

PODIPLOMSKA ŠOLA ZRC SAZU

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MISLITI IGRO

Doktorska disertacija

Ljubljana, 2025

Povzetek

Pričujoča doktorska disertacija skuša okviru vedenj in spoznanj o bistvu in naravi pojava igre na podlagi razgrnitve osnovnih dispozicij ustvarjalnega dela dramskega igralca oziroma igralkе prispevati dodaten, še ne raziskan nabor ugotovitev, ki omogočajo osvetlitev zapletenosti pojmovanja igre. Ta lahko ima, odvisno od konteksta njene pojavnosti, različne pomene. Na splošno pa se nanaša na ukvarjanje z dejavnostmi, ki so prijetne, neobvezne, zabavne ali prinašajo občutek ugodja ali zadovoljstva. Igra ob tem lahko vključuje fizične ali miselne dejavnosti. Lahko se izvaja z drugimi ali se z njo zaposli posameznik sam.

Nekateri običajni primeri igranja vključujejo prepletanje dveh konceptov, med katerima obstajajo izrazite razlike med pojmom. Igre, ki jih angleško govoreče okolje označuje z besedo *game*, predstavljajo tiste vrste iger, ki imajo običajno vnaprej določena pravila in strukturiran okvir, ki ureja način igranja neke dejavnosti. Ta pravila postavljajo cilje, opredeljujejo meje in vzpostavljajo tekmovalno ali sodelovalno naravo. Igre, angl. *play*, pa so lahko bolj spontane in prilagodljive, pogosto brez posebnih pravil ali ciljev. Strukturirane igre imajo pogosto tudi poseben namen ali cilj, ki ga je treba doseči oziroma ga želijo doseči v igro zajeti igralci. Pri slednjih je želeni izid igre zmaga oziroma doseganje določenega cilja, ki pri drugih, prilagodljivo spontanah igranjih, morda ni končno določen. Osredotočen je predvsem na sam proces in užitek kot občutek telesnega in duševnega ugodja, ki ga sama dejavnost ali delovanje prinaša oziroma omogoča. Obliko prvega sklopa igre tako lahko označimo kot tekmovanje, kjer igralci tekmujejo drug proti drugemu, da dosežejo zmago ali presežejo svoje nasprotnike. Te vrste iger so po navadi bolj strukturirane in organizirane, z jasnimi smernicami in pravili, ki jih je treba upoštevati. Zahtevajo večjo miselno angažiranost, ki predstavlja višjo raven mentalne in telesne pripravljenosti, premišljene strategije, odzivnost in hitrost odločanja. V njenem zajemu morajo igralci analizirati pravila igre, načrtovati svoje poteze, vključevati elemente nepredvidljivega in predvideti dejanja drugih. Ne glede na njeno zasnovo pa je igra lahko tekmovalna ali netekmovalna. Igrive dejavnosti namreč lahko vključujejo sodelovanje, raziskovanje, domišljijo in samoizražanje brez potrebe po neposrednem tekmovanju. Prav tako je lahko igra v določenem deležu tudi bolj spontana in nestrukturirana. Ta delež omogoča svobodno izražanje, ustvarjalnost in improvizacijo. S tem postane bolj odprta in tekoča ter omogoča domiselno in intuitivno raziskovanje. Oba koncepta pa, poleg edinstvenih lastnosti, ki jih posedujeta, nudita različne vrste izkušenj in koristi.

