



The Playing Of Vasilli Svietlovidoff's Character In Anton P. Chekhov's Swan Song Translation Of Djohan A Nasution With Method Of Acting The Stanislavski System

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ABSTRACT

Playing the character Vasilli Svietlovidoff in the script "Nyanyian Angsa" by Anton P. Chekhov, translated by Djohan A Nasution, is an effort to bring the character to life for performance. The formulation presented in this context is how to analyze the character of Vasilli Svietlovidoff and how to portray the character using Stanislavski's The System method. This conceptual framework employs a representational approach to realize a performance in a realistic style. The correlation between realism and The System method accommodates the actor to bring the character Vasilli Svietlovidoff to life realistically.

KEYWORDS

Vasilli Svietlovidoff
Swan Song
Anton P. Chekhov
TheSystem
Realism

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INTRODUCTION

In its development, art is an authentic activity with its own distinctive characteristics in the practice of human life. Nevertheless, each development is a gradual evolutionary stage that continues to progress over time. Phase by phase is a process that must be consistently undergone in the spirit of the masses of that era, in order to achieve an ideal form or the desired results in the search for identity within the spirit of art. This is also a concern in the discipline of art because it cannot yet guarantee the sustainability of art itself and the practitioners of the arts in economic terms. This possibility is not ruled out in the spirit of theater art as well.

This event is arguably a militant aspect in the development of theater and other forms of art. Every idea is highly valuable, especially for enthusiasts who persistently strive within the spirit to discover, develop, or simply engage in an unquenchable passion. In this spirit, theater tends to reflect phenomena that frequently occur in social situations and conditions. This is what often leads theater to interrupt, analyze, or observe how humans live in collective societal spaces (Sahid, 2007, p. 132)

The relationship between aesthetic taste and personal identity is a complex and multifaceted one. It is suggested that aesthetic taste is not solely determined by social background or discipline, but rather is intertwined with an individual's perceived identity (Fingerhut et al., 2020). This link between art and emotion provides a compelling reason to explore the connection between aesthetic taste and identity. Furthermore, it is posited that the aesthetic tastes of individuals are influenced by their cultural knowledge and experiences (Wiyoso & Putra, 2020). This implies that one's aesthetic taste is shaped by the community and

culture to which they belong. Additionally, there is a suggestion that the focus on measuring how social position affects taste often overlooks the aesthetic dimensions of cultural consumption (Hanquinet, 2013). This highlights the need to consider the aesthetic dimension of cultural capital in understanding the relationship between social position and taste. Moreover, the analogy between gustatory taste and critical or aesthetic taste has been noted in the history of aesthetics (Meskin & Robson, 2015). This analogy underscores the multidimensional and gradable nature of aesthetic predicates, which often lead to metalinguistic negotiations (Bordonaba-Plou, 2021).

However, the social or societal context, in its unity, is sometimes transient, and harmony can be biased. This tends to influence individuals (artists) to have aesthetic preferences inspired by such social phenomena. The reality is that the fundamental hypothesis in a collectively living society is manipulation, falseness, and distortion (Yohanes, 2017, p. 87).

Anton P. Chekhov was a Russian playwright, short story writer, and also a physician. Chekhov held an academic title as a doctor, but literature was his passion and talent. His initial talent for writing was a means to earn money; by publishing short stories in the mass media, he could at least supplement his income. Through the monumental plays he wrote, Chekhov was able to stage his works with Stanislavski at the Moscow Art Theatre (Hingley, 2022).

In 1888, Chekhov was diagnosed with a heart condition, and his mental health was shaken. Subsequently, he purchased a cottage near a river and secluded himself in the Russian countryside. During this transitional period, precisely in 1889, Chekhov felt a strong longing for the stage and his writing habits. However, with his

sentimental artistic spirit and fading enthusiasm, he honestly admitted that he never truly aspired to be a playwright. In this year, he wrote the play "Swan Song."

