

STYLE-FORM OR FORM OF THE STYLE

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The Fishing Scene:

It is very good what the director has done. When the cast was asked to do movements like waves, this was a good experiment, but there is one danger. If you have taken some principle for this style, by confusing two things - the outward things and the inner necessity for the style - you can make a great mistake. If you have taken the idea of the waves because of the fishing milieu, then it is wrong, but if you feel that the wave expresses something which concerns the idea which you are going to represent and show to your audience, then it is all right. This is very important. You must be more conscious by choosing the "style-form" or the form of the style. On principle it is right and in accordance with the method, but only if it is conscious and has an inner necessity. It must not be a picture which has no real inner connection with the play - in this case the battle with the elements is really the core of the play. If the idea of the waves as the "style-form" of the play comes from this fighting with the elements, then you are right, but if it is only a picture taken from your imagination then it may be wrong.

Two mistakes have already been made in this connection: Alan has made one mistake when in describing the Dallaina setting he spoke of the shape of the human heart. This was a mistake. He wanted to express some feeling with the human

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heart, and instead of this he fell into other lines which were absolutely dead intellectual symbolisms. Then he tried to picture all the colors and everything in connection with this wrong symbolism of the shape of the human heart. I never have had the opportunity to speak to him about this before.

Another mistake of this kind was made when Mrs. Elmhirst, in working ^{with} the mother and Palladina, one day gave a psychological gesture in connection with a mirror. This was the same kind of mistake.

You must concern yourself only with the idea which you are going to represent. If you are going to represent the unhappiness of the fisher folk, this is one style, and if you are going to represent their power and fighting activity, this is another way. The wave idea can be interpreted in both senses, but it must be done from the main idea which you are going to represent. You must do this consciously. Underneath everything which the people do in life is the theme of the waves, the battle with the sea, the tragedy of the sea. This is expressed in their songs, in their poems. It is their theme.