

THE FILM ACTOR VERSUS THE THEATER ACTOR: CAZUL GAVRILESCU (THE GAVRILESCU CASE) AND PESCUIT SPORTIV (HOOKED)

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Abstract

The article sets out from a number of studies of roles that unfold over a longer period of time, in order to analyse two concepts closely related to acting: *dramatisation and authenticity*. Drawing upon the semiotics of Greimas and Fontanille, our study establishes the pathemic journey of two characters – one from theatre, the other from cinema - in two works of differing artistic registers, but similar fields: Gavrilescu (*The Gavrilescu Case*, drama, 1996-1998) - and a movie character - Mihai (*Hooked*, movie, 2009). The conclusion is that in both situations acting demands identification with the character, as well as the construction of a simulacrum.

Keywords: Actor, theatre, film, dramatic character, Hooked

Introduction

There are many voices which argue that a very good theatrical actor is rarely a good film actor. The arguments on which this backstage myth is based are more often than not to do with the issue of authenticity in acting. Many years ago, we conducted a small survey to gauge reactions as part of a student seminar. For our research material we chose the main character from *The Gavrilescu Case* (an adaptation of Mircea Eliade's novella *At the Gypsy Women's*). After the recent premiere of the film *Hooked*, we realized that the both the character in the film and the character in the play had a lot in common. Consequently, we decided to conduct together a study that would combine the unmediated experience of the actor with the viewpoint of a professional critic. Our main goal was to trace from this dual viewpoint how much of an actor's performance is a simulacrum and how much is authentic

experience. The requirement for such research arises mainly from didactic motives. Likewise, it aims to help actors who wish to enhance their objectivity when assessing their performances.

The examination of a dramatic character proceeds from literary typology towards a construct built over the course of one or more performances. Although a theatrical character operates using different methods than a film character, especially at the level of dramatic performance, there are several constants in acting that are common to both theatre and film. Namely, theatre cultivates a certain gestural emphasis, it is declarative and constantly aware of the audience's presence, whereas film demands total lifelikeness, a performance that is colloquial in its codes, and placement of the performance within a space that is detached from the audience, to give but a few examples. In the present article we shall attempt a dual interpretation of the above idea, from the viewpoint of the actor and from that of the audience. Our demonstration will set out from two case studies: the play *The Gavrilesco Case* (adapted for the stage and directed by Gelu Colceag) and the feature film, *Pescuit sportiv (Hooked)*¹⁵, director and screenwriter: Adrian Sitaru. As the typology of the male lead in both works is an unmediated construct (developed through the acting performance of Adrian Titieni), we shall attempt a deconstruction of the role by comparing the character as acted with the character as perceived by the audience. We use the term 'deconstruction' in the sense established by Derrida, meaning a 'phase preliminary to the undermining of the instituted system of analysis (1997: 387). Deconstruction of acting, comparative analysis (theatre/film), and the technique of eliminating clichés are the main standpoints in the present study. Our analysis is based on the actor's own observations, as well as on questionnaires/interviews reflecting the two perceptions of the pattern under discussion.

Using a method of comparative analysis, we have focused our research on the principles laid out in the semiotics of Greimas and Fontanille, arguing that an understanding of dramatic performance involves, especially at the given historic moment, emotions translated into a register related to everyday communication. Rhetorical patterns, stage gestures, and psychological effects are all part of a ceremonial that may be analysed using the means specific to semiotics, ranging from Greimas' epistemological vision to Herman Parret's pragmatics.

Within the structure of this article we have included a number of narratological remarks regarding the intrinsically dramatic nature of the two

¹⁵ *Hooked* (2009, direction Adrian Sitaru, with Adrian Titieni, Ioana Flora and Maria Dinulescu) got many awards, among them the special award of the jury within the Estoril Festival Film in Portugal, the great award of Calpurnia (Spain), Special Jury Award – "Silver Alexander" (Salonic) and so on.

stories and the unusual abilities of the character being played (the first two sections). The third section deals with the pathetic schema that the actor configures throughout his performance. Comparison of the film rôle with the theatre rôle highlights a number of aspects that prove both the spontaneous connections with the character and the limits of authenticity (explored in the fourth section), but there is also a side that deals with a certain type of exciting authenticity (the fifth section). From the construction of the character to his reception there are numerous obstacles both in theatre and in film (the final section).

