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A 'PARADOX OF EXPRESSION': BERTOLT BRECHT'S *VERFREMDUNGSEFFEKT* IN
PERFORMANCE

By

COHEN AMBROSE

Bachelor of Arts, The Evergreen State College, Olympia, WA, 2007

Thesis

presented in partial fulfillment of the requirements
for the degree of

Master of Arts
in Theatre

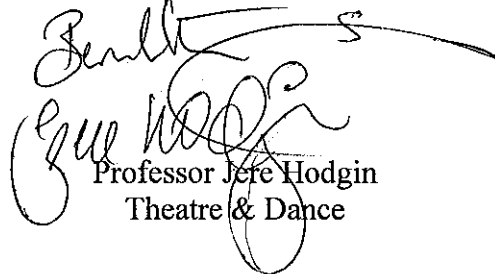
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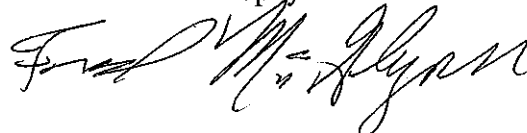
Sandy Ross, Dean of The Graduate School
Graduate School

Dr. Bernadette Sweeney, Chair
Theatre & Dance



Professor Jere Hodgins
Theatre & Dance

Emeritus Professor Fred McGlynn
Philosophy



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Introduction: The Actor as ‘Double-Agent’

[F]or the first time, through the other body, I see that, in its coupling with the flesh of the world, the body contributes more than it receives, adding to the world that I see the treasure necessary for what the other body sees. For the first time, the body no longer couples itself up with the world, it clasps another body, applying itself to it carefully with its whole extension, forming tirelessly with its hands the strange statue which in its turn gives everything it receives; the body is lost outside of the world and its goals, fascinated by the unique occupation of floating in Being with another life, of making itself the outside of its inside and the inside of its outside. And henceforth movement, touch, vision, applying themselves to the other and to themselves, return toward their source and, in the patient and silent labor of desire, begin the paradox of expression.

- Maurice Merleau-Ponty, *The Visible and The Invisible*

In one of his last writings before his death in 1961, French phenomenologist Maurice Merleau-Ponty makes the case that the individual’s flesh is the vanishing point of the distinction between subject and object, self and other, and the individual and the world. He argues that to look at oneself through the eyes of another necessarily blends the divide between one body and another and, by applying one’s senses to another’s, one engages in a “paradox of expression,” or a double-agency between both oneself and another. I borrow Merleau-Ponty’s phrase as my title because it is particularly apt regarding a technique German playwright, director, theorist, and co-founder of the Berliner Ensemble Bertolt Brecht called the *Verfremdungseffekt*¹. The *Verfremdungseffekt* is a technique for creating a sense of ‘defamiliarization’ in the spectator’s consideration of a character. In *A ‘Paradox of Expression’*, I try to come to terms with Brecht’s challenging theories as they function in practice. I use Merleau-Ponty’s “paradox of expression” as a way of considering Brecht’s call for the co-presence of the actor and their character in a stage performance. To better understand Merleau-Ponty’s position, I borrow sociologist Nick Crossley’s approach to phenomenological intersubjectivity and consider the apparent theoretical

¹ Translated literally: prefix *ver*=strong; adjective *fremd*=foreign; noun *Effekt*=effect. Because of the historically contested nature of its English translation, I prefer the German noun/adjective *Verfremdungseffekt* in place of ‘defamiliarization’, ‘alienation’, ‘estrangement’, ‘distanciation’, or any other confusing English variant.

implications in the performance of the *Verfremdungseffekt*. In this thesis I argue that in order for the actor to successfully perform Brecht's *Verfremdungseffekt* in performance, the actor must play into their character while occasionally playing out of the character – using what I call the 'reflective block' – in an alternative attitude so the spectator will notice their comment on their character.

For Brecht, the *Verfremdungseffekt* was a technique for creating a sense of 'defamiliarization' in the spectator's consideration of a character. Brecht warns against improvisatory, impulsive activities that lead the actor astray from an informed, critical creation of character. In his 1938 essay *The Street Scene*², Brecht defines the central aims of the *Verfremdungseffekt*:

What is involved here is, briefly, a technique of taking the human social incidents to be portrayed and labeling them as something striking, something that calls for explanation, is not to be taken for granted, not just natural. The object of the 'effect' is to allow the spectator to criticize from a social point of view (*BT* 125).

Brecht argues that the actor must not only perform the choices he or she is making as the character, but that the actor must consciously show that he or she is making those choices, and also show the choices he or she is not making. "The aim of this technique was to make the spectator adopt an attitude of inquiry and criticism in his approach to the incident...[t]he actor must invest what he has to show" (*BT* 136) Brecht writes, arguing that the actor's intent and opinion is as important as their portrayal of the character's psychophysical experience. The actor is not the character, he insists, but merely does the best he can to reproduce their remarks and feelings about their situation, but never tries to persuade himself of any complete transformation. I will argue, however, that this critical reproduction cannot exist as a seamless, simultaneous series of actions, but rather as an interconnected double helix: first performing toward a complete

² Nearly all of my references to Brecht's essays are taken from *Brecht on Theatre*, an anthology of Brecht's theoretical writings edited by John Willett, heretofore *BT*.

transformation, and then stepping out of the character's psychophysical experience and showing the character performing a contradictory act – something they would not do. The actor is self-conscious, reflective, and aware of the distinction between himself and his character.

When the actor makes this break from transformation, the existing pre-reflective engagement with the character does not simply go away; rather, it is, as I will argue, an inherent part of acting that the actor take the world around them and the character's given circumstances for granted. In an evaluation of a performance by Chinese actors that Brecht witnessed in Moscow in 1935, he describes for the first time what he would later call *Verfremden*, or 'distancing effects': "[t]he performer's self-observation, an artful and artistic act of self-alienation, stopped the spectator from losing himself in the character completely, i.e. to the point of giving up his own identity, and lent a splendid remoteness to the events" (BT 93). Upon witnessing this different style of acting, Brecht went on to search for the ways in which he could train actors to produce a similar effect in their performances. By picking up Brecht's line, I too have explored the process of working with actors to produce *Verfremden* in their acting in my 2012 practice-based research project *The Galileo Experiment*. Brecht was not suggesting a completely new 'type' or 'form' of acting. He was arguing for a kind of double-agency: a perception of character that leaves room for the presence of the actor whose consciousness and opinions surface, disappear, and reappear throughout the performance.

During a 1981 seminar in London, Ekkehard Schall, one of the Berliner Ensemble's veteran actors said, "[b]asically, the *Verfremdungseffekt* is really just the representation of a contradiction, a contradiction in society, a contradiction between subjectivity and the assumption of a final, real stance [*Verhalten*] towards reality...*Verfremdung* is simple" (65). Brecht's theoretical essays on acting and Schall's off-the-cuff remark form the basis for my exploration of

Brecht's *Verfremdungseffekt* in performance. Having interrogated so-called "Brechtian" techniques on the page, in the rehearsal studio, in the classroom, and before audiences in various contexts for the better part of the past decade, I have begun to understand the simplicity of Brecht's ideas about acting to which Schall alludes. In *A 'Paradox of Expression'* I synthesize some of my prevailing questions and concerns about Brecht's theory in practice and consider the ways in which *Verfremdung* can be thought and talked about, but most importantly, the ways in which contemporary actors can successfully perform the *Verfremdungseffekt* when called on to do so. I navigate this terrain by mapping a practical research project titled *The Galileo Experiment*, in which I staged four scenes³ from Brecht's *Life of Galileo* and investigated, in practical terms, the very questions I ask in this thesis.

In his essay *A Short Description for a New Technique of Acting Which Produces an Alienation Effect*, first written as a prefatory note in 1940, Brecht states that the aim of the *Verfremdungseffekt* was to instill in the spectator a stance or attitude of critical inquiry toward the characters rather than empathetic understanding (BT 136). There are many techniques for creating distancing (*verfremden*) effects in the theatre that are achieved with music, technical, staging, and design choices. Brecht writes, "[t]he A-effect was achieved in the German epic theatre not only by the actor, but also by the music (chorus, songs) and the setting (placards, film etc.)" (BT 96). Brecht used music in his productions internally as numbers sung by the actors that progressed the plot and established relationships (much like and influenced by the modern American musical); but he also employed music externally, outside the action of the play, as scene headings or short poems sung at the beginnings of scenes to foreshadow the coming action. For example, in *Life of Galileo*, someone sings a couplet before the third scene: "In the year

³ Specifically, scenes 1, 10, 13 and 14 based on a combination of the 1937-9 version translated by John Willett, and the shorter 1947 version translated by Charles Laughton.

sixteen hundred and nine / Science's light began to shine. / At Padua City in a modest house / Galileo Galilei set out to prove / The sun is still, the earth is on the move" (see appx. A, Section 1 and appx. D). Whether it was used internally or externally, Brecht encouraged his composers to write musical scores with moods that contradicted the libretti in some way. When working with Emily Larson, who composed original scores for the four couplets that open each of the sections in *The Galileo Experiment*, we explored using atonal and various other jarring musical effects to help contradict the text. To a similar end, Brecht was famous for projecting foreshadowing placards or captions that announced the coming action. For example, in the same scene, Brecht includes a caption at the beginning of the scene in his text: "Galileo Galilei, a teacher of mathematics at Padua, sets out to prove Copernicus's new cosmogony" (5). These techniques – among the use of half-curtains that did not completely conceal scene changes, masks, doing away with stage masking, and other effects that exposed the makings of theatrical production – were also intended to remind the spectator of the illusion and aid them in making a conscious critical reflection on the play from a social point of view.

In this thesis, however, I will remain focused solely on the actor's role in creating this effect. Schall asserts that although other stage devices can aid in creating *Verfremdungseffekte*, "the best means of *Verfremdung* remain those which pull the contradiction out of a performance's unity" (65-66). Discovering and citing the central contradictions of the text is a major step in the process of performing the *Verfremdungseffekt*. After all, as Brecht argued, these techniques were "principally designed to historicize the incidents portrayed" (BT 96). In a move against the popular bourgeois theatre (Brecht mostly refers to Romantic theatre, but also German Expressionism) Brecht wanted to avoid telling the story of the 'Universal Man': that which sees man not as a product of his time and society, but as someone with whom every audience member

can relate. By historicizing the incidents – whether during the Spanish Inquisition (*Life of Galileo*) or the Thirty Years' War (*Mother Courage and Her Children*) – the everyday event (such as a young woman leaving home to find work) becomes significant. He writes,

The theatre concentrates entirely on whatever in this perfectly everyday event is remarkable, particular and demanding enquiry. What! A family letting one of its members leave the nest to earn her future living independently and without help? Is she up to it? (BT 97)

By questioning the normality of the seemingly everyday event, Brecht is arguing for an uncovering of what might actually be remarkable or contradictory about the event and the people it affects. Pulling the contradiction out of a performance is at the heart of the thesis of *A Paradox of Expression*. As I will show in Chapter 2, the 'reflective block' is the moment of showing the remarkable in the everyday.

In all of Brecht's plays and theory, the ultimate goal of his theatre was to highlight the dangers and hypocrisies of oppressive regimes. The *Verfremdungseffekt* is something Brecht employed in order to "alert attention to contradictory behavior that is the symptom of an oppressive society in need of change" (Mumford, *BB* 116). By highlighting the inherent contradictory behavior of the characters themselves, the actors point to the contradictory behavior of the leaders of an oppressive social structure as well as the behaviors of individuals complicit in the regime's power structure.

