

**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**THE BIRTH, THE EVOLUTION AND PRACTICE
OF METHOD ACTING**

Master's Thesis

FATİH KESİMAL

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**THE REPUBLIC OF TURKEY
BAHCESEHIR UNIVERSITY**

**SOCIAL SCIENCE INSTITUTE
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Supervisor: ASSISTANT PROFESSOR ELENİ VARMAZI

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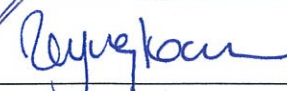
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ABSTRACT

THE BIRTH, THE EVOLUTION AND PRACTICE OF METHOD ACTING

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Method Acting is one of the most valid and applicable acting technics serving not only realistic cinema but also many other forms of acting in theatre, in performance and other film genres. Therefore, it is worth researching what makes Method Acting so accepted and applicable worldwide. The present thesis will examine Method Acting through a historical approach from its birth to its present form and application. Method Acting is born with Stanislavski - the founder of "The System"- in Russian Empire and is developed later with theoreticians who bring "The System" to United States and rename it "The Method Acting". They develop Stanislavski's "System" according to their own interpretation and add some specific differences to its practice that go deeper as far as understanding the human behaviour and psychology is concerned.

In order to examine the present application of Method Acting the study will examine and compare in two films the same role, firstly acted by a non-Method actor (Robert Mitchum) and later acted by Robert De Niro. Robert De Niro is one of the most well known and educated method actors; he has been Stella Adler's student and is considered the symbol of method acting in USA today. Therefore, analyzing his working style is useful in understanding Method Acting.

In this regard, this study aims to follow the evolution of Method Acting theory in order to understand also the ways actors' approach it nowadays.

ÖZET

METOD OYUNCULUĞUNUN DOĞUŞU, EVRİMİ VE PRATİĞİ

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Metod Oyunculuğu, sadece gerçekçi sinemayla sınırlı kalmaksızın tiyatro, performans ve diğer film türleri içerisindeki oyunculuk formlarına da hizmet etmekte olan, en geçerli ve uygulanabilir oyunculuk tekniklerinden biridir. Bu özellikleriyle Metod Oyunculuğunun dünya çapında bu denli geçerli ve uygulanabilir oluşunun sebepleri araştırılmaya değerdir. Bu tez Metod Oyunculuğunu tarihsel bir yaklaşımla, doğduğu günden bugünkü geçerli formu ve uygulanma yöntemlerine kadar inceleyecektir. Metod Oyunculuğu'nun doğuşu Rus İmparatorluğu'nda Stanislavski – “Sistem”in kurucusu – ile gerçekleşmiş olup daha sonraki teorisyenler tarafından Amerika Birleşik Devletleri'ne getirilerek “Metod Oyunculuğu” adını almıştır. Stanislavski'nin “Sistem”i, insan davranışı ve psikolojisi göz önünde bulundurularak yorumlanarak geliştirilmiş ve bazı özel eklemeler yapılarak pratikleştirilmiştir. Günümüzdeki Metod Oyunculuğu uygulandığını incelemek için iki ayrı filmdeki aynı rolün farklı iki oyuncu tarafından yorumlanması – önce method oyunculuğuyla herhangi bir ilgisi bulunmayan Robert Mitchum ve devamında Robert De Niro - incelenecektir. Robert De Niro method oyunculuğu konusunda en eğitimli ve popüler oyuncularından biridir; Stella Adler'in öğrencisi olmasının yanında Amerika Birleşik Devletleri'nde günümüz metod oyunculuğunun da sembolü olarak bilinmektedir. Bu nedenle, Metod Oyunculuğunun anlaşılması için De Niro'nun çalışma biçiminin incelenmesi önemlidir. Bu bağlamda bu çalışma, Metod Oyunculuğu teorisinin evrimini takip etmeyi ve günümüz oyuncularının bu teoriyi kullanma biçimlerini anlamayı amaçlar.

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1. INTRODUCTION

Acting is one of the most important elements of filmmaking. Even before the birth of cinema, when, storytelling was taking place on stages in front of wide audiences, acting played a major role. However, acting has always been a contentious subject with its different aspects regarding film and theatre. Denis Diderot's essay *The Paradox of Acting* published in 1883 had started questioning whether the actor really experiences the emotions s/he displays or s/he just imitates them (Diderot 1883, p.8). Diderot pointed out this paradoxal side of acting which might have led the theoreticians of acting later to work on a realistic acting technic. One of them was Konstantin Stanislavski, followed by the other Method Acting teachers like Lee Strasberg, Stella Adler etc. and their interpretations on realistic acting.

What is The Method Acting?

Method Acting is the most valid and applicable acting theory regarding its history and theory. It is based on not only Konstantin Stanislavski's work (which was inspired by Theodule Armand Ribot's (1839-1916) works of affective memory) (Schmitt 1986, p. 347), but also it is based on Denis Diderot's (1713-1784) questioning of reality in acting. Diderot questioned truthfull acting in his published essay *The Paradox of Acting* in 1883. Starting from Stanislavski's works as the basis of the method acting, this study will research the evolution of this system through the different understandings and interpretations of Lee Strasberg and Stella Adler, who both gave different directions to this theory concerning realistic acting performances.

Methodology

This study will be looking in a historical evolutionary way to the works of the above-mentioned theoriticians by analysing their understanding of realistic acting.

Konstantin Stanislavski

Stanislavski's work is mostly based on his acting and directing practices as well as the practices of other actors and directors close to him. He is the first actor-director who had put all his experiences and practices on acting together on paper and named it as The System by collaborating with his author-producer friend Nemirovich-Danchenko (Gray

1964, p.21). He worked to achieve a reality of physical actions on stage so that the actors, by following his system, would be experiencing the moment rather than faking it. Following his very first aim of reaching reality on actor's performances, he mostly directed theatre plays therefore he had the opportunity to see the actors' work from outside as well as he experienced the acting problems within himself. Some of his ideas had changed during his process of finding a determined acting technic such as his thoughts on the affective memory.

Affective memory was a psychological element of Stanislavski's work that he took from the French Philosopher Théodule-Armand Ribot, which was actually used for encouraging the clients to re-experience her/his personal traumas s/he had in her/his past and try to find the solutions for them by changing the choosen behaviour. Stanislavski, after practicing a while on the affective memory, started to doubt this technic's positive effect on the reality of physical actions for actors. His concern was that affective memory takes the actors away from the imagined circumstances of the stage and leaves them in their personal past, which could be a big problem when the director and the actors needed to consider the stylistic necessities of the play (Gray 1964, p.35). The actor needed to create an imagined character that completely had a different background than her/his personal life. Starting within her/his own psychology to work on the character was encouraged in the purpose of having the character's thoughts and ideas within her/himself, but going through the personal traumas during the scenes was not actually necessary. It caused a problem that broke the flow of the imagined character's thoughts and actions. So, later on, Stanislavski gave up trying to find the reality through the affective memory and he started to work more on the imagination technics instead.

Lee Strasberg

Although Strasberg had learnt that Stanislavski gave up working on the affective memory technique and was digging into the imagination instead, Strasberg insisted on working on the affective memory because he believed that the differences between Russian and American actors' culture stands as the reason why the affective memory could be useful. Strasberg wanted to go on following his own interpretation of the affective memory rather than changing his path (Gray 1964, p.35). The information that Stanislavski had stopped practising the affective memory and headed to experience and

develop imagination technics was brought to New York by Stella Adler who had the chance to meet and work with Stanislavski for a couple of weeks in Paris. Putting aside these facts, it is important to know that Strasberg's work was mostly focused on the actor's physical relaxation and the affective memory, which he actually separated into two: the emotional and the sense memory.

Stella Adler

Stella Adler was mostly focused on understanding the playwright's ideas and conveying them to the audience by only living within the imagined character's life under the circumstances of the play. For Adler this was only possible by using the imagination technics. Rather than the imagination technics, which stands as her signature on The Method Acting, Adler is also focused on the relaxation and physical healthiness of the actor as some of the most important values that actors should have.

The biggest difference between Stella Adler and Lee Strasberg stands within the choice of going through the affective memory or using imagination. Both of these theoreticians claim to find the reality of physical actions through their system and they both also admit that their work is based on Stanislavski's. This study will research their technics separately and try to find out whether they mostly follow the same approach with little differences or they do differ a lot.

Case Study

As the case study, it's chosen to analyse Robert De Niro's portrayal of Max Cady in Martin Scorsese's *Cape Fear* released in 1991. As a method actor who was a student of Stella Adler, Robert De Niro is known for changing his physical appearance and behaviours for each different character he plays and doing those changes in sake of the written script. If the character needs to be a stronger looking man, De Niro not only gains weight and gets muscled so that he would look strong but also he dives into the character's life so deep that he knows all the reasons and choices for which the character became that man in that particular time of his life. He learns and carries the character's ideas with the necessary physical appearance therefore he portrays a realistic character on screen full of realistic physical actions.

In reverse to De Niro's work, it's chosen to analyse the same role of Max Cady being portrayed by a non-method actor, Robert Mitchum, who was mostly known for his roles

in noir films and was a big Hollywood star of his time. Having no interest in the method acting or any other acting theory, he was considered as one of the greatest stars of all time by The American Film Institute. I will analyse his acting style regarding the 1962 *Cape Fear*'s Hitchcockian stylistic necessities, Mitchum's understanding of an acting style and the star system of Hollywood.

Argument and Purpose of the Subject

This study argues that there is not only one way to use The Method Acting properly which stands as a reason why the two main acting theoreticians Adler and Strasberg have conflicts between each other's approaches and still are both accepted as the majors of The Method. By focusing on these different approaches to The Method, this study is aiming to see what makes The Method Acting still valid and applicable in Hollywood. This study is also aiming to see what differences it makes for a director to work with a method actor. Considering Scorsese's remake of *Cape Fear* in 1991 as a Hitchcockian thriller demonstrates that working with the method actors in genre films is also possible. The Scorsese-De Niro collaboration stands as a successful example of keeping the stylistic necessities of a genre film and at the same time working with a method actor who might change the script in a way that makes the antagonist's life open to identification by the spectators. It also weakens the conflict between protagonist and antagonist and brings the story to a more grey area regarding the morality of the film. However, at the end, it still keeps the suspense of the thriller genre. Finally, this study also aims to understand which considerable differences in terms of the story of a film Method Acting can bring by comparing the two *Cape Fear* (1962 and 1991) films.

2. LITERATURE REVIEW

In order to understand what The Method Acting Theory is, it is necessary to put together some of the literature that is going to be applied in this study. The following literature does not claim to be wholistic but it consists a major corpus of writings about The Method Acting Theory and its founders and contributors.

i. Stanislavski, K., and E. Hapgood (Translate) 1989. *An Actor Prepares*, New York: Roudedge, Theatre Art Books.

This book carries the basics of Stanislavski's system and shares his experiences when he was first starting to struggle in his search for a realistic acting approach. It is important to understand the need of an acting technic by learnig his first sparks of each element of the method. Tortsov, the acting teacher in the book, is a fictional character through which Stanislavski shares his ideas with the acting students of the time. Stanislavski himself shares these stories as if he was one of Tortsov's students, named Kostya.

ii. Moore, S., 1960. *The stanislavski system*. New York: Penguin Books.

This book written by one of Stanislavski's students Sonia Moore is dealing with the craft of acting through Stanislavski's understanding of the system. The craft is mostly focusing on the physical actions and building character rather than affective memory. In this regard, this book is important to be considered as one of the most modern understandings of Stanislavski's method.

iii. Whyman, R., 2013. *Stanislavski: The Basics*, London: Routledge.

This is a study of Stanislavski's work in which Whyman focuses on his life, his writings and the way they were misunderstood because of bad translations. The book serves as a better and simpler understanding of "The System" and its basics.

iv. Strasberg, L., 1987. *A dream of passion: the development of the method*. Boston: Penguin Group.

This book explains why Lee Strasberg got interested in theatre as an acting critic and theoretician by sharing his experiences starting from his young years when he first met with acting and following his experiences as a teacher and co-founder at The Actors Studio. It is also valuable because it includes Strasberg's understanding of Stanislavski's system and his interpretations of it. The points where he agrees with Stanislavski and where he conflicts with him are highlighted. The book is written with the aim of sharing actors' information about The Method Acting and being a guide to truthfull acting.

v. Diderot D., 1883. *The paradox of acting*. London: Chatto & Windus.

This essay is important since it is the oldest written source which Method Acting theoreticians used as a basis for argueing about the reality of physical actions. Diderot questioned whether the actors really experienced the emotions on stage or imitatated them and he put this question as a paradox of human nature. This fact later gives Strasberg the motivation to work on understanding the human psychology deeper in order to solve this paradox.

vi. Adler S., 2000, *The art of acting*. Canada: Applause Books.

This book written by Stella Adler explains her ideas about the craft of acting, which are mostly based on imagination technics and the importance of understanding the playwright's ideas for the actors. She put together her teachings to her students in years and wrote this book. In this book, Stella Adler also wrote about her experience working with Stanislavski in person, when she had the chance to meet him in Paris. It is important regarding the fact that the latest ideas of Stanislavski were brought to America by Stella Adler and those ideas actually drew a strict line between using imagination and/or affective memory.

vii. Hodge A. (Ed.), 2000, *Twentieth century actor training*. London: Routledge.

This book edited by Alison Hodge gets all of the acting theoreticians' craft together and makes distinctions between them regarding their specific choices. This book is a useful source in order to compare Strasberg, Adler and Stanislavski with each other.

3. DATA AND METHOD

This study focuses on the different understandings of “The System” by Konstantin Stanislavski which later was renamed “The Method Acting” in United States by the next generation acting theoreticians such as Lee Strasberg, Stella Adler and others. The sources for the methodology are chosen from the books, articles, essays and interviews by and about those theoreticians’ work. For the comparative case study – the 1962 and 1991 remake of *Cape Fear* films’ acting performances by Robert Mitchum and Robert De Niro – the sources are used from the visual materials mostly. In addition to the visual sources, essays and interviews are used for analysing and understanding the actors’ different approaches to acting. Most of the textual sources of the case study are also used in the methodology because Robert De Niro’s acting style is serving to this study as an example of how to approach method acting for a role.

The aim of these researches and analyses is to understand the differences between the method and non-method acting approach and why method acting is still accepted as the most valid acting technic.

4. KONSTANTIN STANISLAVSKI (1863-1938)

Stanislavski was born in 1863 in Russia. Until the age of 33, he acted and directed amateurly. Then in 1898 he co-founded The Moscow Art Theatre with Vladimir Nemirovich-Danchenko who was a playwright and producer. The aim of The Moscow Art Theatre was to stage classical Russian plays. The Moscow Art Theatre is considered as the first naturalistic acting style stage theater in Moscow. That is because Konstantin Stanislavski started to practice his system and teach it to the actors first time at the Moscow Art Theatre (Whyman 2013, p.5).

Stanislavski mostly staged the plays of Anton Chekhov, Maxim Gorky and Mikhail Bulgakov. He also worked with actor, director, author, theatre practitioner Michael Chekhov who is the nephew of Anton Chekhov. After working with Stanislavski, Michael Chekhov made an interpretation of Stanislavski's system and he became known as an acting theoretician. Also Yevgeny Vakhtangov and Vsevolod Meyerhold were Stanislavski's pupils and later on they had worked on their interpretations of The System (Whyman 2013, p.6).

Stanislavski's work is called The System. He worked for naturalistic acting on stage. He was practicing the inner qualities of the actors in his first years. Then he started to combine those inner understandings of the role with physical actions. Therefore he claimed that the unconsciousness of the actors could be reached through the physical actions method. His way of describing the realistic acting was as the conscious work which leads through the unconscious results (Moore 1960, p.82).

Later on the theater practitioner and acting theoreticians Lee Strasberg and Stella Adler got interested in the system and they, separately from each other, made their interpretations of the system (Hodge 2000, p.129). Many of the American actors like Marlon Brando, Robert De Niro, Al Pacino, Harvey Keitel, Jack Nicholson, Salma Hayek, Karl Malden, Cybill Shepherd and etc. worked with the different teachers of The System, or as it is called in U.S.A., The Method.

To understand the most used and contemporary acting theory, The System, it is necessary to start with the very basic elements that Stanislavski taught to his actors. Those ways of practicing the actions, behaviours, the characterization works are the

basis of The Method Acting Theory today (Hodge 2000, pp.16-18). Here are the most valid elements of Stanislavski's contributions to the realistic acting style, The System;

4.1 THE MAGIC IF'S

Stanislavski offered the actors to practise their craft by creating imaginary problems for themselves. Ifs don't lead the actor to believe the imaginary circumstances s/he is creating but they lead her/him to believe that those circumstances might have been real. Once the actor believes that the situation written in the play may happen in the real life, then s/he would start to search for the shape of her/himself under those conditions. The actor asks her/himself the question 'What would I do if I were under the conditions of this character?' Then the answer is coming from her/his behaviours. By this way, the actor takes her/himself into the character. Her/his shape under the imaginary circumstances makes the character based on truth because the character becomes based on the real life of the actor her/himself. Also there are some 'as if' exercises designed for the actor to practice her/his behaviours under the imagined circumstances. The actor, in her/his daily life, goes out and gives her/himself an 'as if'. For instance, "As if I was a stranger in this city" or "As if I had just murdered my friend" and etc... As if exercises define her/his behaviours and s/he goes out into the crowd. The reality inside this exercise is that the actor is behaving in the real life, her/his real character. So her/his behaviours have to be a hundred percent real therefore people will react to her/him believing s/he is the kind of person like s/he appears (Moore 1960, pp.42-43).

4.2 THE CIRCUMSTANCES OF THE PLAY

The circumstances are literally given by the author but it is the actor's job to make them alive. The place the character is in, the time, the weather and etc. are creating the circumstances. The actor is asked to be as specific as it is possible in order to be creating real experience on stage. The actor has to use her/his imagination to bring the written things alive on stage and also, s/he has to make them more specific and detailed. The writer may have just given the circumstances in general. The actor mustn't be satisfied only with those written circumstances. S/He has to make them alive for her/himself. As Sonia Moore (1960, p.43), who had been one of the students of Yevgeny Vakhtangov, and also known as one of the greatest acting teachers of

Stanislavski's system, talked about the dependence of actor's action to her/his environment stating:

"A person's psychological and physical behavior is subject to the external influence of his environment, and an action makes clear what a certain character does in the given circumstances of the play and why he does it."

In the real life there can be characters who are not carrying much of an awareness of the environment consciously. But it doesn't mean that they are not affected by it. Also there can be a character in the play who is supposed to be carrying not much of an awareness like that. But the actor's job is always to be completely aware of the circumstances. If the choices are leading the actor to not smell the surrounding atmosphere, then the actor will use her/his 'as if' exercise in that way as the character. But as the actor, s/he needs to be aware of the smell of the place. This way s/he is going to create a psycho-physiological awareness of the character.

4.3 IMAGINATION

The actor's imagination includes most of her/his labor as an artist. All of the characteristics of the system need imagination. The actor needs to work on her/his imagination both by practicing physically and mentally (Whyman 2013, pp.19-21). One of the things s/he always has to work on is the history of the character. After accepting the facts written by the author about the character, the actor is supposed to fulfill the empty spaces. In between those big stones of her/his character, s/he interprets her/his own creature by imagining and making choices. In this regard, Sonia Moore (1960, p.44) said:

"A playwright rarely describes the past or the future of his characters, and often omits details of their present life. An actor must complete his character's biography in his mind from beginning to end, because knowing how the character grew up, what influenced his behavior, and what he expects his future to be will give more substance to the present life of the character and will give the actor a perspective and a feeling of movement in the role."

The way the character talks, walks, sits down and stands are creating all of her/his characteristics. To be able to create those characteristics, the actor makes choices about the character. The imagination work is the major way of interpreting the character. The actor never only follows the surface line of the play. If s/he only does the very first thing coming to her/his mind, s/he would be playing only clichés. But by practising the

character's body and thoughts both mentally and physically, the actor can make the written character alive and interesting; like Sonia Moore (1960, p.45) noted while talking about the actor's work through finding the real meanings of the written words of the play: "If an actor with the help of his imagination finds interesting meaning behind the words and his body "speaks" before and after the words, his intonations also will be expressive and interesting".

4.4 CONCENTRATION

Taking some time in silence before the performance is always suggested to the actors to get their minds away from being distracted by the unnecessary things and concentrate on the chosen, imagined reality on stage (Moore 1960, p.46). Stanislavski didn't ask his actors to ignore the existence of the audience. That would be a very big blockage that the actors put between themselves and the characters. The actor can't make the reality disappear. The audience is a fact of reality existing there (Hodge 2000, p.21). The actor has to accept the fact that there are people watching her/him. This would be more meaningful for the purpose of her/his art. Acting as if there was nobody watching her/him will be possible firstly by accepting the existence of the audience. What to do is to concentrate on the necessary things. While the actor goes on choosing what to focus on, the other things that are unnecessary for the performance do not disappear but they become silent. Also the actor uses the creative energies of them unconsciously after a while.

For the actors to be able to keep their attention on the necessary things on stage, Stanislavski offered the idea of dividing the actor's attention into three areas of circle and he called it 'the circles of attention'. Sonia Moore (1960, pp. 47-48) explained these three circles of attention offered by Stanislavski:

"A small circle of attention is a small area that includes the actor and, perhaps, a nearby table with a few things on it. The actor is the center of such a small area and can easily have his attention absorbed by the objects inside it.

The medium circle of attention is an area that may include several persons and groups of furniture. An actor should examine this gradually, not trying to take it all in at once.

The large circle of attention is everything an actor can see on stage. The larger the circle, the more difficult it is to keep the attention from dissipating."

