Organism and Organon

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Abstract: *When studying the creation of the actor's art, the Organon and Organism function as two complex, interdependent systems. The Organon represents the rational, cognitive, and symbolic dimension - the actor as thinker, analyst, and creator of meaning. It includes techniques along the lines of Stanislavski, Brecht, Chubbuck, Chekhov, and from cognitive psychology. On the other hand, Organism denotes the visceral, sensory, and emotional dimension - the actor as a living experiencer, a channel of emotional expression. In this case, we find the methods of Strasberg, Meisner, Grotowski, Suzuki, Chekhov, and body-based techniques related to emotional memory, intuition, and neuroplasticity. Together, these two systems provide an integrative map of the acting process, where body and thought, affect and intention, spontaneity and analysis enhance each another. Thus, the actor becomes not merely an interpreter, but a living creator who thinks with their body and feels with their mind.*

Keywords: *organism; organon; actor; actor's art; logic; emotion;*

Introduction

***Motto**:*

"Actor: Yesterday, at the hospital, the doctor told me: "Your organism," he said, "is completely poisoned with alcohol!"

Satin: Organon…

Actor: Or-ga-nism, not organon…"[2]

Starting from this excerpt from *The Lower Depths* by Maxim Gorky, which illustrates a dialogue between two characters in which the expressions *organism* and *organon* take on special and profound psychological significance, we aim to explore whether a connection can be established between the two vocables and whether a logical parallel/resemblance might exist. We intend to explore the relationship between these two terms, by examining the complex role of the Actor - both as a practitioner and as a symbol of a social reality shaped by the tragedy of the human condition. Gorky, known for his critical stance toward society, offers, through philosophical debates disguised by an unrefined language, a framework in which we can analyse not only the state of the individual affected by alcohol, but also the tools through which this individual perceives his failed existence. Furthermore, we aim to explore the possibility of integrating their understanding into the actor's artistic creative process.

This introduction will establish the necessary foundations for a deeper understanding of the logical connections between the aforementioned terms, starting from the context provided by a literary work which reflects the limits and the potential of the human being in the face of suffering. Inspired by the author's experiences in a shelter for the people living at the margins of society, at its very bottom (another title of the play being *At the Bottom*), the

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[2] Maxim Gorki. 1964. *Azilul de noapte [The Lower Depths]*. București: Editura pentru Literatură Universală, p. 13.

play presents the torment, despair, and the constant search for meaning in a life marked by scarcity and injustice. The historical circumstances of late 19th-century and early 20th-century Russia, shaped by social uprisings, an impoverished and uneducated society in collapse, yet with the illusion of a possible future ideal society, create a perfect backdrop for crafting a significant, heavy atmosphere, highlighting the contradiction between human aspirations and the harsh realities of existence, and exploring the concepts of alienation and search for identity in a hostile world. However, regardless of the tempting and provocative nature of this critical perspective on Gorky's work, we will maintain our focus solely on the initial theme, looking forward to a future analysis.

1. The definition and meaning of the terms

The term *organon* originates from Greek, meaning "tool", and is especially associated with Aristotle's philosophy[3], where it refers to the logical instruments through which knowledge is acquired and validated. These instruments are essential for correct reasoning and critical analysis; in this sense, organon serves as an epistemological framework, it facilitates the analysis and structure of argumentation. Aristotle's *The Organon*, with its six parts, is not merely a work on logic, rather it is a complete and complex system for understanding and organizing knowledge. Throughout the history of philosophy, this work has had enormous influence, leaving a profound mark on both medieval and modern thought. In addition to this, more than two millennia later, Sir Francis Bacon[4], through *The New Organon/The Novum Organum*, proposed a new method of scientific investigation and of generating knowledge - a different kind of reasoning, one might say anti-Aristotelian. Whereas for Aristotle the essential instrument was logic, the deductive method, and the syllogism, Bacon considered these insufficient and introduced the inductive method, based on observation, experiments, and analogy, laying the foundation for the modern scientific methods. He calls for a revolution in thinking/thought - liberated from prejudice, where truth is determined by reality, not by an authority. Therefore, in conclusion, one could say that the organon, as it is understood today, is a set of rules which govern the process of knowledge - a cognitive instrument akin to a template, a logical framework, a pattern which extracts the truth from actions, facts, processes, experiments, sentences/propositions, and ideas. When used appropriately, it should help us identify and eliminate obstacles and inherent errors caused by possible demonstrations, judgments, dogmas, or poorly articulated and manipulated or false notions.