The literary character and its dramatic openings

The Gavrilescu Case was a dramatization *La tiganci* (At the Gypsy Women's) by Mircea Eliade and was stage by Gelu Colceag. The script of the play was able faithfully to follow the text, thanks to its dramatic potential. The production had a four-year run at the Nottara Theatre in Bucharest between 1994 and 1998 (and will return this season). The storyline, faithfully reproducing the original story, is as follows: a piano teacher (Gavrilescu) has a strange experience. Returning from a piano lesson, one day, he realises he left his briefcase at his pupil's house. With the aim of going back to fetch it, he gets off the tram at a place known as *La tiganci*, breaking his usual journey. It is widely believed that there is a clandestine brothel at the place in question. Driven by curiosity and enticed by the shady trees, he enters the courtyard of the Gypsies. Here he is taken to a hut where three girls (a Greek, a Gypsy and a Jew) lure him into a game: he has to guess which one is the Gypsy. He is unable to guess, however. He then wanders through the hut for a while, which has become labyrinthine, and finally goes home only to discover that somebody else now lives in his house and that people do not recognise him. He gradually learns that twelve years have passed. Desolate, he goes back to the Gypsies, where he meets Hildegard, his first love. Together they set out into a green forest, which is in fact his death. In reality Gavrilescu had died in the street immediately after alighting from the tram.

Adrian Sitaru's film, *Hooked*, focuses on a male character, somewhat comparable to Gavrilescu. Mihai is a teacher who is having an affair with a woman named Mihaela. Because Mihaela is married, there is a tension between them. On their way to a picnic they involve a girl (Ana) in a minor accident. She lives with them for a while, turning into a *raisonneur* – sometimes vulgar, sometimes challenging, sometimes perverse. This meeting dissipates the crisis the two characters have been experiencing.

In both situations, the male character is built on a confrontation with the fear of failure.

Gavrilescu's story begins when he shows an obscure interest in a name he hears in the tram station, that of a hero called Colonel Lawrence, which he repeats like a mantra, thus performing a ritualistic act. In the hidden layers of his consciousness lies a desire for exceptional encounters and adventure he has never had the courage to put into practice. On a different level, but along the same lines, the dissatisfaction of the character in Sitaru's film materialises in an act of deliberate revolt: he would like to resign from his job in order to confirm to himself, and above all to Mihaela, that he is not a man of compromise. But he does not have the necessary courage.

Both acts are nonconformist and at the same time act as a trigger. In a situation of crisis, with its structural basis in the plot, the character legitimises himself via the conflict between the aspirations of his youth and his discontent with what he has become in the present. As it says in the novella, Gavrilescu is 'hit by a white, incandescent, blinding light (p. 8), even before entering the fantastical universe of the Gypsies. In the code of mythical literature, light signifies a 'break in the subject's existence' (Eliade: 1995, 1p.70), often indicating an act of self-discovery, of revision and transcendence. In this case, Gavrilescu in fact dies and his death means the return to his moment of maximum failure, when he broke up with Hildegard. His 'adventure' thus starts as an accident.

The character Mihai in the film *Pescuit sportiv (Hooked)* similarly develops as a result of an epic hiatus. The car accident plays the same role of inducing the idea of a break from normality. The encounter with an adolescent prostitute gives rise to a game he both hates and feels attracted to, to the same extent Gavrilescu does. The character register is different: Eliade's character is fundamentally mythic, while the film covers only the intimacy of a place with magic potential. But both characters experience an adventure that simultaneously involves death and love. In regard to this aspect, Gavrilescu and Mihai are in counterpoint: the first regains his lost love through death, while the second's existing love is strengthened after his encounter with death. Both characters are at the mercy of rough forces, beyond morals and social rules. Gavrilescu looks on the Gypsies who put him to the test as 'illiterate' prostitutes; Ana in the film is an adolescent vagabond of similarly dubious morals, as well as being coarsely vulgar. The prostitute, the vagabond, the same as the orphan or the nun, give rise to a rich mystical symbolism, all of them being prototypes of the escape from history. The prostitute in particular represents dissipation, a means of camouflaging the sacral, as in the case of Sofia, in the gnostic myth of Valentine, an obsessive theme in the work of Eliade (Rusti: 1997, p. 139). Traditionally, confrontations with this kind of protagonist are violent and take the character back to his primitive nature, causing him to reassess himself in an essential

