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"HOW" AND "WHAT"  
ACTION AND COUNTER-ACTION

Twelfth Night  
Shakespeare

"HOW" AND "WHAT":

Let us take the example of Twelfth Night. In the first Sir Tobey scene, we find all the variety of colors to be found in the whole play. It is the gamut of all the colors, the mystery, all the conspiracy, all the love, all the tenderness, all the tragedy, all the intrigue - everything. It is the kaleidoscopic scene in which everything is what it is in the whole play. It is the palette from which the whole play can be painted.

We must have the impression here that we have when we see a magic city like Venice for the first time at night - we are incapable of taking it all in, but after we have lived in Venice for a while we will know it better and in more particular ways. This is then the Collar scene. In the first Tobey scene, Shakespeare has given everything - all the "hows" that are in the play. It must create all the illusions - the whole of the theatre is an illusion.

In comedy the characters are the important thing, and the world in which they live. Therefore, the characters must be strongly developed, and also the atmospheres in which they play. For instance, the fine composer and the good orchestra can give us the illusion that a small orchestra can give us the impression that it is a huge orchestra,

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while a large, bad one can give a small effect.

What is meant by "how" and "what"? The "how" is the artistic form, while the "what" is the content. We cannot have only "what" because then there is no theatre art, and "how" alone gives only dreams and vague ideas. The "what" is the simple straight line of the meaning, the idea or ideas of the play, the main content - the "how" is arrived at by such artistic means as atmosphere, movement, intonation, emotional movement, radiation, etc., etc. In the final complete production, the "how" and the "what" must be felt together as one.

The danger is that after actors have found the "how" and "what" they forget it, and just do the thing skilfully. We must become skilfull, but this must not kill the original freshness of the "how" and "what."

#### ACTION AND COUNTER-ACTION:

There must be action and counter-action in the composition of each scene, in each moment of the play. The counter-action can be made to underline the action.

The director, in approaching the play from the point of view of production, must first analyze it from the point of "how" and "what," and find its composition. Also from the point of view of action and counter-action, having, of course, decided on the style of the play.

Aristotle spoke about tragedy as a catharsis. It

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is a miracle when something happens on the stage - it is a mystery and an illusion. And we have such creative means to reach this miracle. We can study and create miracles instead of relying on accidents and high moods. "How" and "what" is a step to this place where the miracle lies. The miracle on the stage can be created if we have the right conscious means - the Method. We know the hell of the theatre, but we can also know the ideal theatre if we work consciously and concretely with all the means we have. It is just the same with the little boy who learns his a,b,c, and then later on in life becomes Goethe!

Shakespeare was at moments so high - in the life of Romeo and Juliet, which develops after their death; and on the other hand, he knew the real value of the earthy things of life - eating and drinking - the right of the human being to enjoy the life on earth.