V nalogi zastavljene posebnosti zasnove igre dramskega igralca oziroma igralkе,¹ ki ponujajo možnost osvetlitve nekaterih še neraziskanih vidikov igre, se nanašajo na procese, ki so v nalogi razdeljeni na več med seboj povezanih tem. Pri tem se v največji možni meri zanašajo na izkušnje in odzive igralčevega telesa, uma in njegovega čustvenega deleža. S tem ponujajo odgovore, ki lahko dopolnijo kritične razmisleke o samem konceptu igre, njenem namenu in vlogi pri razvoju tako v družbenem okolju kot v povezavi z razvojem kognitivnih sposobnosti človeka, in zastavijo novovznikla vprašanja. Ta vprašanja vključujejo tudi tista, ki izhajajo iz vzročne zveze razumevanja načinov, kako možgani povzročajo duševne dogodke ali vedenja, ki izpostavljajo filozofski vidik problema duha in telesa. To je vidik, ki za potek k razumevanju zahteva vključitev spoznanj s področja raziskav igre, predvsem v povezavi s pomeni sodelovanja in prilagodljivosti ter z razvojem in umeščanjem razmerij med fikcijo in resničnostjo, potencialnimi učinki poglobljenih izkušenj oziroma telesnimi in duševnimi spremembami in etičnimi implikacijami, ki lahko sooblikujejo in uravnovesijo bolj odgovorne oblike uporabe iger.

¹ V nalogi se oblika poimenovanja igralec ohranja v moškem spolu in velja za oba spola.

Ker igralci s svojo interpretacijo in upodobitvijo oživljajo poteke dogodkov, ki jih predvideva določena dramska ali odrska zasnova, zmorejo s svojo predstavo osvetliti različne vidike igre, kot so čustva, nameni in motivacije igralca pri upodabljanju likov. Ti postopki povzročajo določene telesne in duševne odzive in spremembe. S svojimi niansiranimi predstavami lahko zagotovijo vpogled v zapletenost človeškega vedenja in odnosov, pri čemer umanjka uvid v posledice, ki jih takšna postopanja prinašajo. Ob tem se poraja razmislek o ponotranjenih družbenih pritiskih, ki jih ustvarjalec v procesu ustvarjanja zaznava v okolici in oblikuje v dialogu z materialom. Gre za skupek procesov, ki izhajajo iz lastnih vprašanj in občutenj ter iz želje, kako lasten premislek posredovati tistemu, ki mu je v sklepnem, živo predstavljenem delu, namenjeno. V resničnem, živem podajanju odrske snovi, igralci udeležencem in sebi podajajo resnično usmerjene zaključke. Od mere prepričljivosti ali pristopnih tehnik predstavljene odrske oblike pa je pri tem odvisna stopnja verjetja in resničnosti uprizarjanega. Ker zastavljene produkcije v sklepnem delu vedno predpostavljajo vključitev občinstva, neposredna povezava interpreta in gledalca med nastopi v živo izzove svojske interakcije vplivanja. Lahko gre za zgolj posredna vplivanja na čustva, mišljenje in ravnanje koga, lahko, odvisno od zasnove odrskega dela in odrske situacije, za neposredna vplivanja. V nalogo vključena izhodiščna raziskava čustvenega deleža igralca pri opravljanju svojega dela pri tem z nevroznanstvenega vidika ne uspe razdvojiti razlike med naravnim in zaigranim čustvovanjem.

Podobno velja za kognitivne odzive. Zaradi naše nezmožnosti obdelave izvirne individualne misli, podvržene vplivom resničnosti notranjega in zunanjega sveta, naše misli v utečenih oziroma osvojenih nevroloških potekih težijo k prenašanju že sprejetih razmišljanj in sklepanj. Nanje se sočasno odziva tudi telo, ki jih ohranja in tvori. Po drugi strani igra s ponujenimi, od realnega odstopajočimi ali neobičajnimi možnostmi vzpostavljanja vprašanj in iskanj rešitev nanje ali z olajšanim pristopanjem k reševanju problemov, s katerimi se soočamo, vzbudi drugačno razmišljanje od običajnega. Spodbuja kritično razmišljanje, ki izzove določen čustveni in telesni odziv tako o podajanih temah in sporočilih kakor s spodbudo refleksije o lastnem položaju tudi vseh deležnikov uprizoritve: nastopajočih in gledalcev.