way. Devoid of social graces, of manners, both the prostitutes in *The Gavrilescu Case* and Ana in Sitaru's film oscillate between the art of seduction and verbal aggression towards their interlocutor. In the theatre production and the film this theme becomes a good way of maintaining conflict at a heightened level.

The "acted" character

The categorical tones the literature can imprint on a typology are replaced, in the process of the acting construct, by a series of transitory categories, many being deliberately ambiguous and, more often than not, suggestive on many levels. Creating a character like Gavrilescu raises countless problems, because his main characteristic is confusion. The protagonist does not understand what is happening. He continues to behave within the limits of a given normality, although the rules had changed. He does not know he has died and nor does the audience. Under these conditions, the character's general state of confusion compels a series of gestures that come under the third type of ambiguity, according to Empson's aesthetic principles (1981, p. 271). From the two parallel planes (he/others) an allegorical epidemic gradually emerges, similar to the ones in fantastic literature. We refer here to the fantastical atmosphere that Todorov associates with the prose of Henry James (*The Figure in the Carpet*), a type of writing always dominated by *the present absent* (Todorov: 1978, p. 115). In the specific composition of this character (Gavrilescu) have been included elements characteristic of the general state of confusion, arising spontaneously, at the same time as the character enters into this state, but also established in advance by the director. As he was acted in more than seventy performances, the character became controllable. There is always geography to the rôle, with familiar routes and landmarks that allow monitoring of the gestural and verbal panoply. Traced over the course of four years, these two categories of elements were the object of a rôle study. Among the reflex gestures associated by the actor with the aboulie situation of the character there is also visual confusion, hesitant actions, pausing in consternation, an irritable tone of voice, imperceptible distortions of verbal emphasis and other manifestations that are specific to the current life of the actor. At the same time, the acting game also demands artistic tricks, capable of accentuating the outline of the character, for example the repetition for rhetorical effect, sweeping gestures and contact with the public, played as being unintentional. The ratio between the two categories actually emphasises how 'theatrical' the stage performance is. An actor does not merely get inside the character's skin through an act of mere imitation, but conveys a subjective existential condition. The character is not just software uploaded onto the actor. The construction of a character through acting

implies an act of updating the potential that already exists in the natural person. Some actors have the ability to play any rôle, while others are made for certain roles. The much-discussed ability of the actor to metamorphose emotionally and behaviourally has genetic causes, as the study of the rôle of Gavrilescu will argue.

In regard to the main behavioral feature of the hero - the inventory of recurrent attitudes during several shows - can be represented graphically as follows:

Table 1 Ways of expressing the confusion of the character Gavrilescu

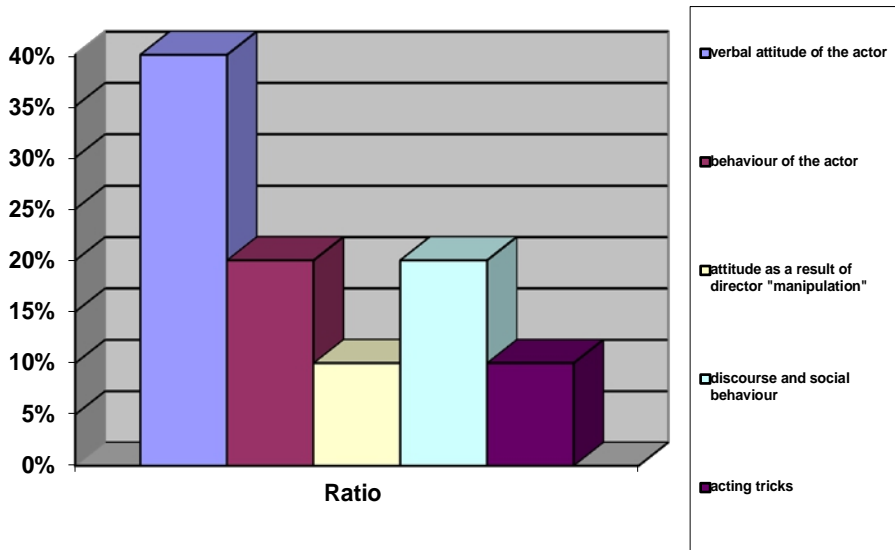
	reflex gestures and manifestations	theatre tricks
	gestural ambiguity	repetition for rhetorical effect
	obvious hesitations	sweeping gestures
	pausing in bewilderment	affective participation on the part of the public
	involuntary shrugging	diction control
	instinctive sighing	
	voice changes	
	vocal irritation	
Ratio	70 %	30%

