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PSYCHOLOGICAL GESTURE
 RHYTHMICAL LAWS
 FEELING OF THE WHOLE

Scenes from Pickwick:

PSYCHOLOGICAL GESTURE:

There are many different ways to apply the psychological gesture, but at this moment, it is the psychology and you can apply it just as you like. You can have many gestures for the scene, or you can do the whole scene on the one gesture because it is the psychology we are working on. For instance, Mary's is a long, expanding gesture, while Joe has the gesture of rocking on a very big wave - pleasant rocking. Sam has the gesture of fixing many, many small screws and bringing them in order.

In the scene between Jingle and Tupman, Jingle has the gesture of molding definite gestures and shapes. Tupman has the quality of strenuous thinking. He is trying to grasp, to understand what Jingle is speaking about. From "not a look," until "I will," take the condition that you are building a small building which is higher and higher and finer and finer until on the top of it is "I will," from Tupman.

When Tupman says, "Give her my love," he takes the gesture as if he is covering somebody with a very hot vapor. Jingle accepts all this with pleasure. Tupman is in ecstasy when Jingle says, "Have you..." etc. When Jingle says, "Don't worry, I'll take care of her," it is again the molding gesture.

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Jingle's gesture when speaking to Joe is as if he is torn between two things - he is here and there - psychologically. When he says, "He is here," he has the gesture of putting something definitely in place - a final thing.

In the scene between Emily, Snodgrass, and Tupman, Tupman is interested only in Joe - he is the director of the performance for him so that his love words to Emily are not love words at all, it is just business for the benefit of Joe. Therefore, Emily does not understand him at all. Her gesture for the whole scene is one of wide expansion. Snodgrass has the gesture of having a very high stick in his hands, which he is trying to push into the earth with difficulty. Rachel's words are like fire-works in this scene. Tupman does his business with a certain pleasure, as if putting everything in order. Snodgrass' business is a much more intellectual one than an emotional one. Tupman is like a photographer - he has a certain ability to foresee the shape that must be there.

In the scene between Jingle and Rachel, Jingle tries to display before Rachel many big things which he throws before her when he says, "Have you convinced yourself?" Rachel is like a small little engine which goes on - a very small, small engine which is revolving very quickly. At the moment when Jingle says, "You will take me?", everything before her goes to pieces. The whole world crashes

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and a new world is born. A new idea. It is like the last days of Pompeii - a thunder storm - everything falls in pieces - it is a great transition from this small engine which she is so concentrated on, to this great cataclysm.

After Jingle has created all these big gestures, he puts a very small red thing in front of Rachel. His gesture is from the big to the small. After, "Ah, Mr. Jingle," he has again the molding gesture, but with great care and very slowly. This gives the impression that it is a dangerous business. For Rachel, during this time while Jingle is speaking, all that was disturbed and falling down before comes into some kind of order. After they run up-stairs, they both have the same careful molding gesture. When they see Pickwick, Rachel takes the gesture of falling down into an abyss. This breaks the atmosphere of the night - the scandal begins. For Jingle also everything is finished, and he speaks as he wants to. He throws as-if heavy things to the heavens, and becomes immediately rude and loud, while Rachel falls more and more into the abyss.

In the scene between Arabella and Winkle there is more of the chasing business. Arabella is openly and honestly looking for a man before Winkle appears, then she changes. When he says, "Miss Arabella," he definitely blows out the light. 1. "Ha." 2. She gets the idea of blowing out the candle. 3. She is ready for him, "Ah!" Winkle's objective

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is he wants to embrace her. Arabella's objective is to be embraced - she has the quality of an animal, a tiger.

The character of Stiggins is still lacking the suffering - suffering for the whole world. This is the source from which everything comes. He cannot get free of this world-suffering. Combine the evil spirit and the world-suffering - find the balance between the two. He uses one at one time and then the other. Another thing must be there - everything must be vague - he pretends to be a prophet, like Moses. It comes through him - everything through him - it is not a personal thing. It comes from above, like a water pipe. The water comes from above, runs through him and out - that is his inspiration. Always the connection with the higher world. Perhaps he only sees an angel with two wings, but it is the higher world for him. Three things he must have: 1. World sorrow - suffering. 2. Anger - wrath. 3. Inspiration - veiled. Like a bad clergyman, he is a messenger from heaven. Everything is veiled, and this makes everything he says and does greater and larger because God is crying through him - not himself. If you can really cry with tears, then you will get the real quality of the bigot, the hypocrite. They are always honest in a certain way, such people. They believe in what they do, and can even cry real tears.

Scene III:

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Listen to the scene as people who have to appear on the stage in a few minutes. The feeling of truth is the basis which we must have for everything, on top of which we can follow other suggestions. In this way we will go on much quicker. Take it as seriously as you can. The psychology of Stiggins is that of an inspired person. The first section is up to the point where Rachel says, "My brother." When Jingle and Rachel enter Mrs. Weller's inn, take the following conditions. You are both pursued. Concentrate on your pursuers and try to be here in the room with the Shepherd and the women, but absent-minded, as it were. Their real attention is somewhere miles and miles away. Sam must increase the quality of spying and insistence. He wants to know what the business is that is going on. Add to Rachel and Jingle's condition the atmosphere of thinking, longing, as if nature itself is in a tremendous hurry, and they are caught up by it. The atmosphere is not so much intimate and human, but it is part of this huge dimension...the quality of raging nature. The same is true of the whole scene, except for the end. The hymn and the inspiration also comes from nature.