The many reasons for and meanings behind *why* Brecht believed that an actor should show two or more sides of a character have already been exhaustively explored in the other studies and analyses (see Fuegi 1987; Mumford 1997; Carney 2012; Glahn 2014; Unwin 2014; Brecht, Silberman, Giles & Kuhn 2015, and many more). Brecht did not invent the *Verfremdungseffekt*. He owes the concept, at least in part, to his friend and contemporary Russian literary critic and novelist Victor Shklovsky, who coined the term *ostranenie*

[*остранение*] many years before Brecht's first mention of *Verfremdungseffekt*. For Shklovsky, writing in 1916, *ostranenie*, or 'defamiliarization' was a general philosophy of art:

The purpose...of art is to make objects 'unfamiliar,' to make forms difficult, to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object; the object is not important (12).

Shklovsky's *ostranenie* concept was intended to make the spectator think about art objects less as objects of meaning, but rather as interpretable phenomena in and of themselves. A simple object, therefore, becomes something to be reconsidered and reinterpreted, therefore making the spectator criticize and respond to the artwork.

For Brecht, however, the first step to achieving this condition in acting is for the actor to "invest what he has to show with a definite gest of showing" (*BT* 136). The word 'show' [*aufzeigen*] is a key to understanding what Brecht wanted when he asked actors to produce an 'alienating' effect in their performances. He wanted the actor to not only perform the role of the character, but to be dexterous enough to show the audience that he is showing them an alternative action to that action which the character actually performs in the play. To further his illustration, Brecht also addresses what he calls the procedure of "fixing the 'not...but'." This idea was central to my query when entering the first rehearsals for *The Galileo Experiment*. What does it look like, I wondered, for an actor to imagine his character behaving in one attitude, but instead perform in an alternative attitude?

When he appears on the stage, besides what he is actually doing he will at all essential points discover, specify, imply what he is not doing; that is to say he will act in such a way that the alternative emerges as clearly as possible, that his acting allows the other possibilities to be inferred and only represents one out of the possible variants ... Whatever he doesn't do must be contained and conserved in what he does. In this way every sentence and every gesture signifies a decision; the character remains under observation and is tested. The technical term for this procedure is 'fixing the "not...but"' (*BT* 137).

Performing the ‘not...but’ procedure is the performance process at the heart of my thesis and will remain the central example of the *Verfremdungseffekt* in acting. Going into rehearsals for *The Galileo Experiment*, I asked: how does the actor imagine his character behaving in one attitude, but instead perform in an alternative attitude all the while implying what he is not doing, so the spectator will notice the actor's comment on their character?

In October through December 2012, I staged four scenes of Brecht's *Life of Galileo* in the

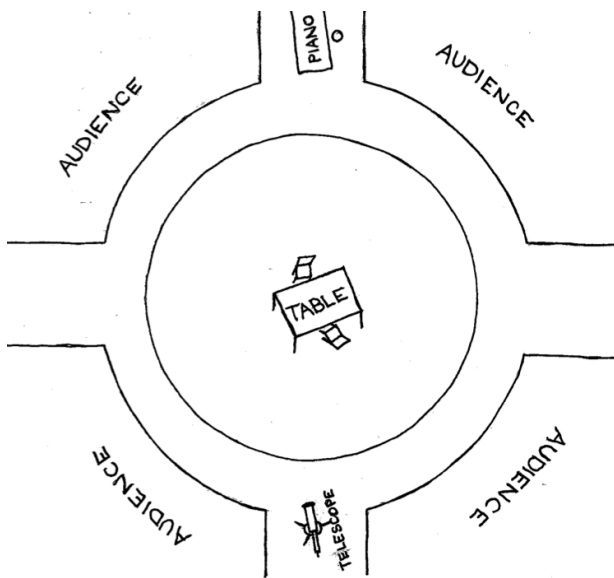


Fig. 1. *The Galileo Experiment* ground plan



Fig. 2. A handmade telescope by Carl Ambrose

Masquer Theatre, a 200-seat black-box space on the University of Montana campus. I pared the script (see appx. A) down to nineteen pages and eight characters. I worked with five actors, a stage manager, a costume designer, a composer, and a vocalist. We rehearsed for up to four hours at time, three to five nights per week over six weeks. A public audience of about eighty people witnessed the performance on December 10, 2012. The actors performed in a twenty-foot diameter white chalk circle drawn on the black stage floor. Chairs were arranged around the circle leaving four aisles for entrances and exits (fig. 1). The pianist played at an upright piano set at the end of one aisle just outside the circle. Galileo's table sat in the center of the circle for

scenes one and four. In Section 1, Galileo (G. Stephen Hodgson) entered through an aisle past the audience, paused, stepped over the chalk line, entered the circle, sat at the table, and slowly donned Galileo's physicality (see appx. C, Video 2). Scene ten (our Section 2) of *Life of Galileo* is a large street festival scene in which a ballad-singer and his wife tell the people the story of Galileo's findings and the implications they have on the existence of God (see appx. A, Section 2). I staged this scene in the empty circle with only one vocalist singing with piano accompaniment. A large wooden telescope (fig. 2) stood at one outside edge of the circle. During the song, the vocalist crouched at the telescope and panned it around the circle, scanning the audience. In scene thirteen (our Section 3), the characters waited on a bare stage in anticipation to hear whether Galileo has recanted his teachings during his interrogation by officers of the Inquisition. Despite the risk that he may be tortured or even martyred, Galileo's pupil Andrea (Colton Swibold) and his assistant Federzoni (Hugh Bickley) hope he will not deny the truth of their findings, while his daughter Virginia (Katie Norcross) sits and prays that he will recant so that he can still be saved. In our version, Virginia knelt in the center of the circle, praying silently and rhythmically rocking back and forth, while the two men circled her, condemning her faith. In general, the staging within the circle included varying orbital patterns, making a direct comment on the heart of the debate between Galileo and the church about the centrality of the universe. In both of the following chapters, I explore more specific staging and acting choices the actors and I made together in rehearsal in an attempt to dissect Brecht's 'not...but' procedure. *A 'Paradox of Expression'* seeks not only to investigate the practical applications of the *Verfremdungseffekt* in acting, but also to interrogate some of the theoretical implications of such a process.

In *Intersubjectivity: The Fabric of Social Becoming* (1996), Nick Crossley defines two contrasting phenomenological perspectives on intersubjective relationships: egological

intersubjectivity and radical intersubjectivity. Deriving from a reading of Edmund Husserl's *Cartesian Meditations* (1931), Crossley articulates that egological intersubjectivity "involves an empathic intentionality which experiences otherness by way of an imaginative transposition of self into the position of the other" (23). In this mode, the self intellectually distinguishes self from other and subject from object in order to assess their own position in relation to the world and others. In a reading of Maurice Merleau-Ponty's *Phenomenology of Perception* (1945), Crossley clearly illustrates the departure Merleau-Ponty took from Husserl's assertion that (egological) intersubjectivity is reflective, self-aware, and experiential. Crossley suggests that radical intersubjectivity, in contrast, "involves a lack of self awareness and a communicative openness toward the other, which is unconditional. Self engages with other in this modality but has no experience of them as such" (23). In this modality, Merleau-Ponty is not arguing for an *a posteriori* demonstration of the facts, but rather a simple acceptance that the world is merely available to the subject to be lived in – reflectively or otherwise.

A 'Paradox of Expression' does not intend to argue or imply that the actor engages in an intersubjective relationship with their character. That would be theoretically impossible to argue due to the facts that 1) the actor and character share a physical body, and 2) because the character is itself a conceptual construct of the actor's conscious mind. I do, however, argue that Crossley's two modes of phenomenological intersubjectivity are useful illustrations of the two modes in which the actor must relate with their character in order to perform the 'not...but' procedure. I argue that the actor can build a character, eventually develop the ability to allow the character to work through them in a pre-reflective manner, and then consciously perform the 'reflective block' and play out of the character in an alternative attitude so the spectator will notice their comment on their character. I distinguish two modes (radical and egological) of the

actor's perception and experience of their character and argue that one is more immediate than the other. By breaking away from the radical mode in which the actor's perception of their character is eventually pre-reflective, and considering an egological mode in which the actor's perception of their character is conscious and reflective, I am not arguing for a division of actor into subject and character into object. On the contrary, I maintain that phenomenological intersubjectivity – be it the radical or egological mode – is an ongoing, fluid process of uniting subject and object, actor and character.

Throughout this thesis, I make reference to 'the body': the body of the actor and their character, the building up of characters' bodies, sensible and sentient expressions of the body, and the like. A clarification is in order: in the context of this work, by no means does "body" only refer to the physical body. I am following the argument of neuroscientists, biologists, cognitive philosophers, sociologists, psychologists and others who now believe the body, nervous system, and mind/brain to be fully interconnected. The mind/body dualism of Descartes has long been rejected and the time has come when scholars of many disciplines are and ought to be able to assume that the word "body" or "bodily" includes mental, spiritual, emotional, somatic, interpersonal, and expressive aspects of the human experience. There is a retinue of resources in the cognitive sciences and philosophy working under the premise of enactive or embodied cognition (Lakoff & Johnson 1999; Damasio 2000; Iacoboni 2008; Johnson 2008, to name a few), and many theatre and performance scholars have argued for various iterations of cognitive embodiment in performance under the same assumption (Blair 2008, McConachie 2008, Lutterbie 2011, Kemp 2012, Zarrilli 2008, Zarrilli, et al. 2013).

The following two chapters mirror one another in structure. "Chapter 1. Towards a Phenomenology of 'Brechtian Acting'," begins with "1.1. Radical Intersubjectivity," in which I

explain how I am taking Crossley's approach to radical intersubjective relation and adapting and applying it to the actor's process in performing the first step in the 'not...but' procedure. I compare Lee Strasberg's Affective Memory acting technique as developed via students of Konstantin Stanislavski's Emotion Memory technique to radical intersubjectivity and argue that the actor must first be able to perform their character in a pre-reflective mode before being able to step away and perform the complete 'not...but' procedure. In an effort to further illustrate my original approach to Crossley's theory, "1.2. Building the Characters in *The Galileo Experiment*," documents the actors' work developing physical bearings, or 'comportments', for their characters in *The Galileo Experiment*. "1.3. The Actor/Character Dialectic," is an attempt to synthesize the previous two sections and explore the theoretical implications of the practical applications of Brecht's 'not...but' procedure. I argue for Merleau-Ponty's later writings on intersubjectivity as a non-reductive mode of investigation, which considers the fluid, ongoing, interactional dialectic of the actor/character relationship. In Chapter 1, I ultimately argue for a phenomenological reading of the *Verfremdungseffekt*.

"Chapter 2. Performing the 'Reflective Block'," begins with "2.1. Egological Intersubjectivity," in which I make a case that aligns Brecht's 'not...but' procedure with Crossley's description of the egological mode of intersubjectivity. In "2.2. Performing the 'not...but' Procedure in *The Galileo Experiment*," I describe our process in *The Galileo Experiment* where the actors chose moments in the text to exit their characters' comportments and perform in an alternative attitude. In "2.3. Crossley's 'reflective block' and Brecht's 'not...but'," I argue that the moment of switching over from the radical to the egological mode is the very act of "fixing the 'not...but'" that Brecht describes. For this section, I borrow 'reflective block', a phrase from Crossley that signifies the point at which a person steps out of a pre-

reflective engagement with the world and others and considers and assesses their stance and perspective. To be clear, Crossley's book does not use any theatrical or performative imagery, analogies, or metaphors to illustrate his points; the arguments about intersubjectivity and Brecht's techniques are my own.