However, the character is marked at the same time by a secondary emotional field, which encompasses various moods and emotions, ranging along the same paradoxical line as his entire story. Thus, the adventure involving death and love at the same time implies overwhelming euphoria and sadness. From the point of view of the acting experiment, one cannot speak of a dramatisation of these natural biases, but rather of an understanding of the character, wrapped around the psychological structure of the actor. The melange of actor and character is limited precisely by the above-mentioned innate potential.

Whereas in case of the character on the stage there is a given amount of artifice, demanded by the principles of theatricality, film is completely different, although character-acting in film does not exclude a theatrical attitude. Thus, for example, when the character Mihai (*Pescuit sportive - Hooked*) makes his first appearance, he is affected by a dual tension: he is simultaneously preoccupied with resigning from his job and with forcing Mihaela makes a final decision about getting a divorce from 'Honey'. The acting is based on the schema of colloquial communication, which is why the impression of authenticity given by the film is to a large extent achieved through dialogues and the way in which they are performed. The same as in the case of common communication, however, the subject is based on the conventions of social relationships. It is known that there is a generalised pattern of behavior in society and which is directly related to the public discourse (Habermas: 2000). In consensus with this, and especially in

Freudian terms, besides the individual relationships in the film “social rôles” are also functional to the highest degree (*ibid*). The character under discussion is in temporary conflict with Mihaela, but this conflict is not critical. This is why the main emotional components are disquiet and discontentment, with its countless shades. On the other hand, social status, the contemporary setting, the protagonist’s intellectual background, and the circumstances of his actions (the picnic outing) determine a mode of acting that is apparently free, but deeply connected to the multitude of conventions that mould his social profile. This is why, at least on a behavioral level, the actor is less evident qua actor in the film than in the play. While Gavrilescu was able to draw upon the actor’s repertoire of gestures, Mihai is constructed with greater economy of means. His state of agitation is suggested by his curt speech and the constriction of his movements inside the car. Moreover, his discontent oscillates between rebuke and overt disillusionment. His sparse, often stereotyped lines, as well as the selection of the images, further contribute to compressing the character within a carefully delimited area. The film viewer gains access only to the part of the character constructed by the actor. The dominant viewpoint is that of the director. When it comes to the typology in question, there is no collation of such reflex gestures with gestures related to directorial construction, but an analysis of the film and outtakes makes it possible to appraise the ratio between these two categories. Although there are fewer acting tricks, the acting is reinforced via conventions derived from social concepts and film-editing techniques.

Modes of expressing the disquiet of the character Mihai (*Hooked*)



The veracity of the film character is therefore constructed on precise methods, which do not allow for the same range and variety that an actor can

employ in a play. Film does not allow for the same rhetoric as in traditional drama, for example the soliloquy, but there are countless other ingredients that come together to create the dramatic act. These include colloquial discourse itself, slang phraseology and other features of oral discourse, which also contain information that accurately depicts the period of time. Mihai is a mathematics teacher and his discourse, imprisoned within a number of iterative expressions, indirectly invokes not only everyday verbal clichés ('What's the problem?'), but also the only point of interest around which all his emotions revolve. Comparable to the name Colonel Lawrence in *The Gavrilescu Case*, the obsessive repetition of phraseology centered on the lexeme *problem* points to the core of a pathemic isotopy.

