminar: The theatrical-pedagogical principles of Konstantin Stanislavski (1981), The Last Stanislavski (1999) and Thesis on Stanislavski (1996). These are the results.

Method of memory of emotions

Technique used for stage assembly analysis

Table analysis first. After the analyzed is carried out without allowing a concatenated technique: break between the theoretical and the practical. The work is worked from the text, giving total emphasis to thought and feeling. Although it excludes the feeling of a conscious origin, it is valued as a result of hard work that reaches the subconscious. Even so, the feeling is evoked. Reflexive a priori method. It works on the "why" of the character. The conflicts, circumstances, character character, physical actions and text are analyzed first. Then they are evoked.

Technique used to perform stage montage. 1916, assembly "The misfortune of having ingenuity" of Griboiédov

Direct through trial-error-accuracy. Prepares all your management proposal without the actors, eventually involves them in the process. In the assembly process emphasis is given to the units and objectives, conflicts and circumstances, but from the analysis where the actor presupposes, raises, but does not execute. He is far from the technique of acting training. What is



thought does not unite with what has been done. Seeks to act from the analyzed, in the abstract. The action itself is not considered and is repressed because you have not lived that experience with the other characters.

Scenic conclusions of the first method

Method that does not work for an organic process, because the practice arises from a theory based on what the actor is supposed to do with the character. The identity of the character is generated from the role and the actor has time for reflection to produce self-censorship. The bond that is achieved is mainly psychological with a certain forcing of the emotional.

Actoral training technique

Psychotechnical teaching process. Inner-oriented exercises: mind and emotion. The personal training of the actor is based on affective psychology-memory.¹ Technique focused on the creation of the student: works on himself and based on the evocation of emotion. The past carried to the present. Emphasis is given to muscle relaxation, attention, introspection, discovery of units and objectives of a work from paper, observation, concentration.

Proposes exercises on psychotechnics and physical technique / characterization: creative attention, muscle relaxation, imagination, units and objectives, faith and scenic truth, memory of emotions, scenic communication, adaptation, driving forces, internal driving forces, internal stage attitude.²

Method of physical actions

Technique used for stage assembly analysis

Active analysis where the material is not preceded, but is given as an organic process of embodiment. Fusion between the theoretical and the practical. Gradually the actor will be transformed into the character. Immediately focuses on improvisation (etude), the complete action is unraveled from a given situation and circumstances, these become the limits of the action itself. The motivation should not be the feeling itself, but the objective to follow. The feeling, which initially belongs to the actor, becomes nuanced and changed with the circumstances and with the

¹ De la teoría de Theodule Ribot, psicólogo francés ya mencionado.

² Se detalla en los libros: *Un actor se prepara* (Stanislavski, 1987) y *El trabajo del actor sobre sí mismo en el proceso creador de la vivencia* (Stanislavski, 2010).



process of deepening the stage, essay after essay. Reflexive method a posteriori. It works on the "for what" of the character.

Technique used to perform stage assembly. 1936, assembly "The Inspector" of Gogol

It develops and strengthens its bases through a systematic direction. The methodological process is changed, since during the assembly emphasis is given to the units and objectives, conflicts and circumstances from the action and become present. In this action, the actor discovers, controls and executes. The objective is uniting with the subjective and the thought with what has been done. React to what is happening on the scene. Find in the concrete, it is known by means of action and repressed action. It is activated and it is decided, it is the nucleus of the method.

Scenic conclusions of the second method

Study knowledge through practice: the scenic events are real, they are happening. First the improvisation, then the analysis of causality, and thus the process is deepened. It is built on time and space, on the scene and the relationship of the character on stage. The theory arises from the practice and this, in turn, reinforces the theory again. The reflection does not produce a self-censorship in the actor and does not work on the parliament, but on the action, gradually the text becomes necessary.

Actoral training technique. Physical teaching process / actions

Exercises oriented towards the exterior: body and action. Technique focused on the student build a character. From the present to the future: production of emotion, as a consequence of what takes place on the stage and the commitment of the objectives, actions and conflicts on the scene. Technique directed towards the character: the action leads him to commit himself in the conflict. Integral physical-mental-emotional action.