On the other hand, *organism* refers to any living entity - a dynamic system capable of growth and self-preservation, which can function as a whole, structured in a complex manner, capable of internal and external interactions, and working together in order to sustain life. One could say that an organism is a biological system which develops based on molecular mechanisms and the forces of evolution. From this, three general biological concepts emerge: cell theory, the concept of adaptation, and the need for integration - concepts on which we will not dwell, as they are not essential for this research.

Although *organon* is an abstract, eminently intellectual concept applied within the realm of reasoning, while *organism* is concrete and biological, being applicable only in the realm of the living, they share several elements that allow for a parallel. Being similar to an organon, an organism has an internal structure and a system of interconnections - a set of rules and interdependencies - where the absence or dysfunction of one element can affect the

[3] Aristotle (384-322 î.Hr.), philosopher, one of the greatest intellectual figures of antiquity.
[4] Francis Bacon (1561-1626), Lord Chancellor of England, philosopher, and lawyer, renowned for his sharp wisdom.

entire process, whether of reasoning or of life. The meeting point/intersection of these two concepts, within the framework of our research, becomes the actor, who appears as a hybrid system, capable of managing the delicate balance between rationality and instinct, between mental construction and authentic physical experience - a living structure of thought and action, a balance between the logical framework and the sensory-emotional dynamics. However, how can these two concepts be integrated into the study of the actor's artistic creation? We would like to answer this question - which pertains more to the psychology of art - through an analysis of how logical thinking and bodily expression interact in the creative process.

2. Psychological perspectives

The actor's art, as it is viewed today, is an extremely fine and volatile blend between reasoning and logical structure (organon) and the actor's physicality and instincts (organism). We can state that the actor's organon represents their mind; it is that logical structure of creation, that specific logical mechanism about which Ion Cojar spoke[5] - a specialized system of thought/thinking system that helps in analysing and correctly formulating ideas, themes, and the central theme, and in accurately determining the scenic truth. This can be translated through the mental methods of character construction, through the detailed analysis of the text and the contexts in which it was written and will be performed, in deducing motivations, establishing objectives, as well as identifying the logical structure of the actions that will be necessary in order to achieve the goals. One of the working methods is the syllogistic one, where if a character has a fundamental need (major premise) and encounters an obstacle (minor premise), their actions become the logical conclusion. Moreover, an analysis of their emotions is carried out through the lens of logic, as emotions can be understood not only as instinctual manifestations, but also as reactions organized according to a narrative structure.

The actor's organism is the visceral territory where and by which their art is manifested and must be seen as an essential instrument of expression. According to several acting methods (Stanislavski, Grotowski, Alexander), organism, translated into the actor's body, should not be viewed merely as a vehicle for thoughts, but also as a direct source of knowledge and authentic expression. The body learns through repetition and experimentation, through routine and automatisms, developing emotional reflexes that no longer require conscious reasoning, thus creating a type of somatic memory. The actor should not "mime" the emotion, but rather live it organically, through a psychophysical process. In this way, a flow is created in the body, which Michael Chekhov referred to as *the embodied imagination,* while Tadashi Suzuki spoke of *the physical force of scenic presence* - a flow which is present when the body and mind (without the dominance of the analytical part) are interconnected. In order to build a solid analysis of how organism and organon coexist in the actor's creative process, we will explore them through three foundations: aesthetic, psychological, and biological. Cognitive psychology, by using the duality between logic and emotion, positions the actor between consciousness and the subconscious, with the organon being associated with logical structures and conscious thought, while organism is linked to involuntary, affective, and instinctual reactions.

The harmony between the rational and the organic can be explained through the logic of art and its aesthetic principles. In aesthetics, the balance between the intellectual and the sensory has been a recurring theme starting from Plato[6] and Aristotle to Diderot[7], Kant[8], and

[5] Ion Cojar (1931-2009), theater director and pedagogue, the founder of a revolutionary working method in theater pedagogy.
[6] Platon (428-348 î.Ch.), Greek philosopher, Aristotle's teacher, and founder of the Academy.
[7] Denis Diderot (1713-1784), French philosopher and writer, a prominent figure of the Enlightenment.