While reflecting on the situation Chekhov experienced during his journey and seclusion, he encountered a person named Calchas, referred to as the village actor, an old actor who loved and dedicated his entire life to the theater (performing arts) until his death. The main idea of this script arises from Chekhov's empirical experience when he once met Calchas, whose ending was tragically reminiscent of the adage in the Swan Song, and it also serves as Chekhov's protest against the social perception that the arts were somewhat neglected during that time

Vasilli Svietlovidoff is a character in Anton P. Chekhov's play "Swan Song." He is a 68-year-old actor who remains quite active in the world of the stage, entertaining audiences until the end of his life. During that era, the profession of an actor did not guarantee a sustainable livelihood, often leading to a low-profile existence.

The script "Swan Song" by Anton P. Chekhov tells the story of the profession of an actor, specifically in Russia in the year 1887. Vasilli Svietlovidoff is an elderly actor who is still quite active in the world of the stage, often playing small roles (clown). In his youth, he was a renowned actor in Russia, as mentioned in the script, having portrayed characters such as Hamlet, King Lear, Othello, and the work of Borish Gudnoff by Pushkin. His skill in acting made him admired by many, even leading to a woman falling in love with him. However, the romance ended due to differences in Vasilli Svietlovidoff's preference to remain on stage rather than pursue a more serious relationship. Similarly, his career was delayed until the end of his life, but he could not achieve success as an actor. In

expressing his disappointment in old age, he often spent his nights intoxicated, which deteriorated his health. Ultimately, this issue led Vasilli Svietlovidoff to the problem of losing the meaning of life..

From the explanation above, the conclusion that can be drawn about the character of Vasilli Svietlovidoff is that he falls into the category of a round character. This overall assessment can be derived from the premise that connects various facets of his personality, both positive and negative, representing the contradictions that arise from the complexity of this character (Gusrizal et al., 2021; Letwin et al., 2008, p. 68).

On the other hand, in the observation of Vasilli Svietlovidoff's character, experiencing a loss of self also results in mental instability, leading to a psychological condition known as PTSD (Post-traumatic Stress Disorder) of the Re-Experiencing type. The symptoms commonly associated with this disorder typically involve several factors. In Vasilli Svietlovidoff's case, the contributing factors are old age and a sense of helplessness, haunting memories of the past that he cannot forget, and the consumption of alcohol, which makes it difficult for him to control his emotions (Annisa Hapsari, 2021).

The conclusion that can be drawn from the explanation above is that the script "Swan Song" is written in a realistic style. Realism, in this context, invites anyone involved in the performance to deeply experience the emotional tendencies or empathize with every event that is taking place (Haikal et al., 2021; Novianto, n.d., p. 193; Salsabilla et al., 2023). This is reflected through a well-crafted structure and texture, presenting a theme related to the loss of meaning in the life and existence of the character Vasilli Svietlovidoff. The issue stems from the

events experienced by Vasilli Svetlovidoff throughout his life—events that revolve around the tumultuous realm of his youth, resulting in regrets in old age, disappointing hobbies, romantic regrets, illness, the impending loneliness of old age, and indulging in intoxication as an outlet for disappointment.

"Swan Song" translated into Indonesian by Djohan A Nasution with the title "Nyanyian Angsa." The script "Swan Song" delves into the complex issues of self and existence experienced by the character Vasilli Svetlovidoff. This is also the reason why the script is titled "Nyanyian Angsa," as the term represents a depiction of events in the script and symbolizes an overall portrayal of the character Vasilli Svetlovidoff. (*A Swan Song by Anton Chekhov*, n.d.)

The actors' interest in the script "Swan Song" and the character Vasilli Svetlovidoff can be explained for several reasons. Firstly, the script is written in a realistic style, which attracts actors to experience and convey emotions authentically. Secondly, Vasilli Svetlovidoff's character has deep-seated complexities, providing a challenging depth for the actors. Thirdly, portraying a character who complains, is pessimistic, contemplative, sometimes emotional, and has fluctuating emotional dynamics challenges the actors to portray the character convincingly. Fourthly, the theme presented in the script, dealing with the loss of meaning in life and the complex journey of a character, remains relevant, adding to the appeal for actors to explore and portray these aspects in-depth.

