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Examining Stanislavski's Reference Style and Styles Related to it (Examination of Acting Styles)

Arastoo Dabiri

Independent Researcher, Tehran, Iran

Corresponding Author: **Arastoo Dabiri**

Abstract

The style of acting in films, or in fact the structure in which actors are dominant and films are offered to the market and cinemas, as an artistic index, is desired by analysts or even audiences today. Different types of acting styles are placed next to historical contexts to provide the use of the best technologies and special effects to attract and sell more and always make the path of this industry bolder than before. Theoretical styles like the theatrical method along with practical styles like the Stanislavsky method are always necessary for growth in this industry. Examining the roots

depends on a complete understanding of the different styles of acting. These styles also have creators who each have their own characteristics and are based on certain principles. Stanislavski's style is actually the most comprehensive of these styles. In fact, it can be said that other styles are somehow rooted in Stanislavski's style. Styles such as Chekhov's style, method acting, Stella Adler, Sanford Meisner, Utah Hagen, and finally the theatrical acting style, are also introduced in this article, which in a way pay tribute to Stanislavsky.

Keywords: Film, Style, Cinematography, Acting, Stanislavsky

Introduction

Examining the style and schools of acting in cinema has always been one of the greatest works of art lovers in the direction of the growth of this industry. But are acting styles and schools only related to advanced cinemas? Will history forever name the pioneers of this industry as owners of style? No It should be noted that acting styles or schools of acting art can have different origins (Benedetti, Jean., 1982, (7-123) ^[1]. From the most strategic point of the world geographically to the center of Europe. Every city is able to have an acting style according to the level of its art. But in general, acting styles in the world are divided into several general categories, which we will examine in more detail below. But what is style? The diversity of arts and styles makes it impossible to provide a fixed definition of style. Now, the remarkable thing is the presence of actors who are either able to fit into the style of a movie or can act as a style in the cinema. Along with style, a word that has special importance in defining a film is introduced, and that is genre (Easte, Edward Dwight, 1966(70-85) ^[2].

For example, there are many movies where the role of a professional actor has been able to add more color to the movie (The Godfather, Marlon Brando and El Pacino). But there are films that have become box office only because of the acting style and have attracted a large audience. Now, in order to analyze the acting styles, we will examine these styles more closely. Analyzing a movie with the acting style of the artists is one of the ways of analyzing the movie today (Gray, Paul. 1965(12-14) ^[3].

However, thinkers in the field of art have tried to provide a more accurate definition." For example, "Wiley Seifer" believes that style means a contemporary vision of the world expressed by a culture with specific historical and geographical characteristics. Or style is possible. It is an individual expression as a personal and internal and non-objective creation of the world. Or "Henrik Wölflein" thinks, style is a general and indicative form. A style like classical style means the expression of similar ideas by different cultures in similar forms.

From all these theories, it seems that the definition of "Henrik Wölflein" is closer to the meaning of the opinion. In fact, it is the repetition of common elements in the way of presenting artworks that over time turns that way into a style (Hornby.R, 1995(17-24) ^[4].

But style in dictionaries means to decorate and combine words in a good way, and it also means style and method. Acting, in fact, can be defined based on the type of film and the model of the written script, and several other factors, but what makes a type of role in a film special is an actor's use of the tools at his disposal. In fact, the ability of an actor plays a decisive role in performing a role. But there are different acting styles to get into the same role. These styles have always undergone changes

throughout history. But what are the general styles of acting ?

Research Method

This article, in the form of a review article, examines the different styles of acting in world cinema. styles that may actually be rooted in the fabric of this art. According to the reviews and studies that have been done on other articles and different sources, there are always categories, but we have made our categories based on the origin and roots.

A- Statement of the problem and introduction of samples and information:

The important issue in introducing acting styles in cinema is to examine the root of this concept of art. Perhaps by knowing this issue, other dimensions will be solved for the analysts of acting in cinema. In the following, we will review the 7 groups of acting styles in cinema.