Hegel[9], and later to Lipps[10], Levinson[11], and Goldman[12]. From art as a form of mimesis to a representation of reality or a way of organizing human experience, organon can be associated with the compositional principles of art (order, coherence, symmetry), whereas organism is linked to spontaneous expressiveness and bodily materiality/physicality of the body. The actor, depending on the demands of the performance or the director, must adhere to precise forms of expression (rules of interpretation and vocal expression, coded gestural expression/language), which reflect the predominance of the organon - art as a system of rules. At the same time, the actor is invited to explore the organic nature of the emotions and bodily authenticity, emphasizing organism as the primary source of artistic expression (Stanislavski, Grotowski, Suzuki). Throughout history, the art of acting/the actor's art has oscillated between these two concepts: art governed by reason and rules versus visceral, instinctive, and bodily art.

In cognitive psychology, the organon can be associated with the conscious, logical, and structured thinking system, while organism is linked to involuntary, affective, and instinctual reactions. For a successful performance, the actor positions themselves between awareness and analysis of the character (organon - reason, reflection, planning, projection) and the authentic experiencing of emotions (organism - instinct, empathy, spontaneous reaction, internal combustion). The research[13] of Mihály Csíkszentmihályi[14], who coined the term *flow* for a psychological concept, a highly concentrated mental state that can enhance productivity, leads us toward one of the concepts from the psychology of theatrical art, i.e., in the optimal creative process, in the flow, the actor, completely absorbed by their creation, focusing their attention on the scenic space, their partners, and goals, can no longer be aware of or be conscious of their own performance. „The concentration is so intense that the person no longer has any attention available to think about irrelevant things or to worry about other problems. Self-awareness disappears, and time is perceived differently”[15].

Stanislavski, based on his own observations and on the studies[16] of Théodule Ribot[17], created the actor's *psycho-technique*, one of its principles being similar, in essence, to the concept of flow. It refers to the principle of isolation within one of the circles of attention. This means that the actor is no longer focused on the outcome of their work or on the paralyzing gaze of the audience, but rather on the process of creation itself. Stanislavski is also the one who paves the way for several themes which can be included in the psychophysiology of the actor's emotions. One of these is the idea of emotional memory, according to which the actor can access authentic emotions through personal experiences - a concept later supported by Lee Strasberg. Michael Chekhov develops a different approach: the use of the physical/body image and psychological gesture, where emotions are not drawn from the actor’s personal past, rather they are generated through movement and visualization. The modern actor appears to be shaped through the lens of experimental psychology, which suggests that emotions are not merely mental states triggered by internal or external stimuli

[8] Immanuel Kant (1724-1804), German philosopher, founder of critical idealism.
[9] Georg Friedrich Hegel (1770-1831), German philosopher, the most representative thinker of idealism.
[10] Theodor Lipps (1851-1914), German philosopher and psychologist, co-creator of the Lipps-Meyer law in music theory.
[11] Jerrold Levinson (1948-), American philosopher and aesthetician, professor at Maryland College Park.
[12] Alan Goldman (1945-), American philosopher, known for his critical interpretations of aesthetic judgment.
[13] Mihály Csíkszentmihályi. 2015. *Flux – Psihologia fericirii [Flow: The Psychology of Happiness]*. București: Editura Publica.
[14] Mihály Csíkszentmihályi (1934-2021), American psychologist, with studies in the field of creativity and positive psychology.
[15] Mihály Csíkszentmihályi, *op.cit.*, p. 103.
[16] Theodule Ribot. 2010. *Logica sentimentelor [The Logic of Feelings]*. București: Editura Univers Enciclopedic.
[17] Theodule Ribot (1839-1916), psychologist, founder of scientific psychology in France and of the law of retrograde amnesia.

which cause chemical changes in the body, they also have a profound somatic component. Paul Ekman[18] seems to reinforce this idea through his research on nonverbal communication and emotions, developing the *facial feedback* hypothesis/theory[19], which asserts that facial expressions not only reflect, but they can also induce real emotions. Changing facial expressions and micro-expressions can influence the autonomic and central nervous systems, leading to significant changes in emotional regulation. „Our research has shown that if you make these facial movements, you will trigger changes in your own physiology, both in the brain and in the body"[20]. A smile can induce a state of joy even if the person was not cheerful initially; frowning can create tension; relaxing the muscles can reduce the intensity of anger or stress. In his view, emotions are intrinsic to humans and are not socially learned. These ideas highlight the importance of using the organism without necessarily accessing reason, and they confirm the essential role it plays in social interaction, in communication, and in how we perceive and respond to emotions.

