

Seeking Stanislavski Techniques of Actor Training in Nepalese Context from His Book An Actor Prepares

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Abstract: This paper aims at searching for techniques of actor training in Nepal associating similarities (or differences if any) theorized by Constantin Stanislavski (1863-1938), a Russian theatre director in his book *An Actor Prepares*. The acting 'system' also known as 'method' is an approach to acting, developed in the 1920s to support actors in the process of embodying and enacting a role. Although acting may not be an exact science, there is a method to the madness as the package of three-month actor training in Nepali Acting Schools (Gurukul, Actor's Studio, Mandala, and Sarwanam) like Stanislavski's. When the body is true, the soul reacts. When the body lies, the soul gets frightened. Where there is truth and belief, actors have genuine, productive, specific action, experiences, the subconscious, creativity and art. Actors communicate others in creative and convincing ways. People look for creative instincts, innate talent, and intellectual capacity to perform. Performance, connected to everyday life, is both believing and living. Theatre/Film has been considered as an important platform to showcase socio-political, eco-cultural or historic-religious realities in Nepal.

Keywords: Stanislavski system, theatre, actor training, truth, everyday life

Introduction

People simply say that acting is also reacting. Actor training in many cultures is largely about manipulating, controlling, manifesting, and communicating exact gestures, sounds, and other behaviours that elicit in the spectators particular feelings or rasas. A wide variety of emotions is conveyed by specific facial and bodily gestures for the eyes, eyelids, eyebrows, nose, cheeks, lower lip, chin, mouth, neck hands and overall parts of body. Many visible, spiritual experiences are reflected in our facial expression, eyes, voice, speech, gestures. McGaw (2011) insists on observation of other people as "an important part of actor training; however, this skill is most useful when you learn something about yourself in the process. ... As you observe others,

you must find a way to identify with their actions within your own person" (pp.105-106). An actor should be observant not only on the stage, but also in real life. The power of observation is for the sake of studying life itself. Stanislavski was the ultimate people-watcher. He encouraged his students to carefully observe others, focusing on their physical traits just as much as their personalities. Every person is unique. Therefore, every character should exhibit unique traits. Observation helps for characterization. Even systematic acting may be varied. Despite some differences in different parts of the world, there are found similar ways to train actors as developed in Stanislavski's *An Actor Prepares*.

Nepali theatre practitioners and graduates from National School of Drama

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(NSD), New Delhi, Sunil Pokharel (Gurukul) and Anup Baral (Actors' Studio), are applying realistic acting techniques like Stanislavski's system, in their works and actor training. Many acting schools are founded in Nepal by professionally active actors cum directors for talented individuals who wish to pursue careers as actor-performers in the entertainment industry. The intensive professional-level course provides specialized training in acting. The classes are conducted by competent in-house faculty members who passionately teach the craft through practical, theory classes, games, exercises and extensive practicality. Students receive individual guidance and counseling from the country's most successful, trained teachers and actors throughout the programme.

As an acting lover, I was also one of the trainees at Actor's Studio, Jhamsikhel, Lalitpur in the 10th batch in 2011. The Studio has been imparting intensive three months training in dramatic arts and acting in a very organic and interdisciplinary way from last several years. Anup Baral not only taught us the Stanislavski's book *An Actor Prepares*, but also demonstrated and made us improvise most of the things/exercises based on the theory very interestingly. Baral would say, "Acting is not like learning bicycle which is once learned never forgotten, rather it needs physical training, study, observation of people and imagination." Like Stanislavski system, the three-month intensive course, focuses on development of independent actors, cultivation of senses for a rich humanity, acting, improvisation, scene study, yoga, voice and speech, and modern movement.