It proposes exercises on characterization, physical training, plastic exercises, diction and singing, stage speech, perspective of the actor and the role, tempo-rhythm, imaginary centers, qualities and psychological gesture.

To approach the third analysis and achieve the third objective of justifying why the method of physical actions of Konstantin Stanislavski can be considered valid through the signs posed by him, the following books were analyzed: Semiotics in the construction of the interdisciplinary show of Cañada (2014), Stanislavski de Serrano's Thesis (1996), and two books by four of his disciples:



The actor's art by Boleslavsky and Chekhov (1998) and The process of stage direction by Gorchakov and Toporkov (1998).

But before continuing, it is necessary to specify the following:

The "starting point" is then the same: it is a dramatic text that pre-exists the work of the actor and the director. But after that initial acceptance both methods differ. The actual "basis of development" of the work changes. In one it is intellectual and then a practice is assumed as a later and broken stage of the first. In the other, after a brief technical consideration (also theoretical though brief and essentially driving towards practice) a situation that is still unknown is investigated with the body, it is not in the text (Serrano, 1996, p. 149).

In the method of physical actions every character has a goal that drives him to action. The objective largely justifies its existence and is the engine of its behavior in a given circumstance. The actor, in order to take this proposal from the role to the scene, uses first of all the signs (or didascalias) proposed by the dramatic text. Relevant didascalias of the work that make reference to the place, time, weather, sound effects, music, the mood of the character and the dramatis personae that have to be taken into account for an analysis (Cañada, 2014).

To build the physical actions are taken as a basis the trials that allow the construction of both psychological and physical and emotional character. In order to achieve coherence in the line of continuous action, we work on the objectives, character traits, actions proposed by the playwright, the director and the actor. "The interpretation of the actor must then be a conscious and coordinated manifestation of actions that reflect situations that involve emotions" (Cañada, 2014, p.27).

To describe the signs that achieve the veracity of these actions, Mikhail Chekhov's books are paraphrased: On the technique of acting (2005) and Lessons for the professional actor (2006), since Stanislavski approved and reinforced what follows Explain.

a) The psychological gesture. It is composed of the will, mainly, and is what structures the physicality of the character, which gives the characteristics of the weight, size and appearance of this; there are as many gestures as characters are created by the actors. Even granting that freedom, Chéjov constructs as bases seven archetypal physical structures that conform, according to his scheme, the complexity of the character of these: 1) Hatred and disgust; 2) Fanaticism; 3) Introspection-isolation; 4) Pettiness and distrust; 5) Protest with suffering and indignation; 6) Weakness and self-pity, and 7) Indifference.



Figura 1. Las siete figuras arquetípicas del gesto psicológico: 1. Odio y repugnancia; 2. Fanatismo; 3. Introspección-aislamiento; 4. Mezquindad y desconfianza; 5. Protesta con sufrimiento e indignación; 6. Debilidad y autocompasión; 7. Indiferencia



Fuente: Chéjov (2005, s/p)

These archetypal structures are anchored as the basis of the construction of the character. Through the analysis of this, it is justified to what structure belongs its behavior. As a physical technique, a character's platform musculature is generated, from which a series of internal tensions is achieved that cause that selected structure to be implicit in the character's physicality. "Chekhov believed that the psychological gesture was the key to the actor's subconscious. (...) Each character has a unique psychological gesture, which reveals the most secret and most recondite of their motivations and their personality "(Chekhov, 2005, p.43).

b) The psychological nuance. Develop physical actions of the character through a "quality" that leads to contain a psychological support. In this way, a constant internal sensation is provoked in which the character is perceived in both levels. When physical actions are brought to the mind in an appropriate manner, images are created that describe a psychological state. This can generate a feeling. That is to say, an everyday action: raising an arm can be transformed into "raising the arm with caution"; action that is no longer recreated only in the body but in the mind, there is a psychophysical and emotional gesture that changes the way you behave, move, relate to others or objects, your rhythm and strength. Thus, feelings are not forced:

The feeling was called, provoked, indirectly attracted by our activity, by our doing, by our action. If instead of acting we would have limited ourselves to waiting for the appearance of feelings, perhaps they would not have appeared. On the other hand, if we just move and act, without dyeing our action with the qualities, the feelings could remain passive (Chéjov, 2005, pp. 111-112).

c) The imaginary centers. They are fictitious zones located in specific areas of the character's body and serve to understand the personality through their behavior and physical appearance; This causes the actor, by putting body accent in these centers, can break habits and own tendencies that do not serve in the construction of a character:

Every character has a center. This center is (...) where the impulses of the character originate with respect to any movement. (...) A proud character, for example, may have its center on the chin or neck, while a curious character may have it on the tip of the nose (Chéjov, 2005, p. 52).

