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**REALITY AND REALISM IN ACTING.
PEDAGOGICAL AND EXPRESSION MEANS**

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The present work started from a personal need to research, study, and understand the internal mechanisms through which the mimetic act can be created, respectively the one of artistic interpretation. Through this research approach, we tried to identify and analyze a topic that, although extremely difficult to deal with, offers a wide range of possibilities for interpretation.

Because we cannot call reality in theater an objective, independent reality, but also because this reality of theater is based on the ephemerality of its existence, I will seek throughout the study to find the core of truth of a stage reality. Based on personal and professional experience, I believe that, regardless of the roles received, the dramatic genre of a play and, therefore, regardless of the director's vision, what lies at the foundation of the artistic act is the inner truth of the actor, through which he creates and (re)creates an internal mechanism of functioning of the reality of the surrounding world.

Considering the etymological meaning of the word "theater", we all already know that it derives from the Greek verb *theáomai*, ("to see", "to observe"). Starting from this idea, the means of artistic expression become the elementary factor that ensures the expression of an inner truth in an aesthetic way. The integration of this subject in the present study represents, again, one of my beliefs, according to which ethics and aesthetics should merge in the artistic act, because with their help the purity of interpretation can be born. Obviously, artistic perceptions and expressions depend on each individual, but, in the end, they compose a unitary whole that we will call here "stage reality".

This thesis comprises two distinct sections: a rather theoretical approach and case studies, which are the most important part of the study, deriving from the main concerns of the profession. In the first chapter I tried to summarize the most important periods that influenced the path of realism and reality in art and also emphasize the importance of this subject (reality and realism), which has adapted and been (re) configured according to the reality of each epoch (social, cultural, political reality, etc.) The world around us is constantly changing, and the reality we refer to is always different: the theater has the gift and the ability to evolve with its time, to always offer the most realistic reflection of what we live in everyday life. That being said, I consider that the mentioned topic continues to be topical and has never lost its importance in research in the field

of theater and performing arts. Everyday reality puts us, once again, in front of a serious research regarding the scenic realism and its contemporary means of theatricalization.

Starting from the meaning of the term "mimesis" I tried to outline, in the second chapter, a set of possible pedagogical indications, which I gathered throughout my experience, in order to structure some main stages through which we should to pass a student-actor. It is risky to affirm them as a general validity, because they represent the path of a pedagogical approach that I followed and which proved to be useful, maybe even indispensable.

The main research methods are represented by a specialized reading in the theoretical field of performing arts, respectively studies of the history of Romanian and universal theater, studies in the general field of art, sociology, psychology, but also specialized reading on the subject of actor art. An applied research method is represented by the implementation of acting exercises specific to the development of the "natural" on stage.

Reality and realism in theater, the binomial around which this study is structured, is a challenge all the more as the proposed theme contains a colorful range of generous topics, difficult to cover entirely, and the theoretical anchor needed to debate them. intimidating, but also provocative at the same time. Of course, there would have been the option of choosing more varied study topics and, of course, the approach in this thesis is not exhaustive, but is the result of personal choices.

The current approach can be a fertile starting point for future research, as this approach has been configured in its defining lines by personal experience in the field and access to the literature. As possible lines of study that will result from this thesis, we consider the focus on the specificity of the relationship between realism and stage reality in the active and effervescent context of the performing arts now, at the beginning of the 21st century.

The concrete need from which the work starts is not aroused by the desire to give verdicts related to this vast topic, but is a concern generated by the sincere need to analyze topics such as "reality" and "realism" in theater; topical issues that resist and exist over time, further arousing controversy, raising questions, thus determining a continuous development of research in the field of performing arts.

In this sense, Roland Barthes's vision of theater is essential: "What is theater? A kind of cyber machine. At rest, this car is covered by a curtain. But as soon as we remove it, the car starts sending us a certain number of messages. These messages have the peculiarity that they are

simultaneous and yet have different rhythms; at a certain moment of the show, we receive at the same time six or seven information (coming from the set, costume, lights, position of the actors, their gestures, facial expressions, their speech). But some information remains static (in the case of scenery), while others are moving (speech, gesture); so we are dealing with a real informational polyphony, and this is exactly the theatricality: a major density of signs (...). It can even be said that theater is a privileged semiological object, as long as its system is apparently original (polyphonic) in relation to that of language (which is linear)."¹

Each level of reality is possible because there are others, they are not independent: the actors have a reality because they have the audience with them. The setting, with all that it contains, exists because the actors invest it with credibility and use it in order to strengthen their immediate reality. The audience, although apparently passive at first sight, lives for a few hours a reality to which it does not belong, created by another level of reality (actors). Although each of these levels has its own laws, they could not exist without each other: the reality of the actors would not exist without spectators, the setting would exist only through the reality of the actors and then the audience. Just as a mechanism consists of several components and sub-components (operating through an integrated system, which is based on the laws of physics), so these levels of reality create what we call "theater": they exist separately, but do not have full functionality than when they are together.