The thematic focus on this issue, in the author's opinion as an actor, is still highly contextual when contextualized with the perspectives of today's society. This is also in reference to the situations and conditions observed by actors in social phenomena that serve as inspiration. As a form of

attitude within the spirit of the actor, this serves as an effort to encourage a reconsideration of the impact on the lives of certain groups (artists) who may feel alienated despite being in an environment that seems very close but is negated in fulfilling their social needs.

Through the ideas that shape the actor's paradigm in responding to social phenomena that are felt and inspired, considering the tendencies of the messages and directives Anton Chekhov wants to convey, this becomes an effort by the actor to channel their perspective. A theater performance serves as an endeavor to communicate ideas and responses to life events witnessed by others (Dimayati, 2010, p. 6).

METHOD

The concept and method serve as a foundation for effectively and efficiently conveying the purpose and objectives of why a drama should be performed clearly (Hamilton, 1913, p. 4). This understanding for actors is used to achieve the actor's work in embodying the character and also serves as the actor's formula in realizing a well-measured performance. The method that the actors use to embody the character Vasilli Svetlovidoff is The System acting method formulated by Stanislavski with a style of realistic drama. Realism itself is a form of representation of logical actions in a dramatic performance and is rich in dramatic fibers (Fitri & Saaduddin, 2018; Novianto, 2019, p. 4).

The System is a set of steps conceptualized by Stanislavski consistently to create a form of acting that approaches real life on stage. The System facilitates the work of actors who want to portray characters honestly and authentically by offering genuine actions. The System is a method and reference book created by Stanislavski to assist actors in bringing characters to life, rather than being a philosophy (Stanislavski, 1964, p. 366)

To achieve effective portrayal, in a

systematic and coherent process, within a script that adopts a realistic style, and to evoke empathy from the audience towards the character Vasilli Svietlovidoff, the actor uses The System acting method with a focus on achieving psycho-physical acting (honesty in every action or behavior). To implement The System ideally, each stage of progress must be approached with discipline to ensure a sequential, efficient, and well-structured development. (Pratama, Iswadi. Pahala, n.d., p. 28).

Psycho-physical is the essence of the exercises intended to be achieved in The System method. This will be verified through entities present on stage in an honest manner. Nevertheless, this essence has its own characteristics. This is what distinguishes between the psycho and physical aspects, which are interrelated and complement each other. The System will be divided into work involving the mind (brain), emotions (heart), and will (body) (Pratama, Iswadi. Pahala, n.d.).

If the actor is to bring the character Vasilli Svietlovidoff to life by playing as naturally as possible without any exaggerated pretense or over-acting, the actor will focus on making an effort to play as honestly as possible (inner-life), realistic, and logical. Regarding the above, the writer as an actor in the process of creating the character Vasilli Svietlovidoff will divide the stages into specific focuses. This division consists of the mind (Mind centre), emotions (Emotion centre), and will (Physical centre). The implementation of this will manifest as Round the Table Analysis, Affective Memory, and Physical Action Method.

In the external process of searching and observing the characteristics of Vasilli Svietlovidoff, the actor observes various actions and behaviors of others who share similar traits with the daily life of Vasilli Svietlovidoff. The actor also reviews

several performances with the same script to enhance and broaden the actor's perspective. The results of this review stage are used to identify the strengths and weaknesses of those performances. The benefits of this review and observation process will be utilized by the actor as notes in the process of embodying the character Vasilli Svietlovidoff.

DISCUSSION

The design of the script "Swan Song" and the character Vasilli Svietlovidoff

The actors use the formal elements of realism as the style and form of the performance. The desire to portray the character Vasilli Svietlovidoff with a realistic approach is aimed at providing an "illusion" on stage for anyone watching that what happens on stage is indeed "real." Realism attempts to guide the audience's minds to realize that everything happening on stage is truly real (Soemanto, 2012, p. 35).