This was the dialectical work that Stanislavski and Chekhov did between the physical and the psychic and that belongs to the method of physical actions, where the actor creates in a concrete and meaningful way, zigzagging organically between the intellectual and the corporal, between the sense and I sense it as a consequence of an assimilation, of an action between the here and now and the outward awareness that this implies. It is a complete, integral method that truly responds to the creation of human scenic complexity. Stanislavski has the answer regarding the formation and acting creation, since it grants analysis and clear procedures, techniques based on a precise method. Tools that serve, in turn, support the pedagogical process. This method constantly dialogues between the text and the scenic visual, verbal, mental, corporal and emotional stage performance. Stanislavski would say at the end of his life that as actors you do not have to wonder what to feel but what to do. This is one of the great changes that he would make throughout his theatrical life and that would be reflected in his system, approaching in a new way the character through the tracking of the physical life of the same; life visualized as a line. For this, and reaffirming that Stanislavski made a system, two methods and support techniques within each of these, uses this framework to answer the following: "What would you do if you found me in the circumstances proposed by the work?" character, gradually - executing physical actions cleanly and without forcing emotions - will emerge within one; creating an interior and living material, analogous to that of the character, developing, as a consequence, two lines: that of physical actions and that of psychological actions. In this way, the psychophysical truth is formed, because, although the body belongs to the actor, the given circumstances, ideas, logic, visual and objective images are adopted. With the visualization and introspection of this, a line of action without interruptions is built, including what emerges from its line of conduct. As a consequence, the self is subordinated in favor of the logic of the interpreted character, a connection is achieved between the physical and the spiritual being of the character. Therefore, the result is that the Stanislavski system is current,



current and necessary, because it understands, reflects, analyzes and responds to the different areas of the creation of a character.

We direct the interpreter's attention towards what accompanies the totality of the vital manifestations of man, towards the principle of the role through action and through this objective regularity that is subject to the control of the conscience and that is expressed in the logic of the behavior of the protagonist, we have the possibility of knowing the psychology of the person represented, the multifaceted character of his vital manifestations. Therefore, the method of physical actions becomes the most perfect means to achieve all the subtleties and the depth of content of the image (Kedrov, 1981, p. 110).

Discussion

Following the theoretical-conceptual framework proposed in this article, it can be asserted that the final goal of Stanislavski was to realize a practical guide-type system -because he developed, throughout his career, a set of related elements and managed by a unifying principle to carry out a staging. This system explained it mainly in the books titled *Un actor prepares* (1987) (internal preparation of the actor), summary in English of the book that would be published two years later in Russia, *The actor's work on himself in the creative process of the vivencia* (2010), and *La construcción del persona* (1988) (external preparation of the actor), English version of the Russian book *The actor's work on himself in the creative process of the incarnation* (2009b). It should be specified that the unifying principle of this system is the permanent return to the study of human nature, although he did not want to codify it as his, but as the system of the nature of creative art.

In the first book that Stanislavski wrote, *My Life in Art* (1981), he described his personal process of direction, where he emphasizes that if his goal -which he never changed- was that on stage the actors naturally found and incarnate in the character the human spirit, it was necessary to go working a method that supported this premise. So it began with the analysis of the table: long and meticulous period in which, prior to the actor's rise to the stage, analyzed, together with the director and the partners involved in the work, different aspects of this: superobjetivo, conflicts, lines of actions, characters, etc. In this way, the method of memory of emotions was shaped within the system.



The fundamental objective of our art is the creation of this inner life of a human spirit, and its expression in artistic form. (...) Only when an actor feels that his internal and external life flows on the scene, and that they are carried out in a natural and normal way in the circumstances that surround him, is when the deepest sources of his subconscious open effortlessly, and from them are born feelings that we can not always analyze (Stanislavski, 1987, p. 13).