The discussion about an objective reality in theater can be particularly complex and difficult and it is important to emphasize that the reality of the theater show is created then, in a living moment, but that it can disappear in the next moment. Of course, it is a reality and an existence in itself that the actors are on stage, everything is a real fact, but the moment they play is an unreal act: for example, two actors who play a scene from *Romeo and Juliet* do not I love in a concrete reality of everyday life. They fall in love in a specific reality created by them, where they configure the reality of their love, which will last until the moment of applause, or until leaving the stage, so at the end of the show and the theatrical convention.

The evolution of realism is characterized, anthropologically, by the human need to belong or settle in a specific environment, in a habitat, and then it is established due to the course of history and social events and civilization and, last but not least, due to the course of the culture itself. Realism, which emerged as an answer (or as a reaction) to the problems of the Romantic era, puts

¹ Roland Barthes, "Éléments de sémiologie", in *Communications*, nr.4, 1964, pag. 258

the relationship between reality and art in a new light for that moment. Having a major impact primarily in literature (novel and dramaturgy), the interest of writers is directed towards the human-environment, individual-society relationship. However, culture is not a faithful copy of nature, it is not a reality as it is; culture is nature understood, so that later its essence can be presented in the great works of art. The essence of reality can be rendered only through a depth of the artist's own idea of reality, not through a reflection of reality, as it is rendered by him. The difference between what can be considered reality today and what was considered reality a few centuries ago can be given by the meaning that the public gives to the work of art.

Regarding Antiquity, it can be stated that the first element of realism is strictly of a literary nature, complemented / influenced by "the consciousness of an age on the human condition." In his fundamental study, *Mimesis*, Erich Auerbach speaks of "the more complex configuration of realism in art, which occurred at the time of the mixing of the high, noble style with the humble style of the people." The author also notes the presence of realism in Antiquity before the fusion of the two styles mentioned above, but explains this by the presence and influence of biblical texts, which is a delicate subject that does not need to be developed and deepened in this thesis.

A return is needed, for a brief analysis of the definition and of the two styles that cross the stages of culture: the high, noble and the humble, popular style. In Auerbach's conception, the fusion of the two stylistic levels will produce a clear outline of what reality means in art. Having as a starting point this method of analysis of reality, proposed by Auerbach, one can try a transposition in a comparative note of the main ideas and landmarks of the two genres of literary writing in Antiquity. Reality, as suggested in the pages above, is a concept of (re) interpreting a vision of the evolution of civilization and the historical framework.

Next, a brief passage through the literary art of Antiquity and later epochs will follow, as well as the identification of some landmarks considered as reference in order to analyze the evolution of reality. In this direction, the Homeric style will be used as a barometer or compass, because it will determine for a long time the writings until late antiquity. It may be important to remember that, directly or indirectly, the source of ancient drama is the Homeric epics.

Comparing the present artistic creations with those of the past, it can be concluded that the relationship of the individual with the immediate or, more precisely, material reality (which he wants to know, understand and master) has undergone major changes. over time. The artistic creations of Antiquity, the Middle Ages, the Renaissance, etc. represents, of course, even today, a

landmark for the representation of reality, and this thanks to the eternal character they have, to reflect and transcend, at the same time, the socio-human conditions in which they appeared.

Man's ability to know reality in order to reach the final goal (truth) is the element of continuity of reality, and in this way, the meaning of art consists precisely in the course of man in increasingly complex and evolved historical-social situations. Thus, gnoseology underlies the concept of reality, given that one of the most important features of what is called "reality" is the socio-historical character, as mentioned above.