Ultimately, this thesis takes the approach of two articulations of phenomenological intersubjectivity between self and other. In my analysis of the relationship between an actor and their character, I borrow the traits of each mode of intersubjectivity to explore how Brecht's writings on *Verfremdungseffekte* in acting are a dialectical discussion between two differing phenomenological perspectives on the world and self/other relations. In the conclusion, I reiterate the argument that both modes of intersubjective perception and relation between actor and character exist co-presently, and that the 'not...but' procedure is simply a moment of reflective clarity in which the actor steps beyond their character and takes stock of their present experience. I return to Merleau-Ponty and argue that the sensible and the sentient aspects of experience are neither mutually exclusive nor one and the same. I conclude that both radical and egological intersubjectivity are, in fact, reliant upon one another. In order to perform the 'not...but' procedure, I argue that the actor must break away from the radical mode in which the actor's perception of their character is pre-reflective, and consciously sense the character – which shares a body with and was conceived by the actor – in the egological mode. I argue that performing the 'not...but' procedure is an ongoing, fluid process uniting actor and character as a sensible-sentient being that is highlighting contradictory aspects of its shared sets of behaviors. To "contain and conserve," what he does not do in what he does, I conclude, the actor must perform in both the radical and egological modes of intersubjectivity.

Chapter 1. Towards a Phenomenology of “Brechtian Acting”

In the introduction, I stated my central claim that the actor can successfully perform the ‘not...but’ procedure by performing in both of Crossley’s two modes of intersubjectivity: radical and egological. The following chapter asks what it means for an actor to perform two attitudes: that of the character as written in the script and that of the character’s potential alternative attitude, which produces a *Verfremdungseffekt*. In this chapter, I begin by outlining a basic understanding of Crossley’s reading of Merleau-Ponty’s writings on intersubjectivity. I also include a discussion in which I compare Konstantin Stanislavski’s Emotion Memory and Lee Strasberg’s Affective Memory to Brecht’s ‘not...but’ procedure as an illustration of radical intersubjectivity. In an effort to further illustrate the use of this theoretical lens, I describe our process in *The Galileo Experiment* where we took a physical approach to building a character and finding a way into a character’s psychophysical experience. In the final section, I explore the dialectical relationships between actor and character by arguing that Merleau-Ponty’s phenomenology posited a pre-reflective, ongoing, interactional relationship between subject and object. Using the later writings of Merleau-Ponty, I illustrate my point that as a theoretical tool, phenomenology does not necessarily divide the subject and object, but rather functions as a useful way of looking at the deeply interconnected and interdependent nature of the actor/character relationship.

1.1. Radical Intersubjectivity

In order for the actor to show an alternative, unexpected attitude of the character, the actor must first build a character and play into the character until they can perform their character in a pre-reflective manner. This kind of intuitive, instinct-driven performance of character

requires actors to open themselves to all available influences in the world around them. Human subjectivity is not a private affair. In order to have a basic understanding of their ontology, individuals must engage with the world and others in order to be reflected back onto their consciousness. In the radical mode of intersubjectivity, human consciousness itself is simply an opening onto otherness. Throughout the second chapter of *Intersubjectivity: The Fabric of Social Becoming*, “Subjectivity, Alterity and Between: On Radical Intersubjectivity,” Crossley argues that for Merleau-Ponty, the self is 1) unaware, 2) communicates with and responds to others on the basis of their perceivable actions, and 3) that perception is pre-reflective. Because the actor has a body that they have created for their character, they are in constant sensuous, embodied engagement with the character. To be clear, however, the character is, of course, a conceptual construct of the actor’s conscious mind; therefore, the character has no autonomous agency as such because whatever the character does, the actor does as well. “Radical intersubjectivity,” Crossley writes, can be conceptualized as “an irreducible interworld of shared meanings” (24). In other words, whatever phenomena (objects, landscapes, animals, other humans, etc.) are available to the individual as a sensing being are available to be engaged with and given significance. Whatever the means of engagement – be it vision, touch, taste, hearing, or olfactory – the intersubjective connection is sub-conscious. Adapting this understanding of perception, I argue that like the subject’s pre-reflective experience of the world and others, the actor’s perception of their character is public and therefore intersubjective.

The radical mode of intersubjectivity is an *a priori* given state that, as individuals in the world, we take for granted. Actors, however, have to tease apart their pre-reflective perceptions of the world and others. Actors must uncover the constituent parts of their understanding of the imaginary world around them. This means that in the radical mode, the actor consciously defines

what the character takes for granted, and then forgets about it. For example, as you read these words on the page, you are largely unaware of the shapes of the letters, the contrast of black lines on a white background, and the patterns of groupings of images spaced out in linear sequences. Rather, your experience is framed by the *context* of the activity in which you are engaged: reading words and sentences which, when strung together make meaning. This contextual framing, Crossley illustrates, is a “dialectical movement between perception and action; action frames perception whilst perception calls forth action” (28). As I will illustrate, the actor is in a constant flux between making acting choices based on their perception of the fictional world they inhabit and reacting to their perceptions of the action occurring onstage around them. In order to frame the following section, I point to one example of another historical legacy of acting methodologies that were born on either side of Brecht’s career.

Russian actor, director, and founder of the Moscow Art Theatre, Konstantin Stanislavski developed a ‘System’ that included a technique that he called ‘Emotion Memory’. In *An Actor’s Work*⁴ (1936), Stanislavsky describes Emotion Memory:

Just as your visual memory resurrects long forgotten things, a landscape or the image of a person, before your inner eye, so feelings you once experienced are resurrected in your Emotion Memory. You thought they were completely forgotten but suddenly a hint, a thought, a familiar shape, and once again you are in the grip of past feelings, which are sometimes weaker than the first time, sometimes stronger, sometimes in the same or slightly modified form. Once you can blench or blush simply by recalling something that happened to you, once you are afraid to think about a past misfortune, you have a memory for feelings, or Emotion Memory (199).

Stanislavski goes on to describe using not only old memories to create physically manifested emotional responses, but the necessity of using the senses to conjure the memories themselves.

He concludes: “You can see clearly...the tight relationship and interaction of our five senses and

⁴ These writings were originally published in English by Theatre Arts, Inc. as two separate volumes, *An Actor Prepares* and *Building a Character*, both translated by Elizabeth Hapgood. *An Actor’s Work* is a 2010 compilation of the two works and other writings translated and edited by Jean Benedetti.

their influence on the things which Emotion Memory recalls” (203). The ultimate goal behind Emotion Memory is to have a tool that allows the actor to repeat real life emotions onstage as if the character were experiencing them for the first time, giving the actor a tool that can help bring them closer to a total immersion in the role. Emotion Memory is an illustration of acting in the radical mode of intersubjectivity. However, Stanislavski warns the actor of going too far with this exercise and the potential psychological dangers it presents. In fact, in his later writings on what he called The Method of Physical Action, in which the actor uses physical stimuli to conjure up emotional responses, Stanislavski encouraged actors to preference this process for the sake of protecting their own psychological wellbeing against the latent dangers inherent in Emotion Memory exercises. However, it was the technique of Emotion Memory that struck a chord with American actors and teachers in the mid-1920s.

In 1931, Harold Clurman, Lee Strasberg, and Cheryl Crawford created The Group Theatre in New York City. The Group Theatre’s central training methodologies were based on the teachings of Richard Boleslavsky and Maria Ouspenskaya, who defected to the United States in 1925 during an American tour with the Moscow Art Theatre to establish the American Laboratory Theatre. Boleslavsky and Ouspenskaya taught the American practitioners Emotion Memory, which Strasberg eventually began calling ‘Affective Memory’⁵ and adapted the technique, which he taught through the mid-late 20th Century in the New York City-based The Actors Studio. During a tape-recorded seminar at The Actors Studio in 1956, Strasberg said:

The human being who acts is the human being who lives. That is a terrifying circumstance...The actor must constantly respond to stimuli that are imaginary. And yet this must happen not only just as it happens in life, but actually more fully and more

⁵ Incidentally, Stanislavsky changed his phrasing of the technique from Affective Memory to Emotion Memory: “[W]e will call it *Emotion Memory*. Formerly, following Ribot [Théodule-Armand Ribot (1839-1916), French psychologist], we called it “affective memory”. That term has now been abandoned but has not been generally replaced by another. But we need a word of some kind to define it so we have agreed to call the memory of feelings, *Emotion Memory*” (197-198).

expressively. Although the actor can do things in life quite easily, when he has to do the same thing on the stage under fictitious conditions he has difficulty because he is not equipped as a human being merely to playact at imitating life. He must somehow believe (78).

Using Affective Memory, Strasberg maintains that the actor must 'lose' himself in the role: acting is living. The actor uses their own memories, based on sensations and imagery to conjure the appropriate emotional experience and apply it to the character. Once this process is reliably repeatable, the actor is able to perform their character 'in the moment', and their performance should become un-self-conscious, instinct-driven, and pre-reflective. In this relationship between an actor and their character, the actor's actions can no more be understood without reference to the character than the character can be understood independently of the actor's actions which give the character its nature. In other words, the spectator cannot distinguish the lines between where the actor ends and the character begins. The psychophysical experiences of the actor and character are so thoroughly intertwined that they simply co-exist in oneness.

The Psychological Realism tradition, of which Strasberg's Affective Memory is a part and based on Stanislavski's Emotion Memory, is my illustration of radical intersubjectivity. This is not to say that at a certain point of developing a character, the actor is not reflective and conscious of the choices he or she is making, but rather an understanding that after much continued work on the character, the actor achieves a sense of pre-reflective engagement and immersion in the character. It is important to point out, however, that neither Stanislavski's early ideas around Emotion Memory nor Strasberg's Affective Memory are necessarily always effective tools for the actor to be "in the grip of past feelings," or to "somehow believe," to the extent in which they both aspire. No one acting technique or tool is ever undeniably effective in all circumstances for all actors. I am pointing to Emotion Memory and Affective Memory less for the sake of understanding their processes or the various degrees to which they are effective,

but more toward an understanding of their intended results: detailed truthfulness in acting; the actor experiences the emotion on behalf of their character as one experiences it in real life.

Although these intended results are not the only ‘other’ to Brecht’s aims in acting, I merely use them to illustrate what I mean by the actor performing in the radical mode. In fact, Brecht’s and Stanislavski’s (and later Strasberg’s) approaches to the acting process are not at all diametrically opposed; moreover, they seem to share more intended results than not. Although Brecht makes it explicit that he does not want his actors losing themselves in their role in any way, this has more to do with his desire to expose the remarkable in the everyday, whereas Stanislavski’s productions were concerned with the simplicity and accuracy of the everyday. Brecht’s primary criticism of Stanislavski’s pre-Russian Revolution naturalistic⁶ productions comes in *The Messingkauf Dialogues* when the Dramaturg says to the Philosopher,

Action in [Stanislavski’s] plays is reduced to a minimum, the whole time is devoted to depicting conditions; it’s a matter of probing the inner life of individuals... What he cared about was *naturalness*, and as a result everything in his theatre seemed far too natural for anyone to pause and go into it thoroughly. You don’t normally examine your own home or your own eating habits do you? (14-15) (original emphasis)

Brecht is concerned that when a production – including the approach to the acting – is concerned with “depicting the conditions,” the characters and their social circumstances are so engaged and embedded in the ‘naturalness’ of the story that there is nothing to critically investigate. In other words, naturalism, via techniques like Stanislavsky’s Emotion Memory and Strasberg’s Affective Memory, produces an approach to acting that privileges the radical mode of

⁶ Today, Stanislavski’s pre-revolution productions are typically considered forms of realism, not naturalism; however, when Brecht was writing between 1939-1942, naturalism was the umbrella term commonly used to describe realistic productions. Nevertheless, Brecht’s Dramaturg in *The Messingkauf Dialogues* does offer a distinction: “Naturalism didn’t last very long. It was felt to be too uneventful for the politicians and too boring for the artists, and it turned into *Realism*. Realism is less naturalistic than naturalism, though naturalism is considered fully as realistic as realism. Realism never gives absolutely exact images of reality; that’s to say, it doesn’t go in for full-length reproductions of dialogues such as one actually hears; it bothers less about being mistaken for real life. It does try to go deeper into reality, though” (16) (original emphasis).

intersubjectivity. The actor is so natural in their portrayal of their character that the spectator does not have the chance to “pause and go into it thoroughly.”