Imagine the air around you filled with the atmosphere - filled with this raging thing around you. Don't try to squeeze anything out of yourselves - that would be wrong. Everything is in tremendous movement, in you and around you.

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If you will imagine this raging atmosphere truly, you will become either as small as a mouse or as big as King Lear. You will merge with it. Rachel will become like a mouse and Jingle like King Lear. Stiggins takes the atmosphere as inspiration. He is always involved in it, throughout the whole scene. The thunder storm is his inspiration. It forms a cloud around him. He is always involved in it, throughout the

Listen and rely upon the atmosphere, and you will get more suggestions than you will from any director in the world. Listen to what the thunder storm can give you, and then you will get inspiration which will lead you in your own individual way. Always imagine the atmosphere around you.

The third moment is when they enter the room and the lamps are lit. Everyone concentrates on Jingle in an atmosphere of great passion. Everyone has surrounded Jingle, not physically, but spiritually. They press him to the wall and keep him there. Everyone speaks with tension in the sense that if you move, you will be killed. After Rachel says, "I am free," there is an opposite movement. A big, wide movement - fly out of the room - a big breath - then back to him. The psychological gesture is to press someone to the wall with such tension that if he makes one move, you will kill him. It will be a muted thing.

Jingle has the opposite thing - he is pressed to the wall, therefore, he is not aggressive, but he defends

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himself. His gesture is one of defense, like a backward "A" with palms turned to them at his throat. He has this gesture of defiance the whole time. Then comes a gesture for everyone of softness and great sorrow on, "I will write out the cheque." It is a gesture of burying a beloved child. The gesture of tension remains for Rachel and Jingle. After, "Take him away!", the gesture is one of short, quick jabs and blows. The pauses are very important here.

Everyone goes away to watch Jingle depart. Rachel and Tupman remain alone. The gesture for both is one of closest embrace. The whole scene is psychologically like that. To this gesture add a quality of very great heat. The gesture of close embrace is one of a dead point - it is static. Very, very, very hot and intimate.

RHYTHMICAL LAWS:

This static moment is very important. If we were to speak from the rhythmical point of view, we would say that we have a contrast between the scene of great movement, and we have brought this scene to a moment which is immovable. This use of a rhythmical law makes the scene much stronger. One of the rhythmical laws which is extremely interesting and very strong - if the thing goes on in accordance with rhythmical laws, whatever they are, they are all the things

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which we saw before, they become alive again in a later moment.

Imagine the scene of thunder storm and moving, shouting people - if the scene between Rachel and Tupman were done in the same moving way, the scene which happened before would die out. But when it is done in this immovable way, the previous scene comes again to the mind of the audience, and it is here. So there are rhythmical means to preserve the scenes which in time are gone - passed - have been accomplished. Out of time they can be brought back. And this is one of the most important laws in rhythm. We want to preserve everything which has been done before in this scene.

FEELING OF THE WHOLE:

This leads to another rhythmical law which we know as the feeling of the whole. If we are able, by means of rhythm, to keep everything which has already passed, and to bring it somehow back, we give the audience the opportunity to experience the feeling of the whole - the audience has the whole thing which has already passed - in one instant all is present there.

The next moment - the fourth - is when Pickwick gets the letter. After they are sure that Jingle has gone, Pickwick comes in to collect his things with Sam, who is very business-like and satisfied that he has saved the situation. Then Pickwick reads the letter line by line. It is a most friendly scene for Sam. He is very fond of Pickwick - they

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are like two brothers. When Rachel and Tupman hear the voices, they try to resolve their gesture - not suddenly, but as if nothing has been before, without any jerking. Tupman is half here, half there. Pickwick is half in his thoughts and half there - the scene is unfinished. Pickwick cannot stop his mind going on about the letter. Wardle is victorious. He has done all the business, sacrificed the money, and is ready to start a new life.

The sequence of the scheme and the construction of the scene is, first the atmosphere of a raging storm in which people are caught and are involved in. One person gets inspiration from the storm. On this gesture, Rachel and Jingle come in - the wind blows them into the room - they are actually not in the room in their spirits - they are miles and miles away, trying to see, and hear, and feel, and touch their pursuers, who are miles and miles away from the scene. So the business here is very absent-minded.

Then the next moment comes - the storm increases, the pursuers are here - all these powers of storm and pursuers bring one big new wave of storm. Then the gesture of the victim being pushed to the wall, then the second moment when it becomes a static pressing to the wall. This changes to the third moment which is the gesture of the same tension, but with the soft qualities of sorrow in burying the child. After this, when Wardle breaks the atmosphere, there begins

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a kind of boxing with short blows and long pauses in between. After this comes the hot, intimate embracing gesture between Rachel and Tupman. Then the last moment when the hot gesture dissolves intangibly, and the last gesture is short, quiet, normal, and regular - as if people were walking in a regular tempo for miles and miles. The last moment is when pauses are slower and slower psychologically, and it halts on one arrested moment of suspense.