Stanislavski sought to allow the system to access emotions both in the creation of a role and in maintaining the veracity of a role already created; for that reason, influenced by Théodule Ribot and his investigations exposed in the psychology of the feelings, he found another principle to develop of the system: the study of the region of the subconscious, to achieve the scenic faith of the "here and now":

The fundamental purpose (...) is to put ourselves in a creative state in which our subconsciousness functions naturally. (...) We see, hear, understand and think differently before and after crossing the threshold of the subconscious. In advance, we have true feelings, then sincerity of emotions (Stanislavski, 1987, pp. 237-238).

For decades, the directors of the Moscow Art Company -Stanislavski and Vladimir Nemiróvich-Dánchenko- sought to free themselves from the artificial processes that did not allow the expression of sincere emotion in the scene. Stanislavski felt the dramatic art as part of his being, he was interested in belonging to him and dignifying the stage moment, no longer as a craft work of tradition, but as a professional art where the actor was prepared, given respect and respect, outside disciplined, he believed in what he created and delivered himself without qualms to this stage art. Over the years he strengthened his system. In a first period it was highly intuitive. The assembled works were of a traditional and historical nature: the practice of régisseur was carried out using traditional methods:

I wrote the *mise en scène* sitting at my desk, and I played all the papers in order that the young artists would copy me, until the moment when they would get involved and become flesh in them. (...) I did not know how to teach others, I just knew how to interpret roles (Stanislavski, 1987, p. 219).

Although he was discovering that first performing alone as a director the entire *mise en scène* and then sharing it with his actors was not working, because they, the actors, did not visualize the same thing as him, they needed to make their own discoveries and processes regarding their



character in the play, and he, in conjunction with the actor, contribute from the root of the drama. Little by little, the process towards artistic truth was taking shape.

In a second period they continued with the line of intuition and awareness of mood and feeling. The work of the looks, the silences, what is behind the texts was approached. The dramatist Antón Chéjov guided him towards interiorization ... He discovered in the works of this author the universality of the human starting from the interiorization, the mood and the feeling as a leitmotiv, guiding the immanent spirituality of the works and the artistic subconsciousness . This path to the subconscious and feeling was a decisive step for the Moscow Art Theater.

The move to the new building in 1902 coincided with the start of a third period: the political-social, as they were part of the historical moment of Russia. They perceived as a group that the goal of this new line was that, when interpreting the characters, one should not think about political and social problems but about ideals. The censorship and the police prohibited many texts of the different works in order not to "disturb" the tranquility of the people and of the theater becoming pamphletary. They decided to start traveling nationally and internationally, although Stanislavski felt that he still could not find the right means for the actors to reach the scenic truth. Stanislavski continued investigating and working before the necessary acting preparation to reach the longed for scenic truth and enumerated the discoveries that were the principles of his system:

- 1) Absence of muscular tension, fixing the attention on the bodily sensations; muscular release with mental and spiritual concentration.
- 2) The nature of the being must pay attention to what happens in the soul of the character to be represented and then to what is being represented.
- 3) Developed imagination, confidence and body, emotional, mental and spiritual sensitivity to transform a fiction into truth.
- 4) Prepare physically, mentally and spiritually before starting a function, in order to be truthful, to engender faith in the actor and the spectator; act in the particular of a character, not in the general.

He realized that the creative state can be the salvation for the artist only after having made it his; without it it becomes just an external copy. But how to continue working and perfecting these aspects? In 1901 he founded the school Estudio Teatral, which for generations would be called First Study, Second Study and so on. In this school he was able to begin to prepare future actors and directors under clear premises and forming a system whose principle-base set forth in this quote, reaffirms and concludes the comments:

In the artistic, this mineral result of searches made throughout my life, is the so-called "system" mine, the method of scenic work that I have managed to specify



and that allows the actor to embody the images of the paper, discover in the same the life of the human spirit and incarnate it naturally on stage in beautiful and artistic form. As a basis for this method, the laws of the organic nature of the artist, studied by me in practice, served (Stanislavski, 1981, p. 427).