Gurukul would offer a two-year residential course on overall theatre techniques, dramatic literature, acting, physical preparation, voice and speech, personal growth and skills, and theatre as politics (conflict transformation, street

theatre, theatre of the oppressed). Sunil Pokharel, a graduate who specialized in direction from the National School of Drama (NSD), Delhi handled it as Aarohan Gurukul for nine years. Pokharel states, "The course would consist of dramatic literature, acting, physical preparation, music, visual arts, painting and masks, creative writing, direction, theatre techniques and Nepali culture, festivals or traditions." Undoubtedly, Gurukul provided very relevant course for actor training and theatrical productions, during its heyday.

Sarwanam Theatre has contributed a lot in actor training by sharpening trainees' skills. It is encouraging them to explore all aspects of theatre from acting, direction and production, to light and sound design, and stage setting. Their hard-work and effort are clearly noticeable on the stage. Ashesh Malla, a prominent figure in Nepali theatre and founder of Sarwanam claims, "We organize workshops not only in the hopes of producing better actors, but also better human beings." It is more about people than about actors. He adds that participants of the workshop are taught the broader aspects of theatre, including script writing, lighting, stage setting and sound, which results in a more all-round growth. Sarwanam stages plays on a regular basis.

Mandala Theatre is a group of young, enthusiastic and dedicated theatre workers. Actor cum director Rajan Khatiwada here expresses, "We aim not only at actor training but also decentralizing the artistic theatre, launching innovative theatrical works, archiving the indigenous culture, art forms and literature through the research and visual documentation, connecting national network and synergy among the organizations relevant to theatre, music, dance, painting and literature." The Mandala team wants to develop it as a space that can take in all the theatre artists.

Some questions or problems are

raised in this research. What techniques are presented in Stanislavski's *An Actor Prepares*? Why is it necessary to relate in Nepalese context? What is the trend of actor training in Nepal? The overall influence of systematic acting is to be examined along with the study of Nepali theatre/film and trend of actor training in the present heyday of international graduates in theatre such as Sunil Pokharel, Anup Baral and other practitioners of Stanislavski.

Major objective of this study is to seek answers of the above-mentioned questions. Besides, the aim of acting or actor training is all about to link with the emotions of everyday real life. Alan Read (2005) opines, "Theatre and everyday life can be acquainted" (p.95). It is essential for actors to re-educate themselves believing truth and living the character. Stanislavski (2009) says, "Every human being lives a factual everyday life, but he can also live the life of his imagination" (Creating a Role, p.19). To give substance to his ideas, Stanislavski studied how people acted in everyday life and how they communicated feelings and emotions; and then he found a way to accomplish the same things onstage. He developed a series of exercises and techniques on gestures, voice, and the rhythm of movements to make performance lively, natural and convincing.

Data and Method

My primary methodology to make the research as original as possible is with the help of relevant materials, articles, library and authentic internet resources along with the interviews of Nepali theatre veterans or actors/directors such as Sunil Pokharel, Anup Baral, Ashesh Malla, Rajan Khatiwada, and Dr. Deborah Merola, a 2003 and 2011 Senior Fulbright in Theatre in Nepal. While collecting facts, arranging criticisms or reviews and putting opinions for the complete shape of the research, the APA

prescribed norms and methods have been followed.

Stanislavski was the first to look at acting as a craft. Aside from mental exercises Stanislavski required his actors to be in peak physical condition, training in gymnastics, fencing, and acrobatics. His acting system is also well known all over the world as Method Acting. What a coincidence! May be it is one of the rare chances to talk about method acting under the part of method of research. This is professional approach to acting. Stanislavski discovered that acting could be learnt and created a system, which enabled a person to train as an actor step by step.

As Stanislavski System is widespread all over the world, how can India or Nepal be away from it? The *Natyashastra* is a compilation of the stage experience by many actors over a span of centuries. Schechner (2005) assures, "most probably it was a text like Stanislavski's books what proved successful on stage" (p.258). There are numerous exercises for the eyes and facial masks. The forehead, eyebrows, eyelids, cheeks, and lips are all manipulated independently to gain individual control of the muscles like that demanded of the eyes. Actors practise the nine basic facial expressions which correspond to the nine permanent feelings (*bhavas*) and the corresponding emotions (*rasas*) aroused in performer and spectator: love or happiness (*sringar*), mirth (*hasya*), sadness (*karuna*), anger (*raudra*), energy or heroics (*vira*), fear (*bhayanak*), disgust (*bibhatsa*), surprise (*adbhut*), peace or sublime tranquility (*shanta*).

