

impression on him, and thus life will disappear from his performance. He will no longer be present here and now, but will wander in the world where perfection exists.

And if, according to Nietzsche's conception, the world itself exists only filtered through man's perception, then the character also exists only filtered through the actor's perception. We live as if there are objective rules for this life, and we play an ideal theatre, not one that inspires the life in us. With each role the actor is reborn – not only as an actor, but also as a human being¹². The Art of Acting is a challenging and profound exploration of human nature. The theatrical tradition has placed increasing emphasis on the psychological and verbal aspects of Acting, neglecting the deep connection between body and instincts. Thus, because words are metaphors, perhaps in stage performance Truth cannot be reached through conventional language and must be sought elsewhere than in the word.

4. Conclusions

The journey into the world of the Art of Acting that students of the Faculty of Theatre undertake should bring them to a deep confrontation with their human nature. Words are just conventions, and truth transcends conventional language. Exploring the actor's art, therefore, pushes us to seek truth not in words, but in the depths of our being, in our primal sensations and instincts. In this way we discover that spontaneity and connection with our bodies are essential elements in the authentic and profound interpretation of a character. Truth is not a static entity, but a dynamic and subjective process. Therefore, in the search for authenticity and depth in interpretation, it is healthy to remind ourselves that it is not words, but emotions and sensations that connect us to human truth. Let us seek truth not in words, but in our deeper essence and our connection to the world around us.

5. References

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¹² Jerzy Grotowski, *op. cit.*, p. 16.