The major focus of the actor is in the smallest circle of attention because that area is where the actor has focused her/his major aim as the character. The medium circle

carries the minor importance of the actor's attention. Under the main objective and the actions of the character, this is the area that s/he is aware of the facts, which are defining the conditions about her/him reaching her/his objectives. The large circle is the most unimportant but necessary area of her/his attention. This area may include the conditions like the weather, decorating of the room and etc. Although these things are generally not carrying the major importance, depending on the plot it can have the major importance as well. So the actor has to be keeping her/his attention alive on these areas and be controlling the influences of them over her/himself (Moore 1960, p.48).

4.5 TRUTH AND BELIEF

To create truth on stage, the only real thing the actor can rely on is the truth of her/his actions. The actor can do those chosen actions for real and so the real feelings, as consequence, will appear. Physical actions are necessary for the actor to understand and do truthfully. Imagination, concentration, circumstances, magic ifs are the tools with which the actor can do truthfull actions. So the actor always has to be aware of what s/he is doing on stage. Moore (1960, pp. 49-50) said:

"Truth on stage is different from truth in life. In a play there are no true facts or events; everything is invention. To believe, on stage, does not mean that an actor must practice self-hypnosis or force himself to have hallucinations. An actor who believes that he really is King Lear is emotionally ill."

The actions are always calculated and rehearsed. They have to be very clearly understood before the performance. The improvisation is the variety of how to do those actions. The actor's mind always has to be working in order to keep the control of what and how s/he is doing. This way, by keeping control over her/his actions, s/he will not over act and be faking any of those actions.

Forcing emotions can make the actor lose the control over her/his actions and so s/he will be faking and overacting. especially in intense, tragic moments of the play the actor is in the danger of losing her/his inner control. To keep the truthfullness on her/his actions, the actor has to work on her/his actions in detail and have the control over them. Also another characteristic of truthfullness is the unexpected actions. While the actor is keeping the control over all of her/his actions, which s/he had calculated before, s/he is also encouraged to do unexpected, surprising different actions. This difference needs to be mostly about the style, not the content. The action may remain the same but how to

do it can be different. This freshness will keep the actor truthfull and alive (Stanislavski 1989, p.165).

4.6 COMMUNION

For actors to be able to keep attention of the audience, Stanislavski suggested them to always keep the communion strong between each other. Therefore the audience would feel as a part of what happens on stage and help the actor by their attentions focused. For the spectator to watch intensely what's going on on the stage, there has to be the real actions. Those actions can be real only if the actors relate with each other. If an actor is telling and/or doing something to her/his partner, s/he has to be caring that if her/his partner understands her/him. Also her/his partner who listens has to be listening her/him for real. This way the actors will be opened to each other and they won't play mechanically what they memorized while working on the text. The style of saying a line can make the actor mechanical if s/he forgets to always listen to her/his partner and to use her/his imagination for creating the circumstances. In this regard, Moore (1960, p.52) stated: "The actor must be in communion with his real partner, not with an imaginary person. As our behavior in life depends on people around us, the actor's behavior as a character is related to that of the people around him".

The actor needs to use her/his imagination for creating the imaginary circumstances and her/his character's past. But when it comes to listen to her/his partner, s/he can't be relating to an imaginary person. The other actor will give her/him some actions so that s/he will react. This way there will be conflicts rising and the spectator will keep attention on the stage. Stanislavski's understanding of reality on stage is mostly based on the relationships between the actors. He believed that acting is a collaborating art. The most important thing the actor should do on stage is to listen. S/He has to listen everything; her/his partner, her/his imaginary circumstances, the audiences reactions. Although the latter seems like breaking the fourth wall at first, Stanislavski suggested to the actors never to ignore the audience but use the 'magic if' to behave as if there weren't people watching them (Stanislavski 1989, p.72).

Acting is believed to be reacting. Every dialogue the actor says and every action s/he does are reactions. If an actor is talking to her/himself aloud on stage as her/his monologue suggests, s/he must be reacting to her/his thoughts. Her/His imaginary past

life will be giving her/him the necessary thoughts and feelings to react. This is why Stanislavski asked her/his actors to write their characters' biography in as much in detail as possible. The deeper the biography of the character gets, the better the actor becomes aware of the character's past and so s/he has a lot to react to on stage. These reactions create her/his behaviours. As long as those behaviours are reactions to the imaginary circumstances and thoughts, then s/he is going to be real (Barr 1986, p.81).

There seems to be a very thin line between listening to her/his partner and imagining the circumstances at the same time. It is possible for the actor to use her/his imagination and listen to the reality on stage at the same time. This is what makes the actor create that illusion of reality on stage. S/He shouldn't force her/himself to be the character, which is impossible; but s/he should behave like her/him at the same time with being aware of the fact that s/he is on stage and being watched by people (Moore 1960, p.52).

4.7 ADAPTATION

The adaptation is where the surprising facts of acting lie under. After the actor chooses her/his actions on stage and the reasons, motivations of those actions; the last part of her/his work is to be able to make an adaptation of those actions and aims. The adaptation means the "how" to do them. The improvising part of acting is all about this adaptation work. The actor can't decide how to do her/his actions in order to reach her/his aim because s/he can never know how her/his partners will do their actions. As far as the actor listens to her/his partner, s/he will always depend mostly on her/his partner's actions. So s/he has built a style of a character and has a knowledge of the character's inner life. Then within the borders of that created character, the actor has to be opened to reacting differently to the others on stage in order to be real and truthfull. The ability to adapt her/his characters' 'hows' is counted as one of the most important characteristics of a good actor by Stanislavski. About the difference between the preparation and the performans, considering the style of the actor, Moore (1960, p.55) said:

"To execute an action which answers "What do I do?" and "Why do I do it?" an actor will use various adaptations. An adaptation answers the question "How do I do it?" All three—"What?" "Why?" and "How?" (action, aim, and adaptation)—are parts of the scenic task. While the action and the aim may be determined beforehand, the adaptation will depend on the partner's behavior and on other obstacles that are encountered.1"

Just like in the real life, the actor decides what to do and s/he already knows why s/he wants to do it. But how s/he executes that action is never known before. How s/he does that action can only be decided at the moment of execution. Everything affects the actor's adaptation. The circumstances, the partner's actions, the current mood of the play and etc. define the actor's style of adaptation. At this point also it is important to consider what Moore (1960, p.56) noted about working 'how to' do the actions, saying: "Too much preoccupation with how, before the actor knows what he is doing and why, leads to superficial adaptations".

Also there may be some expectations of the director or the actor her/himself about the adaptations of some part of the play. The actor may bring something from her/his or somebody else's real life to the stage. S/He may think that the particular adaption s/he brings from real life may serve well for the character. Or the director can just give the actor a very strict direction as an adaptation. In this case, the actor has to make that adaptation belong to her/himself first. After making it her/his own, s/he can use it on stage so it will be truthfull again. Making it her/his own is possible only by changing her/his character's way of thinking about the fact that pushes her/him to react like that. As the actor finds the reason to react like how the director asks, then s/he will have the motivation. The action and the style are already clear, so the honesty s/he has will lead her/him to be truthful in that adaptation.

4.8 TEMPO AND RHYTHM

Physical actions need to be defined by changing their tempo and rhythms. In every little action of a character there is a tempo and rhythm. If the character is in a rush and having breakfast s/he moves fast and her/his physical movements make her/his psychology go into a particular way. Maybe s/he feels stressed because s/he might be late for her/his interview. But if the same character is not in rush and having breakfast, s/he might enjoy her/his time more and therefore her/his psychology will be different then the first example. The actor has to find the true tempo and rhythm in every action. Since we've learnt that Stanislavski believes that the physical actions define the actor's psychology, in order to complete the physical actions, the actor needs to adjust the tempo and rhythm. Moore (1960, p. 57) said, "According to physiological laws, the correct tempo-rhythm contributes to concentration and consequently keeps the actor's attention from

distracting factors”. What Moore said about the physiology of the actor which can be adjusted by the true tempo and rhythm is also coming from Stanislavski’s influence of French psychologist Theodule-Armand Ribot (Schmitt 1986, p.347), who is known as the founder of French psychology (Nicolas and Murray 1999, p.277), whose book *The Psychology of Attention* was focused on the principles of the attention of the human physiology.

The author is supposed to write the lines and actions in the way which they push the actor move from one action to another. Therefore, the consecutiveness of the actions will be logically set by the actor. This flow of actions needs to be meaningful in order to serve what the play is about, what its major artistic aim is. The rhythm helps the physical actions become alive. When the actor finds the right rhythm for the character, the physical actions acquire more meaning and become useful in serving the play as Moore (1960, p.58) stated, “There is an individual right rhythm in every person. An actor must find it for the character he portrays”.

4.9 EMOTIONAL MEMORY

As mentioned above, Stanislavski’s aim to reach the unconsciousness of the actor is based on his understanding of the French psychologist Theodule-Armand Ribot’s works. Sonia Moore (1960, pp.58-59) noted that Stanislavski took the term ‘affective memory’ from Ribot and changed it to ‘emotional memory’ for the usage of the actors:

“Stanislavski was constantly trying to increase his knowledge of all facets of man’s inner life. He studied psychology, physiology, and aesthetics as well as historical and theoretical writing for theater. He conferred with scientists and intellectuals in various specialized fields, and was especially interested in the works of the French psychologist Théodule-Armand Ribot (1839–1916), whose term “affective memory” he used. Later, in the 1930s, he rejected this name and replaced it with “emotional memory.”

The actor experiences a situation on stage in a different way than s/he experiences it in the real life. In the real life s/he is just one person, her/himself who experiences but on the stage, there are two persons. The character and the actor her/himself are experiencing together, but not the same things. The actor is experiencing a part of her/his professional life in her/his profession. The character is experiencing the imagined reality on stage. The actor brings her/his own life experiences to the stage for the character. The more sincerely s/he can bring those experiences, the more truthful the

performing will be. Stanislavski divides the true experiences into two kinds; true stage experiences and life experiences. Life experiences are happening for one time and one gets captured by it. Without thinking anything else, let's say in a tragic moment, s/he experiences the situation without trying to express any emotion or behaviours. But in the true stage experiences there is a little change. The actor uses her/his personal life experiences in a way that s/he recalls the impulses of them. The impulses that will lead her/him to remember how s/he felt at that moment in real life. Again it is an action-reaction work. This time the content is the actor's own past (Moore 1960, p.60).

The emotional memory according to Stanislavski is not a way of reexperiencing the same moments in the past. The actor just uses the essence of those experiences. Because it would be mechanical and fake if the actor tries to live exactly the same experience and emotions s/he had years ago. There wouldn't be any real experience on stage. Stanislavski was after reaching to the imprints of those real experiences therefore to use them for reactivating the actor's real feelings and emotions, not as the same as the time s/he experienced them but as real as the actual one.

While working on using the emotional memory, a bad behavior that actors usually do is to force the emotions. If the actor is trying to achieve the same result s/he had experienced years ago in her/his real life, s/he stops experiencing. Whenever s/he stops experiencing he doesn't feel real. So in order to be able to feel real on stage, s/he goes hard on her/himself to reach the emotions by forcing, in other words; faking them. In this regard, Moore (1960, p.61) shared her experiences of the usage of emotional memory with Stanislavski, stating:

"In the early stages of the System, actors tried to bring themselves into the creative state when their emotions were stirred, with the help of its separate elements. But that state would not always come, and they were "acting" their emotions. Moreover, Stanislavski felt that forcing emotions from the emotional memory brought actors to inner hysteria. Stanislavski feared that such a tendency could ruin the actor's mental health and art."

After a while of experiencing these kind of problems with the actors getting into hysteria which has never been what Stanislavski looked for, he focused more on the physical actions. Physical actions are the actual keys for the actor to reach every truthful emotion. If the actor wants to recall a tragic moment's emotion s/he needs to find the particular physical actions that will lead him through those past experiences. The truthfulness of the emotions on stage depends on the truthfulness of the physical actions

and the imagination as always being in balance with them. Moore (1960, p.61) talked about how the physical actions should be used in order to achieve the benefits of emotional memory, stating:

“With his method of physical actions Stanislavski revolutionized the use of means by which an actor achieves the creative state. Emotional memory stores our past experiences; to relive them, actors must execute indispensable, logical physical actions in the given circumstances. There are as many different nuances of emotions as there are different physical actions.”

4.10 TEXT ANALYSIS

4.10.1 Events and Actions

The actor's job is to serve the playwright by being a messenger who carries the messages written in the play. In order to be doing that, the actor has to understand what the play is about and what the main aim, the idea of the playwright is. Therefore, it becomes necessary for her/him to analyse the text. A text analysis is a kind of work that the actors do in order to understand the play and the characters' mentalities. The way Stanislavski defines the text analysis is that it starts with choosing the events and the actions. Events are the little actions of the play, which determine the main actions of the characters. For instance; when Macbeth discusses about the upcoming murder by talking to himself, Lady Macbeth enters the scene. The event is the entrance of Lady Macbeth. It is a smaller action than the main action of the actor, which carries an aim. Macbeth sees that Lady enters and so he has a new action which depends on the first event so we can call it reaction too. Two events make one action. The first event is that Macbeth sees Lady Macbeth entering; the second event is that he talks to her. Macbeth's action here can be chosen as 'to persuade her not to kill The King'. The final action here has an aim and this final action is not written by the author. It is chosen by the actor her/himself. Only the events are written by the author and those events define the actions. The actor's interpretation of the play starts here with defining the names of the actions as the first work of analysing the text. About Stanislavski's approach to analyzing the text, Moore (1960, p.63) noted:

“Stanislavski recommended beginning the analysis of a play with the determination of events, or, as he said, the ‘active facts,’ which dictate the actions. It is essential to understand the important events and not to dwell on secondary ones”.

The shortest way to the understanding of the play, as Stanislavski suggested, is the determination of the events because each event gives the information about the

circumstances. But the way of analysing the text has been changed by Stanislavski during his experiences of the preparation work as also Moore (1960, p.64) stated:

“While searching for a method of analysis which would fully disclose the essence of a play, Stanislavski for many years taught and applied the process of breaking up the play into its various episodes, analyzing and discovering the actions by having the director and the actors sit around a table with their scripts and pencils. He loved this preparatory period, which preceded rehearsals and lasted a long time. In the last years of his directorial and pedagogical career, Stanislavski changed this practice. He said that these long sessions around the table led to serious errors because they divided spiritual and physical behavior. So Stanislavski started rehearsals almost immediately after discussing the main idea. Actors analyzed the events and investigated the psychophysical behavior of the characters on stage, in action.”

Stanislavski didn't ignore all of the theory about the text analysis but he had just changed the way of practising it. He still suggested determining the events and actions but at the same time, he did let the actors practice those actions on stage. So it wouldn't be only about sitting around the table and analysing the text but also the actors would be experiencing what they are investigating at the same time. The actors have to understand the essence of each event. To understand it, they have to give to each event a name. The names are suggested not to be verbs because the verbs are used for naming the actions after that. The names of the events have to be specific and giving clues about the essence of the event. Then comes the turn of defining the actions. While defining the actions the actor may ask her/himself the question 'What would I do if I were in a situation like this?' therefore to be using the "magic ifs practise. This way s/he can practically rehearse it (Moore 1960, p.64).

This detailed work of defining every event and action; giving them names leads the actor to find the main objectives of the character. Depending on the actions of the character, the actor can decide what her/his character wants to achieve in every scene of the play.

4.10.2 The Super Objective

After deciding her/his objective in every scene, the actor finds out the main purpose of her/his character in life. What does the character want to achieve in her/his life? This is the question to be answered by the actor in order to create the most powerful inner source of the character. The super objective is the goal of the character and it is not independent from the smaller actions and their objectives, the circumstances, the

smallest events. The actor has to keep in mind the super objective of his character everytime. In every little action and every little word s/he says, s/he needs to be within the borders of that defined super objective. If the actor makes an action without being aware of her/his character's super objective, s/he would be breaking the line, in other words, s/he wouldn't be staying in the character (Moore 1960, p.66).

Just like in the real life, every written character in the play has an objective over her/his life. And every smallest action is depended on that objective. The actor always has to keep an eye on what s/he is doing on stage. Therefore s/he will be able to serve the ideas of the play.

4.11 THE ACTOR'S PHYSICAL APPARATUS

It has been unclear to many actors how to keep control over the emotions and how to find the will power to express them. Stanislavski's suggestion is that the actor has to work on her/his body and voice as much as s/he works on her/his inner capabilities about performing a role. Understanding the text, defining aims and objectives and etc. are all about the inner process of acting. Wherefore the inner work needs to be completed with a physical work, from outside to inside. A small glance, a little gesture can give a lot about the characters inner life as Stanislavski suggests. And to find those gestures the actor has to work on her/his inner process as well. Because if the actor only tries to find the gestures for expression, then those gestures will not be expressing any inner life of the character. Every physical activity on stage needs to be standing on an inner source so that it won't be plastic, fake and exaggerated. Also the problem remains at the same level of importance if the actor only works on her/his inner process but doesn't make her/his body and voice ready for expressions. If the actor is incapable of using her/his body and voice in the way that it is necessary for the play, then her/his performance will fail to serve the playwright's intentions.

The actor has to be aware of her/his physical apparatus; s/he has to form the necessary shape in order to be able to use it. Then with her/his inner work done s/he will be ready for performing. Just like doing the text analysis work both on the stage and in front of the table at the same time, the actor needs to work on her/his inner and physical apparatus together like Moore (1960, p.70) said:

"The actor's body and voice must be cultivated and trained to be able to express externally, instantly and precisely, the delicate inner experiences of the creative

process. The inner and physical apparatus of an actor must be trained simultaneously.”

If the actor, as a lifetime work, does the necessary developments of her/his inner and physical apparatus, s/he will be successful on creating a new person on stage. Everything s/he does will serve for the meaning of the play. Every little detail, as they have to, will be simple and clear. Therefore s/he will be worth to be watched by the spectator. When the actor is very well trained in every aspect of performing a character, s/he will be bigger than life and so will be the drama on stage, as it is supposed to be.



5. LEE STRASBERG

Lee Strasberg is known as the 'father of Method Acting in America'. Most of the great actors, in some times of their career, were involved in Strasberg's classes. He was the person to whom actors ran to ask for help in order to be able to act better. Marilyn Monroe took private classes from Strasberg when she was struggling to be a 'real' actor rather than just being an advertisement stereotype (Rollyson 2014, p.44).

To understand Strasberg's method, it is necessary to find out his inspirations first. What made him look for the ways through which he can reach the master level of a continuous, moment-to-moment, alive acting performance with full of expressions? His first years of acting is important in this regard when he had experiences as an actor and also he saw many great actors' performances and their struggles on the issues of characterization and continuous performances.

5.1 HIS FIRST YEARS OF ACTING

Strasberg wasn't interested in theatre in any ways when he was a young man. He had stage acting experiences when he was around 14-15 years old. But those experiences he had were not in the purpose of becoming an actor. He was just asked to help to his friends in the neighbourhood to make plays. He had his first direct contact with the theatre by the request of his brother-in-law Max Lippa who was a make up artist as a member of Progressive Dramatic Club. The request was for acting in a small part in the play they were going to produce as Strasberg (1987, p. 8) noted:

"The club needed an adolescent to play the younger of two brothers. Max recommended me. As an indication of how little concern I had for theatre at that time, I remember neither what the play was about nor the name of the character I played".

He was doing a good job on helping his friends. With his very first line on stage he experienced an unexpected laugh from the audience that made him taste a lovely sensation on stage. As a young kid who cares about his duties, he was being asked to play more and more in the next plays. He got the chance to be involved in a Yiddish play directed by Jacob Ben-Ami, who Strasberg remarked as playing an important role in the development of his awareness of acting (Strasberg 1987, p.9).

As he started to build an interest in theatre slowly, he went to see theatre plays. He had seen a performance of Jacob P. Adler toward the end of his life. Strasberg (1987, p.13) remembered him as much more than a strong, vivid performance giving actor as he noted: "He was a magnificent-looking... I was going to say human being, but you hardly thought of him as a human being; you thought of him as an actor – someone grand, unusual, leonine in appearance". There is no surprise today that Jacob P. Adler's daughter Stella Adler is known as one of the biggest acting theoreticians who focused her works on Konstantin Stanislavski's System as well as Lee Strasberg did. The root where both Strasberg and Stella Adler got their influences of realistic acting was Stanislavski's system (Hodge 2000, p.129).

Strasberg started to create his vision of a truly experienced acting performance. The actors he watched showed him most of the big struggles that they have on stage while expressing their feelings. One of the most common actors' problem was not being able to express the feeling of the character in honesty. His idea of great acting was more about realistic experiences and intense emotional expressions in a performance. Also while looking for the honesty and intensity on the actor, Strasberg also looked for the actor to be able to direct himself to reach those moments rather than leaving his performance to the terms of luck. Because if the actor plays full of passion in one night's show and then doesn't show the same vividness the next show, there was the sign that he is not actually a great actor. Because if the acting was an art form, it had to be in control of the artist as he believed (Strasberg 1987, p.29).

There has been a common problem of acting in this regard. If the actor is not capable of the technique to create the spark for the inspiration of his role, then he can sometimes perform with full of passion but also he sometimes just seems naturalistic without a life included in his actions and lines. The trick that actors do to overlap this problem is that they create a behaviour, mannerism of being naturalistic. If it's only the external actions specifically chosen to look natural, then there is the same problem occurring again. The actor seems natural but he is not alive. Like Strasberg (1987, p.15) had put emphasis on a performance of Pauline Lord, separating from the luckily alive and inspired performances of her, saying "When her performance was complete, it was electric. When it wasn't, it was empty - seemingly natural, but formless and, in a way, lifeless."