An Actor Prepares explains how the actor must psychologically and emotionally prepare for a created role. Actors must ask themselves, "What would I do if...?" based on the circumstances surrounding their character. The system describes this as a personal reality. An actor cannot learn the

system as parrot-fashion. He can make it part of his own flesh and blood, make it second nature, and become one with it forever so that it transforms him for the stage. This does not happen in a day.

Method Acting is also taught in National School of Drama (NSD), New Delhi. So, NSD graduates, actors and directors Sunil Pokharel (Gurukul), and Anup Baral (Actor's Studio) put this method into practice to train actors at present in Nepal. This is the reality that most of the artists in Nepalese film industry are from theatre background because theatre training makes them much stronger in performance and more saleable in art markets.

Results and Discussion

An Actor Prepares consists of action, imagination, concentration, relaxation of muscles, units and objectives, faith and sense of truth, emotion memory, communion, adaptation, inner motive forces, the unbroken line, inner creative state, super-objective, and the subconscious. Along with the views of Nepalese theatre veterans, here is a brief account of each of these techniques: **Action:** Action refers to enlivening the author's words up to the viewers. Sunil Pokharel briefly says, "I make actors do something psycho-physically." Anup Baral categorizes actions as inner and outer. He says, "An action can't be done logically without reason. If so, it becomes cliché. I train my actors about actions through exercises." Ashesh Malla tells, "I train my actors about actions through guidance of body, voice and role combination." Deborah Melora adds, "I train my actors about actions through acting exercises, truth of a scene, continual movement, vocal and physical experiments, and use of own life experience. Rajan Khatiwada views, "An action is circumstance-based psychological thought that creates reaction." Actions can be communicating through dialogue and

situation.

Stanislavski determined these actions by asking three essential questions: What? Why? How? He says, "Whatever happens on the stage must be for a purpose. On the stage it is necessary to act, either outwardly or inwardlydo not run for the shake of running" (pp.35- 39). Actions are referred to as how the character is going to say or do something. Stilson writes, "Actions followed by actions. Repeatable actions lead to truthful emotions that channel your belief" (qtd. in McGaw, xi). Conflict produces action. Conflict, however, does not necessarily mean open hostility. Onstage conflict generates dramatic action. In life, conflict takes many forms. We smile. We look away. We lie. We talk in hushed tones. Conflict is always between characters.

On the other hand, trainees enact, without the script, different types of situation through the improvisation too. These problem-solving games and exercise sharpen and uncover many sensory and creative abilities. Sunil obliges actors for it through both ways: giving and not giving situations. Anup explores a story without script in his learners. He suggests, "Improvisation is unscripted. Beginning, middle and end are three act structures. Don't do anything in general. Generalization in art is your enemy (be specific). Think about your action, not about your feeling." Ashesh sees an actor as a creator in oneself via brainstorming. He blends learner's view without spoiling the director's during the teamwork. Deborah sees it by the use of real life-based exercises. Rajan takes it as an immediate handling, awareness, skill build-up process. There is use of life-like experiences.

