

THE OBJECTIVE

Stanislavsky
Harlot

OBJECTIVES:

To have an objective or to concentrate on the character is very much the same thing. If we are concentrating on the objective we must do it. Exercise: You must leave the room very quickly. Concentrate on this aim to leave the room, and try to understand that this is very much the same as concentration. Your objective is: "I must leave this room through the door."

There are many kinds of objectives - psychological, physical, emotional, etc. Stanislavsky likes to use objectives as a chain through the whole play, but perhaps this is not necessary if the actor is inspired and has some objectives, he can fly from one objective to another.

The objective is Stanislavsky's invention. The most beautiful state is to really grasp once what the objective means. The most difficult thing is to get the feeling of the first objective. When we first tried this with Stanislavsky, when we entered the stage we felt that we were lying and acting with the head, but once we overcame this difficulty we got many, many added qualities.

Let us take the example of Harlot when he says to Ophelia, "I loved thee not." Do this, first imagining that Harlot has expressed a spiritual change, and he tells Ophelia

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that the true Hamlet, the true "I," did not love her. Now
a second interpretation: Hamlet feels that he is soon to die
and he wishes to prepare Ophelia for his going, so he tells
her that he never loved her. And a third interpretation:
when Hamlet becomes as if mad, he sees everyone very differently,
and he realizes that he never loved the Ophelia he now sees.