From a biological perspective, the body must be viewed as an instrument of art, and the actor must be understood as a living and dynamic organism that uses the nervous system, muscles, breath, vocal apparatus, and posture in order to convey intentions and emotions. Behavioural biology suggests that the actor's artistic expression cannot be separated from their physiological structure. In this sense, Tadashi Suzuki emphasizes the fact that stage presence does not come only from technique or talent, but also from disciplining the body; a trained and conscious body can amplify artistic expression. But what is the connection between biology and expressiveness? Can the biological system influence the quality of artistic transformation/impersonation? The answer, it seems, lies in the neuroscientific studies of emotion, which support the idea that the two peripheral nervous systems - i.e., the sympathetic system, which activates the necessary energy and emotional intensity, and the parasympathetic system, which allows the relaxation and regulation of the actor's states - must work in a perpetual balance. Otherwise, the predominance of the sympathetic system, the fight-or-flight survival system - stronger than the parasympathetic system, which deals with nourishment, reproduction, and rest, can lead to major disturbances, impairing any act of creation. Antonio Damasio[21], in his work, *Descartes' Error: Emotion, Reason, and the Human Brain*[22], suggests that the emotions experienced are a combination of mental processing and bodily sensations, i.e., exactly the intersection between organon and organism, and that the actor can use this knowledge in order to regulate tension levels, control breathing, and maintain focus on stage, so as to perform at an optimal level.

3. Neurological perspectives
4.

In recent decades, the most advanced research in the field of neuroscience can help us formulate a more comprehensive and better-informed vision of/approach to the actor and their creative process. Although Andrew Huberman[23] does not speak explicitly about acting, he integrates into his applied studies the concepts of performance, creativity, and emotional

[18] Paul Ekman (1934-), American psychologist, pioneer in the study of emotions and their relationship with facial expressions.
[19] Paul Ekman. 2011. *Emoții date pe față [Emotions Revealed: Understanding Faces and Feelings]*, București: Editura Trei.
[20] Ibidem p. 150.
[21] Antonio Damasio (1944-), Portuguese neurologist, professor of philosophy and psychology, specialist in behavioral neurobiology.
[22] Antonio Damasio. 2005. *Eroarea lui Descartes – Emoțiile, rațiunea și creierul uman [Descartes' Error: Emotion, Reason, and the Human Brain]*. București: Editura Humanitas.
[23] Andrew Huberman (1975-), American neuroscientist, professor at Stanford School of Medicine.

regulation, which can be interpreted and translated into a vision of the actor as a complete being, in which the body, the emotions, the mind, and nervous system constantly interact. He states that the nervous system is the command centre of perception and reaction - it determines what is real, not necessarily the senses, i.e., the eyes, ears, tongue, nose, skin[24]. This is of tremendous importance, especially for the actor, who must *live* fictional realities with authentic intensity. If we understand how the body and the brain collaborate in order to create reality, we can train the nervous system to believe in imaginary situations - this being the foundation of the scenic truth, the *what if it were real* principle. Referring to the sympathetic and parasympathetic nervous systems, Huberman sees the actor as an adjustable organism, capable of constantly navigating between states of relaxation and psychological, emotional, and muscular tension. These states can be regulated with the help of controlled, cyclical breathing (two short inhales through the nose and a long exhale through the mouth), which can calm the nervous system, allowing the actor to remain present and mentally clear. The actor is also a system of directed attention, as focusing on the partner, on the scenic space, and on the goal are the key to a lively performance, to an authentic interpretation, even without spontaneous emotion. Attention is what induces and creates the truth, it alters neuroplasticity, as what you observe becomes what you strengthen in the brain. The brain learns through repetition, and we can talk about maximized brain plasticity when the intense effort throughout rehearsals is combined with the pauses for conscious integration of the progress or obstacles encountered, and reflection. The actor can also be seen as an emotional chemical organism. Everything in our body is chemistry; however, we will focus on how Huberman explores the effects that dopamine (this neurotransmitter synthesized by neurons, the famous "happiness hormone") can have on memory, concentration, learning, and long-term motivation. When used as an anchor for anticipating success and emotional reward, dopamine can have extremely beneficial consequences for the actors, providing a substantial energy boost, endurance, and reducing anxiety and aggression that can arise under the demanding working conditions and scenic/stage stress the actors face.