Considering how each historical epoch has its own reality, the term "reality" acquires a relative character (and even a meaning), possibly even contradictory. The field on which man develops his knowledge and which has grown considerably over time (and which is constantly evolving), requires, in the first phase, a double look at the representation of reality. First of all, it would be about the reality that opens a door to the surrounding world, about the concrete, material, palpable reality of this world (flowers, trees, animals, birds, colors, day, night, etc.). Then there would be a reality of self-knowledge and self-reflection, which is governed by completely different laws, which open a different path to what could mean "reality", a malleable one, which changes depending on the subject that reflects on to an object: "The reality of everyday life is organized around that "here "of our body and that" now "of the present. This "here and now" is the focus of attention in everyday reality. Closest to us is that part of everyday reality that is accessible to manipulation through our body. Also, this everyday reality is an intersubjective world, which I share with others and which differentiates it from other realities of which we are aware."²

Awareness of one's own condition and one's own human and artistic reality can shape reality, as it is represented in art. Over the centuries, art has aimed to bring people together; and the impact of the arts in society consists precisely in the fact that they have managed to bring people together not only rationally, but also through sensitivity, this trait that usually differentiates them. Realism (as a concept) in art is a gradual accumulation, over time, of its own artistic realities, which form a whole possible history that underlies this current, officially declared in the nineteenth century.

The return to the historical origins of the theater supposes the analysis, first of all, of the origins of the social phenomenon and the maintenance, at the same time, of the psychological

² Peter L. Berger and Thomas Luckmann, *The Social Construction of Reality. A Treatise in the Sociology of Knowledge*. Penguin Books, 1991, pag. 36

causes of its birth. There is no doubt that at the base of the history of the show is first of all the desire: the desire to externalize, to express, the desire to detach oneself from one's own nature in order to express or show something that is in one's own human consciousness.

The illustration or, better said, the representation of a myth is the nucleus from which the transition is made from cult to ritual, and then to spectacle. The Middle Ages are thus a point of reference for the history of the performing arts, given that during this period three major religions developed significantly: Christianity, Buddhism and Islam. After the Middle Ages, the Renaissance brought major changes in the cultural, social and spiritual plane; the dominant role is no longer held by religious cults and the church, but the light shifts to the artists and cultural figures of the time, who began to research literature in classical antiquity and bring it back to the forefront as a role model. From the point of view of the representation of reality in art, the Renaissance gives a major importance to a perspective technique, which involves illustrating the reality of the surrounding world more naturally, which leads, gradually, to an educational reform. The intellectual, political and social revolutions inevitably influenced the artistic currents of the time.

With the sixteenth century and continuing with the seventeenth century, a new form of theatricality was born in Italy, especially in what is called the "dramaturgical show." Before any form of dramatic material existed in other European countries, in Italy, the traveling actors created a new market for the *Commedia dell'arte*, which, in the context of the discussion about reality, represented a special type of show, with a mix of reality with theatrical fireworks, of prosaic with absurd, and the demarcation line between all these was intentionally blurred.

Regarding what reality in theater can mean today, it is necessary to look at the world of Shakespeare and Molière: the stories told on stage were (re) presented at a present-absolute time. The reaction of the king, for example or those in power, were part of the theatrical performance: gestures, verbal responses, facial expressions, absolutely everything was part of the momentary development of the story and the role of the actors. It is easy to understand that this is still happening today, obviously chiseled and guided by the magnitude of the theatrical phenomenon.

The Enlightenment is significant for the art of theater from several points of view: one of them is occupied by German drama at the end of the century, giving the history of theater two great playwrights, respectively, Goethe and Schiller, and the second important place is taken by the actor's evolution. in terms of its social status.

The function of the theater in the eighteenth century is rather a social one: the bourgeoisie turned it into a perfect meeting point for politics and business, but also for the later revolution. Towards the end of the century, there is a theater that has acquired a polished form. Considering the theme of this thesis, the eighteenth century may be an important century, especially for what the term "realism" later meant; this new repositioning on the social scale of the theater (with all the elements it entails: text, actors, playwrights, as well as the institution itself, etc.) requires a different level from the point of view of theatrical aesthetics, more precisely, the scene wants originality. From this point we will move to another level of realism: the actors begin to put a mirror in front of the audience, targeting, obviously, the blanket of the bourgeoisie.

Romanticism was maximally exploited on stage in the first part of the nineteenth century, respectively until 1840, for about forty years. The stage effects, the acting, the pronounced emotion, all of them were under this umbrella of a well-defined romance, and the theater show delighted the audience, first of all, with impressive visual images. The theater has been under the sign of melodrama for a whole century, and the trends have included several levels: the acting, directing and scenography.