The realism movement can be observed through its inherent structure and texture, featuring a clear and logical plot, cohesive dramatic elements, and well-defined characters (Fitri & Saaduddin, 2018). Furthermore, it can be concluded that the script "Nyanyian Angsa" falls into the category of psychological realism. This pertains to the thematic focus not on external issues or general social environments but rather emphasizes psychological concerns within the script (Dewojati, 2010, p. 67).

The script "Swan Song" falls under the category of a Well-Made Play, characterized by a well-structured drama. These features are reflected in the script when clear exposition tendencies are found, the plot reaches a climax, every action is clear, and each scene is logical (Yudiaryani, 2002, p. 158).

The genre of the script "Swan

Song" is classified as a tragedy. Tragedy invites the audience to experience sadness, pity, and sorrow through the actions or deeds felt by the characters. Creating empathy towards the characters is the main goal in achieving catharsis (Aristoteles, 2017, p. 26). The character Vasilli Svietlovidoff in this script is portrayed as someone who has lost the meaning of life, evoking a sense of pity in the audience. His life is depicted as filled with numerous dynamics, leading to regrets that cause him suffering even in his old age.

The portrayal of the character Vasilli Svietlovidoff will be elaborated in a three-dimensional manner, encompassing physiology, sociology, and psychology. To easily understand someone's characteristics, the observation of these three dimensions provides the background that shapes an individual's personality (Lajos, 2020, p. 44). From a sociological perspective, Vasilli Svietlovidoff is portrayed as an artist with a personality that is sometimes open to social interactions and at other times deeply disappointed in his social environment (ambivert). Physiologically, Vasilli Svietlovidoff is depicted as an older man at the age of 68, physically ailing, without physical disabilities, and somewhat disheveled. Psychologically, he suffers from a mental disorder, specifically Post-traumatic Stress Disorder (PTSD) of the Re-Experiencing type. Symptoms commonly associated with this disorder include factors such as old age, feelings of powerlessness, haunting memories of the past, and alcohol consumption that makes it difficult for him to control his emotions (Annisa Hapsari, 2021).

This can also be explained within the personality structure proposed by Sigmund Freud in his theory known as Psychoanalysis. Further, Sigmund Freud stated, "Personality consists of three systems or aspects, namely, Id, Ego, and

Super Ego. Each of these aspects has its own nature, function, components, and principles of operation." Thus, the psychoanalytic approach can provide a deeper understanding of the complexity of the character Vasilli Svietlovidoff in the script (Suryabrata, 2001, p. 127). The implementation of this will be explained as follows:

id is evident when Vasilli Svietlovidoff, who frequently consumes alcoholic beverages, impacts his emotional side. Ego in Vasilli Svietlovidoff is portrayed when he has deteriorated his health due to excessive alcohol consumption, considering his old age but still staying on stage despite his health issues. Super Ego is manifested in the execution when Vasilli Svietlovidoff becomes aware of his deteriorating health and tries to reconcile with everything that has happened. Finally, Vasilli Svietlovidoff attempts to make peace with himself, succumbing to his Ego to accept everything that has occurred, then contemplating his old age and declining health, and ultimately leaving the stage forever.

The character type of Vasilli Svietlovidoff will be evident in the portrayal of his traits and behavior through the presented story. The character Vasilli Svietlovidoff does not narrate static or flat behaviors. Round characterization refers to various issues experienced by the main character, not focusing on linear issues but secondary problems supporting the main issues, creating a nuanced view of the character's life (Dewojati, 2010). Therefore, this conclusion clearly depicts that Vasilli Svietlovidoff is a round character.