Another model for understanding the actor and their creation is the one inspired by MacLean's triune brain neuroscience[25]. According to him, in order to understand what the brain does during the creative process, how the evolutionary layers of the brain function in an artistic act, we must analyze how the 'three brains' interact: the paleocortex, the neocortex, and the limbic system. The paleocortex, or the reptilian brain (brainstem and cerebellum), has as its main functions the automatic, instinctive reactions, the unconditioned reflexes (breathing, heartbeats, blinking), and it controls bodily presence, the physical anchoring in space. It is the basis for sensory memory and reactions of the Grotowski or Suzuki type, where the body speaks faster than the mind; it is the trigger for emotionality, empathy, and emotional improvisation that Chubbuck and Meisner talk about. The neocortex, or the rational and creative brain, is responsible for the entire thinking process, language, self-control, conscious imagination, analysis, and planning. It becomes active when analyzing the text, formulating the scenic objectives, and building creative and interpretive strategies; it is crucial for conscious decisions and the logical structure of the entire scenic framework. It allows for meaningful improvisation, directed imagination, and expression control (voice, movement, intention). The limbic system, or the emotional brain, becomes active when the actor emotionally experiences a scenic situation. It is the center for everything related to affective memory and plays a key role in visceral, passionate imagination, when the actor

[24] Andrew Huberman. 2025. *Protocols-manual de operare a corpului uman [Protocols: The Human Body Operating Manual]*. București: Editura Litera.
[25] Paul MacLean (1913-2007), American physician and researcher in the fields of neuroscience, physiology, and psychiatry.

creates emotional relationships that are as real as possible within fictional situations (Stanislavski, Strasberg, Chekhov). From this, we can conclude that the actor functions best when all three brains work in unity. If an actor has to act a scene in which the character is abandoned, the neocortex helps them understand the context and the character's objective or goal; the limbic system activates a believable emotion of loss through a real memory or affective imagination, and the cortex responds with agitation, trembling, a pit in the stomach, muscle tension, creating authentic physical reactions. Thus, both the structurally rational part - the organon, and the somatic, physiological response - the organism, enter an effective collaboration.

5. Philosophical - artistic perspectives

There is a profound connection between art and reality - or *what is seen* -, art being a type of alternative perspective on the world, an attempt to understand everything that surrounds us. This implies a certain effort on the part of the artist, who puts physical effort, intellect, sensitivity, and consciousness into the service of art. Numerous thinkers, philologists, artists, and art critics have developed various artistic philosophies or works on the psychology of art, aiming to provide hermeneutic tools to help decode any kind of artistic process. By analyzing some of these studies from the perspective of a novice - without claiming to provide an exegesis - we will attempt to translate certain concepts into the realm of acting, adapting them to the main theme of this research. In order to achieve this, we have drawn on research by specialists in art history, anthropology, and psychology, such as Ana Maria Ullán[26], Allan Schore[27], Rudolf Arnheim[28], Janine Chasseguet-Smirgel[29], and Mark Winborn[30]. It is worth mentioning that their works also are not necessarily focused on the art of acting/the actor's art, even though they can be interpreted in this context, considering the fact that they address various aspects of art - especially since their views often converge toward similar conclusions.

In her book *Psychology and the Visual Arts*[31], Ana Maria Ullán examines the integration of visual arts into health programs, with a focus on art therapy, and how artistic activities can improve the quality of life and well-being. She emphasizes the importance of collaboration between artists and psychologists in developing effective artistic interventions for mental and physical health. "A review of the impact of community-level arts and health interventions concluded that, despite some methodological limitations, studies have shown that artistic activities had a positive impact on cognitive processes, particularly on attention, memory stimulation, and improved communication"[32]. By understanding and adapting these studies to our needs, we ascertain the integration of organism and organon from a phenomenological perspective, highlighting both the logical structure of art and the bodily and sensory dimensions of the artistic experience, as well as how these elements influence the creative process and the authentic expression of the actor. If an actor relies excessively on the organon, the interpretation may become too cerebral, lacking vitality and spontaneity. On the other hand, if the actor relies solely on the organism, they risk losing emotional coherence and a clear structure for the character. The optimal balance involves an iterative process, a