Notranja duševna in duhovna subjektivna naravnost posameznika, ki se jo tako ob izvrševanju kot pri branju predstavljanega dela vabi k površju, se pri tem navezuje tako na nezavedne kot na že racionalizirane vsebine, s katerimi se posameznik sooča v lastnem življenju. Vsaka oseba, ki zazna informacijo, se namreč že zaradi različne psihološke ravni in ravni zavesti oziroma sposobnosti razumevanja in njihove obdelave odzove različno. Ti ravni pri tem vodita misel kot preprost tok idej in asociacij, ki je sočasno produkt induciranih misli realnosti okoli nas, do resnično doživetih zaključkov. Ob tem je, ker se igra vrši v varnem okolju, individualnost posameznika bolj zaupljiva in odprta. V igri tako lahko sprejemamo tudi zaključke, ne da bi se o tem resnično poučili.

Ker zajetje v igri prinaša občutje določene ravni nevtralnosti do vseh vidikov in brez pristranskih misli, se stanje nevroloških procesov umiri, kar prinaša občutek ugodja, hkrati pa tudi določeno ranljivost. V razprt notranji prostor in za zunanje dražljaje sprejemljivejše telo, ki jima igra omogoča občutenje varnosti, se naseli seme določene pozabe – trenutek zastoja brez upiranja, ki pomeni odprtost za vdiranje novega in utiranje novih nevroloških poti. Te so lahko usmerjane v smer povečanega sočutja, tekmovalnosti in celo nasilja nad samim seboj in nad drugim.

Deleža igre, ki predstavljata eksperimentiranje in inovativnost igralcev, s katerima pogosto premikajo meje tradicionalnih gledaliških konvencij in raziskujejo nove oblike pripovedovanja zgodb in predstav, lahko izpodbijata konvencionalno razumevanje igre, kar vodi do svežih

perspektiv in prelomnih pristopov k gledališču, hkrati pa lahko s svojim lomljenjem tradicionalnega prispevata k razumevanju kompleksnosti in možnosti izven konteksta gledališča.

Zadana naloga je razdeljena na štiri temeljne dele.

V prvem obravnava razumevanje pojma igre v gledališkem izrazu ter sledi spremembam pomenskega deleža v besednem nosilcu igra. Prikaže njegova prehajanja iz enega kulturnega prostora v drugega, jih razloži ter poveže v pomenske zajeme, ki opredeljujejo današnje razumevanje poklica dramskega igralca.

Drugi del obravnava postopek presojanih spoznanj različnih disciplinarnih perspektiv, ki obravnavajo pojav igre, s poudarki na utemeljitvah dveh temeljnih del, ki sta vodili k razvoju teorije igre kot samostojne discipline. To sta knjigi *Homo Ludens* (1936) Johana Huizinge in *Paradoks o igralcu* (1830) Denisa Diderota. Na osnovi pregleda formalnih in funkcijskih značilnosti igre pri navedenih avtorjih ter njihove umeščenosti in vloge na področju odrske umetnosti je bilo ugotovljeno, da ponujata natančnejši opis pojma odrske igre. Z dopolnitvijo njenih bistvenih znakov pojavnosti oziroma značilnosti in lastnosti opredelujeta uveljavljeno definicijo igre, pri čemer ji ne odrekata že vzpostavljene določitve. Pri tem je položaj pripisane ji svobodne in prostovoljne dejavnosti, ki naj bi zavestno obstajala in delovala zgolj v okviru njenega udejanjanja, deležen kritične presoje. Enako velja za Huizingovo prepričanje o nepovezljivosti igre z materialnimi interesi. Igro namreč predstavlja kot povsem nedobičkonosno dejavnost. Naloga sicer ohranja obstoječa spoznanja, tudi razlago potekanj znotraj igri lastnih ustreznih časovnih in prostorskih meja, kjer se odvija na urejen način ter po določenih pravilih in zmožnostih, vključno s posrkanjem igralca vanjo oziroma kvalitativne poglobljenosti, ki jo pri tem spremlja, vendar pri navezovanju na poklicno ukvarjanje igralca v odrskem prostoru pridobi dopolnitev dosedanje pomenske opredelitve. Enako bistvena ostaja igri pripisana značilnost, da ustvarja svoj red v realnem, nepopolnem svetu, v katerega prinaša občutenje in stanje začasne in neomejene popolnosti.