From the above elaboration, it can also be concluded that the character Vasilli Svietlovidoff holds the position of the protagonist. Clearly described through the progression of the storyline, which entirely revolves around the life of

Vasilli Svietlovidoff, from the beginning to the end of the story. The protagonist serves as the driving force of the plot or narrative from start to finish, regardless of the challenges the protagonist may face or the central idea of the story depicting their journey.

EXPLANATION

The method for designing the character Vasilli Svietlovidoff

1. *Analysis of Round The Table*

Round the table analysis is the initial step that should be taken by the actor. The purpose of this is to gather the facts within the script. This phase provides the actor with clear and directed premises and initial perspectives. It is entirely a mental task (Mind centre). The essential points in the analysis of the character Vasilli Svietlovidoff include:

a. *Given Circumstance*

The given situation provides data and facts that already exist and will influence every analytical work of the actor on the character Vasilli Svietlovidoff, both in terms of the setting, time, events, characterizations, plot, character backgrounds, conflicts, and so on.

b. *Unit Objective*

In the script "Nyanyian Angsa," the presence of the character Vasilli Svietlovidoff undoubtedly has a specific goal and a significant mission to accomplish. Every major achievement is built upon smaller elements that support it. In this context, it's essential to have divisions in the script conveying both goals and objectives. Goals can be interpreted as every action and word articulated simultaneously, while objectives represent the main ideas and emotional content. This is implemented through subtext, super-objective, and imagination

- *Subteks*

Subtext refers to the implied meanings behind Vasilli Svietlovidoff's

dialogue. These meanings are conveyed explicitly to the audience through changes in behavior, emotions, and thoughts.

- *Super-Objective*

Super-objective is the accumulation of all analyses of desires for meaning, feelings, actions, thoughts in a unit-target, and all things that underlie the character or the script. Its task is to direct all energy and focus to achieve the goal, the 'main task'. In short, it is the deepest awareness in the aspect of the round the table analysis of the character Vasilli Svietlovidoff, encompassing the author's perspective and evoking motifs (above) towards the actor.

- *Imagination*

Imagination refers to the creation of mental representations of concepts and ideas not contemporaneously perceived by the senses (Stumm & Scott, 2019). Philosophers have also emphasized the instructive use of imagination in developing thought experiments, highlighting its role in creative thinking (Kind, 2022). Imagination is the essence of the development of the actor's thoughts in interpreting the script based on the reasoning of the mind in the round the table analysis phase. Imagination becomes the driving force for the actor to explore the ins and outs of the character Vasilli Svietlovidoff and the script in interpretation. In this regard, imagination is the actor's way of daydreaming, and the implementation of imagination will lead the actor to pose hypothetical questions like 'if the actor is an old artist aged 68, sick, and has no hope, what would the actor do? Imagination is the essence of the "Magic If" realized through speculation (Tannenbaum, 2021).

2. *(Affective Memory)*

Emotional memory is a step used after interpreting the motives behind each action in the script. The function of

emotional memory is to stimulate the actor by recalling emotions shared between the character and the actor, and then developing those emotions with the aim of fully experiencing the emotions felt by the character (Pratama, Iswadi. Pahala, n.d.). Emotional memory can also influence a person's actions in various situations or events. This significantly affects physical behaviors with clear emotional motives. Through this, actions will appear genuine without any tentative or artificial elements. (Benedetti, n.d., p. 93). Nevertheless, Affective Memory involves two steps in its retrieval: the recall of sensations and the recall of emotions.

3. Physical Action Method

Physical actions are physical activities that encompass the characteristics of the character Vasilli Svietlovidoff. Physical actions also serve as a representation of the character reflected through outward actions, emphasizing natural activities between the character and the characteristics of Vasilli Svietlovidoff. In order for this to provide impact in its presentation, the actor possesses and selects several fundamental steps in the method of physical actions necessary to bring forth the characteristics of the character Vasilli Svietlovidoff. These steps include:

a. Establishing the Character

In this stage, it is essentially the initial step for the actor to interpret the characterization of Vasilli Svietlovidoff through the personality that can be discerned through dialogue. The purpose of this step is to create an impression of how the behavior can be manifested through external or physical features that must represent the actor's interpretation of the details of Vasilli Svietlovidoff's character. To portray the character of Vasilli Svietlovidoff, the actor must reach a level of authenticity in every activity that reflects Vasilli Svietlovidoff's tendencies in his habits. However, the actor must become

accustomed to the tendencies of each activity, including expressions, movements, way of speaking, and others, all of which are influenced by emotions and desires (Pratama, Iswadi. Pahala, n.d.).