[26] Ana Maria Ullán de la Fuente, Spanish psychologist, university professor at University of Salamanca.
[27] Allan Schore, American psychologist and researcher in the field of neuropsychology.
[28] Rudolf Arnheim, German art theorist and psychologist.
[29] Janine Chasseguet-Smirgel, French psychoanalyst, former president of the Société Psychanalytique de Paris.
[30] Mark Winborn, American clinical psychologist and Jungian psychoanalyst.
[31] Ana Maria Ullan. 2023. *Psihologia și artele vizuale [Psychology and the Visual Arts]*. București: Editura Litera.
[32] *Ibidem,* p. 21.

constant navigation between rational understanding and bodily exploration. In conclusion, the actor must be an intelligent organism of art, capable of transforming logical information into an authentic emotional experience.

Allan Schore, in *The Right Brain and the Origin of Human Nature*[33], provides a deep understanding of the neurobiological mechanisms underlying emotional development and an integrative perspective on how the right hemisphere influences the development of the self and of human relationships. Through his research on affective neurobiology and attachment development, Schore allows us to approach the concepts of organon and organism from a neuropsychological perspective, emphasizing the relationship between the emotional brain, the body, and artistic expression. Thus, acting becomes an emergent process in which affective, neurobiological, and cognitive systems collaborate in order to allow authentic expression. It is not merely a technical or aesthetic act; actors can use emotional regulation, implicit memory, and neurophysiological synchronization in order to generate a captivating performance. The organon involves cortical structures which control intention and artistic decision, while organism, symbolizing the somatic and emotional dimension, governed by the limbic system and the right brain, becomes responsible for emotional expression. The interaction between these two elements creates a state of neuro-affective coherence, which is essential for the actor's performance.

A proponent of gestalt psychology and the psychology of expression, Rudolf Arnheim, through his research[34], leads to the idea that acting is an art of sensitive configuration, where form (organon) and living expression (organism) interact in order to generate meaning. The actor's art becomes a complex system in which the actor is not merely a performer of the dramatic text, but rather a visual brain, creating perceptual compositions meant to produce an emotional and intellectual impact on the audience. The conscious structure of acting/the actor's performance, including the scenic composition, spatial relationships, and the formal principles of expression (organon), along with the kinesthetic and sensory dimensions responsible for the bodily expression, scenic energy, and the emotional rhythm of the performance (organism), filtered through the gestalt theory of perception, become a unified whole, interpreting organically the relationship between the scenic form (the principle of the salient form - *Prägnanz*) and the actor's expression (the law on the perception of motion - *phi-phenomenon*). „What the dancer or actor aims to convey is not the gestural language of a traffic light that sends its coded message to the intellect of the receiver, but rather a configuration of visual forces whose impact is felt immediately.”[35] The actor becomes an architect of form, a channel for living expression, their creation being a balance between compositional clarity and emotional intensity.

Janine Chasseguet-Smirgel, a proponent of Freudian psychoanalysis and of sublimation (as a derivation of instinctual energy, as a defense mechanism), supports the theory[36] according to which art, acting in particular, is a process in which the organon (artistic codification, structure, and consciousness) and the organism (pulsional experience, libidinal energy, corporeality) exist in tension and work together in the creative process. „The creative act whose purpose is the restoration of the subject’s own integrity will therefore be more beneficial for the subject themselves, as it involves the release of instinctual drives. This leads us to wonder whether the aesthetic scope of a work depends on the function it

[33] Allan Schore. 2025. *The Right Brain and the Origin of Human Nature*. New York: Norton Professional Books.
[34] Rudolf Arnheim. 2023. *Arta și percepția vizuală. O psihologie a văzului creator [Art and Visual Perception. A Psychology of Creative Vision]*. București: Editura Polirom, pp. 386-391.
[35] Ibidem, p. 390.
[36] Janine Chasseguet-Smirgel. 2002. *Psihanaliza artei și a creativității [Psychoanalysis of Art and Creativity]*. București: Editura Trei.

serves for its creator. In other words, could this not open a path toward a psychoanalytic understanding of aesthetic value? It is a question I leave suspended"[37].