The Revolution of 1917 marked a great change. The theater had the mission of opening its doors to thousands of people who had not entered a theater before. This new public did not come only to have fun, but to be taught. Even with all the social and historical changes he did not lose the idea of the creation of a system: "True art must teach how to do to consciously excite in one the creative nature, to reach the superconscious organic creation" (Stanislavski, 1987, p.425). He died in 1938 in Moscow at age 75.

Conclusions

This article tried to elucidate, through eminently historical documentary sources (since, for the most part, the books mentioned or referenced here have not been published again, and those that have been republished have been published in a more economic or schematic format, with a significantly smaller number of pages in the latest versions - such as Stanislavski's The Construction of the character -, the enormous work done during more than 40 years of permanent trajectory of the creator, trainer and actor Konstantin Stanislavski. For this, it was necessary first to make a conceptual framework that clarifies the bases of their work, then the argument of it, and finally, to substantiate why it is valid in the XXI century. In this section it was decided to specify the areas of strength and weakness, since they are the basis of the conclusions.

Weaknesses

The first weakness found was that mentioned in the previous paragraph: there are no updated publications that contribute significantly to this research. The second is the little known and widespread that is the method of physical actions in Mexico, which causes in part that in many



theatrical schools the creation of the character and a theatrical scene begins with the analysis of the text, by the work of the table , without generating any etude that takes into practice what has already been established, without allowing a more procedural structure that alternates active analyzes, where the conformation of physical actions is the basic tool. The third is, perhaps, the basis of several inconsistencies: there is a lack of a general methodology, a general theory of theater that structures, links and hierarchizes the different visions and techniques among themselves. There is no systematization; there are no objective tools to find the path to be grasped without losing the underlying subjectivity because of the same object of study.

Strengths

Although there is not a resolved issue yet regarding an artistic-scientific theatrical methodology, it can be affirmed that, through what has been investigated, Stanislavski is the one that has most strongly approached that direction. He proposed guidelines that involved the actor in a psychic, physical and emotional way in favor of the organic development of the character. He made a system capable of sustaining a methodical process that was transformed over the years. This constant search led him to a deep investigation towards acting training and towards the construction of a character. He arrived at a first method based on the memory of emotions and after a transition to the method of physical actions; transformation carried out under the premise of a system.

An acting system is based on the same procedural characteristic. The actor's work is also research: he knows how to build. Therefore, the techniques from which it is prepared and learned are not recipes as such, but paths that will help to solve the scenic framework. From a technique one can even go to what one day may be considered a "science", as the aforementioned teatrology. That is why pedagogy needs to be grabbed by some factors that do not change; For example, in any stage construction process it is essential to be clear that the technique (objectivity, procedures and tools) contains a structure and can be taught, and that the poetics or the individual creative part (subjectivity and creative freedom , made with different possible varieties) is not taught; in this way, both complement each other.

The second strength is the use of a precise conceptual framework to describe a theoretical-practical and psychophysical acting process that involves the actor in a collective result, where what is seen is not real although it contains implicit veracity and organicity. The continuous fusion



of the rational-theoretical and the creative-practical is thus glimpsed: the actor creates objectively and allows the concatenations: theory-praxis, subjectivity-objectivity.

The third strength is having been able to show that Stanislavski sought to focus the work of inner nature on the path of proper practice and habit (remember the three significant signs already explained in this second method: the psychological gesture, the psychological nuance and the imaginary centers, and that are the basis of training). It allowed the actor, in the process of character construction, to discover and shape his action on stage in order to establish the cause and natural effect of the actions, to react organically to the events offered by the whole work, not only to the text itself, but to the multilingual, complex and volumetric of the human being. He discovered in the second method that concentration and muscle relaxation were occurring naturally and according to the development of the actor in the given circumstance of the character; as well as being based on the etudes (improvisations that allowed to visualize in an integral way what happened to the character in a complete context) rather than in an arduous analytical work (called table work in the theatrical jargon); since the organic reactions arose, the continuity of thought made with concrete images, the resulting emotion of the previous thing. The hypothesis is then reaffirmed: Stanislavski created an integral system - supported by two methods - that responds to the creation of scenic complexity.

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