Imagination: Art is a product of the imagination. Imagination is being in new situation from mental state to physical level. Sunil finds no limitation of it. He

discloses, "I tell students to imagine in the given situation." Anup opines, "It is not out of the script. Imagination is not without logic. It helps for objective analysis." He trains actors making them read relationship of art, painting and culture. Ashesh claims, "There is no drama without imagination. Actors should go crazy." He makes actors practice it by closing eyes. Deborah states, "Imagination is tremendous because it activates actor's emotions." Rajan asserts, "Imagination is character's psychological condition that creates visual." It is a never-ending process; only circumstances limit it. According to Stanislavski, 'if' is a lever to lift us out of everyday life on to the plane of imagination (p.54). The actor must believe in the given circumstances and appreciate it as the truth. Given Circumstance means the story, facts, events, epoch, time, place of action, conditions of life, interpretation, the mis-en-scene (arrangement of scenery), the production, the sets, the costumes, properties, lighting and sound effects (p.51). McGaw refers to Stanislavski, "Imagined circumstances can transform the object itself and heighten the reaction of your emotions to it" (p.126). This forms the context within which the actor asks the 'magic if', the basis for an actor and their role.

'If' is a stimulus to the creative subconscious. Stanislavski's 'Magic if' refers to putting oneself on the plane of make-believe (p.59). By answering the questions "What would I do if I found myself in this, the character's circumstance?" as the character, the theatrical actions of the actors will be believable and therefore appear truthful. Stanislavski extremely focuses on creating truth on stage. The 'magic if' allows the actor to put themselves in the character's shoes and ask themselves what they will do if they are in that situation.

Concentration: There is always stage fear; actors may go blank and mouth becomes

dry. Sunil reveals, "I ask my actors for meditation about ten to fifteen minutes so that they can concentrate." Anup insists, "Don't think, do! It is the practice of living two lives: individual's and character's. He emphasizes on the fourth wall of concentration, Stanislavski's terms public solitude and circle of attention. Rajan agrees with Anup, "It is living in the situation as an actor and character 50/50. Ashesh suggests for meditation, yoga, pranayam, and centre on breathing to concentrate. Similarly, Deborah announces, "It is a dropping of social connection like phones, chatting etc. Beginning actors learn from exercises. Professional actors bring it; there is no distraction." Concentration is simply focus on action.

Stanislavski also discovered that gifted performers always appear fully concentrated on some object, person, or event while onstage. McGaw views, "Whether in rehearsal or in performance, you must surround yourself with what Stanislavski referred to as a circle of attention" (p.119). An actor must have a point of attention, and this point of attention must not be in the auditorium. Stanislavski mentions, "Solitude in Public: when you are in public (e.g., on stage) but have a small circle of attention and feel alone within it. ... At the end of every day, in bed, you should go over everything that happened in great detail, both appearance and inner emotions" (pp.75-85). During his career as a young actor, Stanislavski felt tense on stage. Later in life, he examined ways to help an actor relax and focus on stage.

Relaxation: To be tension free is not an easy job as it is double life of actor. Sunil tells his students to make dead posture for relaxation. Anup views, "Stress, forgetfulness, voice obstruction and body pain are caused if no relaxation. Meditation is the way out for control and plasticity without tension. It

really helps to get into the skin of character.” Ashesh’s method resembles with Sunil’s dead posture like throwing body totally. According to him, Patanjali is a good way for relaxation practice. Deborah tells it intent, and intense. She suggests, “Body should be warmed up and relaxed. Actors must be mentally prepared.” Rajan opines, “It is switching from tension.” He trains actors through warm-up, deep-breathing, physical and voice exercises.

When Stanislavski observed the great actors and actresses of his day, he noticed how fluid and lifelike their movements were. They seemed to be in a state of complete freedom and relaxation, letting the behavior of the character come through effortlessly. If the actor believes in the purpose of an action, the movement will be more believable. He emphasizes, “When performing a single gesture, only the muscles necessary for that gesture should be used. Muscles should be stress-free. Otherwise, muscular tense prevents actual expression and flexibility, and so, acting becomes mechanical” (pp.95-110). The actor should practice relaxing his muscles. Unwanted tension has to be eliminated and the performer at all times attains a state of physical and vocal relaxation. Otherwise, acting becomes mechanical. He finds, “in mechanical acting there is no call for a living process, and it appears only accidentally” (p.24). It begins where creative art ends.