In this case, the organon represents the *superego* - the agency that evolves as one grows older, which orders, refines, and gives an acceptable form to the raw psychic material - , while the organism is the *id*, a conglomerate of instincts and reflexes with which we are born, the primary source of instinctual drive energy. Sublimation is what allows the transformation of unconscious impulses into artistic expression, generating possible cathartic experiences for both the actor and the audience (for example, Greek tragedy and Aristotelian catharsis, or Artaud's theatre). Acting becomes a space of conflict between desire and convention, between visceral experience and coherent artistic form - a psychodynamic process in which the actor learns to transform instincts into controlled symbolic expression. The actor becomes an alchemist of the psyche, a medium of the collective unconscious, an artist who builds bridges between aspiration, inspiration, and form, between instinct and art, between the *id* and the *superego*.

Mark Winborn, in his research, *Interpretation in Jungian Analysis: Art and Technique*[38], integrates the understanding of the two concepts (organon and organism) into an essential psychodynamic framework, emphasizing the use of both consciousness and the unconscious in constructing and expressing emotional reality. In this sense, the actor becomes a bridge, a channel through which the unconscious comes into contact with external reality. His consciousness - the rational part that coordinates and structures the artistic process - becomes the narrative and technical *framework* of the role (the organon), while organism is the instinctual and emotional resource, the space where inner experiences, desires, and unconscious conflicts manifest through movement, voice, and facial expression. He combines these two dimensions: the rationalization of the emotional material and its authentic release through the body. It is a continuous process of negotiation between the desire for control and the need for free emotional expression. Organism, as an instrument for projecting one's inner life into an external reality, is the instinctual foundation - the unconscious terrain where emotions, aspirations, and unconscious traumas emerge. The actor must consciously unlock their body in the creative process so that emotions can flow freely, unbound by mental patterns.

6. Conclusions

By treating the integration of organism and organon from an interdisciplinary perspective (cognitive, aesthetic, and neuroscientific), and by analyzing so many different, yet convergent approaches - where unity in diversity clearly emerges - we can emphasize the emergent process of artistic expression, in which the organon - logical composition and analysis merge with somatic and instinctive responses (the organism). Translated, these ideas lead to the conclusion that, in acting, the organon is the logical and conceptual analysis of expression. How does it influence the creative process? Through the detailed observation of reality, the actor becomes a visual detective, able to notice the smallest details - facial expressions, gestures, and the behavioral rhythms of the others. By understanding emotional and psychological patterns and decoding what they see as intention, the actor knows that every glance, pause, gesture, and specific reaction of the character must have a logical justification, and that nothing that they express or present on stage can be gratuitous/arbitrary

[37] *Ibidem*, p. 85.
[38] Mark Winborn. 2024. *Arta și tehnica interpretării în analiza jungiană [Interpretation in Jungian Analysis: Art and Technique]*. București: Editura Herald.

or come from nowhere. The human brain needs coherence and meaning, and the actor uses episodic memory and analytical processes in order to structure their performance, being aware of empathetic mechanisms and how their emotions will be felt by the audience (Stanislavski – '*If I were character X, how would I feel?*', Chekhov - the psychological gesture and awareness of the emotional energy flow in the body). The actor must understand, similarly to a visual composer, the formal structure of their own expression, the spatial arrangement, and the perceptual relationships between their body and the scenic context, in the sense of being defined in contrast to the space and the partners (Meyerhold's Biomechanics, Grotowski's total body techniques). We can argue that organon is the symbolic construction of the performance - an ordered system of aesthetic, dramaturgical, and directorial rules, while organism is the vital and bodily force that animates this construction, providing intensity and the authenticity of emotion. The interaction between the two creates a scenic composition in which the gesture, voice, and emotion become a living work of art. The organon is similar to the composition of a painting or to the architecture of a building, while the organism represents the creative energy, the raw force comparable to the free gesture of an expressionist painter or to the vibration of a sculpture. Therefore, acting becomes an art of optimal proportions between form and life, between rigor and spontaneity (Delsarte[39]'s technique, Meyerhold's Biomechanics, the Suzuki method, Noh and Kabuki theater, Commedia dell'Arte, Butoh dance).