V tretjem delu disertacije se predstavljeni pomenski nosilci igre, kot so vloga v igri, figura v igri in element igre, ter označitve izražanja smeri pristopanja ter napetosti, zajete v delovanju njenih enot, povezovalno vključijo v razmišljanje o njihovem osmišljanju. Vključeni kot členi, ki vodijo potekanja raziskovanj na način poskusnega uvajanja, ki lahko ustrezno stimulira razmišljanja, vznikanje idej, predstavljajo potrebo po delitvi občutenega ali doživetega z drugim kakor tudi željo po bližini v pogovoru o igri, brez zahteve po potrditvi ali soglašanju, temveč kot spodbuda podajanja drugega mnenja. Tako zastavljen okvir je namenjen razumevanju in prepoznavanju oblike igranja vlog ali predstav v vsakdanjem življenju, kjer vsi, odvisno od situacije in ljudi, s katerimi komuniciramo, ter pretežno čez dan igramo različne vloge. To so vloge v različnih situacijah, v katerih prilagajamo svoje vedenje, ton glasu in govorico. Na to vrsto igranja vlog lahko gledamo kot na način prilagajanja družbenim situacijam in kot na učinkovito strategijo komuniciranja z drugimi. Za razliko od igranja v gledališkem ali sorodnem ustvarjalnem okolju je vsakodnevno igranje pogosto bolj subtilno in manj namerno ter morda ne vključuje enake ravni priprave ali izvedbe kot poklicno igranje. Kljub temu pa je sposobnost oziroma gibkost lastnega usmerjanja po različnih družbenih vlogah in prilagajanja različnim situacijam pomembna veščina, ki človeku lahko pomaga k uspehu na številnih področjih življenja.

Četrty del se kot zaključno dejanje vrne k sklepu o naravi igranja igralca in splošnemu razumevanju igranja kot takega, ki ga je zaradi zapletenosti in večplastnosti mogoče razumeti

z različnih vidikov. Način pristopanja k razumevanju igre, ki se z zastavljeno nalogo ponuja, tako vključuje:

1. obravnavo nastopa oziroma uprizoritve, ki v svojem bistvu vključuje izvedbo, ki je dejanje predstavitve sebe na določen način drugemu, tj. opazovalcu ali občinstvu, ne glede na to, ali gre za oder, film ali vsakdanje življenje. Ta predvideva prevzemanje določene vloge ali v primeru poklicnega nastopa igralca prevzemanje bolj ali manj celovito izgrajene osebnosti za namene odrskega, umetniškega izražanja;

2. upoštevanje pomena domišljije, kognitivne sposobnosti, ki za prepričljiv prikaz lika ali vloge, poleg sposobnosti predstavljanja, kako izbrani lik razmišlja, čuti, se obnaša in deluje, zahteva kombinacijo ustvarjalnosti, sočutja in mentalne fleksibilnosti;

3. vključitev pomena družbene interakcije, saj se igra izvaja v kontekstu drugih ljudi ter zahteva sposobnost branja in odzivanja na družbene namige, učinkovitost komunikacije in dela v sodelovanju z drugimi;

4. razumevanje igre kot oblike samoizražanja. S prevzemanjem vlog je mogoče raziskovati različne vidike sebe in svoje osebnosti, sporočati svoje misli in občutke drugim na privlačen in kreativen način, kar je lahko, kadar je uspešno, osebno zadovoljujoče in družbeno dragoceno, saj lahko posameznikom pomaga pri medsebojnem povezovanju in vzpostavljanju močnejših vezi med seboj in drugimi ter pomeni tudi izvor določenih telesno-duševnih patoloških sprememb;