Different styles of Acting in Cinema

1. Stanislavski

Konstantin Stanislavski is a legendary and great master of the field of acting, who in the middle of the 20th century started a new chapter in the field of theater and cinema. The Russian actor and director and acting professor did not accept the artificial acting style and supported a truth-based and realistic approach, which focused on the psychological development of the character. His irreplaceable lessons and techniques at that time, for many actors and schools. Varifi was an inspiration and even today it is impossible for an actor not to take advantage of his methods to achieve a role, knowingly or unknowingly. The Stanislavsky System, also referred to as the Stanislavsky Method, is an important system of dramatic training developed over years of trial and error by the Russian actor, producer, and theorist Konstantin Stanislavsky. He also started to theorize by trying to find an acting style that fits more realism in the 20th century compared to the acting styles of the 19th century (Lewis, R. 1958(19-27) ^[5] and Munk, E. 1965(100-103) ^[7]. Moore, S. 1984(7-11) ^[6].

- He never intended to develop a new style of acting, but seeks to teach and implement programs that great actors always succeed in their work regardless of acting styles. He actually deciphered the paths of success for actors (Stanislavski, C.1986 (5-17) ^[8].

Stanislavski revolutionized acting in the world. The Moscow art gallery under his management was at the forefront of the naturalism movement in the world (Moore, S. 1984(7-11) ^[6].

His theoretical achievements are divided into several general headings, which include: realism, emotional memory, personal behavior analysis, and systematic exercises.

Stanislavski's style suggests ways that are based on research, study, and continuous, round-the-clock practice. Based on this, the actor should study the world of the role as deeply as possible while being aware of his individual capacities. The writer or director can give a lot of help to the actor so that less time is spent to achieve these details and finally the hidden points of the character are revealed to the actor (Munk, E.1965(100-103) ^[7]. Moore, S.1984(7-11) ^[6].

Finally, with a set of prerequisites necessary to achieve character, it was obtained, which is referred to as Stanislavski's style or system. In this way, what is prohibited more than anything else is exaggeration and exaggeration.

In this style, the actor is absolutely not allowed to use big signs in his acting. Acting is life on stage or in front of the camera.

In the way of expressing the dialogue, all points of accent, speech rhythm, emphasis and language errors should be observed and this can only be achieved as a result of hearing and hearing and hearing. The actor should strengthen his mental memory by listening in public environments and hide in his memory everything he thinks will happen to him one day (Stanislavski, C.1986(7-11) ^[8].

It is the same in the body. The way of standing, walking, resting, waiting, apprehensive or aggressive, all must be recorded in the actor's mind precisely and fundamentally. Throughout this path, the principle of realism must be maintained (Munk, E. 1965(100-103) ^[7].

Great actors in the world were immortalized in history by using this style. Among these big names, we should mention James Dean, Al Pacino, Alec Baldwin, Marilyn Monroe, Julie Harris, Paul Newman and Dustin Hoffman (Stanislavski, C.1986(7-11) ^[8].

- One of the concerns of this professor is the actor's lack of focus on the stage and paying too much attention to the audience. He always believed that due to the expansion of the understanding of the stage and its objects, the actor is able to remove himself from the mire of the audience's inattention and show his best reaction on the stage (Stanislavski, C.1986 (70-79) ^[8].
- Stanislavski's system requires that an actor take the help of all his possibilities, including his feelings and emotions, and expand them for the stage. He actually believed that the stage is not a new chapter in a person's life. Rather, it should be the continuation of the life of an actor who is able to play a new role. The actor has trained his concentration and senses so that he can freely respond to the entire environment of the scene. On the other hand, education should always be continuous, probably the stage is the most important place of education (Stanislavski, C.1986(55-90) ^[8].

2. Mikhail Chekhov

Mikhail Chekhov was a student of a great master, teacher, actor and theoretician like Stanislavsky. After studying in the classes of this great man, he reached the results that convinced him to present a calmer and more optimal style for training actors. Constantine's method was in some cases unnecessary and sometimes dangerous, to the extent that it overshadowed the actor's life.

Years of continuous research and practice resulted in the creation of a new style. In Chekhov's style, continuous use of emotional memory causes mental and emotional damage to the actor, and in this regard, he suggested the element of imagination to improve the quality of the game. Most of his teaching methods are based on the two principles of body and imagination and consider the outer appearance of the game as the main result. Famous students of Chekhov's acting style include Clint Eastwood, Helen Hunt and Jack Nicholson (Chekhov, M.1985, (5-298).