In the radical mode, actors do not take conscious stock of the literal, physical images of the goings-on in the world around them. Their perception of the images skips directly to meaning and, subsequently, actions and reactions. The character’s world “is neither contemplated nor observed. It is participated in” (Crossley 28). However, an actor must first contemplate and observe the facts and literal images (the lines of the letters on the page, to return to my earlier analogy) in order to put the pieces back together to form the character’s whole world. Only after locating the source of the meaning of the images in the character’s world can the actor let go of their reflective, conscious awareness and engage in a pre-reflective, radically intersubjective interplay with their character. I maintain that in order for the actor to also “imply what he is not doing,” as Brecht insists, the actor must first be able to perform the character in the radical mode.

The actor’s embodied experience of their character gives way to the internal psychological experiences of the character. “We become aware of our own mental states,” Crossley writes in his dissection of Merleau-Ponty’s position on intersubjectivity, “in the same way that we become aware of others. Thus, our mental states are, in principle, always intersubjectively available by way of our performances” (34). I might turn this around and argue that the actor becomes aware of the character’s mental states in the same way that he becomes aware of his own. For example, to ‘understand’, Crossley suggests, following Wittgenstein⁷, is never a private, *a priori* affair. Understanding, as a conceptual construct, is part of a shared, public theoretical language, and “must refer to publicly available performances” (35). Based on

⁷ Crossley writes, “A further argument for this, from Wittgenstein [1953], is that words such as ‘understanding’ must refer to publicly available performances since they belong to a public language. Words in a public language can’t apply to a private state according to this argument, because we could never have common rules of application for them” (35).

Crossley's reading of Merleau-Ponty, I suggest that anything actors can know about themselves, they learn in the same way they know that same thing about another: via observation of the others' public performances. The use of mirrors, video playback, or imitation exercises (two of which I describe in Chapter 2) can help the actor observe their "publicly available performances" in order to become aware of their own mental states. For example, an actor might watch a video of herself performing her character, have an emotional reaction to a certain moment, and potentially learn something about the inner, mental state of the character. In this way, the actor gathers information and ideas about her character by observing the character's publicly available behavior as she watches her performance of the character on the screen.

By interacting with others and perceiving the ways in which others react to its actions, the self becomes aware of its own mental states. Radical intersubjectivity is the pre-reflective perception of another's attitudes. When working with actors, however, it is important to become aware of one's typical process of observation and imitation because it points to the source of the pre-reflective development of the character's inner-states. Once the actor is reflectively aware of their character's public performances (gestures, movements, etc.), they can then begin to let go of that awareness and perform the character in a radical, pre-reflective mode.

1.2. Building the Characters in *The Galileo Experiment*

When I began rehearsals for *The Galileo Experiment*, I asked how the actor could imagine their character behaving in one attitude, but instead perform in another attitude. As I have argued above, the first half of this process requires that the actor build a character and play into the character until they can perform the character in a pre-reflective manner. In order for the actor to engage in a pre-reflective, intersubjective interplay with their character, they must

consciously break down the character's world into perceivable units. In other words, because the character cannot reflectively think about its physical experience, the actor must first make conscious choices and build a framework of the character's movement, gestures, and use of objects before they can let go and perform their character in the radical mode. It is important to acknowledge here that the actor is not the only agent in building a character. The playwright (if one exists), in our case, Brecht, obviously has a more than significant word in the development of a character. Given this, perhaps the process ought to be thought of as building an *interpretation* of a character. The production's director (if one exists), in our case, myself, also has a significant influence over the interpretation of the character. Finally, other actors (if they exist), five in our case, also have certain voices when it comes to individual interpretations of character. However, for the purposes of the rest of this thesis, I lump the agency of character development onto the particular actor who it is assumed will perform the character onstage.

Before the actor can begin to successfully develop and build their character's physical bearing, they need to become consciously aware of their own personal movement and gestural habits. I called the overall combination of the actor's gait, bearing, and repertoire of gestures 'comportment', defined by the Oxford English Dictionary as a "[p]ersonal bearing, carriage, demeanour, deportment; behaviour, outward conduct, course of action." An individual's comportment is more than just their physical gait, but an outward, physicalized expression of their inner state. In other words, the word comportment is a concise label for a person's entire psychophysical process. However, this is not to say that an individual's comportment is always necessarily telling the truth about their inner experience. A person can easily perform an outward demeanor incongruent with their inner mental states in order to get something they want, to avoid a confrontation, or to achieve any other goal. This fact, however, only strengthens the

argument for developing character compartments because not only can the actor build a truth-telling compartment for their character, they can also add elements of a ‘lying body’ that the character adopts as a tactic to achieve certain ends. ‘Compartment’ has its root the French *comportement* (behavior), and Brecht used the German noun *Haltung* (attitude). Making the actor conscious of their own compartment and why they move the way they do is an important first step because rather than assigning imagined meaning – as they will with their character – they are drawing upon their own real-life given circumstances to analyze their movement. This step gives the actor the tools with which they will build their character’s compartment. I called this first rehearsal workshop ‘Becoming Aware of Compartment’ (see appx. B)⁸.

First, I asked the actors to move around the rehearsal space and take an initial, general inventory of their bodies and the ways in which they moved. Next, I asked them to walk as if they were walking across our university campus or down a hallway at work, or wherever they currently spent most of their public life. As they walked, I asked them to take stock of the qualities of their movement: “Notice your tempo, rhythms. Do you bounce, glide, march, float? Are you fast, slow, direct or indirect, sudden or sustained? Are you upright, or do you lean to one side, forward, or back? How do your limbs and gaze extend into the space” (see appx. B)? I asked them to identify just three elements of their compartment that they noticed (tempo, a leading body part, etc.) and to focus solely on those three qualities as they walked. Next, I asked them to exaggerate each of those three elements from a ‘1’, their current level of exaggeration, gradually up to a ‘10’, as heightened as physically possible. As they explored varying levels of exaggeration, I asked them to notice what it felt like physically and what emotional reactions they were having to these physical actions. They moved in an exaggerated manner for long

⁸ This workshop is an adapted variation on a workshop Meg Mumford describes in her 2008 monograph *Bertolt Brecht* called “Strutting Your Stuff” (143-145).

enough to become physically exerted. Finally, they settled at a '5' on the scale of exaggeration and I asked them to freeze and hold a tableaux. From here, two of the actors left the group and took up pencil and paper, along with the stage manager, to observe the remaining three actors. I assigned each of the new spectators an actor to observe and asked them to take notes about what they saw using Mumford's set of questions as starting points:

1) What is the speed of movement? How much space does it take up? Is it expansive, strident, direct, and forceful, and/or meandering, indecisive, indirect? 2) Where and how are the eyes looking? Fixed and out on the horizon and/or downturned and constantly moving? 3) How does this body behave towards other bodies in the space? Is it open, closed, and/or ambivalent towards others? Is it playful and/or defensive, threateningly confident, and/or submissive, pliable (flexible), or provocative? (*BB* 144)

As the spectators observed their actors, I asked the actors to consider the following: "think about which aspects of your comportment have been informed, conditioned, shaped by social forces or roles: family, school, church, nation, urban/rural, ethnicity, class, work/study place, affiliation with social groups, gender, generation, or sexuality training" (see appx. B). Finally, the walkers and their spectators got together and discussed what they noticed.

There were many interesting discoveries including one spectator who noticed that his actor vigorously swung her arms tightly to her sides. The actor responded to her spectator's note by admitting that she was conscious of her weight. She articulated that perhaps her unconscious tendency was to walk quickly and swing her arms close to her sides in order to make herself appear more slender. In a journal entry based on the workshop, another actor wrote, "[t]he exploration of my physicality strips layers from me and shoves me into a state of vulnerability. From this state, I am able to analyze myself more freely and mostly without attaching imagined meaning to my own perceptions of my physical self" (Hodgson 2012). This simple experience of looking at their own bodies and asking why they move the way they do seemed to help make room for the actor to build their character's comportment.

Once the actors had the tools to consciously analyze and consider the psychological and social circumstances possibly responsible for their own personal comportment, they were equipped to make conscious, justified choices for their character's comportment. Building fully justified character comportments allows the actors to get into the character's skin, eventually let go, and perform the characters in the radical mode. Theoretically, with enough practice living in the character's comportment, an actor can forget comportment and perform in a pre-reflective manner, focusing on the character's objectives while continuing to be fully propelled by the character's social circumstances.



Fig. 3. G. Stephen Hodgson as Galileo

Just as the actors had deconstructed their own comportment and articulated some of the reasons why they may carry themselves the way they do, in another workshop, I asked the actors to work the same way in reverse for their characters. Based on their characters' social circumstances, I challenged the actors to move around the space experimenting with making

specific physical choices that seemed right for their characters. Each actor was working with a wide range of character traits and social circumstances: Galileo, a financially struggling scientist; Young Andrea Sarti (Hannah Appell), Galileo's landlady's son, a boy of about ten who Galileo schools in order to help pay his rent; Virginia, Galileo's daughter who, later in the play becomes a nun and spends her life taking care of Galileo under house arrest; Ludovico, a wealthy young man sent to study with Galileo because science is a popular conversation topic; and Federzoni, the poor, illiterate lens-grinder who assists Galileo with his experiments. All of these characters offered the actors multiple possibilities to comport their characters with a range of qualities that demonstrated their social class and circumstance. For example, in a note titled "The new type of physicist," reprinted under 'Texts by Brecht' in the Willett/Manheim edition of *Life of Galileo*, Brecht himself describes his Galileo's physical qualities:

My Galileo is a powerful physicist with a tummy on him, a face like Socrates, a vociferous, full-blooded man with a sense of humour, the new type of physicist, earthly, a great teacher. Favourite attitude: stomach thrust forward, both hands on the buttocks, head back, using one meaty hand all the time to gesticulate with, but with precision (119).

Brecht makes it clear that his Galileo is a dramatized, fictional character rather than the "pallid intellectualized idealist" of the history books (119). The fact that Brecht takes the time to describe in detail *his* vision for *his* Galileo is a testament to the importance he placed on the physical bearing of the character as a major element of the storytelling. In rehearsals, we explored a number of exercises to gather ideas for the characters' comportments. Throughout, the actors honed and crafted their character's comportment including their walking gait, repeated hand, arm, facial gestures, and the qualities of those gestures, and the specific ways in which they engaged with objects. After having specifically and consciously built the comportment of their character, each actor was now in dexterous control of two distinct comportments: their own

comportment as articulated and understood from the ‘Becoming Aware of Comportment’ workshop, and their character’s as developed throughout rehearsals.