5. pogled na udejanjanje z igro kot način učenja. V povezavi z ustvarjalnostjo in samoizražanjem je igro lahko razumeti kot ključno človeško prizadevanje, ki odraža našo prirojeno željo po raziskovanju in razumevanju posameznikovega mesta v svetu. Igra pri tem poklicnemu igralcu omogoča, da raziskuje svoja čustva, izkušnje in identiteto na ustvarjalne in izrazne načine, pri čemer igrivost spodbuja njegovo ustvarjalnost, družbeno povezanost in vpliva na splošno dobro počutje. V smislu, da deluje v skladu z določenim nizom pravil in vedenj, ki vzbuja vznike kompleksnih in dinamičnih sistemov, struktur in lahko opisuje pojave, ki jih je mogoče doživeti oziroma občutiti kot nekakšne samoorganizirajoče se sisteme, ki se odvijajo z lastnimi inherentnimi načeli in težnjami, ne da bi nujno implicirali na zavestno ali namerno delovanje v ozadju, ostaja koristen nekoristen člen.

Ključne besede:

naključje, sodelovanje, igralec, upodabljanje, predstava

Abstract

Present Doctoral dissertation tries to contribute an additional, as yet unexplored set of findings to the framework of behaviours and knowledge about the essence and nature of the phenomenon of play, based on the unfolding of the basic dispositions of the creative work of a drama actor or actress, which use the illumination of the complexity of the concept of play. Depending on the context of its occurrence, this can have different meanings. Generally, however, it refers to engaging in an activity that is either enjoyable, optional, fun, or brings a sense of pleasure or satisfaction. Play can include physical or mental activities. It can be carried out with others, or an individual can work with it alone.

Some common examples of gameplay involve intertwining two concepts where there are distinct differences between the two concepts. Games, which in the English-speaking environment are denoted by the word game and represent those types of games that usually have predetermined rules and a structured framework that governs the way an activity is played. These rules set goals, define boundaries, and establish a competitive or cooperative nature. And games, Eng. play, which can be more spontaneous and flexible, often without specific rules or goals. Structured games also often have a special purpose or goal that needs to be achieved or that the players involved in the game want to achieve. With the latter, the desired outcome of the game is victory, or a result, or the achievement of a specific goal, which may not be finally determined with others, adaptively spontaneous. It is mainly focused on the process itself and the pleasure that the activity itself brings. The format of the first set of the game can thus be characterized as a competition, where players compete against each other to achieve victory or surpass their opponents. These types of games tend to be more structured and organized, with clear guidelines and rules to follow. They require greater mental engagement, which represents a higher level of mental and physical fitness, thoughtful strategies, responsiveness and decision-making speed. In its capture, players must analyse the rules of the game, plan their moves, include elements of the unpredictable and anticipate the actions of others. Regardless of its design, the game can be competitive or non-competitive. Indeed, playful activities can involve cooperation, exploration, imagination and self-expression without the need for direct competition. The game can also be more spontaneous and unstructured to a certain extent. This proportion enables free expression, creativity and improvisation. This makes it more open and fluid and enables imaginative and intuitive exploration. Both concepts, in addition to the unique features they possess, offer different types of experiences and benefits.

The particularities of the game design of the drama actor or actress set in the task, which offer the possibility of shedding light on some aspects of the game that have not yet been explored, refer to processes that are divided into several interconnected topics in the task. In doing so, they rely as much as possible on the experiences and reactions of the player's body, mind and emotional part. These offer answers that can complement critical reflections on the relationship between fiction and reality, the potential effects of in-depth experiences, or physical and mental changes, and ethical implications that can co-shape and balance more responsible forms of game use. Because the actors, through their interpretation and portrayal, bring to life the course of events foreseen by a specific dramatic or stage design, they are able to shed light on various aspects of the play with their performance, such as the emotions, intentions and motivations of the actor when portraying the characters. These procedures, however, cause certain physical and mental responses and changes. With their nuanced performances, they can provide insight into the complexity of human behaviour and relationships, while diminishing insight into the consequences of such actions. At the same time, a reflection arises about internalized social pressures, which the creator perceives in the process of creation in the surroundings and shapes in dialogue with the material. A set of processes, therefore, which arise from one's own