Mapping the pathemic path

To employ the terminology of Greimas and Fontanille (1997: pp. 136-145), the pathemic path, which is to say, passional bias and display, undergoes three stages in its evolution: *configuration, disposition and sensibilisation*. These are part of the syntax of a discourse that holds sway over a 'passional simulacrum' (142). In the story, Gavrilescu is obsessed with the name of the hero because he is in the mood for an adventure. On the stage, the character focuses his entire previous story, which is one on futility and hope, in a mere 'summoning of modal devices' (143) capable of maintaining the emotion itself. The determination (one that is existential and metaphysical, in Gavrilescu's case) materialises by means of repetition preliminary to the 'accident'. By contrast, Mihai's pathemic schema combines both a social and a psychological complex, the second of which belongs only to the individual.

While the phraseology built up around the word *problem* derives from the clichés of a social category, the protagonist's style of speech expresses, in almost mathematical terms, the only sore point in the couple's relationship, which is the existence of a love triangle. In his mind there is an obstacle that must be eliminated ('Honey'), and this equation develops emotionally via repetition that encompasses all other related emotions. The actor's performance projects the pathemic 'constitution' of the hero from the very first scene, where the focus on the only issue is obvious. He wants to know whether Mihaela has made a decision regarding 'Honey', or rather, whether she has made a choice - whether she has chosen him - and so this dilemma becomes the centre of the diegesis, according to which the entire dramatic performance of the character develops. All the other scenes are based on recollection of this initial discontent, manifested in an intensely painful way even during the accident. The teacher's first reaction after the car hits the teenage girl is to blame Mihaela, who was driving. This particular accusation reveals the tonality of his central discontent, using the

same emotional simulacrum of the basic construct. Comparing the initial accusation (Mihai's explicit demand that Mihaela give up 'Honey') and the one regarding the accident, we discover the same percentage of disappointment on the part of speaker. The preservation of the pathemic scheme implies, according to Greimas's theory, an awareness of a moral baggage, detectable in the layers of discourse. As a conformist, Mihai wants to have a relationship free of complications. The existence of 'Honey' triggers not a jealous outburst, but rather a moral release from the terror of a promiscuous equation. Under the influence of the shock of the encounter with Ana, the character evolves away from this dichotomous attitude and towards a moral rebirth, but without omitting the emotional journey. In the end, after 'Honey' has been removed from the equation, Mihai relaxes and emerges the state of disquiet that has previously dominated all his lines.

The limits of authenticity in acting

There is an imperceptible boundary between theatrical simulation and authenticity, because the actor is aware of the history previous to the play, while the director endeavours to keep this history at the level of suggestion. A theatrical character is constructed in the present. The actor allows his emotions to 'supply the trappings' of a piano teacher from the interwar period, but his main concern is to bring him up to date. On stage, the language and the behavior of the interwar world are worthless. The protagonist merely 'archaizes', preserves the veneer of the time, but the actor does not enter that time: an archaic discourse, for example a monologue in archaic language, is utterly counterproductive when it comes to the theatrical act. On the other hand, film allows us, at the level of performance, to access a past period, because of its function of recreating social life in every detail; the concern for authenticity is even greater when we are dealing with a contemporary setting. This is why many actors immerse themselves for a time in situations specific to the parts they are playing in order to familiarise themselves with the rôle.

A knowledge of a character's day-to-day actions shapes dramatic attitudes. Sometimes, the construction of an elaborate biography with no direct connection to the film helps the actor to establish an empathic connection with his character. For example, Mihai is an unhappy teacher, who must live in a modest flat. The act of mentally picturing his home makes performing the rôle easier and more authentic. Although there are not many data about the background of this teacher, the actor must create a life, often a highly detailed one, in order to be able to fill out the character's emotional path. As an act of 'positive simulation' (Herman Parret, 1996, p. 89), the main components of seduction are *conviction*, *will* and *emotion*. But in order to trigger them - as complex processes at the emotional level - what is

required is a detailed biography, used exclusively as the principle of the acting performance. Interpretation in particular means establishing strong bonds with the character, almost all of them being part of his biography. A character cannot be understood unless there is a reference system: flat, wardrobe, friends, enemies. His domestic life in particular comes under this area of initial connections and is maintained through multiplicity of detail. Sometimes, a day in a character's life can be of real help. The acting out of emotion is based on these two stages. In Mihai's (the character's) 'reality' there was a constant space of dysphoria, fuelled not only by his dissatisfaction in love, but also by his figurative biography.