The concept of "realism" took shape only in the second half of the nineteenth century, due to an absolutely normal course: if the theater does not go with its time, it can no longer be called "theater", a theory that explains many points of view related to the theory of these vague terms, "realism" and "real". In its most widespread sense, the term crystallizes as a current that started from the debates on the painting of Goustaue Courbet and the essays of Jules-François Champfleury, as published in 1857, under the title *Le Réalisme*.

The nineteenth century brought great changes not only as a consequence of industrialization, but also due to political, social and cultural changes. Technology brings with it the need to socially establish a working class, which will not too late develop and demand its rights, in England and America, at first, and later throughout the Western world. This new, special social class had, first of all, the desire to spend some free time in a pleasant way, and the theater knew exactly what to go for in order to form and educate its new audience: the working class, the working class. middle and their preoccupations became the main themes of the theater of that period.

The material for the plausible, now so accessible, represented the lever through which the novel and the art of the scene were heading towards what was called "realism". The authenticity

demanded by the theater appeared earlier than previously thought. Just as the requirement of authenticity mentioned above represented the lever by which realism was reached, so now, in the middle of the nineteenth century, this much sought-after plausibility is an entrance to what he wants to call "naturalism." during the period 1880-1890.

At the end of the 19th century, the public is faced with a visual reality in which the immediate reality of everyday life prevails, which contains the germs of an inner human truth, without which its two elements (visual and material) would not be possible. stands up. Spectators at the end of this century liked artistic beauty, even if it represented dramas or family tragedies; it was fascinating because it offered a representation of the real world, no matter how it was, rural, exotic, old or new.

The detail of the scene and the reinterpreted acting play made it much more believable and possible, therefore much more empathetic. All this rebalancing of the world stage would become in the next centuries, XX and XXI, the germs of a new revolution in theatrical practice.

The repositioning of the theater's values attracted new functions. The young revolutionaries of the time created a "platform" following the ideas and reflections of Nietzsche, Wagner, Zola or Ibsen, a platform that aimed to transform the theater into an experimental workshop, where research takes the place of entertainment. The avant-garde that fought against naturalism had a rather strong impact and, probably, unconsciously, foresaw the emergence of new artistic forms: surrealism, Dadaism and the theater of the absurd. The new "modern theater" is not content to remain in its original form. It takes on new forms, through which it will develop until the beginning of the First World War. It is important to emphasize here that these new forms, which more and more revolutionaries in the field of arts and theater were trying to prove in theory and in practice, have as their spring the expression of the inner truth of human psychology and states of mind, but not by force. detail and imitation of the external reality, but through stylized movement, suggestion and three-dimensional worlds: the goal was to support the interior with the help of the exterior, of the almost perfect, architectural form.

The twentieth century will bring with it far-reaching changes, which have occurred as a result of crises of a social, political, spiritual, economic, etc. nature, and the greatest ravages have been waged by the two World Wars.

The middle years of the twentieth century represented, from the point of view of the performing arts, not only "new forms", such as laboratory theater, but also a continuation of the

way in which societies could be culturally colonized, and this was happening in outside the European continent or America, where theatrical developments have always gained momentum. Everyday reality was obviously aware, being represented in a realistic note, as it was understood at the end of the 19th century and the beginning of the 20th century.

Multiculturalism and the new attitudes of theater at the end of the twentieth century were some of the main springs through which today's diversity was formed. It was the desires and needs of society that manipulated, from the shadows, the theater's ability to combine all possible means to reinvent itself.

Finally, the idea of the new realism in theater is closely related to the accelerated speed with which the actors' relationship with the audience evolves. The playwright can no longer only perform the function of playwright, the director can no longer be just a director, and the actor can no longer be just an actor, all these concepts and functions will intertwine. Video culture also gives rise to two opposing points of view: those who adopt and exploit it and those who prefer to stick to the traditional sources of theater. Both, however, aim at a return to realism. Both visions want a more truthful approach to reality, regardless of the means they prefer to adopt: the image ready served by the video projection or the image created orally (through text and subtext). Although more and more contemporary currents are appearing on all stages of the world, and the multiculturalism of the theater is a specific feature of the current century, the problem of realism and the appearance of reality remains essential.