- Michael Chekhov was an actor, director and teacher who was determined to create a clear and accessible approach to acting. During his life, his ideas often seemed too extreme and mystical. During the last decade, the method of training actors in the style of Chekhov has met with great public favor (Reynolds, E. 1989, (130-165) and Chekhov, M. 1953, (7-230) ^[11].

Chekhov: Make a simple move. Take something off the table. Open or close the window. Sit down. stand up. Walk or run around the room and... repeat this movement until it disturbs your mood. Then put a special intention on your behavior, peace, confidence, anger, sadness, pain, cunning, love, etc., then try to do the same movement by shaping the space, while immersing, flying and radiating. Then repeat the same movement with different rhythms. Repeat the movement so much that it spreads to your whole body and awaken your feelings in a completely natural way. Trust the technique and let the feelings appear by themselves. Get rid of the thought of reaching a quick conclusion (Chekhov, M. 1985, (5-298).

- Chekhov believed that the actor should take an image from his imagination and then expand and generalize it for use.

But in addition to imagination, another principle of Chekhov is psychological gesture. But Chekhov's innovation was in recognizing this gesture. Knowledge that led to internal understanding from the external environment. Chekhov believed that the key to the actor's will is movement and the physical part of a role. Also, he believed that psychological gesture techniques are the closest option to increase an actor's creativity. Techniques that help to remove unreasonable pressures from the actor to increase his creativity by being inspired by inner energizing currents (Black, D. 1990, (70-93)^[10].

- The technique of psychological gesture in Chekhov's method does not introduce a specific event or a new event. But it is based on the feelings and imagination of an actor, feelings that are inherent in every person and can grow and develop (Chekhov, M. 1985, (5-298).

3. Acting or Lee Strasberg's Method

Method acting was formed by Lee Strasberg and inspired by Stanislavski's style, and due to the development of the media and the benefit of leading figures, it became global very quickly. Method acting suggested clever techniques for acting in the moment that help the actor not need to prepare for acting. It's all in his hands because even when he's not on stage or in front of the camera, he's lived in the world. For an actor, the concept of moving away from the screen or filming the camera is the same as his home and solitude. Nothing comes between him and the character he plays.

The method acting style does not intend to create a hellish situation for the actor. So interesting techniques are suggested in this style which are used in unpredictable situations. For example, suppose you could not concentrate enough on the work on one of the days of filming and as a result you got out of the necessary situation (Strasberg, L. 1987, (13-276)^[9].

So method technique will help you to keep up with the others and maintain your game standard as much as possible. Suppose on this day plans are going to be taken from your face and you are going to show yourself thinking. Break down everything in front of you in your imagination.

Do you see several houses in front of you? Imagine in your mind that these houses are divided into several pieces. Now imagine what parts this house has. The external image that the viewer sees from your appearance is a thoughtful person with dozens of preoccupations, who is staring at one point and cannot give up on them. was it comfortable. It becomes more difficult (Strasberg, L. 1987, (5-179)^[9].

- Lee Strasberg: My experience in these fifty years has shown that whenever an actor approaches a role in a rational way, it rarely works. In this case, his thoughts and actions are not compatible. While if he mixes with his actions, he considers the conditions of the environment before entering the scene and thinks that if there was no text, and in this case, he will spontaneously present a logical and appropriate behavior (Strasberg), L. 1987, (5-179)^[9].

- Lee Strasberg's method allows you to put yourself in the shoes of people in society and allows you to think for others, perhaps being in the dominant social position is the greatest benefit of method acting, making the actor more prepared than ever before. Face for the roles. But the acting method is based on 15 principles, which include:

- Relaxation
- Emotional memory
- Emotional memory
- Script analysis
- Animal sports
- Personality analysis
- Need and motivation
- Action
- Succession
- Pay attention to the goal
- Fascinating imagination
- Improvisation
- Repetition of exercises
- Instant private practice

The method invented by Lee Strasburg is a means of training the actor to achieve the kind of truly moving performance that is infused with a vibrant inner life and experienced as if it were the first time on stage. So what is method acting? As Lee Strasburg stated, method acting is what all actors have always done whenever they have done well. But the method is the way to get there (Strasberg, L. 1987, 5-179)^[9].