This image of two distinct beings sharing the same body harkens to a remark Brecht makes in *The Messingkauf Dialogues*. Brecht’s Philosopher says,

In future you actors can depict your characters so that one can imagine them behaving differently from the way they do... You can set about outlining your characters much as when a bolder and more experienced engineer comes along and corrects his predecessor's drawings by superimposing new lines on old ones...(53).

An actor cannot completely extinguish his or her own personal comportment to make room for an entirely new psychophysical bearing. In Brecht’s image, the actor/engineer makes changes – sometimes vast – to the original comportment, but the old lines remain, fixed upon the paper’s memory like a line that cannot be completely erased. The old lines in juxtaposition with the new are another example of the actor’s and the character’s social circumstances and behaviors remaining exposed and interlacing throughout the performance. Even though the actor can never completely erase his or her own comportment, which is neither necessary nor ideal, if the character’s comportment is as fully detailed and justified as the actor’s, the actor can learn to perform the character in a pre-reflective mode.

In the radical mode of intersubjectivity, I argue that the actor/character dialectic is a phenomenologically interactional relationship that occurs prior to any cognitive distinctions between an actor and their character. In other words, in the radical mode, the performance is pre-reflective, and the actor develops their character based on physical representations of the character’s potential inner states. The performance is in a constant state of pre-reflective communion between the actor and their character. The actor uses his own memories and psychophysical experiences to build the character. Sometimes the spectator is witnessing more of

the actor, sometimes more of the character, but always a combination of both. This paradox is the subject of the following section.

1.3. The Actor/Character Dialectic

Considering the actor's process of becoming aware of their own comportment, and the subsequent development and construction of their character's comportment described in the previous section, I now explore the actor's relationship with their character given Brecht's explanation of the 'not...but' procedure outlined in the introduction. Building on Merleau-Ponty's description of the flesh as the fulcrum between subject and object, I play with the 'not...but' as an example of a pre-reflective, interactional relationship between an actor and their character. I argue that Merleau-Ponty's phenomenology posited a pre-reflective, ongoing, interactional relationship between subject and object. Drawing on a chapter from Merleau-Ponty's final, unfinished work *The Visible and the Invisible*, I illustrate my point that as a theoretical tool, phenomenology does not necessarily divide the subject and object, but rather argues that the body is the point at which subject and object converge and interact. Because the character is the actor's construct and because the actor and character share the same body, Merleau-Ponty's phenomenology of the flesh functions as a useful way of looking at the inherent mutability of the actor/character relationship. In this section, my exploration of these two issues is twofold: on the one hand, it is an investigation of phenomenology as a process for interrogating the implications of Brecht's perhaps overly confident assertion that the 'not...but' will lead to a *Verfremdungseffekt* in performance. On the other hand, I apply Crossley's definition of radical intersubjectivity to Brecht's 'not...but' procedure.

I read the first step in Brecht's 'not...but' procedure as a pre-reflective, interactional relationship between the actor and their character. The 'not...but' requires a double-agency on the part of the actor. To reiterate Brecht's stance, the actor "will at all essential points discover, specify, imply what he is not doing" (*BT* 137). On the one hand, the actor must perform the character in the radical, pre-reflective mode; meanwhile, on the other hand, the actor must find ways of allowing an alternative attitude to emerge. In this way, like Brecht's drawing analogy, some of the old lines emerge more clearly than the new and some of the new lines read more clearly than the old. The two sets of lines are not simply those of one character who changes its mind back and forth. Brecht is writing about the relationship between actors onstage with their characters. He writes, "[w]hen reading his part the actor's attitude should be one of a man who is astounded and contradicts...The conduct of the man he is playing, as he experiences it, must be weighed up by him" (*BT* 137). Clearly, Brecht is arguing that the *actor himself* must do the weighing up of the *man he is playing* (i.e. the character). In his description of the "fixing the 'not...but'," Brecht writes, "[w]hatever he doesn't do must be contained and conserved in what he does...the character remains under observation and is tested." In the analogy, the old lines represent what the character does not do and the new lines represent what the character does.

Brecht himself would argue that this procedure of fixing the 'not...but' is a conscious, reflective one on part of the actor because he must make the decision as to when and to what extent he should perform the character's inherent contradictions. When discussing the 'reflective block' in the next chapter, I agree. Crossley suggests that Merleau-Ponty does not argue for an after-the-fact demonstration of what the subject does and what the object does; conversely, he calls for the simple acceptance that the world is merely available to the subject to be *lived in*,

reflectively or pre-reflectively. Similarly, I argue that the first established relationship between an actor and their character from the Brechtian position is open, pre-reflective, and fluid.

Merleau-Ponty's phenomenology imagined a pre-reflective, ongoing, interactional relationship between subject and object. Because Merleau-Ponty was writing in a time before many of the latest discoveries in the cognitive sciences, he was still using the dichotomy of 'subject' and 'object' to clarify the distinctive perspective of the individual and their relationship with the world and other people. However, *The Visible and the Invisible*, written between 1959-1961 and published in English in 1968, is a foreshadowing of many writings in the sciences and philosophy to come. In *Engaging Audiences* (2008), Bruce McConachie argues that semiotics and phenomenology have been made effectively irrelevant by recent theories of embodied cognition:

Whether the actors are signs that correspond to something in the objective world or images that somehow relate to the subjective imagination of the perceiver, both semiotics and phenomenology divide the viewing experience between the subjects and the objects. In contrast, the [cognitive] science...posits an ongoing, interactional relationship that occurs prior to any cognitive distinctions between subjects and objects and that does not rely on signification...Put another way, the mind does not need to generate signs or holistic images and manipulate these complex representations to understand much of what the actor/characters do on the stage. If the mind/brain is mirroring their intentional motor actions (and coordinating inputs from sound and sight in the process), semiotic and phenomenological operations become largely superfluous for gaining information about the beliefs, emotions, and intentions of actor/characters (79).

McConachie cites interactional simulation theory as proof that humans simply bypass the process of attaching symbolic meaning or phenomenological mental operations for gathering information about fictional characters or other stimuli. However, in *Phenomenology of Perception* Merleau-Ponty takes the concept of self/other distinction to another level that seems to conflate the subject/object divide that McConachie asserts semiotics and phenomenology rely upon.

Merleau-Ponty begins an early exploration of the concept of the body as sensible-sentient: a body that both feels and is felt. As an illustration, Merleau-Ponty used the analogy of one person's hands touching in which he argues for the double-agency of the body as both sensible and sentient:

My body, it was said, is recognized by its power to give me 'double sensations': when I touch my right hand with my left, my right hand, as an object, has the strange property of being able to feel too. [...] When I press my two hands together, it is not a matter of two sensations felt together as one perceives two objects placed side by side, but of an ambiguous set-up in which both hands can alternate the roles of 'touching' and 'being touched' (106).

To adapt this concept, the actor's body, too, is sensible-sentient – by feeling his own body, the actor is feeling the character. To be clear, the character is not doing any of the feeling and does not have the same autonomous agency as the 'other' to which Merleau-Ponty refers elsewhere in his writing. The character cannot do any literal, physical feeling because it is a conceptual construct of the actor; further, however, the actor is sensible-sentient because his own feelings form the entire basis for the character's feelings, therefore, the actor feels the character while he is also being felt by himself (much like Merleau-Ponty's hands).

Merleau-Ponty scholar Thomas Baldwin makes it clear that, although it was not yet a fully developed idea in *Phenomenology of Perception*, Merleau-Ponty was pointing to the flesh as the point at which subject and object are no longer distinct. In an introduction to the final, unfinished chapter of *The Visible and the Invisible*, "The Intertwining – The Chiasm," Baldwin argues that "the relationship is reversible: the hand that touches can be felt as touched, and vice-versa, though never both at the same time, and it is this 'reversibility' that [Merleau-Ponty] picks out as the essence of flesh. It shows us the ambiguous status of our bodies as both subject and object" (248). In other words, the flesh of the actor's body upon which the audience fixes its gaze is in fact a kind of 'vanishing point' – the actor/character dialectic is the ambiguous status

of the actor's body as both actor and character.

Merleau-Ponty takes this idea much further in "The Intertwining – The Chiasm."

Borrowing the image of the Greek letter χ (*chi*), Merleau-Ponty developed a new concept of the body that he called the 'chiasm' or the crossing-over and combination of subjective experience and objective existence. The flesh (much like the interactional simulation process McConachie cites), Merleau-Ponty argues, provides access to both perspectives. He argues that our experience is both that of the touching subject and as the tangible object. Along with interactional simulation, McConachie cites embodied realism – a concept which argues that we are joined to the world via our direct embodied interactions with it and that we do not need to consciously make meaning through symbols or analysis to understand it (McConachie 80). However, as I will show, Merleau-Ponty came to the same conclusion about our experience with the world and with others over forty years before cognitive philosophers began trying to oust phenomenology as a relevant analytical tool.

The body is lost outside of the world and its goals, fascinated by the unique occupation of floating in Being with another life, of making itself the outside of its inside and the inside of its outside. And henceforth movement, touch, vision, applying themselves to the other and to themselves, return toward their source and, in the patient and silent labor of desire, begin the *paradox of expression* (144) (my emphasis).

As I suggested in the introduction, this "paradox of expression" is a useful way of discussing Brecht's 'not...but' procedure. Since the actor's body is inhabited by and under the influence of two sets of social circumstances, when performing "with a definite gest of showing" (*BT* 136), there is necessarily a continuous conversation between what the actor is doing, what the character is not doing, what the actor is not doing, and what the character is doing. Remember the metaphor of the engineer's drawing: at certain points the old set of lines seem to emerge as the bolder of the two. To perform in two opposing attitudes back and forth, from the

perspective of the character to an alternative perspective of the character, as imagined by the actor, and back again, would seem to create a paradox, not a diametrical or contradictory paradox, but as Merleau-Ponty suggests, a paradox that takes as its point of departure the flesh of the same body. In this way, the actor and their character co-exist in oneness with each other and their real and imagined worlds. "[F]or the first time," Merleau-Ponty writes, "I appear to myself completely turned inside out before my own eyes" (143). Although he is talking more generally about one's own body in engagement with another separate body, I am adapting Merleau-Ponty's concept of a body revealing itself to itself via the observation of another body's observation of that original body. The case of Brecht's 'not...but' procedure is similar: in one instance, the character's attitude is absent and the actor's present, whereas in another instance the opposite is the case. Another way of imagining it might be that an actor/character braid (or chiasm) is drawn before our view and as one disappears beneath, the other arises from below. "For the first time," Merleau-Ponty continues, "the body...clasps another body, applying itself to it carefully with its whole extension, forming tirelessly with its hands the strange statue which in its turn gives everything it receives (144). This communion between bodies coming together to form a "strange statue," I argue, is what Brecht is effectively requiring the actor to create with the technique of the 'not...but' procedure. He asks the actor to share a body with a character and to be able to show when the audience is to hear from the character or from himself. The relationship that is developed by the joint actor/character being is inherently corporeal because in order to show either side of the coin, the coin itself must be physically turned over just as the actor must physically turn himself over from the character's body and into his own or into another compartment in order to show both perspectives. Although the character cannot be released from

its containment within the perceived illusion, it maintains only one half of the relationship the spectator witnesses onstage.

In my appropriation of Merleau-Ponty's discussion of the subject and the object, I argue that the character and actor are interlaced. The link between actor and character is the body – the reversibility of the flesh. Merleau-Ponty suggests that each body is conjoined by a mutual epidermal map: "[t]here is double and crossed situating of the visible in the tangible and of the tangible in the visible; the two maps are complete and yet they do not merge into one" (134). Just as the actor sees, the character is perceived; as the character sees, the actor is perceived. Their 'perceivability' and perceptions of one another are interwoven and overlain amongst and upon one another, yet they never merge into a single compartment.