5.1.1 The First Understanding of an Acting Technic

Spontaneity is a strong key to understand if the actor is experiencing at the moment or just acting out. If the audience and the fellow actors on stage can think that the actor may do anything else and/or say some lines which are not written in the script, it means that the actor is full of spontaneity. When he says the correct lines and does the right actions written on the script in a way with full of spontaneity, then there will be the real experience shared by all of the actors who were on stage. This spontaneity owned by an actor on stage will force the others to listen him intensely in order not to miss the overall line of the play if in fact he says and/or does something else. Everybody has to open their senses in a high level of sensitivity and so they be in the moment (Hodge 2000, p.131).

Seeing Eleanora Duse's acting made Strasberg focus more about the honesty and spontaneity on stage. Strasberg (1987, p.17), while discussing Duse's performances, stated:

"Duse demonstrated to me that acting was not only emotional outbursts or even the presentation of the depth of emotion. In her, I saw a moment-to-moment awareness of the life of the character. Duse had the most extraordinary facility of just sitting on the stage and creating a person who was thinking and feeling, without that particular intensity that ordinarily characterizes emotional behaviour".

Emotional behaviour is one of the biggest mistakes that the actor can easily fall into without being aware. It may also be called as playing the circumstance when the actor is expected to be intensely emotional on a particular part of a play. The easy attempt to get rid off the difficulty in the scene, the actor prepares her/himself and behaves under a general circumstance that created by the stereotypical image of the expected emotion. This happens to the actor when s/he is lack of the inspiration. Strasberg got the idea of that if the problem of not having the inspiration for the performance can be solved by the technic, then the biggest problem of acting would be solved. This way the actor would not be tied up only to her/his luck and the only thing he has to do would be something else rather than wishing for a good inspiration for the night of the play.

For a solution to this problem of not being in control of creating the inspiration if it's not there yet, Strasberg had found the ideas of Edward Gordon Craig useful. What Craig had put the emphasis was that if it should be called an art, it has to be in control of the actor. He was against the unplanned inner life of the actor. He suggested that the actor needs to use his body and mind as an instrument. Strasberg (1987, p.29) talked about

how he found the ideas of Craig useful saying, "Craig's essays drew my attention to the way in which one can learn from great painters - Giotto, Goya, and Carpaccio, all of whom have a relevance to theatre".

When the actor's body is considered as an instrument that has to be taken under control, questions appear like if it is possible to really experience the moment or the actor is just representing the emotions. What painters do may also be questioned in this regard. Are they expressing their feelings in the moment of creating or just representing what they feel? If it is about representing, then it isn't identified because they may be someone else's feelings represented or any other thing as a material. Strasberg took just some parts of what Craig said about being able to control the actor's instrument. He didn't accept the representing as good acting but he took some benefits from representative actors and made them useful to his own method of searching for real emotional expressions on the stage.

The truthfulness of emotional expression of the actor has been the major search considered for good acting. Denis Diderot (1883, p.7) had put the emphasis on the importance of external acting claiming that the actor has to remain himself unmoved in order to be able to move the audience, stating:

"In my view he must have a deal of judgment. He must have in himself an unmoved and disinterested on-looker. He must have, consequently, penetration and no sensibility; the art of mimicking everything, or, which comes to the same thing, the same aptitude for every sort of character and part".

Strasberg agreed on Diderot with some part of his claims but also he came to a point which shows that the system of Stanislavski was not yet appeared at the times when Diderot wrote the essay *The Paradox of Acting*. And so after there has been created a realistic acting method to be understood, the main paradox of acting turned into the way of reaching 'a warm hearth and a cool mind' like Stanislavski offered. Strasberg (1987, p.36) still saw one of the biggest problems remaining though: "How do you stimulate the hearth to be warm?"

In 1923, when Moscow Art Theatre came to New York for some shows, Strasberg took another step through his search for an answer about these problems concerning the actor and how to reach truthfulness by stimulating her/himself. What Strasberg (1987, p.37) observed by watching the plays of Moscow Art Theatre can be understood as the importance of teamwork at theatre in regard of what he stated: "... the simple fact that

the acting on the stage was of equal reality and believability regardless of the stature of the actor or the size of the part that he played”.

Looking over acting technic as an individual art form is unquestionably reasonable considering that the actor is practically performing her/himself, her/his appearance is the only thing s/he can show to the audience. But it is not the only thing s/he deals with. Unless the audience is watching one-man plays, what the audience is really caught by is the relationships between the characters on stage. Here we can make an example of it like a tennis match, the tennis ball is as important as the players are. The tennis ball, the action-reaction between the actors, defines the players’ shapes. It makes them reach to a very different shape from their first positions. These shapes may be emotional and physical. If there were two actors playing together but actually not listening to each other, it would mean that there was no cause and effect based on their relationship. After creating the individual characters, that’s what the actors have to work on for the next level. Sanford Meisner is also known with the exercises he created those help the actors to be in contact with each other. Starting from Stanislavski, it can be understood that The System or The Method is a family tree. As the years go by, acting theoreticians work on the detailed problems and create new sub-methods out of them. Strasberg (1987, pp. 38-39) explains how he was fascinated by those relationships between the actors of Stanislavski:

“The plays of Chekhov as performed by the Moscow Art Theatre were among the most complete embodiments of theatrical expression. This does not mean that I think they were perfect, or that I agree with the way in which they were interpreted; but I doubt that the minute, detailed, moment-to-moment aliveness on the stage represented by and participated in by every member of the cast will ever be achieved again – not because we do not have the talents, but because we do not have the means and the conditions”.

After Strasberg got touched by the amazing productions of Stanislavski and his actors, he wanted to learn the singular technics of how they did performances like that. Their productions were different not only with their acting styles but also with the costume, make upstage and stage designs. It was about the condition differences between them. Russians didn’t use stage designs like the way Americans did. They had chosen more minimal and not theatrically as significant as Americans do. The acting had major importance in the production. When Strasberg got interested in Stanislavski’s approach, he also was lucky to find out that two of the actors from Moscow Art Theatre had

opened Laboratory Theatre in New York where he can get into this approach more and learn about their work. After years of watching and analysing actors in New York, Lee Strasberg had took himself in a way through learning and interpreting Konstantin Stanislavski's acting approach, The System, which is considered as the first and the biggest source of all the realistic acting methods today (Strasberg 1987, p.41).

5.2 STANISLAVSKI'S INFLUENCE ON STRASBERG

One of the problems Strasberg (1987, p.42) saw in Stanislavski's writings is that they are not specifically determined about explaining the ways how to use the system for actors as he stated "Stanislavsky and his writings remain at the hearth of a wild and frequently erroneous discussion of the actor's problems and training. Like the Bible, Stanislavsky's basic texts on acting can be quoted to any purpose". Today the actors can do completely different approaches and each of them may claim that they are approaching Stanislavski's System. It's not that the system is opened to questioning but it's about the lack of explanation it has as Strasberg believes. But on the other hand, Strasberg (1987, p.44) had found something very valuable in Stanislavski's writings that he explained by stating, "Stanislavsky's ideas came from an analysis of his experience. Theory and practice were inseparable".

5.2.1 The Importance of the Relaxation Techniques

One of the techniques that Strasberg saw in Stanislavski is the relaxation techniques. Relaxation was the first step of Stanislavski's work to perform a character. Because after relaxation process starts to give the results on the actor, it would be possible to create the conditions for the sake of inspiration. The actor has to call the inspiration, s/he needs the spark and to be able to create that spark, first s/he needs to tune her/his instrument as if s/he was tuning a guitar to get the right notes out of it (Strasberg 1987, p.50).

The importance of the relaxation may be more clear comparing it with a different art form. Like a guitarist who tunes her/his guitar, prepares to play a song which is written with the notes. The song can be seen as the character's actions. To be able to play the song the guitarist needs to press the right chords first. The chords are defining the character. Considering the musical fact that the chords are made of three major notes,

once we define or create the character, then we can say that the lines in the character are the notes. Those lines are the solos over the chords. Solos cannot be based on other notes than the three major notes which identified the chords. Otherwise it would be out of tune and the song wouldn't exist. In addition; while performing on the stage, the actor's instrument may lose some intonation and so s/he may need to tune it at the same time while s/he is performing. That's also possible and Strasberg explains it in detail while talking about his relaxation technics which are also based on Stanislavski's works (Strasberg and Schechner 1964, p.119).

5.2.2 Strasberg's Understanding of the 'Creative If's

'Creative If' is another mechanism that Stanislavski had found to help the actor get her/himself into the right actions of the characters. It's based on the actor telling himself that if the conditions on stage were truly existing, as if they were not props and costumes, he would behave in a particular way. So when the actor tells this creative ifs to himself, he may behave in that way. But what Strasberg saw in this mechanism is that it doesn't always work on the actor because it can also make the actor imitate the image created in his mind. It can't always be an in-the-moment created action because first the actor, as himself-not the character, thinks his behaviour and imagines them and so imitates them. But Strasberg also doesn't deny this method completely because this method also depends on the actor's mood which Strasberg (1987, p.52) names it as 'the dual nature of the actor' stating:

"I do not believe that this mechanism of the "creative if" always works; in fact, it often leads the actor to an imitation of what he thinks he would do. But what I believe is important is Stanislavsky's recognition of the dual nature of the actor's experience".

Creative ifs show us that the assumption of the majority of the actors have about The System and The method which claims that the actor is not even aware of the fact that he is acting, he is just living as the character is wrong. Because Stanislavski, and so Lee Strasberg, are after the truth which the actor can reach by the order of the dialogues, the descriptions written by the script. The real problem had always been for them to search about was how to make the actor able to express what he feels in the given circumstances of the play (Strasberg 1987, p.52).

5.2.3 Lack of Stanislavski's Works for Strasberg

Strasberg also saw most of the problems of actors which Stanislavski had already been finding some solutions. So he had chosen to follow his approach and try to understand his way of working. The first part of preparation for a role was about understanding and remembering. Then the second part was carrying the most important process which is all about feeling and believing. To find an approach to these problems, Strasberg (1987, p.55) followed Stanislavski's work on concentration with the imaginary objects as he stated:

"In describing the most elementary point about the nature of the creative work of the actor, Stanislavsky emphasized the basic need for concentration on the stage. He emphasized that it is impossible to concentrate without first having practiced the exercises with imaginary objects".

The imaginary object exercises which are practiced today in Method Acting schools are coming from Strasberg's influence from Stanislavski. We will later discuss in detail the technics of studying the imaginary objects. Also the other steps that Strasberg used to practice on his actors are coming from Stanislavski again such as concentration, psychotechnique and emotional memory (Hodge 2000, p.134).

After Strasberg got the first influences from Stanislavski, he wasn't completely satisfied with the results because at the end of the day, the problem of not reaching to subconsciousness of the actor in order to express the mixed feeling and emotions was not solved. Also his approach was criticised as working only for modern, naturalistic plays, not the classics those needed the actor to be more focused on expressing. Some of Stanislavski's pupils like Vakhtangov and Nemirovitch-Dantchenko had seemed to reach better solutions on expressing the bigger and mixed behaviours but again they got stuck on the same problem of not being natural but just being theatrically expressive. So Strasberg decided to concentrate to his own approach. About his following path of understanding how to reach the subconsciousness of the actor, Strasberg (1987, p.62) stated:

"This training of the technique of the actor consisted of a number of practical exercises in relaxation, concentration on objects, the circle of attention, etc. But what was most important was the use of the soul of the actor as the material for his work – the necessity for the study of the emotions and the analysis of simple and complicated feelings".

5.3 HIS DISCOVERIES IN THE AMERICAN LABORATORY THEATRE

When Strasberg got accepted to American Laboratory Theatre as an actor, he had a major concern about finding out the way in which the actor can live on stage. There was no question in his mind though about the fact that acting was an art of living on stage. But how to accomplish that aliveness was still a question, as Strasberg (1987, p.63) noted: “How do you bring alive the things you perceive?”

The American Laboratory Theatre was co-founded by Richard Boleslavsky and Maria Ouspenskaya who were students of Konstantin Stanislavski at Moscow Art Theatre and decided to stay in New York. The aim of them was to pursue Stanislavski's acting theories and practises in New York and make the system visible to a larger theatre interested population. Their audition process, which Lee Strasberg had to pass, gives some clues about their, and therefore Stanislavski's, understanding of acting. Strasberg (1987, p.63) said:

“To be accepted into the Laboratory Theatre, one had to pass a three-part audition. The first part was what might be called a pantomimed exercise (actually one in sense memory) in which you are asked to handle an imaginary object. The second part consisted of creating an improvisation with an older student. The third part of the audition involved memorizing and performing speech from Shakespeare”.

Their audition process also shows that the system is not only applicable to modern, naturalistic plays but also it is suitable for classics too. They were after an acting technic in which the actor basically gets used to do the practices and spends his/her life time by understanding the human behaviour by experiencing and expressing it on the stage. By the first part of audition they were catching the actors who had the ability, talent to use their imagination for creativity because the system mostly depends on concentration and so imagination. The second part was, as the second step to acting, about being aware of the other actor and being able to be in relation with him. This is one of the most characteristics of Stanislavski's work as Strasberg got the interest on. And finally, the third step is focused on expressing. Shakespeare choice is made in the purpose of making the actor show to the jury if s/he is talented enough to express on stage. As we have focused below, the most difficult questions of the system are about expressing.

Richard Boleslavsky and Maria Ouspenskaya were in the way of upgrading Stanislavski's work. The missing points of the system was about how to be aware and to use the subconscious of the actor. This way they believed that they would reach to the actor's soul. But first; they made the relaxation and concentration exercises which are

the first works of educating the actors. Strasberg (1987, p.66) talked about his experiences at The Laboratory Theatre on how they used to work on acting theory, stating:

“The main point of this School is that it is not enough to live through a part only once, and then represent it many times. The actor must live it through every time. In addition to the technical means of the actor (voice, speech, body) attention is put on the technique of feelings, and the feelings are never dissociated from the outer technique; they are used in every performance”.

The actor must be conscious on the preparation process therefore he would be ready for his role that's written by the script and make his instrument relaxed and so able to be concentrated to the role. This way is supposed to carry the actor to the area of unconsciousness while acting. Because if the actor can accomplish to be unconscious at the time of action, the expressions of feelings will be natural and the actor will make a believable performance (Strasberg 1987, p.70).

The imaginary recreating exercises made Strasberg (1987, p.67) think about the importance of the details for the actor's preparation work in order to reach her/his soul as he stated:

“Boleslavsky contended that the actor's internal means – what was still at that time called ‘soul’ – could be trained. There were concrete methods or exercises that dealt with the most difficult aspects of the actor's work, such as imagination, emotion, and inspiration. The means of arriving at the actor's imagination, emotion, and inspiration were through concentration and affective memory”.

The actor has to be aware of all the things s/he is surrounded by. Considering every little thing on the stage has a purpose, the actor needs to use them in order to create her/his real existence between them. With the effective memory exercises they made the actor observe an object and then recreate it. Objects like pencil, matchbox, cup and etc. could all have histories by themselves. But the point on recreating those little objects was to make the actor use her/his imagination. Because on the play there are real objects already. But starting with the little objects, the actor trains her/his senses and imagination so that s/he can go on creating bigger objects and also s/he can create human beings and the relationships between them which are not literally real. This way the actor can create the circumstances of the script. Strasberg (1987, p.70) also took those exercises and upgraded them to another level later for her/his own work as he stated “In my own work, I divide affective memory into sense memory, which is the

memory of physical sensation, and emotional memory, which is the memory of the experience of more intense responses and reactions”.

5.3.1 First Meeting with the Animal Exercises

Another exercise Strasberg had experienced at American Laboratory Theatre and interpreted into his own method of acting is the animal exercise. Animal exercises are so effective for the actors when the actor comes to the characterization work. After the first steps as the preparation process such as relaxation and concentration; now the actor focuses on creating somebody else, the character in which s/he is supposed to express her/his feelings. The new physical form that her/his body shapes into and so s/he becomes somebody else. The animal exercises also benefit the actors to make their imaginations stronger. The exercise is done like the affective memory also, but this time the actor behaves in the way of the kind of animal s/he has chosen. The actor's style of standing, using of her/his hands, talking style and voice are changing by her/his imagination of the chosen animal. The strongest benefit of this exercise is that there is no chance for the actor to be her/himself. S/He has to be something else, even not a human being, in order to be able to pass into the new character. It starts with imitation but it just doesn't only go along with it. After the imitation, the actor tries to feel what the animal feels and creates the general behaviour (Strasberg and Schechner 1964, p.128).

5.3.2 Characterization and the Importance of Actions

One of the biggest discussions about the Method Acting is that if the actor plays her/himself under the conditions of the script or s/he changes her/himself to somebody else. Strasberg (1987, p.74) said:

“Actors have a tendency to approach any part with the assumption that they resemble that character. Often they leave out an important part of their characterization because they do not perceive the difference between themselves and the character”.

Stanislavski offers, and so does Strasberg, the actor to change her/himself; not only her/his physical form but also her/his psychology regarding her/his imagination into somebody else's mind and body. The Method Acting demands the actor to be able to

neutralize her/himself first and then by using her/his imagination, become somebody else.

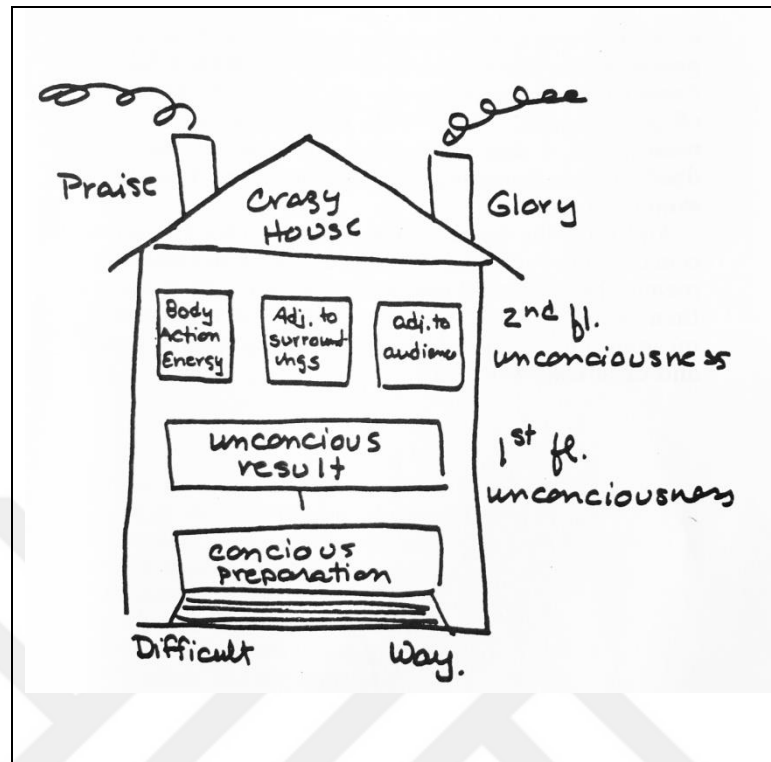
In order to make the character alive on stage, the actor needs to define the character's actions all through the play. The character always has to do, or try to do something. The character has an overall action which defines her/his main objective of her/his life. And then s/he has smaller actions that are chosen by which the circumstances s/he lives under. For example, Hamlet decides to write a play to see the king's reaction to the murder scene in which the audience sees the betrayal of the king. The action of this scene depends on the intention. The intention can be 'to be sure' or 'to make himself of the others believe' or even it can be 'to get revenge slowly from the king'. These intentions are the actor's choice. And the overall action of the play may be 'to get revenge', 'to search for the truth of humanity' or 'to become the king' and etc. These overall actions, after being cut to the smaller ones, the character starts to be alive become in each scene and moment of the play his concentration is on accomplishing something (Strasberg 1987, p.77).

5.3.3 Unconsciousness of the Actor

After these first ideas of preparation for acting, when Strasberg attended a special lecture of Boleslavsky which he designed for his advanced acting student, the second part of the acting classes including the exercises based on dealing with psychological means of the play. Strasberg (1987, p.79) shared some of his notes which he took while Boleslavsky was dealing with the acting paradox of Diderot, he noted:

"The preparation of every art must be conscious – you must know how and what you are going to do. Don't trust your inspiration but look to your own conscious understanding of what you are going to do. Then being trained in the method do the best of your ability – this factor of ability must be unconscious. Conscious preparation – unconscious result".

Figure 4.1: Conscious Preparation – Unconscious Result



Source: Strasberg (1987, p.81) Conscious preparation – unconscious result

As it can be seen in Figure 4.1, in the process of following Stanislavski's teachings with his former students at The American Laboratory Theatre, Lee Strasberg delved into researching more about the unconsciousness of the actor. As it goes deeper about understanding the human behaviour, the acting becomes much more specific, psychologically interesting and realistic (Strasberg 1987, p.79).

5.4 HIS DISCOVERIES IN THE GROUP THEATRE

After experiencing Stanislavski's system in American Laboratory Theatre, Lee Strasberg cofounded the Group Theatre with Harold Clurman and Cheryl Crawford in 1931. Their aim was to pursue their search of the ways through the most possibly truthful acting technique. Strasberg claims that he have found solutions on the expression problem of actor's. Also the years of Group Theatre's existence are when Strasberg (1987, p.84) had called his own interpretations 'The Method'; as he explained:

"I have often been asked what the relation is between the "Stanislavsky system" and what is commonly called "the Method." I have always stated simply that the Method

was based on the principles and procedures of the Stanislavsky system. I began to use these principles in the early thirties, training and working with young actors in the Group Theatre, and then later in my own classes and at the Actors Studio. However, I have always referred to our own work as a "method of work," because I never liked the implication of the term system. Additionally, in view of the many discussions and misunderstandings as to what "the system" is and what it is not, plus the confusion about the earlier and later periods of Stanislavsky's work, I was unwilling to make Stanislavsky responsible for any of our faults".