Objectives: As a whole both play’s and character’s goal should be found. Sunil sees it as double harmony of the play and action. Anup states, “Actors are taught through active voice. Given circumstances must be known through wh-questions. Objective is not result-oriented but action-oriented.” Deborah adds, “Actors need to know what they want and how they build character.” Rajan claims writer’s, director’s and actor’s objective as no returning point. Every action

has reason (goal).

The super-objective of a play is the main thrust of the plot, an objective that runs throughout the entire text. It links to all the small units and objectives via the through-line. A super-objective can direct and connect an actor’s choice of objectives from scene to scene. Stanislavski said “everything should converge to carry out this super objective” (McGaw, p.185). Actors must relate their performance to the entire production. In a play, the whole stream of individual, minor objectives—all the imaginative thoughts, feelings, and actions of an actor—should converge to carry out the super-objective of the plot (McGaw, pp.188-89). To help develop the through line or spine, Stanislavski urged performers to divide scenes into unit. In each unit there is an objective, and the intermediate objectives running through a play lead ultimately to the overall objective.

Truth: Truth is not always concrete, it may be abstract too. Sunil surrenders, “I cannot teach truth but I tell them how to live honestly.” Actor’s Studio has its motto “No acting, please ! Anup speaks out, “Belief in truth means physical and emotional attachment. It is acceptance of truth in a different world. Stage truth must be accepted.” Ashesh attaches truth with life living during the performance, relation between object and character like sugar in tea. After performance it is illusion. Deborah inserts truth as realistic human behavior, not manipulated reaction but spontaneous. Rajan guides his trainers through proper process of belief upon oneself or self-observation. Nobody controls truth. It differs. Truth should be identifiable.

In terms of faith and a sense of truth, an innovative aspect of Stanislavski’s work has to do with inner truth, which deals with the internal or subjective world of characters, their thoughts and emotions. Stanislavski had several ideas about how to

achieve a sense of inner truth, one being the magic if. 'If' is a word which can transform our thoughts; through it we can imagine ourselves in virtually any situation. The word 'if' becomes a powerful lever for the mind; it can lift us out of ourselves and give us a sense of absolute certainty about imaginary circumstances.

Emotion Memory: Life experience helps to associate emotion memory. Sunil likes it due to connection with life. He memorizes, "I take the trainees to the flashback during the exercises." Anup instructs his students to recall even through sound, visual, colour and overall psychological experiences. He adjoins, "It is in a way sensitization. Five senses must be activated." Rajan connects with the experiences of a few special events. Play is life-like.

Emotion memory is an actor's duty to stimulate his own emotion memory from which to draw and build a character. Stanislavski began to search for more reliable means to access emotion, eventually emphasizing the actor's use of imagination and belief in the given circumstances of the text rather than their private and often painful memories. Regarding it, he refers: "You should use memories of emotions to recreate them on stage, sometimes fuelled by memories of sensations (smell, taste, etc). ... of objectives, and given circumstances which you have prepared for your part, and which have been smelted in the furnace of your emotion memory" (pp.163). We can use emotions generated by events we have only witnessed or read about, not just experienced. An actor should know, not only what is going on in the big cities, but in the provincial towns, far-away villages, factories, and the big cultural centres of the world as well. He should study the life and psychology of the people who surround him, of various other parts of the population, both at home and abroad.

Communion: Simply it is close association or

spiritual union. Sunil encourages his actors for teamwork. Anup makes his students practice reaction with object, co-actor and audience. He affirms, "Communion is not only through dialogue, but an ensemble of texts." Deborah, as a director, creates co-operating atmosphere among actors and production group. Rajan coaches trainees about teamwork, clear communication, and interaction. Good co-ordination brings harmony better performance.