b. Igniting the Spirit of Words

This stage is an effort by the actor to articulate words or sentences correctly. "Correct" in the sense of being in line with the script's intentions and "accurate" in interpreting the subtext or meaning behind the dialogue. In this way, the actor seeks to understand the motives behind each sentence or word, which carries specific meanings and emotional proportions.

c. Igniting The Character

In this stage, it marks the conclusion of all the physical work steps oriented toward every aspect related to the psycho-physical aspects of Vasilli Svietlovidoff. This will be visibly manifested along with everything influenced by mental work, emotions, and actions, reflecting the character of Vasilli Svietlovidoff through characteristic tendencies (behavior). "Stanislavski summarizes it as the coalescence of creation from the intellectual, psychological, emotional, and spiritual forces arising from the natural conditions of humans (Pratama, Iswadi. Pahala, n.d.)

A. Implementation of The System Method in Creating the Character Vasilli Svietlovidoff

In this stage, the actor has notes that need to be clarified beforehand to ensure coherence with the exposition provided by the writer, as explained above. This elaboration encompasses the idea that the method used by the actor, when applied in the practical process, will undergo a transformation and take on a different form, but it does not eliminate the essence of the method. The discussion primarily focuses on practical work and specific aspects that will be

clarified in more detail concerning the work of the mind (Mind Centre). The practical orientation involves work in the process of exploration and conjecture. Regardless of the stage, the work of the mind materializes in smaller practical aspects. The transformation in this practice will blend and mutually support every step taken by the actor, and this will be explained based on the implementation outlined below:

1. Physical Action Method

In these steps, the actor systematically and coherently traces how to achieve a physical action by asking, "What would I do 'if' I were an old actor, 68 years old, with no hope?" The "if" or "magic if" becomes a reference question that underlies the actor's imagination in every action or physical activity focused on the character design of Vasilli Svietlovidoff.

The magic if, commonly referred to as the magic if, emerges after the actor understands the motivation behind each physical action, which can be identified through given circumstances (specific situations) embedded in the script. The magic if transforms into shadows of imagination and can be envisioned by the actor through reasoning about mental work. Through reasoning by imagining a physical action, it becomes the motivation for the actor's actions in conveying subtext and understanding the super-objective. However, this will not be realized without a sense of truth that arises through the relationship between the body and the mind manifested through actions in the actor's conviction. "Looking at its principles, it can be said that this is the foundation of the 'Physical Action Method'... and all of it is rooted in the development of imagination (Pratama, Iswadi. Pahala, n.d.)

Actors use steps to realize the stage of physical actions in the creative process, which includes:

a. Establishing the Character Vasilli Svietlovidoff

To establish the character of Vasilli Svietlovidoff, the actor must be familiar with the characteristic features of the character, including the physical attributes that reflect Vasilli Svietlovidoff's personality. In this case, the actor's interpretation of Vasilli Svietlovidoff includes having a mustache and beard, slightly graying and thinning hair, a hunched posture, and a somewhat hoarse voice. To achieve these traits, the actor engages in exercises such as physical workouts, vocal training, tempo-rhythm exercises, speech practice, and emotional training to develop routines aimed at embodying Vasilli Svietlovidoff's physical habits like walking, sitting, speaking, facial expressions, and more.