Strasberg's interpretations includes more detailed work with the affective memory, relaxation, concentration and also 'creative if's of Stanislavski. One of the former students of Stanislavski called Yevgeny Vakhtangov also had made a strong emphasis on the expression problems of the actors and he developed his ways of acting technic in a more phsycally expressive way (Maalev-Babel 2011, p.22). Strasberg's ideas were familier with Vakhtangov but he didn't follow the same path. One of Strasberg's biggest works was focused on 'creative if' exercises. The question for the actor to ask himself was: how would I behave under these circumstances? Strasberg declared that when the actor follow this path which leads her/him to find a behaviour of honesty within her/himself, it does not always work for especially the classical theatre plays which demand the actor to be much more expressive in vivid, specific style. Shakespeare would be very hard to play with honesty for the actors. What Strasberg (1987, p.85) offered as the question was that, "The circumstances of the scene indicate that the character must behave in a particular way; what would motivate you, the actor, to behave in that particular way?" This way the source of the actor would be her/his motivation coming from her/his real life. Therefore s/he would use her/his motivation to behave honestly in the way written by the script.

5.4.1 The Use of Substitution

Substitution work is known as one of the biggest characteristics of Strasberg's Method. Substitution help the actor to personalize the behaviours and emotions in the script as Strasberg (1987, p.86) said; "The reformulation not only requires the actor to create the desired artistic result, but demands that he make it real and personal to himself in order to achieve it. This involves the principles of motivation and substitution." In opposite to it's reputation, substitution work is not based on the actor's real experiences. The source is the real motivations of her/his personal life. If the actor needs to have an angry behaviour, and if s/he can't reach to that behaviour truthfully by imagining the

circumstances of the play, then s/he needs to find out what makes her/him really angry in her/his personal life. Based on that motivation, the actor imagines another story which is more reasonable for her/him to get angry about therefore s/he can reach to the specific behaviour with honesty (Strasberg 1987). This work of substitution often makes the actor think about completely different things from the actual circumstances of the play but as long as it works to bring out the honest behaviours to the stage, since the audience have no chance to know what actually the actor thinks, it is an illusion of reality.

Strasberg (1987, p.87) points out to substitution work's effect on Stella Adler when he directed the play *Success Story* which starred Luther Adler and Stella Adler. Strasberg asked Stella Adler to use substitution technic in some part of the play, stating:

"Stella Adler, Luther's sister, had an unusual emotional intensity, expressiveness, and physical vitality that the playwright felt was wrong for the character of the meek Jewish secretary who was secretly in love with the stock boy. Lawson wanted Stella to play the role of the sensuous and glamorous wife of the corporation head".

The problem Strasberg had with Stella Adler was not on expressing the feelings. She was already there to express her intense feelings. But the kind of the emotions didn't work for some scenes. When the choices of the actor doesn't work for the scene, the actor has to be able to change them. She needed to adjust her behaviours not only in an external way which will cause fake and over-exaggerated performance, but also internally try something else in order to come up with something new which will serve for the playwright. So Strasberg's directions worked on Adler to create a completely different character when they used substitution works as Strasberg (1987, p.88) noted:

"I gave Stella the following instructions: You are on a boat, alone, it's nighttime, moonlight. There's a man there, and you talk. But you know it's not going to last. And therefore you tell each other things that you would never tell anyone you know. You don't spill your guts to somebody you don't know, but you share it. You romance the other person, and on the fifth day, you say it's been very nice, let's meet again sometime, and you leave. It's very real. But it's pure, it doesn't seek anything else".

As it can be seen on the new imaginary circumstances Strasberg gave to Adler; the necessary behaviour of the character was able to be reached by creating a more specific situation. Strasberg's way was simply creating some other conditions for the actor to imagine under and then act like that. This way the actor would change in the sake of the play. The actor wouldn't try to bring the script to her/his own personal realities.

Strasberg (1987, pp. 89-90) said "...the purpose was to find a way of creating the emotional reaction demanded of the character by the text... I could not accept the actor's mere expression of himself as being of service to the play".

Later with some of the play Group Theatre produced, Strasberg's aim was to find the way to make the actors express, this time not only in realistic plays but also much more stylistic productions. Just like the substitution work serves for the particular emotion and behaviour that the playwright asked for; this time the style the actor performs was needed to be created within honesty as it was in the realistic plays. But the result was asked to be stylistic. Like playing Shakespeare, not in a realistic way, but in the style of Shakespeare with the honesty in actors' performances (Strasberg 1987, p.91).

5.5 HIS DISCOVERIES IN THE ACTORS STUDIO

In 1948, Lee Strasberg became the artistic director of the Actors Studio cofounded by Elia Kazan, Sheyl Crawford and Robert Lewis in 1947 (Bandelj 2003, p.394). Strasberg's focus was still on the expression problem of the actors. It's the times he spent at the Actors Studio when he claimed that he had found the ways to solve this problem of expression by working and developing affective memory excersizes. He went so deep on understanding the unconscious behaviour of human being. And while doing it; he had not only worked on the actors but also he investigated, researched the other art forms and artists' beliefs.

Strasberg was aimed to get rid off the habits of expression which are created by years since the childhood of the person. Depending on the environment s/he got raised in, the circumstance under which s/he had her/his relationships and so the behaviors through them defines the ones habits of expression. Some people are not encouraged to express some of the emotions they have; regarding what Strasberg (1987, p.95) stated while talking about the actors, as: "He is conditioned to express his feelings and emotions not by the nature, character, and strength of his own emotional responses, but by what society or his environment will permit". Since the actors need to express all of the feelings asked by the script, they have to understand the difference between their nature and psychologic conditions through which they were shaped by.

Just like relaxing her/his body therefore to be able to get into another physical shape of another character, the actor has to be relaxed with her/his conscious so to be able to get

more and more into reaching the deepest emotions hidden in her/his subconscious and yet to be able to express them in an unconscious way while performing. Strasberg believed that the mannerism of the actors was the obstacle on reaching the real feelings' expressions truthfully. What he used to work for this problem was relaxation, concentration and affective memory as his most highlighted interpretations (Hodge 2000, p.134).

Although he had achieved great solutions on most of the actors by these procedures, some actors still had problems. The relaxation didn't seem to get over their mannerisms and tensions on parts of their bodies. As Strasberg went deeper in understanding the reasons of one particular actor, he came to a point where the actor was not able to move anymore deeper because he was supposed to be handled by psychologists. But Strasberg's emphasis was to point out those facts in order to make the actor be aware of them and try to find the solutions by himself (Strasberg 1987, p.99).

As another example; while working with an actress, Strasberg had difficulty on making her relaxed. After finding out the tensions on parts of her bodies, the actress still couldn't let go some of the muscles on some areas of her body. Strasberg (1987, p.98) shared his experience by noting:

"I told her she was tense, expecting that she would make an effort to relax. She did not respond. I repeated my comment, and, to make sure that she heard and responded to me, I lightly hit the arm. Immediately she relaxed that area. Something made me say, "Did you use to be punished?"

She said, "Yes."

"A lot?"

"Yes."

"Were you very stubborn despite that?"

"Yes."

That helped to explain both degree of her tension and the rigidity of her neck and back muscles during relaxation. This is an area which some psychiatrists believe retains certain types of traumatic emotional experiences. No amount of physical exercise can correct these tensions. The area has to be approached through the connection between mind and body, a major aspect of most schools of modern psychology".

He had some other cases in which for example the personal life problems of the actors come to the surface because of the need to be relaxed. After this point, if the actor can start the process of understanding deeply her/his nature and heal her/his mind and body therefore to be able to get her/himself neutralized so to be able to act; then the results would be counted as a great success for achieving that level of feeling and expression

truthfully and also repeat that performance again when necessary (Strasberg 1987, p.100).

The fact that Strasberg seemed to always talking about acting based on the emphasis on feeling, emotion and etc. can be misunderstood in a way that Method Acting is about feeling intense emotions and expressing them. But a very important fact to be concerned while talking about Method Acting is the necessity of doing, choosing the right action. In this regard, one of the other big problems of some actors are about memorizing the lines. Memorizing is for some of the actors, considered as the easiest thing on acting. But for some others, it creates a lot of pressure. And the pressure just kills the expression again. Strasberg(1987, p.101) agreed with one of his actors' style on how to get rid off that pressure of remembering the lines, noting; "The actor went on to say that the more he was dealing with what he was doing in the scene, the less of a problem he had with his lines".

5.5.1 Improvisation

It's very logical that the lines are the ways through which the actor finds her/his way of actions. Since the lines are the first clues to define the way of action, after finding the action what the actor is supposed to do may be even to forget the lines rather than try to remember. Forgetting the lines and making her/himself alive with the surroundings by imagination, relationships with other actors by concentration and the behaviours that set the character by effective memory reaches the actor most possible to the same lines again. But this time s/he would be truthful and real. The idea that this process needs to be worked practically with the other actors brings the actor through another way of rehearsing, improvisation. The benefits of improvisation are highly considered with major importance in Strasberg's (1987, p.107) understanding of acting as he stated, "Improvisation is essential if the actor is to develop the spontaneity necessary to create in each performance "the illusion of the first time"".

Improvisation makes the actors mind work for the unknown events of the other characters and so her/himself. When the actor thinks about what her/his partner will do or say, s/he becomes alive and fully concentrated to listening. This way s/he can find the right thoughts to be considered on the scene and won't play the results. Strasberg (1987, p.108) gave an important example about the actors listening to each other:

“An actor will ask, “Who are you?” and naturally wait for the reply. A real character, while perhaps waiting for an answer, is actively concerned with trying to discover who the person is”.

While improvising, the actor needs to be relaxed enough to let the impulse work in her/himself. And this goes through the choice of working on the actor's unconsciousness again.

5.5.2 Emotional Memory

Strasberg had found the abstract painter Wassily Kandinsky using and recommending sensory and emotional recall on painting works. As mentioned before, Strasberg believes that acting needs to be approached like other arts (Strasberg 1987, p.120). The only difference between acting and other arts such as painting, music and etc. is the fact that the actor is both the artist and the instrument. Different then a guitarist who doesn't have the issues of trying the figure out her/his instrument's will, the actor needs to be work on her/himself by her/himself. The mutual point between Kandinsky's understanding of painting and Strasberg's understanding of acting seems to be that they both use their personal memories in order to express themselves in the form of their art (Strasberg 1987, p.120).

Strasberg explains The Method as a way in which the actor understands her/his instrument first, and then take the controll of it therefore to use affective memory to create the life on stage by her/his truthfull expressions (Strasberg and Schechner 1964). Strasberg (1987, p.111) believed that the true usage of the emotional memory exercise is very important in the sake of understanding and conveying it to the actors in the right way, as he stated: “Many critics, unfortunately, have confused the existence of emotional memories with the difficulty that most people have in recalling them at will”. Also when the time comes for the actor to get relaxed mentally, s/he uses the emotional memory exercise again. In emotional memory exercise the actor is asked to create an environment in which something happened to effect her/him strong emotionally in good or bad way. The older the moment, the better the results are because if it stil affects her/him since long time ago, it means that it could work for a long time too. The emotional memory can be both used to go relaxing moods and to go deep, intense emotional moments (Hodge 2000, p.137).

5.6 PROCEDURES FOR THE METHOD

After following, experiencing and interpreting Stanislavski's system, Strasberg (1987, p.123) became able to characterize method acting as "demanding belief, faith, and imagination". By this way, as offered by Strasberg, the actor would be able to live through the character in the play. The actor needs to create the objects and environment by imagination in order to be able to respond them. When s/he responds, it means s/he had reacted. Reacting to those objects, environment, the other actors and the relationships are making it possible to be truthfull. An actors' way to start working for a character is to follow the steps of relaxation, concentration, imagination and effective memory.

5.6.1 Relaxation

Relaxation is all about getting rid off the tensions in the actor's body and his mind. The actor has to free her/himself from the tension on her/his body as Strasberg (1987, p.125) stated:

"Tension is not emotional – worry, concern, or disturbance. A human being may experience these and still remain relaxed, and therefore able to deal with them. Tension is the presence of unnecessary or excess energy which inhibits the flow of thought or sensation to the required area".

Strasberg suggests that the actor can only respond and so express after he is relaxed. Also in all the conditions of the role, he has to stay relaxed. Another misunderstanding about relaxation is that it is confused with being comfortable. After getting rid off the tensions in the body, the actor is relaxed but he doesn't have to be comfortable. Strasberg makes the actors do the relaxation excersises while making them sit on a chair. He wants them to be aware all ares of their body and have control over their bodies. If the actor fall asleep while relaxation excersize there will be no point of him being relaxed. Tuning the instrument makes it ready to respond to the commands. When the strings are tuned, they stil have the stres because that's the necessary level to be in the right form. So the actor's body needs to be relaxed and in order always. If the actor needs to be in an angry mood, getting angry with also being in control by himself will carry the actor's performing to a great level. Because that's when drama is bigger then life. It's more clear, under control, choosen and simple (Strasberg 1987, p.126).

5.6.2 Concentration and Imagination

After relaxation, the next step for the actor is to focus on concentration process. Concentration and imagination are very much related to each other as Strasberg (1987, p.131) emphasized as stating; “Concentration allows the actor to focus on the imaginary reality demanded by the play; therefore, concentration is the key to what has been loosely thought of as imagination”. To concentrate, the actor needs an object. To create that object in her/his mind, s/he needs to imagine. One of the major essential elements in an actor can be defined as to create something which is not there. Actor needs to train her/himself by creating things around her/him starting from the small objects to more detailed ones. Also s/he needs to go on creating the other demands of the play such as the feelings, passions and objectives of the character.

Realistic experience relies on imagination. Because imagination creates the necessary experiences. If the actor only goes after the pure reality, s/he will bring the character to her/himself. But what s/he has to do is take her/himself as near as possible to the character of the script. After imagination process starts, the actor can experience and be a truthful, experiencing actor (Hodge 2000, p.23). To experience on stage, the actor needs to be able to create the necessary circumstances of the play by using her/his imagination. This is the way s/he will be able to have that physiological responses actively working as Strasberg (1987, p.132) stated:

“I have already pointed out that in life, if we believe something is true, we behave as if it were literally true. The actor’s task is to create that level of belief on stage, so that the actor is capable of experiencing the imaginary events and objects of the play with the full complement of those automatic physiological responses which accompany a real experience”.

Also there is a more detailed issue emphasized by Strasberg. The actor also needs to learn her/his senses and which ones s/he is better at using. If s/he touches and feels more intense better than when s/he sees, s/he may choose to use her/his senses in that way to be able to create better and more detailed. Also s/he can exercise her/his other senses which s/he is not good at using as Strasberg (1987, p.132) stated:

“The senses in life are unequally developed. Some people see better than they hear; some people taste more precisely than they smell. Therefore we must expect the same thing to be true in exercises. By the process of exercising, we also strengthen the senses”.

5.6.3 Being ‘Private in Public’ by the Animal Exercises

For the actor to get rid off the habits of expression that s/he develops in life, Strasberg used one of the exercises of Stanislavski which is called ‘private in public’ (Hinckley 2008, p.126). The actor is asked to create an environment where s/he will feel private. If s/he only dances at private, s/he was asked to create that environment so s/he could dance. This exercise is used for training the actor’s stimulus. It also helped the actors to be more comfortable with the soliloquis especially for Shakespeare and other classical plays. Considering many people speak to themselves when they are in private, this would be a good exercise to develop a naturalistic approach to classical monologues (Strasberg 1987, p.134).

Strasberg added also another level to the private moment exercise. He asked the actors to do animal exercises in the private moment. This time the actor recognizes more about the difference between her/himself and the character and s/he gets encouraged to be more free and expressive as s/he deals the actions in private.

Animal exercises seem to be one of the most powerful way to get rid off habitual behaviours. The actor is not asked to imitate the animal in general but s/he is asked to use her/his senses to experience how the animal walks and talks, which muscles s/he uses to move like the animal. Strasberg (1987, p.148) noted:

“Some actors dread the animal exercise. It seems as if they are almost afraid of becoming animals. This turns out to be nothing more than a struggle with their own habitual behaviour. The demand of performing the animal behaviour, of making the body do things which it is not accustomed to doing, creates a struggle with the actor’s habits, which literally leads to a fear of the reaction”.

For instance, if the actor is going to play Shylock from Shakespeare’s The Merchant of Venice, he needs to pick an animal that would fit the needs of Shylock. If the actor is interpreting Shylock as a stubborn, spiteful, dominant character then he needs to find a kind of animal that carries those characteristics. Let’s say he chooses a pig to use. So the actor starts to walk like a pig. Then he slowly comes to a human physical form. He creates a physical form in between a human and the pig. Strasberg (1987, p.148) believed that in this way, the actor would be creating a character, which is completely different, then her/himself, by stating:

“This process continues until we make a human being with animal characteristics. Therefore, it becomes a character. When you take the chimpanzee, for instance, and you stand up and make a character out of it, it’s not a chimpanzee anymore. It

becomes a character speaking in a human voice with human intonations, but having the characteristics of the animal”.

What Strasberg took from Stanislavski and worked for creating a conscious work to reach the unconsciousness of the actor mostly based on the emotional memory, relaxation and substitution. He cared the details of the tension in the human body, therefore he worked for understanding the sources of them which had led him through the way of understanding human psychology. In this regard, Strasberg is known as the acting theoretician who is after creating the reality of the actors more than anything else.



6. STELLA ADLER; (1901-1992)

Stella Adler, as the only acting theoretician who had worked with Konstantin Stanislavski, unquestionably had created her acting technic based on Stanislavski's. She was focused mostly on the independence of the actor. She wanted the actor to have the confidence, to believe in her/himself and be 'big' on stage. She encouraged the actors to admit the fact that acting doesn't have only one way to do. Every actor had to listen to themselves, therefore to the world around them. She believed in the individuality of the artist rather than the strict method of acting (Rotte and Adler 2002, pp. 192-193). In this regard, Adler (2000, pp. 83-85) defined how her students would get the benefits of method acting as:

"The Method is something you'll find through me. I am one of the two million people who have been inspired by it. But my particular contribution will be to make you independent of The Method. You will then have the strength to reformulate it and go your own way".

The most different approach of Adler is her interpretation of the emotional memory and the physical actions method. The physical actions method is designed for actors to use the physical actions to reach to the emotions. Emotional memory is believed to be resulting fake emotions rather than the real conclusions because the circumstances of the play is different than the past moment of the actor where s/he had experienced kind of the similar emotion necessary for the scene. Also, Stanislavski is believed to be changing his way to using physical actions method rather than emotional memory after a while of experiencing some results of his work. This is something Stella Adler had learnt while working with him in Paris in 1934. Adler brought this knowledge to America and went on working to understand more about Stanislavski's method (Rotte and Adler 2002, p.198).

The misunderstandings of the method seemed to have made Adler (2000, pp. 85-86) seriously work and make an interpretation on it as she stated, "Nowadays it's very fashionable to be a Method actor. Therefore it's time to change. When it's really fashionable, there's something wrong". What the acting is about had been the biggest question between the actors. Adler believed that acting is never about the actor. The actor mattered; s/he was the most important instrument as s/he is the only one, and yet, acting was never about her/him. The character is believed to be bigger than the actor

her/himself. Adler wanted the actors to create a character as big as the character is in the playwright's mind. The words are so important in her work. The actor has to be aware of everything s/he said and everything s/he did on stage. S/He has to believe to the fact that s/he addresses the whole world the most important messages when he is on stage. Therefore the character will always be bigger than the actor her/himself (Adler 2000, pp. 179-180).

The idea of being successful seemed questionable for Adler. She didn't want her actors to sacrifice for what other people call success. When the actor is expected to be successful in terms of the industry, their social life and family; the sense of reality inside her/him gets destructed. They all pull the actor down and what the actor has to do is to remain her/himself alive and honest to himself in order to be able to be 'successful for real' for her/himself (Adler 2000, pp. 93-94).

The health of the actor was always very important to Stella Adler because she believed that to be able to present those characters bigger than life, the actor has to be stretched and very well healthy. Adler (2000, pp. 122-123) stated, "I've been an actress all my life and I've never had a headache. You must not give in. This must be the one area in your life that is totally controlled". The actor's body as her/his instrument has to be giving the necessary reactions to her/him.

The characteristics of Stella Adler's work are mostly based on imagination. The awareness of the character's past, the circumstances of the play, the actions behind the lines and the reasons behind those actions are the issues that Adler mostly focused on (Krasner 2000, p.139).

6.1 IMAGINATION

Having understood that the instrument of the actor is her/his body, the actor needs to tune her/his instrument. Imagination is the way in which the actor gets her/himself into the given circumstances of the play. Stella Adler suggested that as well as limbering up her/his body for the necessary performances, the actor also needs to limber up her/his mind in order to be able to use her/his imagination in an affective way. About the use of the imagination, Adler (2000, pp. 616-617) stated: "Learn to stimulate the imagination. The imagination is what animates the instrument, keeps it in tune. It's the ignition key.

Without it, nothing else works”. By this way, the actor would be seeing details in the daily life as much as possible, a fact that is considered as a value of a good actor.

Adler suggested that the actor needs to be experiencing her/his daily life in way that s/he becomes aware of the specificity of things around her/him. However, on stage it is much more different than the personal experiences. The actor has to get rid off of her/his habitual behaviours on stage. About the usual problem of actors when they only use their personal life experiences, Adler (2000, pp. 625-626) stated: “Strasberg is dead. The actor cannot afford to look only to his own life for all his material nor pull strictly from his own experience to find his acting choices and feelings”. Getting rid off the habitual behaviours is only possible by practising the creative imagination process according to Adler. The actor needs to do the necessary exercises to stir up that process of imagination (Adler 2000, p.319).

The way to stir up the imagination is depended on the actor’s relationship with the real objects in her/his real life. This is what Adler meant when she said that the actors matter but theatre is not about actors, it’s much bigger than the real life, it has it’s own reality. What matters is the actor’s daily life considering her/his body and mind are her/his instruments. But s/he can only work on developing her/his instrument in her/his real life, not on stage. Stage is where the performing takes place. Stage is where the drama is bigger than life (Adler 2000, p.634).