If we read closely, Merleau-Ponty is doing precisely what McConachie argues only cognitive science can do. Merleau-Ponty conflates the subject/object split into an understanding that we are coupled with the world and others through our direct embodied interactions with them, rather than through symbolic readings or subconscious mental operations. The world and others are simply available for us to be with and live in. Likewise, in my reading of the 'not...but' procedure, the actor is coupled together with his character through his embodied performance of the character and performs the character in the pre-reflective, radical mode. The process of *stepping out* of the pre-reflective, radical mode in order to "discover, specify, imply what he is not doing" (*BT* 137) is the subject of the next and final chapter of this thesis.

Chapter 2. Performing the 'Reflective Block'

In a return to my thesis – that the actor can successfully perform Brecht's 'not...but' procedure by performing in both the radical and egological modes of intersubjectivity – this

chapter analyzes Nick Crossley's discussion of egological intersubjectivity in terms of the actor's process and relationship with character. In an effort to further illustrate the use of this theoretical lens, I describe our process in *The Galileo Experiment* where the actors chose moments in the text to exit their characters' compartments and perform in an alternative attitude, "with a definite gest of showing," in order that the audience might notice their comment on their character. Although it may seem as if I am merely switching from analyzing the character as a subject united with the actor, to analyzing the character as an object distinct from the subject of the character, I am not. I am attempting to distinguish two modes of the actor's perception and experience of their character and to argue that one is more immediate than the other. By breaking away from the radical mode in which the actor's perception of their character is eventually pre-reflective, and considering an egological mode in which the actor's perception of their character is conscious and reflective, I am not arguing for a division of actor into subject and character into object. Rather, I maintain that phenomenological intersubjectivity – be it through either the radical or egological mode – is an ongoing, fluid process of uniting subject and object, actor and character. In this chapter, I argue that the moment of switching over from the radical to the egological mode (performing the 'reflective block') is the very act of "fixing the 'not...but'" that Brecht describes.

2.1. Egological Intersubjectivity

Rather than engaging in a pre-reflective, ongoing interactional relationship with their character as in the radical mode of intersubjectivity, the actor also has the option to rely on their imagination to theoretically put them in the shoes of their character. In this way, the actor is not inextricably bound to the character simply because they share a body. From this perspective,

rather, the actor can go through the same process as described in the previous chapter, but maintain a poised readiness to detach themselves from their character and perform the final step in Brecht's 'not...but' procedure. In Crossley's terms, this is egological intersubjectivity. In this section, I adapt Crossley's terminology and make the argument that the actor can foreground the reflective aspects of the egological mode in order to "discover, specify, imply what he is not doing" (Brecht, *BT* 137). "Through imagination," Crossley writes, "we are able to detach ourselves, in part, from the world of shared perceptions and thus to (partially) escape the intersubjective world" (47). Although he qualifies this use of imagination as a *partial* detachment because it is impossible to remove oneself from the world's phenomena, Crossley is suggesting that by imagining ourselves in the shoes of another (even a fictional character), we can put ourselves in their position via a series of mental operations, which is called embodied simulation theory⁹ in cognitive science (see Gallese and Wojciehowski 2011). In other words, we are not bound to the world and others just because we have a body whose senses mediate one hundred percent of our experience. There is indeed a private space – an egological space, which is theoretical, not real – in which the self can create and maintain an intellectual distance from the world and others.

It is important to be clear that in the egological modality, unlike the radical, the self *consciously* experiences itself as a distinct self that is experienced by others. As I alluded in the previous chapter, this reflective understanding of self as distinct from others is possible in the radical mode, but only to the extent that neither mode is ever fully extinguished; therefore, there is always the potential for distanced reflection in the radical mode and pre-reflective immersion in the egological. The conscious action that allows the self to experience others is simply, to

⁹ Gallese and Wojciehowski write, "Embodied simulation is conceived of as a basic functional mechanism of our brain, enabling not only a direct bodily access to the actions, emotions and sensations of others, but also the possibility to imagine similar self- and other-related contents" (14).

reiterate Crossley's definition, an "imaginative transposition of self into the position of the other" (23).

Another difference between this mode and the radical mode might be to say that in the radical mode, the self *feels* the other and their mutual world; while, in the egological mode, the self seeks to *understand* the other in order to know how to engage with them in their world. Merleau-Ponty illustrates this point by describing a number of observations regarding imitation in early childhood. He argues that when young children imitate adults, they are imitating the results of the actions or gestures the adult is performing rather than the action or gesture itself¹⁰. He cites an observation where a child is able to hold a hairbrush to his head and brush his own hair, but is later unable to imitate the gesture of lifting his hand to his head without a brush (Merleau-Ponty 1979). He writes, "[the child] is still unreceptive to the nonconcrete and aimless gesture" (35). In the acquisition of skills, the child is performing an egological moment – a transposition of themselves into the experience of the adult in order to gain an understanding of his own perceptual experience of the world. For Crossley, this phenomenon is significant for two reasons. First, it means "the child is oriented to and responds to the meaning (*qua* purpose) to the gesture as a whole, rather than to the empirical extension of the adult's body through space." The child imitates the gesture in a quest to understand *why* the adult performs the gesture and is therefore oriented to the meaning of the action. Second, it "makes a strong case for the notion of a lived sense of corporeal equivalence between body-subjects. It suggests an innate intercorporeality" (52). This intercorporeality is a useful way of thinking about the ways in

¹⁰ In 1996, neuroscientists at the University of Parma, Italy discovered what is now called the Mirror Neuron System (MNS) (Gallese et al. 1996; Rizzolatti et al. 1996). The same neurons that fire in the brain of the performer of an action also fire in the brain of the observer of the performed action. Mirror neurons suggest that some primates, including humans, are goal and result-oriented learners – which is to say that humans skip the mechanics and go straight to asking why actions are performed. Without the use of the fMRI machine, Merleau-Ponty made this observation decades before the Parma discoveries.

which humans step back and take stock of their surroundings in order to make logical sense of the world.

In the egological mode, the actor is not so much feeling the character as they are viewing and thinking about them from various perspectives in order to understand the possibilities for how and why they do what they do. The actor consciously constructs not only the mental concept of their character, but embodies their character's experience in an innate intercorporeal relationship. In the radical mode, the actor is in a deep, immersive, pre-reflective engagement with their character, but when in the egological mode, the actor is stepping away for another vantage point. I will offer specific examples of what this might look like in the next section. From the egological perspective, we reduce the other to the consciousness that we have of them. Consciousness, therefore, is the subject of perception as opposed to basic bodily existence as it is for Merleau-Ponty. In the third chapter of *Intersubjectivity: The Fabric of Social Becoming*, "Imagination, Self and Other: On Egological Intersubjectivity," Crossley argues that the other, in the egological modality, is experienced as 1) a psychophysical object, 2) a subject who experiences and knows us, and 3) an intersubject who sees the world as we do. Notice here that in the egological mode of intersubjectivity, the other is given the same qualities and abilities as the self, but there is not yet any talk of a recursive feedback loop between the two subjects. If I have a body that senses, you must have a body that senses. If I can see you, you must be able to see me. If I see the grass as green, you must also see green grass. This is different from the radical mode because it is a conscious acknowledgement of the other as different from the self, which, in return means that the self is an individually perceiving self. My imagination allows me to draw these conclusions because I imagine myself as you in order to know you as separate from me. This imaginative transposition is the beginning of the feedback loop alluded to above.

By recognizing the other as distinct from myself, I therefore recognize that I too am distinct from them. This theoretical awareness of self as distinct from other comes later in the child's development than the radical mode, with which they are born (Crossley 50).

From the egological aspect, the self's relationship with the other is less immediate than the radical approach. In fact the whole dichotomy of self and other is a conscious, theoretical concept. McConachie's criticisms of phenomenology as dividing "the viewing experience between subjects and objects," would be more convincing if targeted at an analytical process like deconstruction or some postmodernist positions because of their conscious dismantling of phenomena for theoretical investigation. Therefore, to be in the egological mode is to be in an analytical mode in which one is aware of their own deconstruction and division of subjects and objects. "[S]elf and other are objects of our experience," Crossley writes, "and the more reflective and reflexive aspects of our being more generally" (49). In order to understand the other, the relationship is mediated by the self's anticipations and self-conscious performance of the attitude of the other. The self perceives the other as different and, using empathy and simulation, tries to imagine what it is like to be that person by adopting and performing in the attitude of the other. Once this initial step is experienced, the self can step back and look at the other in a new light. In other words, after thoroughly developing the character, the actor is able to experience their character as a psychophysical object: a conceptual 'other' in need of being consciously interpreted, analyzed, and adjusted. This reoriented perception of the other by the self is what Husserl called the *epoché*, or 'bracketing'.

'Bracketing' is a cognitive operation in which one theoretically removes consciousness from belief in the real world in order to objectively analyze the conditions of a given set of experiences. The actor, as all artists, has the gift of the *epoché*: the ability to put brackets around

the impressions surrounding them and look merely at the things as they are in and of themselves. The actor has the opportunity to put the character into perceptual brackets in order to freely analyze the character apart from its given circumstances. The difference between the egological and radical modes in this context is that when stepping back from the character in the egological mode, the actor does not put the pieces back together into a seamless picture of reality. Rather, the actor critiques the character by stepping out of the character to look at it from a new perspective. However, as it will become clear in the final section of this chapter, I argue that this is only actually possible to a certain extent. The process of stepping out of the character and performing the final step of Brecht's 'not...but' procedure is the subject of the next section.

2.2. Performing the 'not...but' Procedure in *The Galileo Experiment*

In this section, I detail our experience of exploring how the actor successfully performs Brecht's 'not...but' procedure, a major constituent element of the *Verfremdungseffekt* in acting. I conclude that some performance techniques succeeded in creating a sense of the possibility for an alternative attitude to emerge out of the actor's performance, and that others ought to be reserved as rehearsal studio exercises. In the following three sub-sections, I take clues from Brecht's essays and Mumford's workshops to explore how certain techniques can bring the actor closer to the experience of performing the 'not...but' procedure.

2.2.1. Finding the contradictions

In order to successfully perform the 'not...but' procedure, the actor must first choose moments in the text where their character behaves in a strange, surprising, remarkable, or contradictory manner. When designing our rehearsal process, I took clues from Brecht:

Before memorizing the words [the actor] must memorize what he felt astounded at and where he felt impelled to contradict...The actor should refrain from living himself into the part prematurely in any way, and should go on functioning as long as possible as a reader...Given this absence of total transformation in the acting there are three aids which may help to alienate the actions and remarks of the characters being portrayed: 1. Transposition into the third person. 2. Transposition into the past. 3. Speaking the stage directions aloud. (*BT* 137-8).

By choosing specific moments to step back from the character and make their commentary visible, the actor is not under pressure to impulsively maneuver between the radical and egological modes. Rather, they have identified specific moments in the play's text that are appropriate signposts for the actor to abandon their pre-reflective immersion in their character and reflect on their character's behavior. However, in the final section of this chapter I explore the problematic logic of thinking about the radical and egological modes as separate modes of perception.