Stanislavski determined that the nature of communion is "an interaction between partners in the process of a struggle on the stage" (qtd. in McGaw p.131). Actors need to maintain a constant flow, using eyes, body, emotions when not speaking, every time they act the part. He writes, "There are three types of communion: Direct communication with an object on the stage, and indirect communication with the public; self-communion; communication with an absent or imaginary object (p.208). "The eye is the mirror of the soul," wrote Stanislavski. "Therefore, you must build great inner resources to correspond to the life of a human soul in your characters. Each moment onstage, you must share these spiritual resources with the other actors in the play. This is communion" (McGaw, p.129). Sight expresses feelings. Speech expresses thought. The inner monologue is a key aspect of the interpretive art of acting, as it is essential for transforming thought into speech. The actors who do not use them onstage look like prematurely born people. McGaw insists, "Like inner images, inner monologues occur naturally in life while we are listening and thinking" (p.106). Even in moments of silence, we continue to debate and influence others in our minds and with our body language.

Adaptation: Actors need adjust to carry something even if something goes wrong. Anup gives situation for exercises. He insists, "The preoccupied must be

adapted. Something unexpected must be normalized.” Deborah understands it as textual adjustment in the moment. Rajan views it as justifiable liberty, research, or biography study. An actor needs a big heart to accept variation for co-existence. To keep a creative mind, the actor must think round a problem and approach it in different ways. By doing this, an actor can find imaginative solutions to the problems of staging.

Stanislavski opines, “Adaptations are made consciously and unconsciously. An adjustment is created naturally and spontaneously. Calm, excitement, good humour, irony, mockery, quarrelsomeness, reproach, caprice, scorn, despair, menace, joy, benignity, doubt, astonishment, anticipation, doom... states of mind, mood, emotions and many more” (pp.228-40). On stage and in life we adapt our behaviour, voice, mannerisms, etc. in response to the situation, who we are talking to and what we want. Many adaptations are unconscious. Also, types of conscious adjustments: rubber stamps, stereotypes or stencils originate from the theatrical routine and are lifeless. Adaptations suggested by other people, e.g. director, other actors mechanical adjustments can be subconscious or conscious. Natural human adaptations become habitual.

Motivation: Something causes behind. Sunil seeks the thing that touches actors. Anup claims, “Action is built through motivation.” Rajan recognizes it as “energy of an actor or co-actor during the performance.” Both positive and negative force can be motivation. It is what drives the character and what makes actors want the things they want. Stanislavski believes that an actor is influenced by either their mind or their emotion to stimulate their actions and the actor’s motivation is their subconscious will to perform those actions. Stanislavski claims, “Three impelling movers in our psychic life: mind, will and feelings. You can use any of

the three to initiate the creative process, and it will in turn prompt the others. Feeling, mind or intellect, and will are thee masters of inner motive forces” (pp.245-49). Some actions are obvious and easy to explain. Others can be mysterious. The actor must study the text thoroughly to determine the motivation behind a character’s words and actions. Through the use of system, an actor is required to analyze his or her character’s motivations.

Creativity: Selective realism carries up to the level of actors. Sunil accepts that every human being is creative. He adds, “I believe in inspiration for creativity, and so do I in the training.” Anup emphasizes, “It is not lack of unity of time, place and action. There is no dynamism in interpretation if repeated. Creativity is both subjective and objective analysis of art, painting, music and civilization.” Ashesh takes stand, “Every human is creative. Identity is creativity, art or aesthetic. This is from writer to audience’s mind.” Deborah prioritizes five senses whereas Rajan proper action with creative way. It is something new and rhythmic. Even the same character can be done differently due to creativity.

Regarding inner creative state, our inner motive forces combine with the elements i.e. the techniques, talents, ambitions, etc. earlier in the book to carry out the purposes of the actor with the aim of searching for the common fundamental objective. Preparation trains our inner creative state, it helps to find super-objective and through line of action. It creates a conscious psycho-technique, and in the end it leads to the region of the subconscious. Stanislavski firmly believes, “...an actor turns to his spiritual and physical creative instrument. His mind, will and feelings combine to mobilize all of his inner “elements”. We must exercise great care, each time we have a creative piece of work to do, to prepare the various elements out of which we compose

a true inner creative mood (pp.261-69). An actor's inner motive forces must be strong, sensitive and penetrating. Everything can be consciously controlled and that leads to the subconscious. We are familiar with changes of moods in reality. Life runs along smoothly, then suddenly doubt, disillusion, grief are injected and still later they blow over and everything is bright once more. We cannot adapt all moments of subconsciousness. But we need fewer of them on the stage.