When the actor stops imagining the circumstances of the play, s/he starts to experience her/himself without the awareness of the circumstances. Playing Hamlet requires an imagination process. Adler (2000, pp. 626-628) claimed:

“A great disservice was done to American actors when they were persuaded that they had to experience themselves on the stage instead of experiencing the play. Your experience is not the same as Hamlet’s - unless you too are a royal prince of Denmark”.

If the actor doesn’t have the same life of the written character, then there is no point of trying to find similar specific experiences with the character. The actor may have not been experienced his uncle killing his father and getting married with his mother, but he can imagine those circumstances therefore he can react. Then he would be doing the written actions in a realistic way.

Adler was against the understanding of stage events just in a surface level. She wanted actors to get into the details. The details keep the actor’s attention alive and so s/he finds

the will power to do the actions. Understanding the objects around her/him only in a surface level leads the actor only to the clichés. Clichés are not worth to be watched by the spectator because there is nothing to experience in them. The clue to fire the actor's imagination is to see the details as much as possible. The actor needs to make it a habit for her/himself daily to see the details of the things around her/him. When s/he tells a story or describes an object and etc. s/he needs to make it alive so that it will be listenable. To make it alive, s/he has to see the details and get the inspiration from them. This aim will help the actor to fire her/his imagination and let her/himself go through the circumstances of the play. Adler (2000, pp. 630-632) shared an experience she had with Stanislavski by stating:

“Stanislavski said you cannot have dinner on the stage. What he meant is that you have to get away from the abstract and into the particular. First you have a knife and fork. Then you have a table with a lace tablecloth and simple silver candlesticks. Then you have a plate with food and a soup spoon. All these things are in the nature of the activity, which is having dinner”.

By changing the circumstances the actor can change the mood of the scene. The facts are given to the actor by the playwright. The actor imagines them and makes them alive on stage. Then they help her/him to be in the particular mood for the scene. If in a scene, the necessary mood is not achieved, the actor is encouraged to change the imaginary objects around so that s/he can feel different (Hagen 2008, pp. 158-165).

Adler said that the storehouse of the actor for her/his imagination is not only made with the real experiences but also the imagined experiences make her/his storehouse richer. So anything s/he imagined about the play, the actor would also be serving to enrich her/his materials for imagination. In this regard, Adler (2000, pp. 638-640) stated:

“If you need a lemon tree but have never seen one, you will create some kind of lemon tree for yourself, and the more details you give it, the more you'll accept that you've seen it. You've imagined it. Therefore it exists. Most of acting lies in this minute knowledge of what you see and what you do. Anything that goes through your imagination has a right to live”.

The facts given by the author need to be made alive by the actor. The author writes ‘it's a fine day’ which the actor is not supposed to accept as it's written. S/He has to imagine in detail what ‘the fine day’ means to her/him. The position of the sun, the shadow of the actor's body, the feeling of the heat around her/his neck, the sounds of birds if there are any, the pattern of the ground where s/he is standing at and etc. can be examples for the details. Those details will serve the actor to be in the necessary mood. What the

author has written are the cold facts but the actor cannot transfer the cold facts to the audience because the actor is not a reporter who needs to remain calm and give only the information. The actor has to be living those facts in order to be identified by the spectator (Adler 2000, p.680).

Adler addressed one of the biggest problems that modern actors have to face by trying to reduce everything to the personal level of themselves. The actor's daily life can be very simple, not having much action and also s/he may have been affected by the melodramas on TV so much that s/he cannot see the reality around her/him. Adler (2000, pp. 681-682) stated: "We have been so deadened by television that we're like the surgeon who can slice open a body without feeling. He feels less than the anesthetized patients. In an operating room this is required. On a stage it kills the patient". It's a big problem if the only time the actor thinks and sees the emotional human expressions is when s/he sees the melodramatic TV shows where the emotions actually are exaggerated and fake. So when s/he reads the play, the bigger actions and facts in the play may seem smaller to her/his understanding of them if s/he tries to see them in her/his real life. But if s/he lets her/his imagination flow and be bigger than the logical realistic experiences of her/himself, then s/he can create the necessary big circumstances. Also there is a slight difference between using the real facts and the illogical imagined facts which serve for the reality on stage underlined by Adler (2000, pp. 692-693) stating, "One way we can enliven the imagination is to push it toward the illogical. We're not scientists. We don't always have to make the logical, reasonable leap".

Where Adler's acting theories show differences from the other method acting teachers' is lying under her understanding of the imagination and logic. According to her, the stage has its own logic. The actor is not always supposed to be logical on stage in terms of real life. She found out that creativity is fired up when the actor doesn't limit her/himself only with the small understanding of real life. The term logic can be opened for questioning according to her. Therefore the imagination process has been one of the strongest characteristics of Stella Adler.

6.2 BEING PRIVATE IN PUBLIC

Adler (2000, pp. 741-742) noted: “You have to build an imaginative relationship with the set, the props. They have to be as familiar to you as the furniture in your bedroom” suggesting that in order to get rid of nervousness on stage, the actor has to be in relationship with all the props s/he is using. S/He has to make them her/his own. This way the actor can be ‘private in public’ as Stanislavski said. Being private in public means that the actor is totally busy with the imaginary circumstances and the props around her/him (Strasberg, Schechner 1964, p. 125).

The imaginary relationship with the props needs a preparation work. The actor has to be owning every prop s/he uses; so s/he needs to create their meaning to her/his character before using them on stage. If s/he is going to use a prop as a gun, s/he needs to be practicing with it and creating a history of it. The history may be where s/he got it from, when s/he got it and what the personal meaning of it is, if there is any. This way the actor will own the prop for real and feel the imagined reality of it while using it on stage. If the actor becomes busy with all of these imagined realities on stage s/he will be acting, in other words, reacting truthfully (Adler 2000, p.465).

The actor needs to be making believe of what s/he is doing. Adler (2000, pp. 766-767) stated: “As actors we have to have the ability of children to make believe. A child believes that a stick he has between his legs as he hops up and down is a horse”. This statement is a great example of making believe for the actors. Children have fun while playing. If the actor, or a child is having fun while playing, then the people who are watching her/him will have fun. The child who believes that the stick is a horse is actually using her/his imagination to make the facts alive. S/He may talk with the stick and hear that the stick, her/his horse, is talking back to her/him. As long as s/he believes what s/he is seeing, then the spectator believes. When s/he imagines, s/he sees, and so s/he reacts.

The actor also needs to know about the demands of the props. As we have learnt that all the props are imaginary alive, they are giving some affects to the actor. So the actor needs to listen to the demands coming from them. Carrying a gun will make a character walk differently. This is the very first fact that will change the actor physically. Also that prop gun s/he is carrying has a reason to be on her/his belt. If s/he is going to use it in a couple of minutes, the character will have most of her/his attention on it. Her/His

hand, therefore, will be in relationship with the gun in order to reach and have it when it needs to. The actors walking style, tempo, rhythm and behaviours will change depending on those imaginary circumstances. Adler claimed that the truthful acting is only possible by listening to those imaginary circumstances and then reacting to them. If the actor doesn't create the living circumstances that are supposed to give her/him actions, s/he will try to fake the actions and when s/he fakes, the audience will understand it instinctively (Adler 2000, p.780).

When the actor becomes aware of where s/he is, he will feel that s/he belongs there. Therefore s/he can be truthful. Adler (2000, pp. 791-792) stated: "The first question an actor has to ask when he steps on the stage is, "Where am I?" When he answers that question carefully, thoughtfully, thoroughly, then he's ready to work". Also that is the only way to get rid of the unnecessary tensions of the body. Those tensions are coming from the lack of knowledge of the place and the conditions. So when s/he knows them, s/he will belong there and act for real. It is a mistake to only work with the words. If the actor only cares about how to say the words then s/he won't be seeing anything. S/He will just be reporting what the author has written. Those words are the materials for the actor to create the inner and outer world of the character (Krasner 2000, p.131).

Playing the mood is considered as one of the biggest mistakes that can lead the actor to lose her/his actions. Adler (2000, pp. 834-835) stated: "Every setting has its own mood. One of the biggest mistakes an actor can make is to "play" mood. If you understand the circumstances, you don't have to "play" the mood". Everything around the actor is supposed to have a mood. The actor needs to be influenced by them in order to make her/his actions more clear and determined. But if the actor, rather than understanding and listening to the circumstances, chooses to imitate the mood around her/him then s/he won't have any actions. S/He will just have a fake outlook. This is also can be called playing the circumstance. The place where the character is in has a mood. But if the actor tries to get her/himself into that mood, s/he will be faking and imitating and so s/he won't have the truthful actions. It is a very thin line between getting affected by the mood of circumstances and just playing the moods.

6.3 PHYSICAL APPROACHES

Stella Adler suggested that the actions should be studied and analysed to find their anatomies, the main source of strength. If the actor learns about the actions then s/he can do them for real. As long as he does the actions for real he doesn't have to worry about faking. The actor should control his body to find the source of the actions. To do an action, she suggested, the actor has to be aware of the part of his body where the action starts. If he can find the root of the action, he will be able to play around with it too (Adler 2000, p.1069).

The physical approach that Adler (2000, p. 867) suggested is based on finding the meaning of the actions and then finding the roots of those actions in the actors body, "You can't play "old." You can't play "young." But you can find physical controls that will make you seem old or young". The actor needs to investigate which muscles of her/himself make her/him look old, for instance if s/he is going to play an older character than her/himself. If the old people bend their spine, the actor needs to start from there. S/He shouldn't try to imitate the way old people walk and talk but s/he has to find that specific area which makes the old people bend. In this regard, Adler (2000, pp. 868-869) also noted much more specific about some parts of the body that is usable for controlling the posture stating, "...you have to understand how leaning on your heels affects the rest of your body, how it controls your posture, how it affects the way you move".

Depending on the character, the actor should practice moving her/his body in the way her/his imaginary character moves. In order to do that, s/he needs to be aware of the importance of how some specific parts of her/his body easily affects her/his posture. Once the actor starts to practice that new posture s/he found for the character, her/his muscle memory will learn them as long as s/he goes on practicing. Finally, it will be her/his second nature to move in that particular posture so s/he won't have to be thinking about it. S/He has to be thinking what the character thinks, not how s/he moves and looks as an actor (Rotte 1983, p. 45).

Posture affects the vocal control too. The actor's voice will change depending on her/his posture and her/his imagination of her/his character's sound. Also if the actor needs to work on an accent, s/he needs to find the sources that will make her/him talk in that particular accent. About the accent preparation, Adler (2000, pp. 883-887) stated:

“Every accent requires an adjustment of the way your tongue forms words. Once you find these adjustments you have a way to control the accent. You're not just doing an imitation. Go to a neighborhood where people speak with an accent. Identify two vowels and one consonant that determine the accent. Write a little speech for a character in that neighborhood. Now write it a second time altering the two vowels and the consonant every time they appear. Read the second version aloud until you feel absolutely comfortable and natural with the accent”.

To make an accent naturally, Adler also suggests to the actor to recite a poem using the accent. Therefore, as long as s/he practices s/he will be natural and will have it as a habit. To do this physical work on, the actor has to be aware of her/his voice. Shakespeare requires an accent work in almost every character because of the specific language s/he had. To play Shakespeare, the actor has to both be naturally doing the actions and be doing them in a particular style. The way s/he talks, walks and moves are included in the style (Adler 2000, p.1665).

To be able to do all of these exercises, the actor has to have a complete awareness of all the parts of her/his body. Adler claimed that if the actor can control her/his muscles for those particular demands of the role for around two or three hours, then s/he is ready to perform it on stage. Otherwise s/he won't be able to perform them as her/his second nature. And if s/he cannot have this physical posture, gestures and vocal controls as her/his second nature, s/he won't be able to think about what the character needs to be thinking. If the actor can be relaxed while carrying those 'second nature' habits, s/he will be able to perform her/his actions for real (Adler 2000, p.525).

Another exercise to make the actor free from her/his blocks, which are keeping him away from being somebody else then himself and feel free on stage, is the animal exercises. In the animal exercises the actor focuses on having fun by being an animal. S/He will try to sound like an animal and move like it. It will give her/him a freedom to act because what s/he is doing is not something that humans will do. Doing animal movements and sounds is not ordinary in real life. This feeling of being extraordinary gives the actor freedom to be illogical, therefore to have fun with what he is doing like a child. Adler suggests to the actors to practice animal exercises everyday to grow the feeling of freedom. Adler (2000, pp. 924-925) emphasized why the animal exercises are important by stating:

“The purpose of the animal exercises is to rid the actor of his social mask and to free him from his inhibitions. To become an animal, to make non-human movements and noises reduces the actor's fear of making a fool of himself. I want you to experience the freedom of the stage, to dare to do anything”.

Once the actor gets rid of her/his inhibitions while practicing as an animal, s/he gets the feeling of freedom. This way s/he can reach the maximum level of her/his creativity. S/he is supposed to investigate the meanings of animal actions too. Therefore s/he will not be imitating the animal, but will be using her/his muscles as the sources of the actions. Finally, s/he will be 'doing' on stage. And the feeling will come after the 'doing' as it is in the nature.

6.4 ACTIONS IN MODERN THEATRE

Stella Adler claimed that the most important and valid action in the modern theatre is 'to discuss'. And in every play, there has to be at least two points of view because the audience is expected to be thinking still after the play is over. There is no result in the modern theatre. The audience should be introduced equally to both sides of the discussion. If one of the sides is given more importance and attention, that means the audience is already told what to think. It should be the audience who decides which side of the argument is true (Adler 2000, p.946).

Before getting into the action 'to discuss', Adler suggests to understand the other smaller actions in the modern theatre like 'to talk', 'to chat' and 'to converse.'

There are different forms of communication. 'To talk' is the most basic form of having that communication. Since we always talk in our daily life, it can be considered as the most valid action. But 'to talk' doesn't mean that we are really giving attention or taking seriously because one can talk with somebody without caring about anything. It can be just a random talk done just to be polite and seem like giving attention and etc. This kind of talking is called 'to chat.' It can't be considered as a real action because a real action requires attention. There is always an aim under an action. When we chat, for instance, asking a colleague: 'How are you today?' and the answer be: 'Fine, how are you?' is mostly about being polite and not sincerely expressed thoughts if there is not a strong relationship between two persons. In this regard Adler (2000, pp. 959-960) stated:

"Another way of describing "to chat" is to say you're "shooting the breeze." That's a way of saying that chatting is pleasant, it's polite, it's airy, it's light, but it's empty. It doesn't matter. Nothing depends on it. It's a way to pass the time".

But there are some benefits for the actor through chatting. When the actor is chatting, he gets warmed up for the conversation. Serious discussion may start by chatting first depending on the circumstances. Like using muscle memory, the actor teaches his mind to find some ways to get into the discussion or other important ways of talking like arguing (Adler 2000, p.960).

Adler had specified the next level after 'to chat' towards discussing as 'to converse.' Conversing is still on the light level as chatting is but it has some differences concerning the circumstances. 'To converse' belongs to middle or upper class. A dinner party with the people most of whom are strangers, is designed for these upper and middle class people to converse with each other. They don't just impersonally chat. They seem to care about what they say and they listen to each other. But they don't actually try to reach each other. It is not necessary to persuade the stranger that one talks to while conversing. Adler (2000, pp. 972-973) described conversing as a social skill by saying, "The ability to converse is a social skill, a way of behaving in a friendly manner with someone you don't really know, but also deliberately keeping your distance".

The conversations between two people who don't know each other generally tend to be on this conversing level. There is not much depth and intelligence. Also it is not just chatting. It is a way of communicating with each other as civilized persons and not actually trying to change the ideas of each other (Adler 2000, p.973).

The modern naturalistic theatre is believed to be mostly focusing on the ideas that are supposed to make the audience question and think about. The questions are about modern life issues. An important fact on these discussions taking place in the play is that there always has to be two sides. The conflict between these two points of view is making the spectator think about the questions. Also there is the relationship between the actors what makes the audience follow the play and think about the issues. The main difference between 'to discuss' and the other actions like 'to chat', 'to converse' is the relationships. The people who discuss have to give attention to each other by really listening. They try to explain themselves and therefore make the partner accept their ideas. It requires much more attention (Adler 2000, p.986).

Discussing is about ideas. So the actor has to learn about the ideas of his character and make them his own. This way s/he will be honestly doing the action of discussing. The spectator can identify with one of the ideas in the play. But the actor has to be able to

change himself to both sides. That shows the ability of the actor to learn different ideas and make a life around them. Adler (2000, pp. 996-997) stated: "As an actor you have to be able to take either side. If you can't take both sides, it means you can only play yourself". If the actor is choosing the ideas, which seem closer to his own personal life, then he may not be able to separate the character and himself as the actor.

When there are two characters discussing their ideas, they attract each other. Because there is an actual give and take game. Action-reaction game needs to be there and the real discussion is what makes it alive on stage. As the actors give and take from each other, their relationship will grow because, while giving and taking, which can also be called listening and reacting, the actors are alive and they stimulate each other. Remembering that one of the biggest necessities of acting is listening; the actions of discussion need to be understood correctly by the actors. Therefore it won't be an actor on stage who is only telling the written words but also s/he will be doing real and truthful actions (Adler 2000, p.999).

6.5 VOCABULARY OF ACTIONS

Adler (2000, pp. 1168-1169) described her understanding of acting as performing truthful action by stating: "You have come here to learn how to act, and I keep telling you I want to teach you how not to act - except in the very precise sense of performing actions". The actor is expected to be doing various actions on stage. Those actions are the bits of her/his whole performance. To be able to create a performance, the actor needs to focus on the actions. S/He should start working on the smallest actions and then s/he will learn to do them in order so that they will turn into the whole performance. The actor has to create a vocabulary of actions for her/himself. Therefore s/he will learn all the actions by heart and s/he will do them on stage when they start to be comfortable to be done.

An action must have a beginning and an end. The end determines how strong the action is. Also the circumstances and the partners can serve as the objects of the actions. Depending on the object, the actions will be strong or weak. Examining an action, for instance, 'to take care', can be different in various circumstances and with different partners. If the actor is 'taking care' of a friend of her/him who has been sick, s/he will have a casual action, which is not necessarily intense. But if the circumstances change

and the actor is taking care of a baby who is bleeding to death in the war, the action will be bigger and stronger. It all depends on the circumstances of the play and the actor needs to study her/his actions by examining the specific relationships and circumstances (Adler 2000, pp.1042-1043).

The smallest actions are like the notes on a musical piece. Each of the actions must be understood by the means of nature and given attention to. Adler (2000, pp. 1188-1189) emphasized the importance of the detail work on the actions, by giving the example of a musician who works on the notes of the piece s/he is performing, stating: “Several times I heard Pablo Casals play. The difference between him and you is that he knows that nothing is small. No note is less important than any other note”. Therefore the performance of the actor will be clear on the most detailed level. Details are everything in a performance. As the actor focuses more on the details, her/his performance will be more specific and interesting. The actor needs to know why s/he makes every action and s/he needs to practice them by “doing” until they become her/his second nature.

After learning every little action in her/his part, the actor will be able to start her/his performance with the actions. The written play needs to be made alive on stage by the actor so that the audience can experience it. If the actor starts only saying aloud the words without having an action, the play won’t be alive and watchable.

The actor needs to know where, when and why s/he is doing the action but the ‘how’ to do it has to remain unknown so that it will be spontaneous. ‘How to do it’ is the stage work while performing. The other works are about preparation (Darvas 2010, p.31).

The actions can be separated into smaller actions called beats as Adler (2000, pp. 1224-1226) stated:

“An action can be broken up into steps or "beats." (The expression beats, by the way, isn't a musical reference. We began calling steps "beats" because members of the Moscow Art Theatre, in discussing their techniques with American actors some years ago, couldn't pronounce "bits")”.

Beats can help the actor to define her/his action more. The facts will determine the beats. And the beats will create the actions. Finally, the actions will make the performance ready. The starting and ending points of an action can be considered as some of the beats. Also the other smallest actions in detail can be some of the basis of an action. If the actor is aware about the beats as well, her/his actions will be more authentic, specific and alive (Darvas 2010, p.33).

Examining and defining the actions keeps the actors away from some of the dangers while performing. In some part of the play the actor can be lost in the emotional outcome of her/his action. This will happen only if s/he is not following the line of the actions with a full commitment. An action brings out an emotion. Especially in the most intense actions, it is very easy for the actor to lose her/himself in the pleasure of the emotion. If s/he falls into that trap, her/his performance will be out of the way. The thorough line of actions will be broken. In other words, s/he will be out of the character and just having the pleasure of the emotions of an actor. The actor is supposed to create those emotions for representing, not for romanticizing. Adler (2000, pp. 1273-1274) stated: "Stopping the drama and spoiling the progression. An actor must correct himself as he goes along and not let emotion distort or interfere with the action". The very detailed work on the beats of the actions can keep the actor always in the through line of actions, in the character.

As the actions and beats are considered the fundamentals of acting, the actor needs to have the information and practice of those. The vocabulary of actions is what the actor does for the preparation of the performance.

6.6 INSTANT AND INNER JUSTIFICATIONS

Justifications are important for the actor to do the actions with a meaning. Therefore, those actions will have a source, a meaning; as we understand from what Adler (2000, pp. 1285-1286) said as: "When we act, primarily we perform an action. Our second objective is creating a reason for the action. This is called justification, and before we continue examining actions we must look into it". Justifications answer to the questions 'why'. Every action on stage must have a reason and those reasons are not written by the author. It is the actors' job to create them. The actor is better to be specific on her/his choices on justifications because s/he needs to be awakened for calling her/his emotions. The inner motivation makes the action real and so the emotions arise. The actor is supposed to know what moves her/him in order to make the right choices for a justification that is supposed to move her/him into the actions.