Authenticity as incitement

In discussions about authenticity, Stendhal's confession is still a benchmark when it comes to establishing aesthetic canons. 'Last year (August 1822),' Stendhal writes, 'the soldier who was on guard at the theatre in Baltimore saw Othello, who in Act Five was to kill Desdemona, and yelled: "No one can ever say a lowdown nigger killed a white woman on my watch." In the same instant, the soldier fired a gun and shot the actor playing Othello in the arm. Almost every year the newspapers recount similar occurrences. Well, this soldier lived the illusion: he genuinely believed that the action that was taking place on the stage was real' (Genette, 2000, pp. 23-24).

The aesthetics of last century rejects the faithful reproduction of reality as one of art's functions. It states that each mimetic act is based on a subjective point of view, and the field of particular information lends power of suggestion to a certain work. In a semiotic study of emotions (*Semiotica*: 2008), using the concepts described by Pierce, a number of Danish researchers (Thellefsen, Torkild; Sorensen, Bent; Andersen, Christian) argue that between intent and interpretation there is a considerable number of signs, mainly iconic, which not only disrupt the emotional approach, but also contribute decisively to the so-called subjective note of the interpretation. In this sense, the actor's personality and emotional endowment are decisive in building a dramatic character and important enough for the delivery of a dramatic performance in film (*Semiotica*, pp.171-185). Nevertheless, in many cases the performance cannot be controlled, and this unpredictable ratio constitutes the value of an authentic play. While the stage play requires a convention from the outset, the appearance of new nonconventional forms (from the dramatic experiment to interactive shows, such as the 'candid camera') reveals an obvious need to reassert the category of authenticity in performing art in general. On the other hand, in the new wave of Romanian film, petty acts of violence have also constituted modes of lending authenticity to a story: the most obvious ways of doing this include vulgar

language, verbal aggression, and epic minimalism. The character in *Pescuit sportiv (Hooked)* evolves along the lines of an almost mundane conformism. This is why there are few possibilities to turn him into an authentically aggressive protagonist. He remains within the limits of conventionality, emphasised by his clothing, language and even gestures: when, for example, he expresses his amazement in a way lacking in sophisticated hypocrisy. He is seduced and drawn into a game in which he is by turns accused, inveigled, blackmailed, etc. But Mihai provides a wide range of manifestations within the area of innocence on the verge of becoming blameworthy. This register requires a history, a detailed biography capable of justifying attitudes, facial expressions and, in particular, the affective tonalities of speech. Between the image constructed by the actor and that perceived by the viewer, successive transformations intervene, dictated by the shooting of the film itself (including its circumstances) and the way the film crew subsequently shaped it.

Therefore, the performance, devoid of spectacular effects and mediated by the camera, as well as transformed the director's approach, is not under the direct control of the acting process. Between *intent* and *interpretation*, the message travels a road whose byways we are unknown to us except through feedback.

Construction and reception

In theatre and film alike, the actor - wholly engulfed by the play - ignores the existence of the audience. Generally, art is a finite experience, perceived as a random event. Nevertheless, the actor in a play, by acting in real time, experiences a constant awareness of a court sitting in judgment upon his act. Besides feedback from the audience, there is also an emotional relationship, a sense of approval or disappointment on the part of the audience. Deeply absorbed in his performance and influenced by the emotional thrust of the spectators, the performer is split as a result of the emotional pressure of the audience. This empathy works both ways: the audience gives and takes to the same degree as the actor.

One way of verifying the distance between intent and interpretation is to compare the actor and his audience. To this end, we conducted a small-scale experiment during a student seminar. Namely, we compiled a questionnaire of thirty questions with multiple-choice answers. An actor (Adrian Titieni) and eleven qualified viewers took part in the experiment. Comparison of the answers brought to the fore several differences between the intention of the performance and the response to, centered particularly on the pathemic construction of the two characters in the scenes at the beginning. In Gavrilescu's case, as I have argued, the character's state of confusion raised difficult problems of interpretation. The actor had to set

some referential indices in order to convey the character's attitude after his death, for example recurrent confusion or blatant misunderstanding of his situation. Of the eleven respondents interviewed, the majority introduced a new element to those mentioned by the actor, namely the *helplessness* of the character.