b. Eliciting the Spirit of Vasilli Svietlovidoff's Words

In this stage, the actor will make an effort to deliver the dialogue effectively and accurately. This stage is essential in conveying both subtext and super-objective effectively. The manifestation of this step will provide an understanding of Vasilli Svietlovidoff's dialogue. For example, the actor may pay attention to punctuation marks and underline key words or expressive words in the dialogue. This is aimed at emphasizing the motifs, purposes, meanings, and intentions of the dialogue. This will be realized through two stages:

1. Reading

The reading process is a stage in evoking the spirit of words with the aim of understanding the motivation behind each sentence that has a specific meaning or purpose. The goal of this is to determine the emotional content contained in Vasilli Svietlovidoff's sentences as well as the units and objectives. In this sense, it is an analysis to ensure that each sentence feels alive in its pronunciation.

2. Dramatic reading

Although the actor has understood the purpose and objectives of the script and Vasilli Svetlovidoff's dialogue, the actor will try to imbue the emotional content contained in the dialogue with subtext to achieve the overall meaning in each intention, namely the super-objective. This process is an achievement resulting from the accumulation of each word that has meaning and provides emotional depth to each of these words (subtext).

c. Realizing the Character of Vasilli Svetlovidoff

This step is completed with respect to both psychological and physiological motives within the overall characterization of Vasilli Svetlovidoff. It is a stage where the actor reflects on the character of Vasilli Svetlovidoff, who has a personality characterized by pessimism, ambiversion, and nihilism. However, the actor interprets it in a logical and measured manner, oriented towards Vasilli Svetlovidoff's dialogue with the law of causality. As quoted by Iswadi Pratama, Kedrov states: "whether all physical activities performed by the actor constitute a logical sequence of cause and effect that is objective (Pratama, Iswadi. Pahala, n.d.)

2. Affective Memory

The emotional memory plays a role in stimulating the emotions felt by the character Vasilli Svetlovidoff and matching the emotions experienced by the actor. However, the emotions experienced by Vasilli Svetlovidoff are not entirely identical to those experienced by the actor. The essence of this approach is to evoke emotions from the actor that may have similarities with those experienced by Vasilli Svetlovidoff. The emotional experiences available serve as cues for the actor to develop emotions based on their own past experiences (Constantin Stanislavski, 1981, p. 32).

As for the actor's steps to retrieve

these emotions, it involves recalling past events that provided impulses and sensing sensitivities to the character Vasilli Svetlovidoff. Another method that may have similarities to the feelings of Vasilli Svetlovidoff is by examining characters who have had similar experiences (emotions) to the character Vasilli Svetlovidoff.

3. Designing the Character Vasilli Svetlovidoff

Designing a character involves interpretation or an attempt at identification in embodying the character of Vasilli Svetlovidoff. The design of character embodiment typically revolves around how the characteristics or tendencies of the character manifest through the dialogue found in the script. This is also the result of the actor's analysis of the character Vasilli Svetlovidoff in the method used by the actor, which is the round-the-table analysis. The results of the interpretation and identification of the character Vasilli Svetlovidoff will be matched by the actor with references found, which have similar tendencies or characteristics to those of the character Vasilli Svetlovidoff. The scope of character design includes makeup, costume, and the appearance of the character on stage. Every element in a theater performance that involves the outward appearance of the character should be carefully considered. (Fungsi Busana Teater, n.d.).

In order to portray the character of Vasilli Svetlovidoff, the tendencies of characteristic aspects in bringing the character to life can be observed through the physical appearance. This serves to support the actor in acting, rather than merely confirming the actor's identification with the character Vasilli Svetlovidoff. Therefore, in an effort to embody the character of Vasilli Svetlovidoff, the actor utilizes natural makeup with references that approximate the characteristics of the

character. The focus is primarily on physiological aspects, such as age. Characteristics that define Vasilli Svietlovidoff include a somewhat chubby and slightly hunched body posture, the presence of mustache and beard, and graying hair. The explanation of this is provided as follows:



Figure 1:
Makeup Transformation Photo of the Character
Vasilli Svietlovidoff
(Makeup: Aditya Wardana. 2022)