Adler claims that most of the actors' talent is based on her/his ability to make justifications. The way to be big on stage is only possible by making the strong, right justifications. The justifications are divided into two kinds as inner and instant

justifications. Inner justifications are the reason for the little actions like ‘opening a window’ for instance, which can have reasons like ‘to get fresh air’ or ‘to look out for the noise of car crash’. Those justifications need to be clear and to have an ending. Justifications shouldn’t make the actor confused at the moment of doing the action. They have to be simple and strong. While making the instant justifications, the actor cannot have a reason that shows the character’s biggest ideas about life. Opening a window cannot give clues about more important issues unless the circumstances of the play aren’t written for it. The justifications are the reasons of why the character is doing the actions (Adler 2000, p.544).

Just as it is in choosing the actions, the justifications are supposed to be pushing the actor through the outside world, not to inside of her/his own personality. In this regard Adler (2000, pp. 1305-1308) noted:

“Avoid subjective reasons when you're making an instant justification.. Why am I rapping on the table? I'm going to give you several justifications. You tell me which one is not acceptable. To try to get attention. To kill a cockroach. Because I'm angry. That wasn't hard, was it? To say you're angry is to make something up inside yourself. You can't go to the emotions for instant justification. You must go to the immediate circumstances, to something readily doable,...”

To awake her/himself for doing the actions and feeling the emotions on stage, the most powerful source for the actor is the justification work. If the actor fails in making justifications, and therefore fails in physicalisation, then s/he’ll be trapped into playing the mood.

Doing actions truthfully will rid the actor of being stuck within her/himself. If s/he cannot go out from her/his own personality, s/he won’t be able to experience any other being on stage. And to do those actions, s/he needs to have the reasons for doing them. After instant justifications, the actor has the inner justification work to do. Inner justification is what makes the action go on working within the actor. Inner justification affects the actor, her/his inner life of the character. It is more personal than the instant justification. The actor may have different reasons about saying a line. The instant justification is why s/he wants to do the action in outside life’s terms. But the inner justification is about what it means to her/him. It grows more the psychological side of the character. The actor has to make both of the justification for each action s/he is doing. Justifications always need to go on during the performance. It is what keeps the

performance alive and well. Instantly done choices and the results of the preparation work will make the performance alive (Adler 2000, p.556).

Every line the actor says has the variety of choices to be made about the inner and instant justifications. The actor's choices are what creates her/his behaviours. If s/he doesn't justify each of the actions in the lines and just say the line straightforwardly, the performance will be monotonous and dead. The actor needs to experience everything s/he does and everything s/he says on stage. To experience them, s/he has to see them. To see them, s/he has to imagine and create a reason based on realities. The facts of the play are dead to the actor while reading. It is only possible to make them alive by justification. Justification makes the facts turn into alive circumstances, which give actions to the actor. In this regard, it is important to see how Adler (2000, pp. 1387-1392) approached one of her student on stage taking about how to justify the lines and actions:

"STELLA: Do you have any pictures of your family? ANNE: Yes. STELLA: Do you think of yourself as being very modern? ANNE: No, I don't at all. STELLA: Have I talked to you very much? ANNE: Not personally. STELLA: All right, let me tell you what I was thinking. I asked the first question because you seemed to have a feeling for traditional clothes. You've been influenced by another generation. What I was thinking when I asked the second question was that you looked like an old-fashioned painting. It wasn't entirely a compliment because I thought you were mixing yourself up by wearing sweaters of another generation. As you can see, I was getting deeper. For the last question I thought, "You're really not lending yourself to being an actor. You haven't joined the mob yet. You behave like a visitor. You don't make contact as an actor. That's why I haven't talked to you"."

6.7 UNDERSTANDING THE TEXT

The actor has to convey the ideas of the author to the audience. First s/he choose his actions then s/he made justifications for them. Justifying the actions made them reasonable and truthful. These are the basic exercises of the actor. By interpreting the text the actor has to make a sense of her/his own by creating the characters' style, form. The physical form of all the characters depend on their social status, environments. The actor has to understand all the circumstances the character lives in: the political atmosphere of the time and space, the historical heritage of the places and etc. Whatever the actor needs to react to, s/he has to understand. This requires a work of research seperatly from the play itself because everything is not written in the play. However, the author was aware of the facts while writing the play. So the actor firstly needs to understand the author and the ideas of her/his in order to be able to reach them to the

audience. The actor always has to be thinking about what the idea of the author had when s/he was writing the play (Adler 2000, p.333).

After understanding the social issues, the actor needs to go on building the character as an individual because every person would be different under the same circumstances. The character may be an Italian American living in New York and this doesn't mean that every Italian American living in New York would speak and behave the same way. The first images coming to the actors mind before analysing the text can lead the actor to play clichés like that. To get rid off those habits, the actor has to understand the meaning of the text.

But there is a little bit of difference between the recommended approaches for classical plays and moderns as Adler (2000, pp. 1662-1663) stated: "If you perform Shakespeare everything you need to know is in the lines. You're a better actor if you go beneath the lines, but in Shakespeare everything is in the words". Modern plays are different than classical plays by the fact that the text needs to be digged more. The playwright leaves it more to the actor to find out by researching. Characters are not so clear like they are in Shakespeare's plays. Modern characters need to be studied deeply in order to stay away from the habit of playing her/himself rather than the creating a character. The actor's job is to bring out the deeper ideas of the play and the only way to do that is to create a style, form and inner life of the character. Opposite to classical plays, the actors need to work more in creating the meanings of the words and making them their own. The actor has to take the words as clues in order to find the ways to build up her/his character.

The actor has to know the past of the character. Therefore s/he will fill more in the character. One of the exercises Stella Adler suggested is to write the biographies of the characters. By using the clues, the actor writes down where her/his character had grown up in, what her/his education level is, what her/his profession is and etc. as Adler (2000, p. 1750) stated: "Background is created out of the five W's - who, what, where, when, why. Answer these questions and the background falls into place". The deeper the actor can get into, the better and more specific the knowledge of the character will be.

While creating the background, the actor finds out what the profession of the character is, since the profession will affect everything about her/him both physically and psychologically. Every profession will have different habits. By learning about her/his character's profession, the actor will be more into the daily life of the character. If the

profession is engineering, for instance, as the actor observes and finds out the affects of this profession over the people, s/he will acquire some of the gestures for her/his character. Then s/he will have to make them her/his own and that is the work of justifying the actions again because every habitual gesture is coming after repeating the actions. Adler (2000, pp. 1768-1772) gave clues about understanding and playing a profession by stating:

“The technique for playing a profession is simple: Build up a believable past in that profession, and, through imagined biographical graphical data, to know how you came to be in it and who you are in it. Your inner attitude will advance your action. The core of being a professional is to be sure of what you're doing, to know it so well that you're always in control. A no-nonsense approach to the work is a sure sign of a professional. Isn't it? If you have a sense of who you are, your activities will reflect this self-assurance”.

The professions will have their own costumes and props. Through finding out the necessary costumes and props, the actor will find the physical things to play with. But s/he has to make them their own first because just like every character, the props and costumes have backgrounds too. The actor has to be aware of them and so s/he will have the sense of owning them for real. These outside facts will help her/him to be able to stay in the character. If the actor only meets with the props and costumes in the wings right before the show and doesn't make justifications for them, s/he won't be able to be in a real relationship with them. So s/he will be faking her/his relationships with her/his costumes and props, which are the most visible things over her/his character. S/He will be a stranger to her/his character.

6.8 DRESSING AND CHARACTERIZATION

Adler suggested that the actors have to be aware in their personal lives about the reasons why they choose the clothes they wear. They need to understand how they have created their habit of dressing. Because dressing will affect everything about a person. One will walk, sit and stand differently in every different clothes. Those are restrictions given by the clothes. Adler (2000, pp. 1961-1963) stated the following about how the dressing effects the way people sit down stand up:

“Now look at the way we sit. How many of us "sit up straight," as we were admonished when we were children? Not many. Mostly we slouch. Our clothes let us do that. You don't wear starched collars the way your great grandfathers did. They didn't slouch. Their clothes saw to that, assuming, of course, that they were middle or upper class”.

Different periods will bring different choices of clothes. Those choices will affect people physically. Depending on the character, the time s/he lives in, the choices need to be made. If the character is a businessman wearing a suit, s/he won't behave loose. S/He will have a form. S/He will control her/his gestures under the restrictions of her/his costume. Or if the character is a sportman wearing comfortable clothes, s/he can't behave as if s/he was in a job interview. S/He will be moving, flowing in a relaxed way and this will affect her/his attitudes. The way s/he drinks coffee will be a lot more different than the way the businessman drinks coffee, even if it is the same actor playing them (Adler 2000, p.1963).

Adler stated that the way the actors dress has to give them power. They have to be aware of all the restrictions by their clothes. By the restrictions, she meant the control over themselves. The actors need to have control over themselves. The restrictions by the costumes are the most physical kind of the circumstances. The actor has to use those restrictions for the sake of the play. And to be able to do that in each character, the actor should train her/himself in this regard. The awareness of dressing is an essential power of the actor. Adler (2000, pp. 1974-1975), about the awareness of dressing for actors, stated:

"Your own way of dressing isn't about power. It's about being comfortable, because your comfort takes precedence over everything. I warn you now, if you cling to your comfortable habits, you're contributing to the degradation of the acting profession".

For Stella Adler, the stage requires discipline but modern times encourage actors to be comfortable, ignorant and careless. This is a conflict for the acting profession because these habits of conformism are not only limited by dressing, but is also imposing a life style that is never good for any art form. The power of the clothes is very important. This awareness of dressing is where the acting becomes advanced. All the choices are leading the actor to another physical level unless s/he doesn't randomly pick the costumes without awareness. Just like in the imagination exercises, the relationship with the clothes requires a lot of detail work. Every detail in the costume has a background. As much as the actor is aware of them, it is going to be different, interesting and specific. Adler (2000, pp. 1984-1986) stated following, about the power of dressing for the actors:

"If the shirt has been tailored to fit your body closely but your body is bulging out of it, the shirt gives you no power. Quite the contrary - you're playing a clown again. If the shirt isn't tucked into the pants, the shirt loses its power. If the shirt has long sleeves, they should be long. If they're rolled up, you lose power".

Most of the acting craft is about making choices and listening-reacting to what comes from them. The actor has to make the right choices. S/He cannot call emotions but s/he can create the circumstances to hunt them. If s/he directly tries to achieve a result, s/he will be faking because it is against the nature of human body. Just like in the action-reaction-emotion process, the actor chooses the costumes and they give a form to the actor. The actor listens to that form and reacts therefore s/he has different gestures and physical forms for her/his character. It can be considered as the same formula. In most of her/his work the actor firstly makes choices. This is the intellectual process of preparation. Then s/he listens to what those choices offer her/him. The ability to listen is the practical issue of the actor. Then finally, s/he reacts. And this is the mental-physical result of her/his work. In this regard, it's important to be listening the costume in a sense that Adler (2000, pp. 1987-1989) describes as some part of the actor's necessary preparation work by stating:

"A vital lesson to learn is not to mutilate the form. Your tendency is to say, it's not important. I have power. The costume dictates to you how to be an actor with power. Pay attention to it. Learn from it. By what you wear and how you wear it you're stating that you're in control. Everything you put on has its definition. Obey it".

6.9 WORKING WITH STANISLAVSKI

Stella Adler was skeptical about the use of emotional memory. In her classes she didn't recommend to her student to use emotional memory because she didn't believe that the past experiences of the actors can make them alive on stage. She saw the limitation under the intent of calling memories back. Talking about her years in Group Theatre, Adler (2000, pp. 2425-2426) stated: "I excluded myself from the way they rehearsed, the way the plays were directed. All this was known to everyone. They knew I was against what was happening at the Group Theatre".

When Stella Adler was in Paris with her husband Harold Clurman, who was one of the founders of The Group Theatre in 1931, theatre director and critic; they approached Stanislavski who was there at the same time. After Stella Adler had the opportunity to work with Stanislavski, she became sure about the fact that The System is not something with strict rules. Also Stanislavski's idea at that time was that past memories would not be useful everytime for the actor to be truthful (Moore 1960, p.61).

After she came back to New York, she announced that Stanislavski had believed more on using the imagination and circumstances. The circumstances, which are mostly based on the places, were the most important thing of acting and the way to achieve the truthfulness is only possible by using the imagination.

For Stella Adler the imagination is everything. It frees the actor and makes her/him creative. And every practice on acting depends on the imagination. The actor imagines the circumstances, the history of props, the characters background and etc. therefore s/he will be able to listen to them and react (Darvas 2010, p.35).

The System of Stanislavski was a process. So it had different solutions to different questions. After a question is tried to be answered, there appeared an approach. But as the observations and experiences of Stanislavski went on by this process, they had been changed. Stella Adler had the chance to meet Stanislavski and work with him in the very last years of the process of The System. Adler (2000, pp. 2443-2446), about her experience with Stanislavski, stated:

"We worked together for many, many weeks. In those periods, there were certain things he asked me to do. Particularly, he made clear that an actor must have an enormous imagination, uninhibited by self-consciousness. I understood he was very much an actor fed by the imagination. He explained the enormous importance of the imagination on the stage. He explained in detail how important it was to use circumstances. He said: where you are is what you are, and how you are, and what you can be. You're in a place that will feed you, give you strength, give you the ability to do whatever you want".

What she took out of him was mostly the power of the imagination as the actor's craft. She also found out that Stanislavski had the idea that the play should be approached in a way to understand and convey the author's ideas. That was the most important thing while working on a play.

7. CASE STUDY

7.1 CAPE FEAR (1962)

7.1.1 Plot

Max Cady (Robert Mitchum) gets released after spending eight years in prison for rape. He starts to stalk Sam Bowden (Gregory Peck), the lawyer who Sam believes is responsible for his time in prison because he interrupted his attack to a girl and testified against him. Max also starts to threaten the Bowden family. He kills their dog and Sam cannot prove Max did it. A friend of Sam's, Police Chief Mark Dutton (Martin Balsam), takes Max under arrest and searches him but he cannot prove anything that would make him guilty.

Sam hires a private detective, Charlie Sievers (Telly Savalas). Charlie follows Max and looks for some evidence. Then Max brutally rapes another woman. But Charlie and even Sam can't convince her to testify because she was scared to death and she believed that Max was capable to do anything. Sam hires three men to beat up Cady and force him to leave town, but the guys cannot succeed. Max's lawyer attempts to make Sam disbarred.

Sam takes his wife Peggy (Polly Bergen) and 14-year-old daughter Nancy (Lori Martin) to their houseboat in Cape Fear River. Sam plans to make Max believe that he has gone somewhere else, therefore, his family is alone in Cape Fear. This way he would catch and kill Max when he attempts to harass his family. Sam and his friend Kersek (Page Slatery) hide near the boat and wait for Max to come. Max finds out that they are hiding and he kills Kersek and attacks Peggy first. Then Sam comes to rescue his wife. Meanwhile, Max goes to attack Nancy who was waiting 'safe' in another place out of the boat. Sam follows Max after understanding his real intention, which is to trick Sam in order to make him come to rescue his wife so that Nancy would be alone.

Finally Sam and Max get into a fight near the river. Sam takes Max down but he decides not to kill him. He decides to make Max spend the rest of his life in jail instead of giving him an easy way out of life.

7.1.2 Production

The adaptation of John Mac Donald's book *The Executioners* was first made in 1962 under the name *Cape Fear*. The threatened lawyer Sam was played by Gregory Pack, who was very popular between the 1940s and 1960s. At the same year of production with *Cape Fear*, he also had played Atticus Finch in *To Kill a Mockingbird*, for which he got The Academy Award for Best Actor. Gerald J. Thain (2001, p.40) talked about the effect of his role as Atticus Finch by stating:

"The fictional Atticus Finch has become the icon of the 'legendary oldfashioned country lawyer' – a person of virtue, rectitude, and decency who represents all that is good about the practice of law, an image in sharp contrast to the frequent depiction of the modern lawyer as one whose sole motive is the acquisition of money and the commodities it can purchase. So common are references to Finch, hero of the Harper Lee novel To Kill A Mockingbird as the ideal lawyer that lawyers or law students being recognized for their public interest work are often described as an embodiment of Finch".

According to Thain (2000, p.40), there was no surprise that Gregory Peck was casted for Sam Bowden in *Cape Fear* regarding his ability as an actor "to assure the audience that he stands as tall morally as he does physically". Sam Bowden was a character who represented an ideal father of a family and an idealist lawyer who always had made his best to stand within the boundaries of law. He was loyal to his family as he represented a faithful husband and a protective father. The main idea of having a character like Sam Bowden in 1962 *Cape Fear* was simple: he was clearly the protagonist representing the moral virtues. The main objective of Sam was to protect his family within the boundaries of law as also Arnzen (1996, p.177) stated: "Peck's Bowden is ultimately a hero of patriarchal dominance, and the film centers on his moral struggle to prevent Cady's harassment of his family while staying within the bounds of the law". Every action he took was serving to the main objective of him. He never doubted to do anything necessary to protect his family.

On the other hand, there was the antagonist Max Cady played by Robert Mitchum who was very popular with his roles in Hollywood noir films between the 1950s and 1960s. He mostly played the antiheroes. He was a popular face for 'the villain', 'the bad guy'. He didn't have any reason that stands morally for the audience to give him right to pursue a 'revenge' by harassing the Bowden Family. The only reason why Max was after Bowden family was that Sam Bowden had testified against Max about what he literally saw was that Max was harassing a little girl. Max was seemingly a charming

guy; he was easily getting the attention of women. He was physically strong. Also he was confident in many social aspects.

A very important part of the script is when Sam goes to negotiate with Max in order to convince him to stay away from his family, to which Max didn't pay any attention. Sam also offered to give him some money but Max didn't care about it. He was very simply expressing his thoughts of revenge by harassing his family. He wasn't opened to negotiation at all. Here we understand most about the fact that Max Cady appears as a villain, a 'bad guy' stereotype who is an obstacle for the protagonist to reach his objective. If Max had a monologue at that point talking about his motivation, why he needs to do those things; that could be a chance for the audience to understand him. But it occurs that the director and the writer didn't want the spectator to understand him. Instead, they wanted to otherize him, make the audience scared of him, because in this way the audience would identify with Sam Bowden much more through his moral virtues and hero attitude. The fact that we didn't see any psychological breakdown of Max Cady also shows us that he was always sure about what he was doing. Although we didn't know why he was so sure to do those actions, we believe him as deep as it is necessary. Since the writer and director didn't intent to show us his personality deeper, Max Cady appears as a very simple and solid 'bad guy' stereotype on the surface.

7.1.3 The Social Reflection of the Time

The original *Cape Fear* (1962) was a genre film. Hitchcockian thrillers need all the characters to be simple; therefore the conflict would be stronger. *Cape Fear* (1962) is considered to be successful regarding the necessities of a genre film. Considering also the social conditions of the times the film was made, Thain (2000, p.44) talked about why the film was serving very well to the American audience at that particular time, stating:

"1962 was a year of the Kennedy administration; indeed, the year of apparent triumph by the United States of America over its enemies in the Cuban missile crisis; certainly, that is how many viewed the situation at that time. In those pre-Watergate, pre-Vietnam war (in so far as the general public was aware), pre-Kennedy assassination, pre-riot days, idealism and optimism were widespread. The ability of an Atticus Finch to win the wars against racism, totalitarian ideologies, and other evils (if not necessarily individual battles such as the trial of Finch's innocent client in 'Mockingbird') was not doubted by most Americans".

Understanding the social conditions of the time the film was made is important to understand why the film is made in the particular genre. But for this case, the actual important thing for me is the performance of Robert Mitchum as Max Cady and its differences between De Niro's portrayal of Cady. But again, to understand why Robert Mitchum was casted as Max Cady in the 1962 Hitchcockian thriller, we need to see why the film was made and what was the main purpose of the director and writer. So far as we have seen, under the specific conditions of the time, the choices had been made with the idea of making a strong conflict between two solid characters. There wasn't any space allowed for a grey area for the audience to think that maybe Max Cady was looking for revenge because he had been betrayed. The very simple fact we understand about Max Cady is that he is a sadistic psycho who needs to be taken down by the law and man power so that the justice will go on producing the civil life for people like the Bowden family members.

7.1.4 Robert Mitchum

Robert Mitchum is recognized differently from other classic Hollywood actors by his reluctant attitude for interviews, his authentic acting style, mysterious life that includes being involved in street fights etc. as a young kid and also being arrested for using drugs. He usually seemed as if he didn't care about the acting craft at all. Whenever the media tried to praise his talent as an actor he paused them with an attitude which got famous mostly by a particular saying of his, claiming he had two acting styles: with or without a horse (Server 2001, p.15).

Despite the fact that he is accepted as one of the most naturalistic actors of all time, he had actually attended no acting school for conservatory training or anything. He had done over sixty films most of which are noir films. He created his own way of acting by his experiences on sets. His mysterious life and reluctant attitude towards media might have made his appearances more valuable but they would never be enough for someone who wasn't giving great acting performances. Server (2001, p.14) talked about Mitchum's acting style and it's place in the film noir genre, stating:

"His acting belonged to no school, no tradition. He formed his screen characters from a mental storehouse of observational and experiential data and a musical approach to pace and intonation and the spatial relationship of performer to camera. His aura of brooding bemusement and simmering violence found a perfect home in the thriving-yet unnamed-genre of shadows and cynicism and ambiguity now called film noir".

Although there is not much information about the acting technics he used to approach, some of his interviews and little observations about his way of working give us some clues about his attitude on acting. One of those observations was written by Baecker (1996, p.568):

“Actors in movies are often selected in accordance with their ability to play their own acting as a way of experiencing the world without acting upon it. The anecdote of Robert Mitchum, who marked all his own appearances in his script with the letters “n.a.r.,” which means “no action required,” nicely exemplifies this requirement”.