With these moments of strangeness or contradiction in mind, I asked the actors to 'freeze' a scene by raising a hand and narrating their character's behavior or attitude in the third-person as if in a novel. "Speaking the stage directions out loud in the third person," Brecht continues, "results in a clash between the two tones of voice, alienating the second of them, the text proper" (*BT* 138). In this exercise, the actor is automatically distanced from their character (and, subsequently, the text itself) simply by shifting into the third-person singular and in the past tense. The actors became narrators for their characters' actions and behaviors. Without much specificity, I simply asked the actors "after you speak, if you sense a 'remarkable' or 'contradictory' moment in the text, raise your hand, break character, and describe the quality of the character's action" (Ambrose 2012). For example, the actor playing Andrea raised his hand at one point in Section 4 following one of his own lines and said, "...he said patronizingly" (Swibold 2012). I encouraged them to keep the scene moving as quickly as possible despite these

interruptions which helped to give the actors a sense of dexterity when it came to flexing between the radical and the egological modes. The exercise also allowed the actors to impulsively re-discover and announce their previously found moments of contradiction. These moments of strange, contradictory behavior varied. For example, actor Katie Norcross wrote of her character:

Virginia is a mess of contradictions. It's this weird twofold relationship where she wants to both explode at her father and hug him at the same time. These feelings lead to contradictions that manifest physically. She has moments that are both docile and strong willed. One second she's being a "good daughter" and the next she's standing up to Galileo and challenging him (Norcross 2012).

Norcross captured this moment of contradictory behavior by stifling Virginia's impulse to explode at Galileo, and embraced him instead. It was a moment fraught with tension because although she wants to "explode at her father," as the audience might expect her to do, she hugs him instead. Norcross had to consciously discover this moment in the text, explore it in rehearsals, and then allow it to live as a stifled instinct within the character.

In another striking example in Section 4 (the penultimate scene in Willett's translation), Norcross again stifled an impulse to react to Galileo. Sitting across from one another at the table, Virginia is untangling a large knot of yarn. Galileo (Hodgson) stops eating and picks up a piece of paper from his manuscript, dips his pen in the inkpot, and begins making changes to the manuscript. At this point in the play, Virginia is living with Galileo under house arrest by the Inquisition. Galileo is not allowed to work on his manuscript. He is also nearly blind at this point in the play and he severely strains his eyes to read the paper. As Hodgson picked up the pen, Norcross stopped untangling the yarn, looked up at him, took a breath as if to say something, held her breath and merely watched him work, finally exhaled, looked back at her yarn and continued untangling. Brecht does not write that Virginia scolds Galileo for straining his eyes

and doing forbidden work. The spectator would expect Virginia to make a comment and try to stop him, but she knows it is useless so she contradicts her impulse and goes about her painstaking task of untangling the knot of yarn (see appx. C, Video 3).

Upon discovering these moments of contradictory behavior, the actors were able to pick and choose a number of instances within the scene's action and text to make a deliberate physical shift away from the comportment of the character and into their own (figs. 4-6 and appx. C, Video 4, 00:07-00:13, 00:19-00:26, and 00:28-00:45). Rather than literally narrate their character's feelings or intentions in the third person, they spoke the text as Brecht wrote it, but maintained the distanced perspective of the narration from before. They performed the lines as



Fig. 4. Actor Katie Norcross in the character's comportment.



Fig. 5. Norcross shifts into her own comportment.

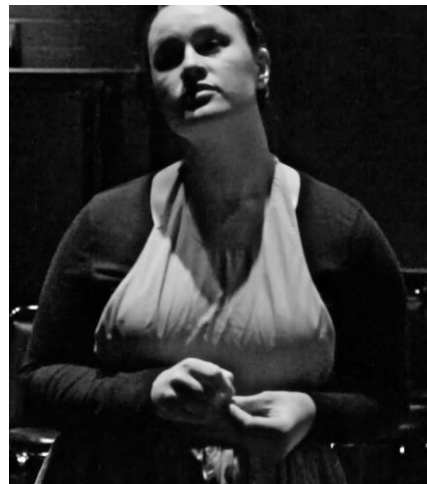


Fig. 6. Norcross shifts back into the character's comportment

themselves and with the feelings they had for the character in that moment of action.

In a sense, it became a diegetic commentary on their character's behavior not via narrative language, but via physical performance. In another particularly effective example from scene one, Hodgson found a moment of Galileo's behavior that he had found remarkable because it happened to strike a chord with him personally. The Curator (Bickley), is trying to convince

Galileo to develop something useful for the city, but Galileo wants money for his astronomical research:

CURATOR: We realize you are a great man. A great, but dissatisfied man, if I may say so.

GALILEO: You're right, I am dissatisfied. I'm forty-six years old and I've achieved nothing that satisfies me.

CURATOR: I won't disturb you any longer (see appx. A, Section 1).

Up until this point in the play, Galileo is all arrogance and bravado. His contradictory statement is striking because it is the last thing we expect him to say to the Curator. When Hodgson spoke the line "You're right, I am dissatisfied. I'm forty-six years old and I've achieved nothing that satisfies me," he dropped Galileo's comportment entirely, sat back in his chair, and with a sigh, recited the line in a distanced manner that made one think that Hodgson himself was speaking the line as it applied to his own life. It was a moment of distanced reflection and simultaneous heartache because it was real not only for the character but also for the actor (see appx. C, Video 4, 00:28-00:45). This kind of narration from outside the physical comportment of the character gave way to the sense of the "outward expression" for which Brecht argues. Brecht argued, however, that the attitude of showing must be an ongoing feature of the actor's performance, not just certain moments here and there.

The actor has the opportunity to assert their own human agency by making certain choices that show their character behaving in a contradictory manner. Mumford describes a moment in one of Brecht's rehearsals where the actor was reluctant to do something he thought his character would not do:

Brecht was less concerned with how something should look than with contradictions and the reason for why something was 'not so, but so'. Thus he suggested to the actor playing the farmer [in *The Caucasian Chalk Circle*] that, when Grusha was struggling to take her pack off, he should lend a helping hand. The actor was concerned that this sudden change in behaviour from a mistrustful [attitude] to a willing helpfulness could not be justified.

Brecht retorted: 'Why should he have only one side? Incidentally, people dispense kindness when it costs them nothing' (*SG* 65).

This kind of contradictory behavior – whether written into a script or made as a spontaneous choice in rehearsal – allows the actor to really show their double-agency. For example, just because the character of Galileo is generally cocky, overly confident, and arrogant does not mean that he cannot have moments of extreme vulnerability before other characters he outwardly deems inferior to himself.

2.2.2. 'Show that you show!'

Until that point in rehearsals, we had only experimented with specific moments where the actor clearly shifted from the character's comportment to the actor's comportment, and back again. Even when immersed in the character, however, the actor must continue to show what is going on inside the character. Brecht writes,

Everything to do with the emotions must be externalized; that is to say, it must be developed into a gesture. The actor has to find a sensibly perceptible outward expression for his character's emotions, preferably some action that gives away what is going on inside him (*BT* 139).

Brecht seems to be saying that the qualities of the actor's movement and gestures must not be empty, that they must be pulsing with the character's inner emotional driving force. It also seems to me that the gestures need to be specific to the character as chosen by the actor. By that I mean that the gestures the character performs belong to the actor in some self-conscious way. It should be as if the spectator is watching the actor make the gesture, which is an expression of the character's inner life. Brecht is known for telling actors to "[s]how that you show!" Mumford argues that according to this principle, "[t]he...actor must clearly demonstrate that s/he is a performer and one who critically represents the behaviour of an historical character and/or who

critically narrates historical events” (SG 24). In rehearsal, the actor is performing gestures and movements in the moment as they emerge from the character; while in performance, the actor clearly demonstrates in a reflective, egological manner that they are showing the character rather than intuitively channeling the character’s inner drives. In order to further investigate this concept, I adapted a workshop for the actors to explore showing their gestures using imitation.

We found that one way the actor can self-consciously perform the gestures of the character while giving away what is going on inside the character was by imitating other actors’ imitations of their own physicality. Brecht writes, “[o]nce the idea of total transformation is abandoned the actor speaks his part not as if he were improvising it himself but like a quotation” (BT 138). The concept of the actor quoting or relaying their character’s emotions and intentions was useful because the actor, in this case, is discovering gestures piece by piece in rehearsals, and then using those gestures to meticulously and self-consciously quote the character’s inner emotional experience via their external expression. I developed the exercise loosely based on another of Mumford’s workshops¹¹.

First, I took video of Galileo and young Andrea playing the first part of Section 1. When they had finished, we connected the camera to a projector on a large screen and watched the scene. As they watched the video without the audio, I asked them to pay very close attention to the movement qualities of the other actor in the scene. Focusing on just thirty seconds or so of the scene, the actors imitated the exact qualities of the other actor’s performed comportment. Then they performed the scene again, but cross-cast. Again, we took video of the cross-cast section of the scene and either actor analyzed the other actor trying to imitate their performance of their character’s comportment. Mumford writes, “cross-casting can assist performers to

¹¹ Specifically, “Exercise 1: cross-cast interview: creating V-effects” (BB 147).

develop a questioning attitude toward the familiar” (*BB* 149). Hodgson noted some specific ideas that he got from the cross-casting exercise:

10.30.12: There are several things that I can take from today’s work: a hunching over the food with elbows on the table from Hannah, knife gestures from Colton, and an abruptness of physicality from Hugh. Also from Hugh: My walk stiffened and specified. Right leg barely bends (2012).

The actors were not analyzing their own performance of their character’s comportment, but another person’s perception of that performance. I had the actors switch back to their original roles and imitate, as accurately as possible, the other actor’s imitation of their comportment. Having explored this exercise in various fashions many times in other contexts as well, when the person doing the imitating performs the other’s comportment, they always slightly exaggerate the qualities they notice most. By pointing up those specific gestures and qualities of a character’s comportment, something happens when the original actor reclaims that gesture or quality and it seems as if they are performing it with the possibility of an alternative action ready to be suggested. This is the final step in performing Brecht’s ‘not...but’ procedure (see appx. C, Video 1). Taking a final hint from Brecht, we adopted one more technique for “fixing the ‘not...but.’”

2.2.3. Using objects to leave the comportment

I asked the actors to bring a personal object from their everyday life to rehearsal that had significance in the actor's life and that was small enough to fit in a pocket (these ranged from a small stone, a lucky pen, to a keychain). When they approached the moments in the scene that they had deemed strange, surprising, remarkable, or contradictory – and in which they had previously frozen the scene to narrate – they were asked to simply remove the object from their pocket and imagine it as a point of connection with their own lives. When they took hold of their

object, I asked them to physically release themselves from the comportment of their character and return to their own. Although they still spoke the lines, they 'left' the comportment and world of their character for a brief moment and showed the other half. They switched from the perceived to the perceiver in order to offer the audience a glimpse into what they, the actor, thought was important about this character in this moment and to take note of it. After the moment had passed, they reentered the character's comportment and continued the scene (figs. 4-6). Brecht used a similar process with English actor Charles Laughton who helped translate a later version of the play and first played Galileo for the American premiers in Los Angeles in August of 1947 and New York in December that same year. Both avid cigar smokers, Brecht writes about Laughton's work in his 1948 manifesto *A Short Organum for the Theatre*: "[w]e find a gesture that expresses one-half of his attitude – that of showing – if we make him smoke a cigar and then imagine him laying it down now and again in order to show us some further characteristic attitude of the figure in the play" (BT 194). Galileo does not smoke, but Laughton does. The actor holds the object while 'showing' a different, unexpected perspective, and lies it down in order to perform the character's expected behaviors and attitudes.

