

## 5. A POSSIBLE WAY OF APPROACHING THE CHARACTER IN THE THEATER ACCORDING TO THE "ROLE SHEET"

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**Abstract:** *"Match the deed with the word, and the word with the deed. Take care not to exceed the decency and modesty of nature; because everything that exceeds the measure deviates from the goals of the theater, whose purpose from the very beginning and until today is to present a kind of mirror of nature, to show virtue its true face, pride its icon and every age, every era, the pattern and their seal" (Hamlet's monologue from the play of the same name by W.Shakespeare).*

**Key words:** *substitution, rhythm, temperamental, behavior*

### 1. Introduction

The road to the creation of a stage character is part of a process related to the "population", the occupation, the entry, in a credible, coherent, complete way of a person, of a human being, described by the playwright in the theater text. For this, the student actor uses what we could call the "character sheet". The file that should help in the construction of the character, in as detailed a way as possible, that does not bore the audience, to help and open a fan of imaginative possibilities.

- How old would the character be?
- In what way, the way I exist on stage as an appearance, shows the age of the character
- In what state of health does the character appear?
- If he has some complexes as a character and what is my opinion about it
- How much do I weigh as a character, we are referring to body weight and what is my opinion about this aspect
- How tall is the character and what do I think about it
- What is the tone of the character's voice (does he have a weak, strong voice, etc.)
- The character uses a certain dialect
- The character's gesture is confident or insecure, indifferent, friendly, strong or weak, controlled or nervous
- What hair color does the character have, how does he arrange his hair
- The character has certain mannerisms (impaired, unnatural, fabricated vocal and gestural behaviors)
- There are body deformities
- The character is an energetic nature
- The character is sick, suffering
- How the character moves in the scene - slow, heavy, indecisive, shy, fast, energetic, supple, firm
- The character has a penetrating, shy, opaque look
- What kind of mimicry does the character have for the girl - amorphous, depressive, mobile, excessively mobile
- How the character sits on the chair/sofa or any other object

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- How the character stands
- What exactly annoys the character
- What relaxes him
- If the character has personal ambitions and what they would be
- What worries the character
- What does the character want in general, what does he need
- What do the other characters think and say about my character
- What exactly do the other characters think my character wants
- What I like about my character and what are the reasons
- What I don't like about my character and for what reasons
- What exactly is the character afraid of and why
- Why can't he get what the character wants and why
- I like the other characters - what are the reasons
- What are the physical psychological manifestations of the character
- What are the vocal psychological manifestations of the character

## **2. Discussions**

In my opinion, the man and implicitly the actor, has all the characters in his being. Everyone around him. It is essential to be aware of this, this aspect of everyday life. To understand at a deep mental and soul level, who and what he is as a human being. Thus, he can resort to what is called "substitution". Through self-knowledge. Very often a certain type of improvisation exercises are used in theater schools, which are the delight of many exams and which are called "Observed animals". More precisely, the student is instructed to look for (and find) an animal (at home, on the street, in the neighborhood, in the country, at the Zoo, etc.) and to study it.

An extremely effective exercise for understanding this "substitution". For the strength of assuming this observation. The student must be careful how the respective animal moves, acts on different stimuli. Then, in class, the student must explain how he solved this exercise by applying the behavior of the respective animal as accurately as possible. More precisely, the student will "substitute" himself in that studied animal. The success of this type of exercise is for the student not only to imitate that animal but to exist, on stage, like that animal. In this way, the student should understand the transition from externalization to internalization. Because his future audience doesn't want to see just a simple, authentic stage appearance, but also wants to see the inner life of the character.

Next, we will move on to certain behavioral types or what would be called the "character's temperament" which the student must discover with the help of the "character sheet". Temperament that implicitly applies on a bodily level as well. In everything that is dramaturgy, the student will encounter types of behavior-temperament. "People" with different voices, different tones of voice, a kind of walking rhythm, the way they sit on the chair, the way they act and react. Because theater is action and reaction. Like in life.

What we call "the character's temperament" can be characterized as a side of the character's psychology that we can see in his behavior. Through the rhythmicity of states and emotional experiences, through intensity, behavioral intensity, through

the way they act and react in stage actions, through the impulsive way of be, by the way he is impressed by something specific in the scene, by the dynamics of psychological manifestations, by the way he adapts, by the way he consumes his energy in the given situation of the scenic contexts of the text. These aspects of the character sheet can lead to the creation of the behavioral personality in the scene. Thus we arrive at the following types of behavior: sanguine, phlegmatic, choleric, melancholic. After these main types, there are other temperamental types as well as those related to the body constitution:

- The enthusiasts - ex. Romeo and Juliet, Othello and Desdemona from the plays of the same name by W. Shakespeare
- The choleric - Lopahin from the play *Cherry orchards* by A.P. Chehov
- Sentimentals - Treplev, Nina Zarecinaia from the play *Seagull* by A.P. Chehov
- The apathetic - Gaev from the play *Seagull* by A. P. Chekhov
- Amorphs - Trigorin from the play *Seagull* by A.P. Chekhov
- Cyclothymes - characterized by rapid transitions from one psychological state to another - Mercutio from the play *Romeo and Juliet* by W. Shakespeare
- Schizoids - are characterized by the clear difference between appearance and essence -Macbeth from the play *Macbeth* by W. Shakespeare
- Picnics - characterized by the tendency to accumulate a lot of fat, bulging chest - Falstaff from the play of the same name by W. Shakespeare
- Leptosomes or asthenics - more developed in length, narrow in the body
- Athletic - muscular, broad-shouldered - a good example would be the carpenter Snug from the play *A Midsummer Night's Dream* by W.Shakespeare
- Dysplastics-those with congenital malformations-the clearest example would be Richard III from the play of the same name by W.Shakespeare

Returning to the main types of behavior, we have the sanguine temperament, which is an active character, with increased mobility, with a great power of adaptation. The experiences of this type of temperament are of great intensity. He is the kind of character who talks a lot, sometimes without arguments, he is a tonic, optimistic nature, sometimes easily overwhelmed, always energetic and constantly seeks to be the center of attention. A very eloquent example can be the weaver Fundulea (Bottom) from the play *A Midsummer Night's Dream* by W. Shakespeare. He follows the choleric temperament. Always impetuous and restless. This kind of character manifests itself in an uneven way and the affective lives are transient from one state to another. In general, he manages to dominate everyone else and gives himself passionately to any cause.

He is the strong type, with authority, rather nervous, almost or downright aggressive, untimely in his decisions. Here We can give as an example Jupan Dumitrache from the play *A stormy night* by I.L. Caragiale. Then we could move on to the phlegmatic temperament which is considered a passive. The character is balanced, intelligent, with quite a lot of patience. By nature, he is a closed man, communicating very little. He can be calm, quiet, he makes jokes in a discreet way, he is never in a hurry. Not always intelligent, the character Nae Ipingescu from the play *A stormy night* by I.L. Caragiale could be a very good example. Also any of the "doctors" from A.P. Chekhov's plays. We then move on to the melancholic temperament, which is also characterized by passivity. With this behavioral type,

the difficulty of social adaptation, pessimism, self-satisfaction appears. He is a character with minimal gestures, introverted. Here, a very good example is Treplev from the play *Seagull* by A.P. Chekhov.

### **3. Results**

I gave a number of examples about the types of temperament that refer to the fact that people have different temperaments even if, often, they appear combined. But for each of them, there is a clear dominance, which defines it and which sends us to a kind of unique behavioral type. Obviously, the actor also has a certain type of behavior. Most of the time, there are rare cases when the actor finds himself, even from reading the text, with the character's type of behavior. What happens if the actor has a phlegmatic type and his characters are choleric or bloodthirsty? Will he play "himself" in every role? Or he will try, together with the director, to find, to invent the behavioral type of the character. Thus, a carefully studied character sheet, psychologically, will help him understand the character and go through the creative process based on certain factors, including the non-verbal expression of the role.

### **4. Conclusions**

Working on the "character sheet" with attention and interest can greatly help the student, future actor. For example, it can protect him from some "traps" of the creative process. One would be the fear of making a mistake. When the homework is done thoroughly, you are much more sure of yourself and thus, the mistake appears much more difficult. It can also protect him from some exaggerations or the lack of measure, which is again a very big trap for the actor. The teacher had to constantly refer to this study of the character sheet which can help the student to become much more believable, richer in nuances, "true to life" on stage. Another trap is that "play of words".

There are some actors who, not having a studied character sheet, do not understand what the stage action is, the subtexts, the contexts and only play the words. Forgetting that life (stage) is "between" and "beyond" words. Or this, without a character sheet, is almost impossible to achieve. Another professional trap appears here, namely not caring what you play and what you play in. Moment when you can call yourself..deprofessionalized.

I leave here one of the best examples of how to study a character sheet. "Say the tirade, please, as I said it too, as vividly and fluently as possible. But if you scream, as many of your actors do, I'd better get the fair announcer to shout my lines. And don't cleave the air with your hand, look like that. Be as self-controlled as possible. Even in the mood, in the storm—so to speak—in the whirlwind of passion, you must keep a measure that will calm down its wildness a little. Oh! It hurts in soul when I hear a vlagan, with the cap stuck in a wig, how he tears a passion, how he makes it crazy, and how he breaks the ears of the spectators on the ground floor; who, for the most part, are only able to understand the noise and pointless pantomimes.

But don't be too lazy either! Let common sense be your guide. Match the deed with the word, and the word with the deed. Take care not to exceed the decency and temperance of nature; because everything that exceeds the measure deviates from the goals of the theater, whose purpose from the very beginning and until today is

to present a kind of mirror of nature , to show virtue its true face, pride its icon and to every age, every era, their pattern and seal" (Hamlet's monologue from the play of the same name by W. Shakespeare)

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