He didn't seem to work for different characterization for each role. Once he got well alone with some of the roles, which he mostly played himself, he went on with the familiar roles. He was the actor of the times when the Method Acting theoreticians were discussing about Stanislavski and its interpretations. One of the things which Lee Strasberg, Stella Adler and other followers of Stanislavski criticized is the reasons why it is wrong for an actor to play her/himself. Method actors change themselves by experiencing different imaginary circumstances both mentally and physically. Therefore they create that illusion of reality. Robert Mitchum didn't make any alterations on his body for the role. Mitchum had been described as one of the most naturalistic actors of all times by many professionals in Hollywood, so it is necessary to understand that he had created his way of acting style depending mostly on his personal life. If watching Mitchum's own personality on the screen doesn't break the illusion of reality, so the question arises: what does it require for an actor to play in a genre film? Is the method acting the only acting theory, which can create the authenticity of the actor? Here we come to the point where we admire the directors' work. Especially when it's a genre film, the biggest part of the work is on the director. The director and editor can make even a bad performance of an actor look very well by manipulating the footage (Mobbs 2006, p.95). So the stars' job is only to behave as authentic as possible in a genre film. The reality of physical actions may not be the only theory to follow in this case. Mitchum's most well known authenticity was described by Ross (2017) in *The Independent*, by stating: “behind the laconic, sleepy eyed image and that inimitable bandy legged walk lay a consummate professional even if he did have a healthy disregard for the movie industry”. As Mitchum was succesfull on bringing his authenticity to the screen, he was doing well with the directors of his time.

7.1.5 Robert Mitchum's Max Cady

To analyse Mitchum's Max Cady, there is no need to separate it from his other roles. Since we've been aware of the fact that he is not a 'method actor', his appearance in *Cape Fear* might be thought as the same as his other appearances. Robert Mitchum was a star with every aspect of his personal life and appearances on screen. He was the man of his style. The way he walked and talked had been famous before he played his next character. People went to see his roles not in order to see something different coming out of him but they went to see his appearance, his personality under the different circumstances. In an interview with Mitchum for *Film Comment Magazine*, Harlan Kennedy (1992, p.30) described him as: "The chest-first somnambulist's walk; the eyelids that drift down like security shutters; the bass voice as voluptuous as a whisky these many years later". Maybe the most famous thing of Robert Mitchum was his sleepy looking eyelids and the walking style. So he was a celebrity of his time with his iconic personality.

What Robert Mitchum did in *Cape Fear* is that he served the director by helping him to reach the author's ideas to the audience. Like we've seen before, the ideas of *Cape Fear* (1962) was to honor the authority of law and justice system in America in the particular time so Mitchum's Cady had to be a stereotypical bad guy who needed to be taken down by the authority, which is represented by Gregory Peck's Sam. At this point, Robert Mitchum's appearance as Max Cady seems to be remembered with his power of stardom. Mitchum didn't need-or choose- to create a different style for this stereotype. He just used his way of talking, walking etc., because he was already enjoying his style without feeling any necessity to change it for any other roles. In this regard Kennedy (1992, p.30) also wrote: "Hail the conquering anti hero. If Hollywood's greatest exponent of idle evil hadn't existed, the Devil would have had to invent him. Indeed we all know He did invent him".

The reason why Mitchum makes believe may be understood by understanding the genre. The genres have their own reality. In a genre film like *Cape Fear*, the suspense is created by the script and the director. After all, the final work is the editor's. It doesn't matter whether the actors were realistic or not. Unrealistic performances can reach to the real emotions in the spectator's experience because the performance is manipulated a lot of times. Let's remember the scene in *Psycho* when Martin Balsam falls down

from the stairs. It was an unrealistic acting performance, which is turned to be a scene that creates real feelings of fear and suspense. The shots define the first meanings of the moment before the actor's performance. After that, the editing puts the final period. If the actor is after the reality of physical actions that would make the final result much more realistic but it is not a must. In the genre films, these issues of acting were emphasized mostly by Hitchcock.

Cape Fear is considered a Hitchcockian thriller. Thompson is believed to have intentionally made a Hitchcockian film mostly based on *Psycho*. Horton and McDougal (1998, p.40) claimed that Thompson's 1962 *Cape Fear* is "a Hitchcockian exercise, a film that plays upon *Psycho*, or, more accurately, the atmosphere of *Psycho* and its reception". In addition to this claim, Horton and McDougal (1998, pp.40-41) gave examples of the industrial connections between Hitchcock's *Psycho*, J. Lee Thompson's and Scorsese's *Cape Fear* stating:

"The production of Thompson's film is explicitly connected to Hitchcock. Bernard Herrmann, who wrote the score for Psycho (as he did for most of Hitchcock's fifties films), wrote the music for Thompson's Cape Fear. (Scorsese had Elmer Bernstein—an old hand at film music—reorchestrate a souped-up version of the same score for his film. He furthered the Psycho connection by having Saul Bass design credits somewhat similar to those he designed for Psycho.) George Tomasini, Hitchcock's regular editor, who cut Psycho, edited Thompson's film. Martin Balsam, who plays the detective Arbogast in Psycho, plays a police detective in Cape Fear. Gregory Peck, who had starred in Hitchcock's Spellbound (1945) and The Paradine Case (1948), plays Sam Bowden (Scorsese gives both Balsam and Peck small roles in his version of Cape Fear, as he does Robert Mitchum, the original Max Cady)".

As the relationship between 1962 *Cape Fear* and *Psycho* appears, the Hitchcockian influence of Thompson becomes clearer. Therefore we can talk about the acting understanding of Hitchcock so that we will understand what kind of acting it was necessary for Robert Mitchum in *Cape Fear*. Hitchcockian influence on film strongly needs to control everything on the making of the film. Acting, casting, star system is very important in Hitchcock's films. Figure 7.1 shows a making off picture of Robert Mitchum and Gregory Peck with one of the favourite actors of Hitchcock, Martin Balsam.

Figure 7.1: Martin Balsam, Robert Mitchum, and Gregory Peck



Source: Horton and McDougal (1998, p.41) Martin Balsam, Robert Mitchum, and Gregory Peck

As we consider *Cape Fear* (1962) a Hitchcockian thriller, there appears the necessity to talk about the star system of Hollywood and the intentions of casting big names on screen. Therefore we will understand what Robert Mitchum needed to do and what not to do on screen. About the acting preferences of Hitchcock, Fawell (2001, p.32) wrote:

“ .. he did have trouble with actors from the theatre tradition, Method actors, for example, like Montgomery Clift or Paul Newman, who annoyed him with their desire to emote when he sought a simple neutrality from them for the purpose of one of his straightforward reaction shots”.

When Fawell mentioned ‘Method actors’ it must be understood that at that particular time-the times of Hitchcock- method acting wasn’t strongly defined by the rules of drama but it was more defined by “how the actor feels” when the time comes to action. Strasberg, Adler and other method acting theoreticians mostly agreed on the fact that the art is not about the actor, the actor has to find her/himself in art, not the art in her/himself. Here we also see an example of the cause-effect relationship between ‘Method Acting’ and filmmakers. When Hitchcock didn’t like method actors, it was time that method acting was not as clear as it has been after the works of Strasberg,

Adler, Meisner and others. Fawell (2001, p.32) also talked about Hitchcock's understanding on the star system, stating:

“ .. Hitchcock's tendency was to quiet his actors, encourage them to lose their theatrical technique, which often looked foolish on the screen and interfered with his capturing of some real quality in their physical presence. Hitchcock's devout faith in the Star system (in the Truffaut interviews he blames so many failures in his films on lack of star power) stems from a belief that actors are what they are on screen, a single personal that audiences trust with more and more familiarity”.

The only and most important duty of Mitchum's Max Cady was to scare the Bowden family by being as simple as he could. So Mitchum had to use his star power in order to help the director achieve the results he needed. The craft in *Cape Fear* (1962) was mostly about filmmaking, not acting. The acting was coming from Hollywood's Star system, which is totally different in the case of Scorsese's remake in 1991.

It all starts with the first intentions of the filmmakers. Depending on the era, social conditions, industrial needs etc., the filmmakers create an intent on making the film. As they decided to make a Hitchcockian genre film in 1962, they needed to use a strong actor - star to create the effect on audience. Comparing to De Niro's Max Cady, we can admit that Mitchum's Cady was more of a star than an actor. Mitchum appeared in *Cape Fear* as Max Cady in 1962. Later on, in 1991, De Niro created somebody completely different who was named Max Cady. Here we see the differences between acting in an Hitchcockian thriller genre film where it demands the actor to be as simple as he can be and acting in a remake of a Hitchcockian thriller-more of a Scorsese movie regarding its roots based on the reality, questioning of the moreal issues, religion etc- in which the actor is also an auteur as much as the filmmaker is.

7.2 CAPE FEAR (1991)

7.2.1 Plot

Max Cady (Robert De Niro) is Sam Bowden's (Nick Nolte) former client 14 years ago, when he was a public defender. Max was being accused of brutally raping a young girl. Sam didn't want Max to go on doing what he had done so he just buried some reports that would make Max's punishment lighter or even allow him to be discharged. Max learned how to read and he studied law in prison. He made his own defence and he found out that Sam buried the files, mistreated him.

Max gets released and he follows Sam and his family, kills their dog by poisoning. Sam makes Lieutenant Elgart (Robert Mitchum) arrest Max and search him and his house but they come out with nothing. Sam has a secret relationship with his colleague Lori Davis (Illeana Douglas) but they decide to stay away from each other for a while because Sam gets afraid that his wife Leigh Bowden (Jessica Lange) may find out about it. Max meets Lori at a bar and they go to Lori's apartment. Sam handcuffs her on the bed, breaks her arm, bites off her cheek and rapes her. Lori refuses to testify saying to Sam that she doesn't want to be ashamed of telling what happened to her colleagues. After all she has always been working on similar cases, so she knows how it feels to be there as a victim. Sam hires private investigator Claude Kersek (Joe Don Baker) to follow Cady and find out some evidence to put him back to jail.

Max approaches Sam's daughter Danielle (Juliette Lewis) by phone impersonating her new drama teacher and later on meets her at the school's drama theatre, seduces and kisses her. Sam warns Max to stay away from his family by literally saying that otherwise he would get the consequences while Max was secretly taping him. Sam hires three men to beat up Max. But the guys fail. Max makes his new lawyer Lee Heller (Gregory Peck) get a restraining order against Sam. Also Lee Heller applies to North Carolina State Bar to have Sam Bowden disbarred.

Sam and Kersek decide to fake that Sam is leaving town, so that Max would try to enter their house and Kersek would kill him in self-defence. But Max finds out the plan and kills Kersek by strangling him with a piano wire and shooting him with his own gun. Sam, Leigh and Danielle leave the house and go to their houseboat in Cape Fear River where Sam follows them.

Sam attacks them on the boat. He beats Sam and tries to rape Leigh and Danielle. A strong storm rocks the boat. Leigh and Danielle jump off the boat and swim to safety, while Sam and Max get into a fight. Sam uses Max's handcuffs to lock him on the boat. Max drowns; Sam finds Danielle and Leigh and goes near them.

7.2.2 Production

Steven Spielberg was the first director considered for the 1991 remake of *Cape Fear* but he didn't want to do it. At the same time Martin Scorsese was considering to direct *Schindler's List*, which he wasn't sure about. So they traded the works, as Janet Maslin (1991) stated in *The New York Times*:

"It happened that Mr. Spielberg was having his own reservations about "Cape Fear." "I wasn't in the mood; it's as simple as that," he says. "I just couldn't find it inside me to make a scary movie about a family being preyed on by a maniac." So the two directors considered trading projects and agreed to do so after Mr. Spielberg pinned down Mr. Scorsese on his ultimate plans for the Bowdens".

When Steven Spielberg offered Martin Scorsese to direct the new version of the script written by Wesley Strick; Scorsese agreed to make it after a long time of consideration. Despite the fact that Scorsese used to be a fan of the older version, he didn't think Strick's new version was applicable to his style. It was written for Spielberg's directorial style; serving much more to the American traditional movie style. So Spielberg offered Scorsese to work on the script and make the necessary changes with only one exception: the Bowden family stays alive at the end (Rausch 2010, p.144). Therefore Scorsese was able to make the film within his style. He took the script to a questionable area with a more meaningful aspect for his understanding of telling a story. Max Cady is the character for which Robert De Niro had made a very different preparation comparing to his other works. This role required a lot of physical preparation because his visual appearance was maybe the most important thing on the screen. He wasn't clearly the villain, the bad guy. If he had played the role only by the stereotypical necessities, there would be no need to look for the character's past in order to say if he is good or bad. Comparing to the majority of Hitchcock films' style in which the audience needs to be informed at the beginning of the film about which character is the good and which one is the bad therefore there wouldn't be any grey characters; the 1991 Scorsese remake of *Cape Fear* stands as a Hitchcockian style psychological thriller with some differences in this regard (Rausch 2010, p.145). The main difference, or better to say interpretation, would be the Method acting collaboration with the Hitchcockian style. In this regard, John Baxter (2002, p. 385) talked about De Niro and Scorsese's will to make an homage to Hitchcock, stating:

"The film was a conscious homage to Hitchcock, for whom the first version had originally been written. De Niro admitted, 'We spent a lot less time

reconsidering the Cape Fear film from 1962 than we did watching many of the old Hitchcock classics, which were truly our inspiration here.’ “

As it seems above, *Cape Fear* is aimed to be an homage to Hitchcock with its style. When De Niro talks about this choice of making a film out of inspiration by Hitchcock, it means that it is also the actor's concern to consider the film's style, because those choices of filmmaking give the actor the outlook choices of the character. What kind of an homage would it be to Hitchcock by De Niro's work of characterization on Max Cady? As it used to be necessary in Hitchcock's films, is Cady supposed to be a stereotypical villain? In this regard, Rausch (2010, pp.145-146) talked about Scorsese's ideas in order to make the film more personal for himself, therefore more questionable for the spectator; stating:

“In Scorsese's version of Cape Fear, the lawyer Sam Bowden would be a philanderer with questionable professional ethics and poor parenting skills rather than the clear-cut good guy he had been in the original film. And Scorsese's Cady—still very much an evil character—would be legitimately wronged by Bowden, thus giving him a very real motive for vengeance. Scorsese and Strick also created a palpable sexual tension between Bowden's wife and Cady, as well as an underlying sexual threat to Bowden's daughter that was obviously absent in the original film. It was important to Scorsese that the three family members be interesting characters rather than stereotypes. Scorsese also liked the idea that his family would have inner conflicts and tensions that were present before Cady's arrival, giving the villain something to work with and the ability to attack them from within the familial unit”.

In this work by Robert De Niro, I'm aiming to search and analyze his approaches of characterization in order to understand which practices of the Method acting he used for creating Max Cady. By this way I will be looking for answers to some questions like: Can Method Acting be approached only by physical technics when the character is written to be a stereotype, a solid type? Or is it just not enough to work only physical for the sake of the illusion of reality? How deep a psychological work is necessary in order to play an evil man like Max Cady who is accused of and sentenced for sexual harassment? Is it more helpful for the spectator to feel the 'bad guy' if the actor is going deeper and deeper about understanding the ideas of the character? If a guy like Max Cady is a result of a characterization approach, can we understand how a person might have reached to that level of 'evilness'? And by understanding that, is it also opened to questioning about who the villain and the victim is in the film? Can a deep work of characterization by the actor change the intent of the scriptwriter by making the

audience identify more with the bad guy? How can acting change the meaning of the script in a good or bad way?

To understand De Niro's approach on Max Cady's characterization first we need to divide his work into two categories: the physical and the mental approach. Although these approaches cannot be separated from each other in the process, I will investigate them separately to understand the essence of each one and to find the important relation between them. De Niro's physical work is the one we see mostly on the screen and get attached by the radicalness of it. His body shape, choice of tattoos and the meaning of them, his southern accent, his teeth which he had made a dentist to get them in a bad shape in order to give the character a more scary look, the way he dresses, these are the most visible choices that he had made physically. At the same time, creating a background of Max Cady was very important considering the fact that his behaviour at the time when he gets out of prison is based on his past experiences. Max Cady is a man who is sentenced to 15 years punishment in prison because of raping a 16 year old girl. De Niro needed to understand what he really did and why he was sentenced to 15 years because that is what carries Max Cady through the script. He reads the Bible and finds his motivations for revenge as he actually finds himself innocent. These mental and psychological approaches by De Niro need to be digged and analyzed in order to understand the inner side of his characterization work.

7.2.3 Who is Max Cady in the 1991 remake?

In the 1991 remake of *Cape Fear* by Martin Scorsese, Max Cady is a fictional antagonist character who had been sent to prison for 14 years by the accusation of raping a teenage girl. Sam Bowden, the protagonist, who had sent him to prison was Max's attorney and he had suppressed some files that would actually help Max to get a lighter penalty or to be even acquitted. The film starts by the time when Max gets discharged. Max had been changed himself physically and mentally a lot in his prison time while reading about law, the Bible and shaping his body. He appears as a strongly muscled, socially excessive psychopath with a southern American accent. By his very first action, stalking the Bowden family in the cinema, he shows us that he is after the Bowden family.

Although he is clearly known and accepted as the bad guy of the story, the spectators identify with him in some parts of the film. In this regard, the story becomes open to the question about who the villain and the victim of the story is. Because if the antagonist's life is opened to understanding of the spectator, and also if the protagonist is seemed to be crossing over some of the moral lines of the society; it would make the audience think about whether there was a right reason for Max to follow those actions or not.

7.2.4 Max Cady's Physical Appearance

De Niro's choices of body shape, tattoos, dressing, accent and etc. is important to be analysed because those choices are giving us clues about his motivation of work on his character. We can say that he created someone completely different than himself, his own character. He didn't try to play with his own personal habitual behaviours. Instead, he imaginatively created somebody else and physicalized him therefore he behaved as somebody else called Max Cady.

Let's take his body shape first. The idea of being so much muscular and fit must come from the story of Max Cady. The actions Max does in the script just called out the need for having that look. His very first appearance on screen while doing some biceps branchii work out in his room at prison tells us that this is the way he spent his fourteen years in prison. He wanted revenge so he needed to be strong enough to be able to do those actions like fighting against 3 men, not getting knocked out easily by a punch etc. As we can see in the script of the film written by Wesley Strick (De Fina, 1991), he mentions at the scene when he approaches the Bowden family in the boat that he had to be strong so that he could survive under those conditions he had been through in prison:

*"Danny grabs the pot off the stove, flings the boiled water but Cady ducks in time.
He looks hurt, betrayed.*

CADY

Were you offering me something hot?

He steps back, toward the utility shelf. Voice like granite:

CADY

Let's understand something here.

Neither female dares to move, or speak.

CADY

I spent ten years in an eight-by-nine cell. surrounded by people that were less than human. My mission was to become more than human.

Cady plucks a hand-held daytime flare off the utility shelf. Then he ignites it. Thick orange smoke starts to billow.

CADY

You see?

CLOSE-CADY'S HAND

Once the initial burst of smoke has dissipated, we see that molten slag from the fiery flare is dripping down his hand.

BACK TO SCENE

Only the merest twitching of Cady's facial muscles betrays his pain.

CADY

Every easter, my Grandpa handled snakes. Granny drank strychnine.

(shrugs)

You could say I had a head start, genetically speaking".

Here we see how an actor can make a choice regarding his characters background, which is not actually written in the script with every detail but has been given some clues. These foundations that the actor takes from the script give him the freedom to create his world under the circumstances. And it doesn't mean that the only way to be able to do those actions was to be over muscled. Another actor may have some other choices as long as it serves to those conditions. De Niro had chosen to be strong muscled, as stated by Rausch (2010, p.147):

"During this period De Niro was already hard at work, once again transforming his body for the role. To achieve the grossly muscular physique he envisioned for the character Max Cady, De Niro began a strict workout regimen with trainer Dan Harvey. De Niro would lift weights each day for three hours before arriving on the set".

An actor can get inspiration from anything about his character. Another physical choice of appearance of De Niro is his very bad shaped teeth. The look of De Niro's teeth is about the details of Max's past life. To make this detailed choice of his character, De Niro is known with his dare to go to dentist for the necessary change, as Shawn Levy (2014, p.380) noted: "He spent \$5,000 on getting his teeth to look unhealthy (and then, after shooting, another \$20,000 to have them restored to their usual luster)". When De Niro made this choice that Max Cady has bad shaped teeth, it becomes not only about the outlook of the character but also he gets some inspiration out of it. Just like Stella Adler (2000, p.2618) mentioned about the inspiration that Marlon Brando got from Van Gogh painting *A Pair of Shoes* for his role in *A Streetcar Named Desire*, stating:

"When Marlon Brando was working on the role of Stanley Kowalski in Tennessee Williams' A Streetcar Named Desire, he used Van Gogh's painting of the boots to help him understand the character. He saw Kowalski as a peasant who'd come to the city and was broken by it. "Very good, Marlon," I said. "But how do you make it doable? How do you show him broken?" He developed a slouch. Which turned out to be more famous than Van Gogh's boots".

Figure 7.2: Van Gogh's *A Pair of Shoes* and Marlon Brando in *Streetcar Named Desire*



Sources: www.vangoghmuseum.nl, www.pinterest.com

Marlon Brando's slouch for his character in *Streetcar Named Desire* with comparison the Van Gogh painting *A Pair of Shoes* can be seen in Table 7.1. One of the things that De Niro had created his inspiration from is his choice of Max's teeth. And also it serves to the logical point of view of the story considering the fact that Max Cady had been in prison for fourteen years where the social conditions of human life might not be very good. Making this detailed choice is very valuable in terms of creating the world of the character as deep as possible, which is the key for great acting.