4. Stella Adler

Stella Adler is the only American actress who personally studied in Stanislavsky's classes, and in a way founded the American branch of Stanislavsky in America. Of course, where Lee Strasberg was also. The presence of these two well-known figures at the tip of the arrow of cinematic theories brought Hollywood into a new stage in production and theme. An influence that we can still see its brilliant and stunning results (Adler, S. (1964), 550137)^[13].

What distinguishes Stella Adler's style from Stanislavski's is her emphasis on imagination as opposed to reference to inner feelings. A famous phrase is quoted from his language that says: "Acting is drawing new lines on the emotions that are embedded in our institution. "So it's not acting to play the part of a schizophrenic patient by constantly recalling the memory of my mother's handshake." Although Marlon Brando is known as a student of Lee Strasberg, he has always spoken of his interest in Stella Adler and her theoretical discussions. Famous students of this style include Robert De Niro, Benicio Del Toro and Mark Ruffalo (Adler, S. (1976), 506-12)^[14].

Stella Adler introduces her method in three levels, which include:

4.1 Adler's Technique Level 1

At this level, training is based on the actor's imagination and all concepts are defined around the actor's imagination. Some of these concepts include:

A: Self-understanding through knowing the artistic form of the actor

B: Actor's relationship with words and emotions

C: Physical and mental relaxation in various situations

D: Creative imagination as the main tool of acting

N: Non-verbal expression through character behavior

And.

4.2 Adler's Technical Level 2

The purpose of this technique is to empower the actor in certain situations to create certain characters and perform through those characters to connect with the themes of the play. Through Stella Adler's work of imagination we give actors the tools to create context for their characters. This is done through specific exercises designed to stimulate the imagination of the actors, allowing them to create a specific context for each given character. The technique teaches actors how to navigate these conditions and apply that effect to their characters. This is the essence of Stella Adler's work. Communication between characters in the play through special and creative characters in special situations.

4.3 Adler's Technical Level

The third technique focuses entirely on the Rory principles of Stella Adler's technique. Creating a complete character, living in the specific conditions of a play along with all the other characters and fully purposeful performance. Among the methods used at this level, the translation of the technique into a process that can be used in monologues and scenes, which are the main focus of the teaching process (Adler, S. (1976), 12-506)^[14].

5. Sanford Meisner

Sanford Meisner, faced with the techniques and methods of Stella Adler and Lee Strasberg, adopted new ways that somehow referred to the fundamental attitude of Stanislavsky. Stella Adler believed that the actor should use his sensory memory to achieve the role, and for this he should reconstruct similar memories in his mind or somehow write a new scenario. According to Meisner, this method has shortcomings. In many cases, the actor could not have the same experience as the character he plays, and some scripts basically take place in an unexperienced atmosphere.

How many actors do you know who ran away from a giant T-Rex dinosaur? Is it necessary to negotiate with an astronaut with acting talent to play the role of an astronaut who is trapped in his disintegrated spaceship and struggles with life and death?

Really, if someone announces his readiness to play the role of the Joker, shouldn't he be arrested and tried for his shared sensory memory and similar crimes with one of the most ruthless characters in history? So Meisner introduces a new method. Meisner believed that actors should not exploit their sensory experience. Rather, they should discover and receive new feelings based on the requirements of the text and the conditions of the story. Repetition method is the name given to Meisner's style (Meisner, S. (1964), 55-136)^[15].

Meisner believed that the truth and conditions of a play have a decisive part on the reaction of an actor. In fact, the actor must come to terms with the truth and prepare himself for a specific situation. In fact, what makes Meisner's method special was the contrast between his perception of the actor's preparation in front of Stalder and Strasberg's method. He believed that the best should always be designed based on a reality, and that condition is a script. On the other hand, what is very important in Meisner's method is the actor's talent, which distinguishes him from other methods. It should be noted that talent in Meisner's method reaches full maturity with practice and repetition (Meisner, S. and Longwell, D. (1987), 70-150)^[16].

The way the actor acquires the role by repeating the scene and behavior in the story and the character, and does not necessarily have a personality crisis every time by playing different roles. Students who studied at the Meisner School include: Gregory Peck, Robert Duval, Grace Kelly, and Diane Keaton.

• Elia Kazan, the legendary director of the world, says about Meisner's style: "If you have an actor trained by Meisner on the stage, you have reached salvation" (Meisner, S. (1964), 55-136)^[15].