questions and feelings, and in the desire to convey one's own consideration to the one to whom it is intended in the concluding vividly presented part. In a real, live delivery of stage material, the actors deliver truly directed endings to the participants and to themselves. The level of belief and reality of what is being staged depends on the degree of persuasiveness or approach techniques of the presented stage form. Since staged productions always presuppose the involvement of the audience in the final part, the direct connection between the performer and the spectator during live performances provokes its own interaction of influences. It can be merely an indirect influence on someone's emotions, thinking and behaviour, or, depending on the design of the stage work and the stage situation, it can be a direct influence. Included in the task is a basic research of the actor's emotional share in the performance of his work, and from a neuroscientific point of view, he fails to separate the search for the difference between natural and playful emoting.

The same applies to cognitive responses. Due to our inability to process the original individual thought, subject to the influences of the reality of the inner and outer world, our thoughts in learned or conquered neurological processes tend to transmit already accepted thoughts and conclusions. At the same time, the body also responds to these, which preserves and forms them. Because it plays with offered deviating from reality or unusual possibilities for raising questions and finding solutions to them, or with an easier approach to solving the problems we face, it provokes a different way of thinking from the usual. It encourages critical thinking that elicits a specific emotional and physical response. Both about the given topics and messages, as well as encouraging reflection on the own situation of all stakeholders of the performance. Performers and spectators.

The inner mental and spiritual subjective orientation of the individual, which is invited to the surface both when performing and when reading the presented work, is connected to both unconscious and already rationalized contents that the individual faces in his own life. Each person who perceives information reacts differently due to their different psychological level and level of consciousness, or the ability to understand and process it. These levels lead thought, as a simple flow of ideas and associations, which is simultaneously a product of the induced thoughts of the reality around us, to truly experienced conclusions. At the same time, since the game takes place in a safe environment, the individuality of the individual is more trustworthy and open. In the game, we can also accept conclusions without really learning about it.

As the capture in the game brings a sense of a certain level of neutrality towards all aspects and without biased thoughts, the state of the neurological processes calms down, which brings a sense of comfort, but also a certain vulnerability. The seed of a certain oblivion settles in the open inner space and the body more receptive to external stimuli, which the game allows them to feel safe. A moment of non-resisting stasis that means openness to the intrusion of the new and the ingraining of new neurological pathways. These can be directed in the direction of increased compassion, or competition and even violence. Above yourself and above others.

The parts of the play that represent the experimentation and innovation of the actors, with which they often push the boundaries of traditional theatre conventions and explore new forms of storytelling and performances, can challenge the conventional understanding of the play, leading to fresh perspectives and groundbreaking approaches to theatre, and at the same time can, with their breaking of the traditional contribute to an understanding of the complexity and possibilities outside the context of the theatre.

The assigned task is divided into four fundamental parts.

In the first part, deals with the understanding of the concept of play in the theatrical term, and follows the changes in the semantic part of the word play. It shows his transitions from one cultural space to another, explains them and links them into semantic concepts that define today's understanding of the profession of a drama actor or actress.