The reality of the scene can only be defined by the truth of feeling, of emotions, because they are the ones who never lie, in an equitable relationship with its form of artistic expression, whether we are talking about the expression of language or the body. Given the means of artistic expression and their configuration in a scenic reality that contains a series of other related levels of reality (spectators, text, cultural environment, society), it is useful to discuss and analyze the path of professional training of actor, from the early stages of study. Thus, an attempt was made to create strategies for identifying the internal and external reality, so useful for the future actor. In the operating principles of the actor's art, stages of study or work can be superimposed that create their own reality, which will develop and lead to a new reality, of a whole, forming a complex system of mechanisms of scenic expression.

Creativity through artistic means (expressiveness) is the last stage of study of the student-actor. Through this, a subconscious impulse materializes artistically. In theater, the twentieth

century was dominated by the terms "theatricalization" and "retheatricalization." The redefinition of the stage expression starts, however, from the appearance of some philosophical and psychoanalysis works that directly influenced the actors 'play and the directors' work on stage with them. Stanislavski was in the same socio-cultural context as Freud, but also other philosophers who dealt with the research of the unconscious, such as Pavlov. If the introduction of the former into psychoanalysis focused on emotions, frustrations, anger, etc., the study of the latter focused on unconscious and subconscious instincts and impulses. The fusion of these studies later influenced a number of avant-garde artists, who revolutionized the theatrical studies of the mentioned century.

Expressiveness is, in a way, dominated by a specific type of (self) communication. The inner being of the actor, in order to create a scenic world, not only true, but also artistic, needs two centers of communication: one of a subjective nature (mental or nerve center) and one of an objective nature (the solar plexus area, or the center emotional). It is recommended that the interpretation of the inner life of the character flow from a subconscious, which is the result of a permanent inner communication of the actor with himself. Even if we talk about Stanislavski's psychotechnics, about Chekhov's psychological gesture, or about Meyerhold's biomechanics, we can see the common denominator of their techniques. The actor's body needs expressiveness, and this expressiveness means a harmonization of the psyche with the physique.

Taking into account the arguments from the previous chapters, in the last chapter of the thesis were analyzed key concepts approached in theory, but this time from the point of view of their applicability. The choice of performances for analysis from case studies is not accidental: their selection from a wide range of possibilities, probably more offerable, was due to the different scenically configured perspectives they have on the objective, existential reality. Also, in this chapter we tried an analysis of two types of realism at different ends of the same stick: magical realism and social realism. Their approach, both from a theoretical point of view and from a scenic point of view, represents a challenge all the more as in both genres the verticality of an inner reality of the individual in society is at the center. On the one hand, it is observed how the lie manages to make the given reality more bearable, on the other hand, the non-assumption determines a shaking of the same reality. At the same time, the common denominator of the shows under analysis can be identified as the human need to express one's own truth, one's own reality.

The subjective character of the expression of truth is the main set of data and arguments on which a work of art, a concept, a theory or a hypothesis is based and also the favorite way in which humanity experiences the surrounding world, all the more so as the world in which we live is governed by individualism, here we refer to the ontological dimension of the concept of "individualism", which argues that the human being thinks independently, respecting the power of his own mind to filter the truth of an external reality through a personal approach to experiences.

The premises initially proposed turned into an analytical approach, or rather, research, which focused and centered around this obsessive binomial: realism and reality. The theoretical approach of the thesis is, most likely, under the sign of a so-called fragility, because the correlation of the bibliographic baggage (reference and specialized works) with personal experience has converted to a result that is obviously under the sign of this obsessive pattern, which aims professional activity.

The questioning of realism as a well-framed current becomes an issue that is no longer required to be developed in these last lines; to capture and therefore encompass realism, between the straps of romanticism and naturalism, and to focus, further, on how this artistic current has influenced an extraordinarily colorful palette of mentalities, concepts, artistic visions. The essence of reality can be rendered only through a depth of one's own concept about the same reality of the creative artist, not through a reflection of reality, as it could be rendered to the public, by him. The discussion of an objective reality in theater can be particularly complex and difficult and it is important to emphasize that the reality of the theater show is created then, in a living moment and that it can disappear in the next moment, as it was intended to be. demonstrate throughout the thesis.

It is risky and insecure to label a certain work of art: realistic or unrealistic can only be the attitude of the artist (his perception, therefore), towards a so-called "reality". Perception is, in the end, an inner truth, which can only be concrete. It should not be considered, however, that "realistic" necessarily means "concrete".