6. Uta Hagen

Uta Hagen was a film and theater actor from Germany who relied on Stanislavsky's achievements to mention sensory memory to achieve character. He opened his eyes to the world in 1919 and died after 83 years of life and more than 67 years of activity in the art industry. He envisioned realism in the game and truth in the highest possible position. Everything that happens in front of the camera or on stage should become part of your game and you play it as honestly as possible. Your reaction to anything should be clear and simple. You should not think for any moment and be alone in the role and the story. Sigourney Weaver and Jack Lemmon were prominent students of this acting teacher (Hagen, U. 1975, (3-165)).

He was very attached to the style of realism and had a great influence on some directors of his time. For example, he gave great credit to the work of Harold Klurman. His books include *Respect for Acting* and *Challenge for Acting* among the important books in this art. The challenge for the actor is among references that can include a huge context of great artists. Realism in Uta Hagen's works was an open door to face art. The fact that emotions were able to give a more beautiful perspective to the performance of a role (Hagen, U. 1975, (3-165))^[17].

7. Theatrical Games

Theatrical games are a purposeful way to prepare and train actors, which was introduced and taught by Mrs. Viola Spolin. His method and manner of entering the theoretical topics was very special and requires the involvement and acceptance of the director's team. His style is defined by the expression of living in the moment. It means that every scene and every rehearsal should be a platform for creating a situation and every repetition causes the loss of the actor's honest feeling. So, in this style, you should avoid everyday elements in the game. Theatrical games were repeatedly used as preparation exercises for theater and even cinema actors.

Something like warming up for filming or performing, which of course changed a lot over time. Improvisation is one of the most important achievements of this style, which created brilliant and original moments in the history of acting. Alan Arkin and Dan Aykroyd are well-known poets of this style of acting in cinema and theater (Hornby, R. 1997, (53-95).

8. Discuss

The existence of different roots in acting styles in the history of this art has always depended on several elements. Elements that in some cases depended on the individual's creativity and in some cases were improvised. In one of these roots, the achievements of Stanislavski and Yuta Hagen are based on truth, and in one place, imagination becomes the main element of an art. In another part, repetitive exercises are the main axis, and in other parts, the use of the actor's talent plays the main role of training. What is constant in the analysis of films today is the existence of several styles and methods of acting in films. In fact, the use of different acting styles together has apparently been able to greatly influence the audience's taste and make the box office more crowded than before.

9. Conclusion and Suggestions

The collected article always reviewed the acting styles in general. In this article, we discussed the most basic theories as well as the most general style presented by Stanislavski. A style that perhaps he actually deciphered the paths of success for actors. He was always looking for truths that would enable the actors to play the role in their best form and attract the audience. He was against aggrandizement. But Chekhov, one of his students, sought to improve Stanislavski's method. In Chekhov's style, the continuous use of emotional memory caused mental and emotional damage to the actor, and in this regard, he suggested the element of imagination to improve the quality of the play. The axes of Chekhov's education were based on the two principles of imagination and body. Lee Strasberg also presented a method inspired by Stanislavski, which was summarized in 15 principles. The Lee Acting method allows you to put yourself in the place of people in society and think for others, perhaps being in the dominant social circles is the greatest favor of this method for the development of the actor. Stella Adler was another student of Stanislavsky, whose opinions were always similar to his teacher's, but the power of imagination played a special role in Adler's method. The power of imagination and imagination did not have a special place in Stanislavski's method. But another method was presented by Sanford Meisner, who was the opposite of Stella Adler. He believed that what leads to the creation of a scene is the matching of the actor with the director and writer based on the talent of the actor. Uta Hagen also introduced a new teaching method based on sensory experience. He believed that the actor should have similar experiences with the truth in order to create a role in new conditions. But in the end, a method was introduced for the actors, which led to improvisation, and it was introduced by Mrs. Viola Spolin. His style is defined by the expression of living in the moment. It means that every scene and every rehearsal should be a platform for creating a situation, and every repetition will cause the actor's honest feeling to disappear and it will be improvised. Perhaps in the next research, a collection of introduced methods can be

collected and used as a comprehensive method for all art education communities. A comprehensive method that includes all introduced styles.

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