The second part deals with the process of assessed insights from different disciplinary perspectives that deal with the phenomenon of play, with emphasis on the justifications of two fundamental works that led to the development of game theory as an independent discipline. The books *Homo Ludens* (1936) by Johan Huizinga and *The Actor's Paradox* (1830) by Denis Diderot. On the basis of an examination of the formal and functional characteristics of the play by the mentioned authors and their location and role in the field of stage art, it offers a more precise description of the concept of stage play. By supplementing its essential signs of appearance or characteristics and properties, it defines the established definition of the game, while not denying it the already established definition. Here, the position of the free and voluntary activity attributed to it, which should consciously exist and function only within the framework of its implementation, receives a critical assessment. Also Huizinga's belief about the non-connection of play with material interests. It presents the game as a completely unprofitable activity. The task maintains the existing knowledge, including the interpretation of the processes within the game of its own relevant time and space boundaries, where it takes place in an orderly manner and according to certain rules and capabilities, including the absorption of the player into it, or the qualitative depth that accompanies it, but when referring to the actor's professional engagement in the stage space acquires a supplement to the previous semantic definition. Equally essential remains the characteristic attributed to the game, that it creates its own order in a real, imperfect world into which it brings the feeling and state of temporary and unlimited perfection.

In the third part of the dissertation, the presented semantic carriers of the game, such as the role in the game, the figure in the game and the element of the game, as well as the markings of the expression of the direction of approach and the tension contained in the operation of its units, are integrated into the thinking about their meaning. Included as articles that guide the course of research in a way of trial introduction, which can adequately stimulate thinking, the emergence of ideas, they represent the need to share what is felt or experienced with others, as well as the desire to be close in a conversation about the game, without the requirement for confirmation or agreement, but as an incentive to give a second opinion. The framework established in this way is intended to understand and recognize the form of role-playing or performances in everyday life, where we all, depending on the situation and the people we communicate with, and mainly during the day, play different roles. Roles in different situations in which we adjust our behaviour, tone of voice and speech. This type of role-playing can be seen as a way of adapting to social situations and as an effective strategy for communicating with others. Unlike acting in a theatre or related creative setting, everyday acting is often more subtle and less deliberate, and may not involve the same level of preparation or execution as professional acting. Nevertheless, the ability or flexibility to orientate oneself according to different social roles and adapt to different situations is an important skill that can help a person to succeed in many areas of life.

The fourth part, as a final act, returns to the conclusion about the nature of the actor's playing and the general understanding of playing as such, which, due to its complexity and multifacetedness, can be understood from different perspectives. The way of approaching the understanding of the game, which is offered with the set task, thus includes:

1. Consideration of performance or performance, which in its essence includes performance,

which is the act of presenting oneself in a certain way to another. To the observer or the audience, whether on stage, film or everyday life. This provides for the assumption of a specific role, or in the case of a professional actor's performance, the assumption of a more or less comprehensively constructed personality for the purposes of stage, artistic expression.

2. Taking into account the importance of imagination, a cognitive ability that requires a combination of creativity, compassion and mental flexibility for a convincing portrayal of a character or role, in addition to the ability to imagine how the chosen character thinks, feels, behaves and acts.

3. Incorporating the importance of social interaction, as play takes place in the context of other people, and requires the ability to read and respond to social cues, effective communication and working collaboratively with others.

4. Understanding play as a form of self-expression. By taking on roles, it is possible to explore different aspects of oneself and one's personality, to communicate one's thoughts and feelings to others in an attractive and creative way, which, when successful, can be personally satisfying and socially valuable, as it can help individuals to connect with each other and establish stronger ties between relationships. And also the origin of certain physical and mental pathological changes.

5. A view of acting through play as a way of learning. Linked to creativity and self-expression, play can be seen as a key human endeavour that reflects our innate desire to explore and understand one's place in the world. In this game, play allows the professional actor to explore their emotions, experiences and identity in creative and expressive ways, with playfulness stimulating their creativity, social connection and impacting overall well-being. In the sense that it operates according to a certain set of rules and behaviours that give rise to the emergence of complex and dynamic systems, structures and can describe phenomena that can be experienced or felt as a kind of self-organizing systems that unfold with their own inherent principles and tendencies , without necessarily implying a conscious or deliberate background operation, remains a useful unhelpful article.

Keywords:

chance, collaboration, actor, rendering, performance