Figure. 2
Scene where Vasilli Svietlovidoff sits and laments
(Photo: Yuan, 2023)



Figure. 3
Scene where Vasilli Svietlovidoff recounts the
past to Nkitha Ivanicth
(Photo: Yuan, 2023)



Figure. 4
Scene where Vasilli Svietlovidoff is frightened by
the white figure (Nkitha Ivanicth)
(Photo: Yuan, 2023)



Figure. 5
Scene where Vasilli Svietlovidoff portrays
Hamlet
(Photo: Yuan, 2023)

CONCLUSION

In essence, it's not just the performer attempting to research and portray the character Vasilli Svietlovidoff in the script "Nyanyian Angsa" by Anton P. Chekhov translated by Djohan A Nasution. This artistic work represents one of many perspectives on the character Vasilli Svietlovidoff, and the performer's problematic approach becomes an effort for academic needs. The performer hopes to contribute to the world of acting. On the other hand, the performer realizes that the paradigm has not been fully implemented in both theoretical and practical terms. However, the performer reflects that the methods and objects used have a very strong correlation.

The correlation between the method, formal objects, and material objects has led the performer to a philosophical contemplation of the meaning of acting within the character Vasilli Svietlovidoff. This is aided by the mindset used. Instead of being directly applied with a good mindset, there are still many loopholes and imperfections. The System as a method, the formal object of realism, and the material object of the character Vasilli Svietlovidoff have given the performer a meaningful

knowledge and philosophical contemplation.

The juxtaposition between the performer and knowledge is far from understanding, but the performer is inspired that knowledge knows no bounds, just like acting in the eyes of Vasilli Svietlovidoff. At this stage, the performer also feels that there is an inexplicable awareness. This is an impression that the performer experiences in the process of trying to find out what needs to be explained. It is related to the term "Je ne sais quoi" (I don't know what). Intuition arises when a feeling is experienced and cannot be explained linguistically, an indescribable beauty. (suryajaya, 2016, p. 289)

The conclusion drawn from this is that Vasilli Svietlovidoff is a character with the characteristics of a protagonist, a round character, experiencing acute trauma, being ambivert, nihilistic, extremely passionate about acting, and having unattainable grand aspirations. The actor delves into these aspects through the analysis used as one of the steps in the method employed. An actor is the most crucial means to convey the story presented in the script on stage. Actors also serve as the driving force of the storyline through the dialogues written in the script. However, the performer, as a character, experiences a duality that cannot be reconciled, or there is a freedom constrained by the actor when assigned the task of portraying a character being "brought to life" in the creative stage of character formation (Boal, 2013, p. 103). The actor's work is not merely about memorizing lines; actors also need to conduct the analysis as outlined above. This is intended to ensure that what has been analyzed by the actor aligns with their actions in the process.

Becoming a character is not as easy as turning one's hand; it requires patience, perseverance, willingness, and a great spirit of practice. The actor realizes that this is a challenge faced by those interested in the world of acting,

and it is an adversary that resides deep within the heart. Nevertheless, despite an actor's skill in portraying a character, the actor is aware that an overly prominent attitude can lead them to the brink of destruction, which is contradictory to the ethics of acting. The actor's intended message is "love art within yourself, not yourself within art."

As artistic works are expressions of individuals (artists) striving to bring creativity into life, economic aspects are essential for meeting primary needs. In Indonesia, the arts are still considered secondary due to economic considerations that do not support primary needs. However, for individuals with aesthetic tastes in life, this has some impact on the lives of artists. Nevertheless, this aspect must be continuously explored for the sustainability of authentic artistic activities.

This phenomenon is evident in developing countries like Indonesia, where the arts are often overlooked as a means of progress and development with economic potential as a sellable product. This tendency should be reconsidered for the future to make it a product with marketability, benefiting both economically and in sustaining local artistic culture that must be preserved (Sahid, 2000, p. 3).

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