Also another detailed work by which De Niro might have been inspired is that feminine underwear of Max that we see when the police make a strip search on him. We see a close-up of that underwear which means we are intentionally shown that Max wears that. This gives us more information about his life and personality. Although when we look at the script we don't see any directions about the particular costume, we see that the writer wanted to give a sexually brave attitude to Max Cady in reference to his years and bad experiences he had in prison. Here it seems that some choices might have been made by the director and/or the actor in order to convey the ideas of the writer in another way rather than showing the whole strip search and Max's stripper confidence attitude; as it seems in the script (De Fina, 1991):

"In the line-up room, they've instructed Cady to remove his clothes. He does so – slowly, deliberately, defiantly ... but he's teasing, too, like a Chippendale' stripper."

Perhaps prison cured him of his modesty, or he won't be humiliated. Either way, he has nothing to be ashamed of.
Both Sam and Elgart are quietly stunned by Cady's physique; Elgart's hand, holding the square of chewing tobacco, is frozen at his mouth.
Now, fully naked, Cady stands facing the one-way mirror. On his face is a smirk that says: "You like what you see?"
 ELGART
Jeez. Couldn't hurt that with an ax".

We don't see Max Cady fully naked as it was written on the script. It occurs that Scorsese and De Niro had chosen to give the ideas of the writer by using another way in which they used his costume as a symbol that makes the spectator imagine about his sexuality. In this regard, the scene when Max talks to Sam Bowden about the prices he had to pay in his years of prison is also valuable. Since the beginning of the film, the writer gives us the information about Max's sexual traumas that he had in prison. We can admit that De Niro made that choice of costume regarding these facts of the past life of Max. Max and Sam's dialogue in the script was written as (De Fina, 1991):

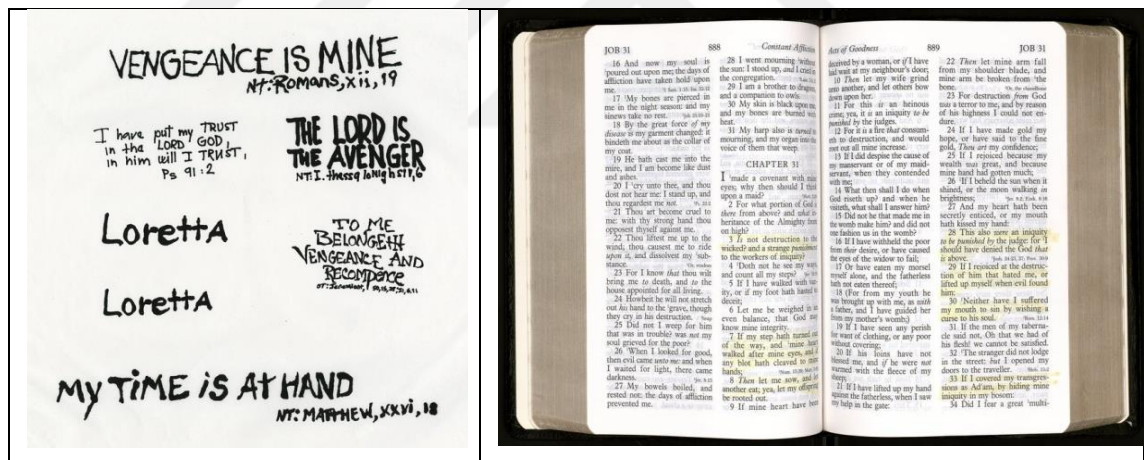
"CADY
Counselor? Have you ever been a woman?
 SAM
"A woman"?
 CADY
Some fat, hairy hillbilly's wet dream?
 SAM
Look, Mr. Cady: I realize you suffered in prison –
 CADY
"Suffered"? No, counselor, I learned to get in touch with the feminine side of myself.
The soft, nurturing side.
 SAM
I'm open to discussion. On the money.
 CADY
Oh, yes. So: shall we itemize? What shall be my remuneration for being held down
and sodomized by four white guys? Four black guys? Shall my compensation be the
same? What is the formula, sir?"

Remembering Stella Adler's ideas about the importance of making the right choices about the costume, at this point we can claim that a very important part of De Niro's characterization work on Max Cady must be based on those choices. Even if we don't see every choice he had made, we can feel it while watching his character's behaviour. As Adler (2000, pp.1987-1989) noted: "The costume dictates to you how to be an actor with power. Pay attention to it. Learn from it. By what you wear and how you wear it you're stating that you're in control. Everything you put on has its definition. Obey it". Another visible choice by De Niro about the physical appearance of Max Cady is the

tattoos. We see from the beginning of the movie that his body is full of tattoos. The choices of tattoos are not made considering only aesthetics but also Max's preferences. Max can be called an idealist. The ideas he developed during his years in prison are mostly based on his understanding of King James' Bible. Max had learnt how to read in prison. This is a fact we understand when Sam talks to a colleague about the time he buried a file of the case that would help Max to get a lighter punishment, as written in the script (De Fina, 1991):

"BROADBENT
You buried the report. Jesus.
SAM
But Cady couldn't know that.
BROADBENT
Christ, Sam.
SAM
For starters, the man's illiterate. So – I mean – how could he know that?"

Figure 7.3: Bible Verse-Tattoos and Highlighted Passages from the King James Bible



Source: Ransom Center Magazine

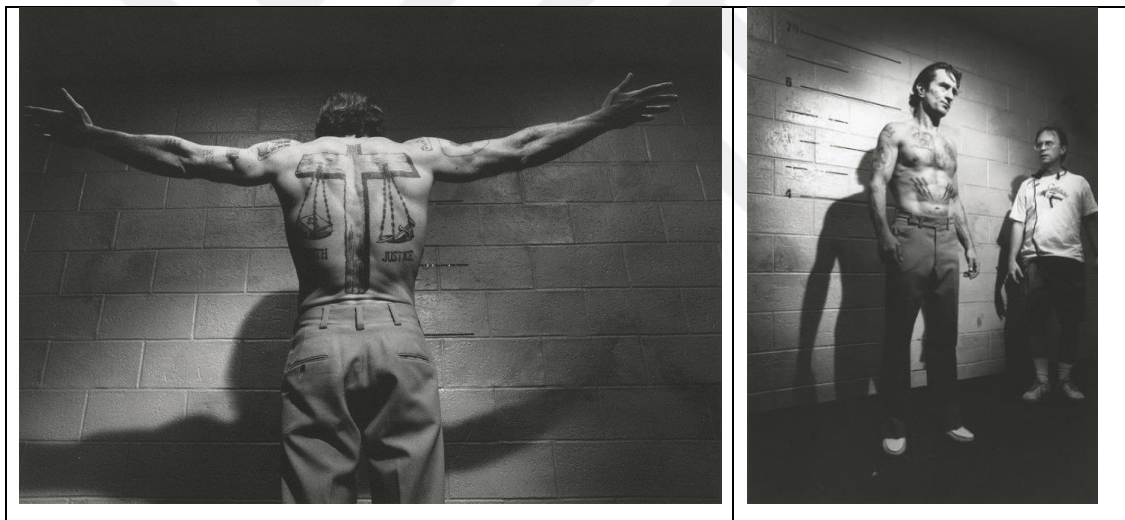
He mostly had read books about law and he read the Bible a lot. That is because he saw himself as a victim and he had found the motivation for his revenge in The Bible. He designed his tattoos by the inspiration he got from the Bible. Most of them are the quotes from the Bible. De Niro seemed to carry the inspiration also by his tattoos that help Max Cady to identify himself and his ideas. Levy (2014, p. 380) noted:

"He was especially taken with the religious aspect of Cady's obsessions. He bought a Bible concordance and consulted it for ideas about revenge. He studied jailhouse tattoos and spent a lot of time and money designing the array of body art that Cady would wear, searching for just the right Bible verses, images and themes to convey

the man's righteous, if twisted, fury. "He was constantly looking to embellish his character with biblical quotations," Strick recalled. "Every scene of Bob's he would call me and say, 'Can Max say something else here about vengeance, from the Bible?'"

As it is also seen in the Table 7.2 and 7.3, these choices can be examples of how the ideas turn into physical expressions in a way which is not only on the surface and symbolic but also by creating the behaviours of the character regarding his ideas and past. Even if a visible choice is made by the director just for the visual purposes, for instance, to make the character seem more fashionable in order to attract the audience more, it is the actor's job to make it belong to his character's past and ideas. Wearing tattoos might have been the choices of the artistic director as well, in which case it is still the actors job to fullfill them with the meaning and life.

Figure 7.4: Tattoos for Max Cady on De Niro's body



Source: Ransom Center Magazine

The last subject to talk about De Niro's physical choices on Max Cady is his southern accent. The way De Niro had worked on Max's accent is not something mystical. He observed southern people speaking with their accent and started to practice that accent on himself. It seems like a work that is done from outside to inner side. In most of the cases the actor doesn't decide the result first. S/He just follows the process and it brings her/him to the physical results. But it is a little bit different with the accent work. Once the decision is made about which accent to use, that already demands the result. Then the actor needs to naturalize it therefore s/he would not be imitating anything. About the

process of naturalizing the accent, Adler (2000, pp.883-884) talked about finding some particular adjustments:

“Learning the lisp is the beginning of learning how to manage accents. Every accent requires an adjustment of the way your tongue forms words. Once you find these adjustments you have a way to control the accent. You're not just doing an imitation”.

7.2.5 The Mentality and Psychology of Max Cady

To understand a character we need to learn about his past. ‘Where did he come from?’, ‘What is his profession?’, ‘Does he have a family?’ and etc. are the questions to be answered through the way of understanding the character. This information is not written in the script with every detail. The actor creates it in as much detail as he can (Adler 2000, p.1750).

All of those physical choices we’ve talked about must have a history of themselves. De Niro had made the dentist grind down his teeth in order to look scarier as the evil character but that is not the history of Max’s teeth. There is the difference between De Niro and Cady. De Niro is the actor who willed to make a dentist grind down his teeth for his role so his history about his teeth is known as an actor. But Max Cady, who is a character created by the imagination of De Niro based on the script, didn’t go to dentist to make his teeth look bad shaped. Here is the necessity for filling the blank area of Max Cady’s life with the imagined reality. For each of the physical choices, the actor makes an identification. An identification might be like; ‘Cady smoked 4 big cigars everyday and he didn’t care about his personal hygiene because he was in prison for fourteen years where it didn’t mean anything to be looking well tended’.

From this very detailed small choice to the biggest choices by De Niro, everything must have been identified. Max is looking for revenge, as it is written in the script; but how can he be so sure that he has the right to do those actions in order to get revenge? What makes him so sure that he has the right to kill Bowden’s dog and attempt to kill Sam and rape his wife and daughter? When an actor starts to answer these questions, he gets the ideas for the character. The analyses and research for Max Cady’s past had brought De Niro to read the King James Bible for the inspiration of Max (Levy 2014, pp.380-381).

7.2.6 Max Cady's Ideology

Max Cady is an idealist. He lives for his ideas. Everything he does carries the aim of pursuing his ideas of revenge. He is a man who is looking for vengeance. He strongly believes that he was betrayed by his attorney Sam Bowden. If Sam didn't bury the report written by an adverse witness in which it was written that the girl he was accused of raping was called 'promiscuous', Max would be sentenced to a lighter punishment. We learn about this in one of the climax scenes where Max holds Sam and his family captive in the boat and inquires about which reports Sam gave to the court and which ones he didn't. It's written in the script as (De Fina, 1991):

"SAM

It said she was 'promiscuous'. It said she'd had three different lovers in one month alone prior to the rape.

CADY

That's right!

At least three. And did you show this report to the prosecuting attorney?

SAM

No.

The houseboat shutters. Cady pays no attention.

CADY

No! You didn't! It wasn't in the file you turned over to me, either! I only discovered it after I petitioned to represent myself – five years into my sentence! When I finally got my hands on the court file, there it was! But back in '80, you buried it, counselor. Would you care to tell the jury why?

Sam wearily turns to the 'jury': his wife and daughter.

SAM

Because I knew he'd brutally raped her".

The main conflict of the story between the antagonist and protagonist is defined here. When the actors make believe of what they say, which is only possible by understanding and reacting to the character's imagined past, then the questions of the writer would be reached to the audience. The author's idealistic questions through life wouldn't be understood and seen if the actors didn't understand them firstly. What makes Max a bad guy and what makes Sam the good guy maybe considered as the main question of the story.

Here we also see De Niro's ability of playing a different character rather than himself. De Niro had played a rapist and made believe to the fact that the character had believed in what he was doing. Max wasn't a bad guy just for the sake of being bad. De Niro understood Max Cady's reasons and he made them his own. Therefore he played a different character rather than playing himself. He also played the hero in Taxi Driver, Travis Bickle, who wants to die to save a little girl's life. These two contrasting

characters both made believe. In this regard, it is important to remember what Adler (2000, pp.996-997) said about the actors being able to take either side is important; “As an actor you have to be able to take either side. If you can't take both sides, it means you can only play yourself”.

7.2.7 The Extraversial Acting Style

Method acting can reach to a variety of different styles depending on the basis that the actor chooses to build her/his character on. De Niro's Max Cady is a loud character. As opposed to Nick Colte's low profile Sam, Cady is looking much more physically and mentally active. De Niro, as being known as one of the greatest method actors, had created an extraversial style of acting for Max Cady. We saw above that he used some of the most well known, milestone technics of the Method Acting Theory as; the choices of the costume, being physically applicable to other human body forms, creating the background history of the character and finally, absorbing and fighting for the ideas of the character in a style required for the film's style and genre.

The difference between the terms ‘acting style’ and ‘acting technic’ can be also seen here. What we see as Max Cady by De Niro is not the preview of Method Acting Theory; it is the final result of the preparation process for it, in other words: De Niro's style of acting within the basis of the Method Acting Theory. By using the technics of the Method, De Niro created Max Cady in a specific, exclusive style. Levy (2014, pp.383-382) talked about the amazing style of De Niro's Max Cady by stating:

“But there are aspects of him that are so outré and outlandish as to make it seem that he doesn't exist at all, at least not on the same existential level as the rest of us: his insane, guttural laugh as he sits in the audience appreciating the knockabout comedy Problem Child (more specifically, a scene of John Ritter parodying Jack Nicholson in The Shining); his almost unnaturally taut and fat-free physique; his madman's tattoos; his appalling act of near-cannibalism as he prepares to beat and rape Sam's mistress; his diabolical scheme of increasingly cruel and intimate reprisals; his superhuman-indeed, literally monstrous, in terms of genre-physical resilience”.

7.2.8 The Method Acting Contribution to the Story

Regarding the method acting theories and the making of 1991 *Cape Fear*, it can be seen that method acting wasn't applied by De Niro only with the physical technics of acting. He always had to carry the mental and physical process together. Even if he was going to create a stereotypical bad guy, he would be digging the meaning of all the actions that

the character was written to do. By this way he had found the reasons for the character's actions and finally he managed to make believe, create an illusion of reality.

Digging the character's psychology by Scorsese and De Niro collaboration also changed the meaning of the script in a way that it would be open to questioning by the spectators. The spectator is also given the freedom to decide to take sides with Cady as well as with Sam. Both sides created the main conflict with meaningful discussions on the themes of justice, family, moral issues, society, law, religion and etc. Those discussions were mostly about the law and society as Thain (2001, p.44) noted:

"The travails of thirty years since that time to Cape Fear II has led to a public far more suspicious of authority of all kinds. Even if a rapist is sent to jail, it may have occurred only because a lawyer ignored the 'technicalities' of the law. Also, a vengeance-obsessed ex-convict may have a legitimate basis for anger at those within the legal system if not for the measures of revenge that he seeks".

A greatly mastered method acting process had let Robert De Niro to participate in the storytelling in which the author's, the director's and the actor's questioning of their ideas had been conveyed to the audience. As the actors went deeper on understanding their characters within the limitations of the director and the writer; the main purposes and the ideas of the script had been changed as well. Since it was both Scorsese's and Strick's agreement, it is not inaccurate to say that the method actor De Niro's performance had changed the script in a good way.

8. CONCLUSIONS

Following the research and analyses of *The System* which was founded by Konstantin Stanislavski, it was normal to go on working on *The Method*, which is based on Stanislavski's works but was changed and interpreted by different acting theoreticians such as Lee Strasberg and Stella Adler. The differences between these theoreticians made more obvious the reasons why they separated their works and went on working individually. Method Acting in USA is still being used by the majority of actors. Every actor has a different background and experiences and has undergone a different training of *The Method*. Since *The Method* is considered as being open to different understandings and interpretations of the individuals, the main differences of Lee Strasberg and Stella Adler's works – the two most popular acting theoreticians – is mostly about the use of the affective memory which is separated into two by Strasberg as sense and emotional memory. However, sense memory is not much different with what Adler was doing while suggesting to her students to be aware of what they touch, smell, see and hear in their personal lives so that they could develop the awareness of their senses, which in turn would make them better actors. The problem for Adler, based on what she had learnt from Stanislavski, was about the emotional memory. Adler didn't want the actors to use their personal problems and traumas in the world of the stage, which is supposed to be created completely by the imagination of the actor.

These two most popular method-acting teachers – Strasberg and Adler – have conflicted mostly on the use of the emotional memory. Strasberg's understanding of emotional memory had gone through a way in which the actors needed to be aware of their personal traumas so that they could use them. The main idea of recalling the past moments for Strasberg was that it would make the actor react to those circumstances s/he had experienced before. Recalling past moments was not aimed to reach the same emotions of that particular time but it was focused on reaching a similar emotion by recalling the same circumstances as the past moment. In this way Strasberg claims to find the reality on the actors' performances. When it comes to Stella Adler's understanding of the truthful acting, she completely denies using something that literally belongs to the actor's personal life. Everything the actor reacts to must be imaginary on

stage. She believes that the actor must become aware of what s/he is experiencing in her/his personal life in sake of improving her/his instrument. Therefore, s/he can be creative in art using her/his personality on stage to stir up her/his imagination. Actor's imagination is everything s/he has according to Adler's understanding. If an actor can imagine and create the necessary circumstances of the play and the background of the character, which also includes its thoughts and beliefs, s/he can react to them and be real on stage. The every truth of the actor must be only within the imagined world of stage.

Apart from the conflict that Strasberg and Adler have on the use of the emotional memory, they both agreed on a very important technic for characterization: the animal exercises. The animal exercises are encouraged to be used by the actors both by Adler and Strasberg. The main idea of the animal exercises is that it helps the actor to get rid off her/his personal habitual behaviours which s/he have in her/his personal life and lets her/him experience within a non-human form of body and mind. When the actor imagines having an animal's body and mind, s/he can easily behave different and have the confidence to go out of her/his limits, which are coming from her/his personal life. Both Adler and Strasberg admit that the play is not about the actor's personality, but it is about the playwright's thoughts and ideas that is to be conveyed to the audience. The animal exercises is used both by the students of Adler and Strasberg in order to create new and different physical forms and mentality for the characters they are going to play.

Some actors feel themselves more creative using the emotional memory and some others don't feel secure and this case is not a paradox of The Method Acting. It is an issue of acting, which needs to be solved by the personal interpretation of the actor her/himself in order to find what works best for stirring up her/his instrument which is her/his body and mind. This issue of acting was solved by Robert De Niro through the use of The Method Acting's physical and mental approaches. He had changed his physical appearance for the inspiration of Max Cady and also he used the imagination technics to be in Max Cady's state of mind and ideals. On the other hand, Robert Mitchum, who was not a method actor with any interest in an acting technic, had choosen to act within his personal characteristic behaviours which he wasn't asked to change for the script because he was a well known film star who was selling tickets by the appearance of his personal behaviours deriving from his interesting life.

De Niro and Scorsese had produced an example of The Method Acting in a Hitchcockian film collaboration. This collaboration had changed the script in the way in which the director wants to tell the story within his understanding of the moral issues of his time. Method Acting had made it possible to deeply analyse the antagonist's life, which was given only superficially in the earlier production. Through De Niro's analysis and understanding of the personality and background of the antagonist Max Cady, Scorsese had reached his aim of questioning the contemporary moral issues and law system but he also managed to keep the suspense in his film, as a prerequisite for a Hitchcockian thriller.

Method Acting therefore, changed the script, by the collaboration between the actor and the director. The 1962 production was representing the hero of the patriarchal society within the great law system of the time that would always succeed at the end. On the contrary the 1991 film seems to understand and promote the destruction that a falsely accused and/or unfairly treated villain can make to the 'ideal' society, while at the same time takes into account the fact that this destruction was actually caused by the lack of justice and a corrupt law system.

This study followed the evolution of The Method Acting since its birth with Stanislavski until the era of its master theoreticians. Stella Adler and Lee Strasberg both created a different understanding of Method Acting by also staying within Stanislavski's principles.

Except from Strasberg and Adler, there were also other theoreticians who studied and developed The Method. Sanford Meisner for example, as a former member of The Group Theatre, had separated his path from his colleagues and developed his own methods instead (Hodge 2000, p.142). He mostly focused on the communion between the actors. One of his signature exercises is the repetition exercise in which the actors, standing face to face, intensely observe each others behaviours and assert their very first observations by keeping the eye contact. Therefore they build up their characters' relationship based on their observations on each other. This is just one example of Meisner's exercises that are used by the actors in order to reach their very natural impulse. By using these technics, the connections between the actors are believed to be spontaneous and full of moment-to-moment awareness. Meisner is known by giving the

most importance on 'doing' more than anything. His other excersises mostly based on this understanding of 'doing' in order to reach to the spontaneity and moment-to-moment awareness on stage (Meisner and Longwell 1987, pp. 34-36).

Meisner is only one case that proves that there is always space for further and continuous study of The Method Acting. This fact stands as the reason why The Method is still alive and applicable, since it evolves, develops and gets updated. It did not stay stable but like a living organism it keeps being re-interpreted both by theoriticians and practicing actors. Therefore, it is still a very widely used acting method by the actors, encouraged also by film directors who want to understand, express and convey the script's ideals to the spectator in the most truthfull way.



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