By structuring the rich body of information solely in the practical domain of the actor's artistic creation, we see the organon as the rational, logical, structural, symbolic, linguistic, and cognitive dimension, and we can illustrate below a few possible approaches. Analytical and cognitive techniques: a) Dramatic text/script analysis - investigating the structure, conflict, objectives, and relationships; b) Building the inner biography of the character - narrative and psychological logic; c) Setting objectives, obstacles, and actions; d) Heuristic questions - What does the character want? Why? How do they act? e) Developing the subtext - deducting implicit meanings; f) Rhetorical and linguistic analysis - diction, intonation, rhythm, and meaning; g) Dramatic/Narrative arc - logical structuring of the character's evolution over time; h) Exploring the conscious and unconscious motivations of the character; i) Working with symbols and metaphors - understanding the semantic and semiotic significance; j) Building the character's internal logic - narrative and psychological coherence. Theatrical rational-cognitive techniques: a) Stanislavski (cognitive dimension) - clarifying intention, action, and behavioural verisimilitude. b) Brecht - distancing, awareness of social and ideological mechanisms; c) Ivana Chubbuck (analytical stages) - mapping goals and inner conflicts; d) Sanford Meisner (behavioural analysis) - identifying logic and action; e) Michael Chekhov - the psychological gesture as a tool for conscious intention; f) Techniques of critical reading and theatrical semiotics derived from hermeneutics, theatrical pragmatics, and structuralist aesthetics. Complementary cognitive instruments: a) Aristotle's organon model - language as a means of rational representation of reality; b) Karl Bühler[40]'s model - language as a tool for expression, appeal, and representation; c) Cognitive psychology - mental schemas, semantic memory, problem-solving; d) Neuropsychology - involvement of the prefrontal cortex in decision-making, logic, and planning; e) Game theory and metacognition - conscious control of the artistic strategies.

On the other hand, the organism represents the bodily, affective, sensory, emotional, visceral, and somatic dimension of the artistic process. In this case, we encounter other

[39] Francois Delsarte (1811-1871), French singer and orator, professor of declamation and pantomime, precursor of modern dance.
[40] Karl Bühler (1879-1963), German psychologist and linguist, known for his studies on the thought process.

techniques and practical methods. Bodily and affective techniques: a) Emotional experience through the body - real reactions, such as changes in breathing, muscle tone, pulse, sweating, skin colour shifts/chromatic changes; b) Authentic bodily expression of emotion - posture, movement, involuntary gestures, subtle facial expressions; c) Affective immersion - genuinely experiencing the emotion within the scenic context; d) Authentic stage presence - organic connection to the partner, the space, and inner impulses; e) Activation of affective memory - physical recall of real past emotional states; f) Kinaesthetic intuition - perception of one's own body in motion and in relation to the space and partners. Body- and instinct-focused theatrical techniques: a) Jerzy Grotowski - freeing bodily expression from social and psychological blockages - the "total actor"; b) Tadashi Suzuki - exercises for strength, balance, and extreme bodily focus; c) Sanford Meisner (instinctive reaction dimension) - unfiltered, in-the-moment responses; d Michael Chekhov (bodily imagery and psychological gestures) - the gesture evokes the state, not the other way around; e) Lee Strasberg (affective memory method) - anchoring emotion in authentic physical experience; f) Frederick Matthias Alexander - awareness and release of unnecessary bodily tension; g) Breathing and vocal techniques - supporting emotion through the breath flow. Biological and neuropsychological instruments: a) the Autonomic nervous system (ANS) - emotional activation via somatic stimuli (heart rate, breathing); b) the Limbic system - involvement of the amygdala, hippocampus, and hypothalamus in emotional experience; c) The body as living memory - postural and emotional engrams associated with experience; d) Artistic somatization - emotions are not thought, rather they are expressed through the body; e) Neuroplasticity - repetition of bodily experiences modifies neural connections/pathways and affective reflexes.

In the end, it is clear that there are multiple connections between the two terms, with each of them playing a crucial role in defining the actor's art, the actor as a complex artist. In a holistic approach to the actor's artistic creation, we must recognize the importance of the synergy between these two dimensions, as they are interconnected and essential, with each one contributing to the completion of the artistic act.

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