Results of the answers to the question “Which is the prevailing mood of the character Gavrilesco in the scene where he meets the three girls?”

	answers	No. out of 11
spectators	helplessness	5
actor	confusion	3

Although the semantic difference does not seem great, the perception of Gavrilesco as a helpless character does not cancel out the impression of the character's confusion, but rather includes an emotional input on the part of the other five spectators. Their perception is influenced by a personal affection for the protagonist, arising from an imperceptible connection that was in fact created between the three structures: actor, spectator, and the simulacrum created by the actor. This indicates that the character incorporates not only the actor's personality, but also the pathemic schema upon which he has built his rôle. The acting performance presupposes details that cannot be foreseen in the process of reception.

We recently repeated the experiment after a viewing of the film *Pescuit sportiv (Hooked)*. As regards the Mihai character in *Pescuit sportive*, there were more differences between the intention and the perception of the performance. The film concealed the acting, as I have argued, and the actor's attitude as displayed on the screen was the result of various distortions. From the actor's perspective, Mihai enters the 'stage' strongly affected by the *turmoil* resulting from a major problem, namely Mihaela's adultery. Therefore, from his point of view, the dramatic act is overlaid upon the solving this problem: the dialogue expresses Mihai's attempt to challenge Mihaela to an open discussion, after which she takes the expected decision: she leaves 'Honey'. From the actor's point of view, the protagonist's turmoil occurs at an intellectual level, as he tries to find the right tone and arguments for a discussion about the conflict. The character's torment makes the viewers remember the scene. Four out of eleven viewers notice elements leading to this feature of the act.

Characterization of the emotional state of the character Mihai

Intention of the performance	To express a mainly intellectual turmoil
impression of viewer 1	Torment
viewer 2	Anxiety
viewer 3	discontent
viewer 4	pre-conflict

Although there are some semantic discrepancies, all the denotations fall within an isotopic field of disquiet that dominates the character; nevertheless the tones prove once again that any act of perception at the same time involves the emotion, background and aesthetic values of the viewer, to which many other factors may be added, such as emotional influences, manipulations from certain external stimuli, such as light, time of day, how involved the cast are, etc. In addition, there are also multiple takes that make carefully selected elements enter the construction of a scene. Between the actor's intentions in his performance and the viewers' perception there lies a long, one-way path. In dramatic performances repeated over several years – such as in this particular case - the distance between the intention and the perception of the performance is substantially reduced. Along the way, the actor himself is influenced by external factors, such as group leaders, who set the tone for the reactions of the audience, or, on the contrary, he comes up against the disapproval of a percentage not to be ignored.

Conclusion

In film as well as in the theatrical act, the acting performance is marked by drama. While the impression of authenticity is more obvious in a film, in fact, the theatrical act, thanks to the freedom it offers the actor, is more susceptible to lend authenticity to the pathemic approach.

Viewed from a different angle, authenticity in the theatrical act requires more than an updating of situations in order that they become recognisable at the level of reception and often mistakable for unanimously known realities. The 'theatricality' of stage performance is part of dramatic expression and this is why the experiments of interactive theatre did not lead to convincing methods when it came to an aesthetics of the authentic. A character is theatrically authentic when he is credible at a symbolic level too.

The dramatic attitude seems more natural in film, although more layers of dramatisation are at work. In addition to the actor's approach, the director's approach focuses on portraying the character in a deeper way than in theatre (where the director's subjectivity is evident, especially at the level of overall construction). Moreover, the final version of the film is also a result of countless adjustments required by film editing.

The authenticity of the performance (whether in theatre or in film) can only be measured during the process of perception, which is also complex, as well as complicated by the distance between emitter and receiver. From the actor's perspective, whether he be acting in a play or a film, plausible character construction requires adoption of unfamiliar gestures, but also the careful elaboration of a simulacrum.

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