In the course of the research that the thesis represents, the starting point was the *concrete*. He left here, from the known to the unknown, trying to identify answers to a set of questions, long circulated and misinterpreted by the specialized critical apparatus, but which, probably, for the inner world of an actor, offers, in many cases, a unsatisfactory or insufficient response. So what is the truth of stage reality? Is there a valid general truth, a pattern, that can guide the actor on his

path to (re) creating a complex mechanism for the functioning of a given stage reality? What determines the authenticity of emotion?

Like the surrounding reality, the theater itself is a mechanism or a world that works according to its own, well-ordered laws. The "reality" of the theater can be best defined by the ephemerality of its existence. The levels of reality that the world of theater encompasses are not independent, but must be invested by and with faith, both by actors and by spectators, through the vector of theatrical convention. These component levels are interdependent: they can exist separately, but they only fulfill their functionality when they are together.

Everyday reality, the objective one, always brings us, both as individuals and as artists, into a present that is under the sign of "here and now", but, just as suddenly, it can be distorted by its own perception of the same. realities. Therefore, one's inner truth should always be connected to the truth of emotion, but it should also be subjected to the objective analysis of reason.

The paradox of reality is that it is the same for everyone and always different for everyone. As mentioned in this study, reality is what I want it to be, it is true insofar as it represents a truth of one's own emotion, but it does not become plausible unless that truth emerges from an objective dissemination capacity of some. concrete dates.

This thesis (*Reality and Realism in Acting. Pedagogical and Expression Means*), is a type of path, illustrates a type of dissemination of professional and personal development, but is not a pattern, a valid general model. The analytical approach was justified not only by the desire to answer personal questions about realism and stage reality, but also by the importance of these concepts in the contemporary context of performing arts and theatrical pedagogy.

In the first chapter (*Reality and Realism in theater*), we started from the premise that, if the theater, with all the elements that compose it, represents a whole, it can be assumed, further, that this reality of the whole is made up of several levels, each with its individual rules, each with its own reality. Furthermore, the intention was to demonstrate how the reality of a theatrical moment is ephemeral and is doubled by its own veracity, which thus works only when the participants in the theatrical act assume to receive it as such.

Starting from the essential literary and dramaturgical landmarks, one can configure a model that transcends the history of the performing arts from Antiquity to the present, respectively the verticality of the actor in different social-historical and cultural contexts. Therefore, it can be concluded that this verticality is under the sign of a permanent cultural and spiritual self-

development of the actor. Ultimately, the style of interpretation also depends on how an artist constructs his inner universe. The authenticity of this inner world and its form of artistic expression form what is called, in common parlance, "style". Probably one of the biggest challenges of the actor in his moments of creation is represented by the way he tries to find the way in which the scenic realities, but also the social ones, can be influenced and supported, at the same time, by the inner ones.

In the second chapter (*Perception and Expressiveness in Acting*) we tried to describe the personal pedagogical approach which, over time, proved to be effective. It was also desired to use it as the main guide in the activity at the beginning of the road within the theater school. The pedagogical process proposed in the doctoral research represents the sum of personal experiences lived together with theater people who shared methods and models of this profession. Thus, it is essential to emphasize the importance of landmarks in the history of theater and performing arts for a developing actor. The artist does not exist only on stage, to be an artist means to carry yourself both in personal and professional life and in society. This would be one of the specific objectives of the pedagogical methods outlined: an actor cannot be satisfied with this status only during the show. Art is, after all, a way of life, a form of existence in itself.

The case studies in the last chapter of the thesis represent an investigation of reality, from different angles, a research approach that was applied on three shows considered representative. In this sense, the first two chapters of the thesis represented a theoretical foundation that made possible the analysis of some magical scenic realities (*Kathie and the Hippopotamus*) and social (*Antisocial* and *MAL/PRAXIS*), at opposite poles, both as a theoretical approach and as a stage performance. The common denominator of case studies has been the concern for fiction as reality, as can be justified if it is perceived as a human need to communicate experience. The decipherment of the specific signs in Llosa's dramaturgy, which combines the autobiographical note with the reverie and the experience of recollection, forms a special type of realism, which works according to specific stage rules. At the same time, the realism in *Antisocial* and *MAL/PRAXIS* is an engine that sets in motion the empathic factor, the spectator being involved and passively participating in the events on stage, through a less emotional determination, especially social.

The investigation of a scenic reality from different perspectives urges a closer look at the fundamental concepts that underlie realism, as a universal phenomenon, but also of the probable.

The accumulation of the conceptual dimensions of one and the same scenic reality reinforces again the idea that realism is the force of reality to become art.