Subconscious: We do more in conscious level. Sunil shortly conveys, "As a student of psychology, I think it may click anywhere and anytime. I focus it on actors accordingly." Anup sensitizes, "Certain blocks must be out playing with subconscious level. Those should be developed. Learners or non-actors are like the same." Deborah points out, "It is instinctive, comes from somewhere else and opens up channels." She further refers to dreams and collective unconscious. Rajan views it as storage of activities, events and people. It is associated while performing.

Stanislavski believed the subconscious mind of the actor to be extremely powerful. In fact, the only reason for his system is to help an actor achieve a state of inspiration. If something happens accidentally on stage, the actor should learn to use this in his part, as this can draw him closer to the subconscious. Stanislavski advises, "Everywhere: in what you dream, or think, or suppose or feel, in your emotions, your desires, your little actions, internal or external, in your mood, the intonations of your voice, in some imperceptible detail of the production, pattern of movements"(p.295).

Overall, the training aims to draw out the techniques of acting, its language, action, circumstances, and justification through the variety of exercises, scene works and monologues. Anup inserts, "The training insists on providing budding actors with the specific tools, practices and discipline

to grow and to employ the limitless human imagination in their task of studying and bringing a script to life." Development of independent actors is possible and acting becomes vital, exciting and alive when actors do their own thinking a point of view and sense of mission to their work. Cultivation of senses for a rich humanity is yet another focus of the course. Theatres or acting schools encourage students to uncover resources of information in interdisciplinary way that connect with the world socially, culturally, historically and politically.

Conclusion

Three-month acting course at least paves the way for the trainees, who really want to work in performance world, opening their new horizon of grasping power. Sunil puts across, "Past was good, present is better and future will be bright." Anup witnesses, "The latest decade has been institutionalized. People are aware about training. Investment sectors are coming forth. There is future possibility of drama schools. Skilled manpower is built up. People join the training for personality development. The base of livelihood has been seen." Ashesh observes, "Nepali theatre is life-connected and responsible to society, culture, and family with realization, joys and sorrows. It is on the way of theatre culture without support of government." Deborah finds Nepali actors gifted. But she agrees, "There are lacks of good training, production and stage design due to limited budget." Rajan glimpses it as decentralized. He worries, "Private sector may collapse if there is not government association. Activities may remain but not theatre centres." One could very well say that Nepalese acting world has been more vibrant these days, at least in terms of the volume of theatre-goers we see at present, and the number of theatre groups that have flourished of late, determined to

stage consistent, quality productions.

Nepali theatre/film enthusiasts have felt the essence of drama that is perhaps in its reflection of real life. Actor training helps us relate and realize the lives that we live every day. Theatre is regarded as part of the state culture and forms part of the performance culture. Nepal combines tradition and modernity. Modern Nepali theatre represents after Sama's age. Nepal has witnessed tremendous theatrical somersaults in history over the last decade or more. The overwhelming participation of youths and audience in theatre has also revealed that Nepali theatre has carved out a very powerful space in the city's performance culture. Many youths are attracted to theatre these days. Some of them want actor training in theatre first to pursue career in film industry too. The youth audiences are giving some strong messages. Their overwhelming presence must be taken as a wake-up call for change in Nepali performance that comprises an exceptional meeting point for all experiences of art, literature, and creativity. It can be expected that Nepali acting world addresses the day-to-day problems and creates space where people can present the power of the human beings by valorizing the body and dramatics of the performer.

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