The essence of the personal object (Laughton's cigar or an actor's keychain) has the power to become a critical and emotional link between actor and character. Perhaps the moment of contact between the hand and the object is the phenomenological fulcrum that mediates the shift between the comportments of actor and character. Perhaps the object, in its interaction with the flesh, which the actor and character share, is the fulcrum between the radical and egological modes. The actor playing Virginia wrote,

Why do I hold the object at those particular moments? I just grabbed my object any time that I felt like I was interacting with my Dad and any of those feelings came up. Instead of me commenting on the scene by grabbing my object, it was almost the opposite. It was as if whenever I thought or felt the scene commented or reflected on my life, that was

when I grabbed my object (Norcross 2012).

It is curious to think that a personal object can pull the actor from a pre-reflective immersion in their character and out into their own, or a different experience and comportment. Although the practice of stepping out of the character's comportment in moments when the character's behavior has been deemed contradictory was a useful illustration of my original research question, in performance, these moments were not noticeable enough for the spectator to clearly "go into it thoroughly." Perhaps fully stepping out of the character's comportment is a useful rehearsal technique, but not something to carry into performance. The cross-casting imitation and third-person narration exercises, however, and the actors' attempts to find an external expression of "what is going on inside them" seemed to bring a continuous sense of the 'not...but' – it was a feeling of tension, as if something surprising or unexpected might happen at any moment. Perhaps stepping out of the character's comportment and using personal objects to aid in the psychology of doing so are only useful as rehearsal exercises. In any case, the actors became agile enough to navigate the transitions from within their character, into themselves or a different, unexpected attitude, and back again. This experience gets at the heart of my thesis that the actor can successfully perform Brecht's 'not...but' procedure by performing in both the radical and egological intersubjective modes. The synthesis in the dialectic of these two modes is the subject of the final section of this chapter.

2.3. Crossley's 'reflective block' and Brecht's 'not...but'

I want to take the opportunity at this point to remember that for this thesis I am primarily concerned with the phenomenological *experience* of performing Brecht's 'not...but' procedure. The many reasons for and meanings behind *why* Brecht believed that an actor should show two

or more sides of a character have already been explored in the other studies and analyses, some of which I reviewed in the introduction. In this section, rather, I want to compare the ‘not...but’ procedure to what Crossley calls a ‘reflective block’ in intersubjective relations. I make this comparison in steps in order to make the argument that performing the ‘not...but’ procedure is not necessarily a clear-cut process of merely switching back and forth from one mode of phenomenological intersubjectivity to another. First, I take this dialectical synthesis of two modes of the intersubjective understanding between an actor and their character and consider what it means to perform with both a reflective awareness of the character’s actions as well as with a pre-reflective, intuitive responsiveness to the character working through the actor. Next, I explore the actor’s experience of performing in both the radical and egological modes. Finally, I consider the possibility that the actor cannot completely remove themselves from their character in order to make a comment on their character’s contradictory behavior. Rather, perhaps I ought to embrace Merleau-Ponty’s (and Johnson & Lakoff 1999; Damasio 2000; Johnson 2008; Edleman 2005) suggestion that the subject/object divide is far less dichotomous than the theorizing mind seems to want it to be. Perhaps the “two sides” of the character Brecht calls for may be more of a double helix rather than a coin.

Brecht’s ‘not...but’ procedure is akin to the process of what Crossley calls the ‘reflective block’, where all pre-reflective experiences of another are suddenly brought to the forefront of reflective consciousness. Crossley describes the swing between the two modes:

Sometimes we are deeply engrossed with others, too engaged to be aware of either ourselves or of them. At other times, and rapidly, we can become sharply aware of both, constituting them as reflective and reflexive aspects of experience. All spontaneous actions can be stultified by a *reflective block*, only to be undermined later by a genuine and spontaneous communication which collapses the reflective barrier of self and other (71) (emphasis mine).

In terms of performance, the ‘reflective block’ is the moment in which an actor suddenly and intentionally becomes astutely aware of their work on the character. At points, actors should allow themselves to be in deep, pre-reflective engagement in their characters’ experience and given circumstances. However, when considering the *Verfremdungseffekt*, it is the actor’s job not only to portray the character, but also to portray the character as if they are a historical figure in a documentary report. This sense of reporting as if the actor himself is not the character – removing the illusion of the actor as character – is the moment when the actor becomes sharply aware of both the radical mode of immersion in the character and the egological mode of taking a reflective step away from the character. In effect, the ‘reflective block’ that stultifies the actor’s fluid, spontaneous co-existence with their character is the alternative attitude for which Brecht calls when performing the ‘not...but’ procedure. To be clear, this does not necessarily mean that when the actor steps back to perform in the reflective, egological mode, that the radical mode is not a continually present element of the encounter.

I think this swinging back and forth between radical and egological intersubjectivity that Crossley describes perhaps reads as an exaggeration of what really happens. Merleau-Ponty makes this argument in “The Intertwining – The Chiasm,” as do contemporary cognitive scientists and philosophers (for a lengthy and convincing study of the dual nature of human consciousness, see Edleman 2005). I also think that the stark shifts between the actor’s and their character’s compartments that the actors in *The Galileo Experiment* made were perhaps an exaggeration of what Brecht was calling for in his description of the ‘not...but’ procedure. “It should be added,” Crossley writes, “that the egological attitude always necessarily entails the radical attitude as an underlying function” (71). The radical, pre-reflective mode of experiencing the world and others is a given. It is an *a priori* state of being. The egological, reflective mode

merely pops up once and a while to remind us that we are here and we are self-conscious beings with the awareness of that fact. However, it is rare that our metacognitive faculties suddenly come to life and make us reflect on our ontological state. Alternatively, the actor – once able to perform their character with deep, pre-reflective engagement – is able to determine when the reflective mode is going to emerge and generate an alternative attitude to their character’s perspective.

The actor cannot completely leave the character’s bodily experience, as I had assumed in our rehearsal process, and still be performing the possibility of an alternative to their character’s actions. As Crossley continues, “[w]henever we are reflectively aware of the other we are still, always, necessarily responsive to their moves at an unreflective level. We are always affected by what they do and say, by their movements and gestures.” (71). The actor has to remain in some kind of ‘touch’ with their character in order to perform an alternative action or possibility. Neither the ‘reflective block’ nor the ‘not...but’ procedure are a complete stepping out of character to make commentary on behalf of the actor. Rather, the actor must consciously choose to do something the spectator would not expect the character to do. The actor’s agency to show their process of showing their character performing in an unexpected manner is the ‘reflective block’. When the actor chooses to allow their character to perform in a manner more consistent with the spectator’s expectations of the character, the block is undermined.

Conclusion: The Intertwining Nature of the ‘not...but’ Procedure

I created *The Galileo Experiment* because I wanted to know what kind of toolkit the ‘Brechtian’ actor needs in order to perform the ‘not...but’ procedure. I had assumed that the actor would need to create a definite split between themselves and their character in order to

show the spectator their social criticisms of the character while performing onstage. I found that not only was Brecht asking for something much more complex and dynamic, but that the actors in *The Galileo Experiment* discovered various, fascinating ways of pointing to their characters' behavior while performing them onstage. I began this research with a question: how does the actor perform in one attitude while simultaneously performing with the potential for an alternative attitude to emerge? I began the theoretical investigation of this question by constructing a dialectical framework of two seemingly opposing modes of phenomenological intersubjectivity – radical and egological – as defined by Crossley. I want to conclude this thesis, however, with a return to Merleau-Ponty and offer a more holistic, interactional, fluid, ongoing transference of reflective awareness and pre-reflective engagement. I reiterate my argument that performing Brecht's 'not...but' procedure is not a stark switching back and forth between radical and egological intersubjectivity, but a leaning to one side in order show an alternative attitude of the character. Perhaps Brecht's theoretical understanding of human presence and perception was not complex enough. Perhaps there are more than two sides of a character's potential for contradictory or remarkable behavior. Perhaps there are many ways of "fixing the 'not...but'."

In "The Intertwining—The Chiasm," Merleau-Ponty conceptualizes the human body's relationship with itself and others in two primary ways. He argues that the body can, on the one hand, be a sensible object – one that actively senses itself and others. On the other hand, however, the body can be passively sentient, or phenomenal – a body that is sensed by itself and others. Remembering the example I examined in Chapter 1 from *Phenomenology of Perception*, in "The Intertwining – The Chiasm," Merleau-Ponty describes the ways in which his right hand can perform the touching of another object, while his left hand simultaneously touches his right hand. In this way, he argues, the right hand is both touched and doing the touching – it is a

sensible-sentient, or a sensing phenomenon. However, this twofold experience, he argues in his final work, cannot share the stage so to speak – that is, the experience of touching and being touched cannot be experienced with an equal intensity simultaneously:

If these experiences never exactly overlap, if they slip away at the very moment they are about to rejoin, if there is always a “shift,” a “spread,” between them, this is precisely because my two hands are part of the same body, because it moves itself in the world, because I hear myself both from within and from without. I experience – and as often as I wish – the transition and the metamorphosis of the one experience into the other (148).

If I forge this understanding of the human body’s experience of itself and others into a lens through which to examine Brecht’s ‘not...but’ procedure, I argue that the ‘reflective block’ is the actor performing “the transition and metamorphosis” from sentient actor being sensed by the spectator, to the sensible actor touching and commenting on the character.

Merleau-Ponty’s procedure of performing both the overlapping sensible and the sentient aspects of experience suggests that they are neither mutually exclusive nor one and the same. They are, in fact, reliant upon one another. In order to sense its own body, that same body must be sentient and in order to be sentient, that body must be sensed. In much the same way, in order to perform the ‘not...but’ procedure, the actor must break away from the radical mode in which the actor’s perception of their character is pre-reflective, and consciously sense the character, which lest we forget shares a body with and was conceived, at least in part, by the actor. This theoretical examination of both the sensible-sentient that Merleau-Ponty describes and the ‘not...but’ procedure does not necessarily divide the actor into a sensing subject and the character into an objective, sentient phenomenon. The relationship is an ongoing, fluid process uniting actor and character as a sensible-sentient being that is merely highlighting contradictory aspects of its shared sets of behaviors. Brecht’s *Verfremdungseffekt* – particularly the ‘not...but’ procedure – requires the actor to become well aware of the intertwining dual nature of human

perception and presence. To “contain and conserve” what he does not do in what he does, the actor is performing in both the radical and egological modes of intersubjectivity.

The ‘reflective block’ is a brief *Verfremdungseffekt*. It is not necessarily a complete removal from character, but a choice to twist the character around to see what is on the other side, then twisting it back again to further explore the more familiar. “Egological intersubjectivity,” Crossley concludes, “is only a relative reflective distancing. It is never absolute.” (71). As in our conscious lives when we have moments of reflection or moments where we question our choices based on the perceptions of our experiences, so the actor has the agency to choose when to consciously show a character’s opposite possibilities. Echoing Schall, Mumford argues that “fixing the ‘not...but’,” is a procedure Brecht explored in order to “create each character as an unstable unity of opposites...to show that humans are ever-changing entities, constantly shaped by and contributing to the flux of their physical and social environments” (BB 116). Developing and performing a character with an amalgamation of potential opposing behaviors requires the actor to be armed with an arsenal of techniques for discovering their character’s various impulses. In *The Galileo Experiment*, we explored a handful of these techniques in order to discern what worked and what did not. Ultimately, as I deduced in section 2.2, the cross-cast imitation and third-person narration seemed to bring the actors closest to creating characters infused with “an unstable unity of opposites.” Some of these techniques were most effective as rehearsal techniques for discovering possibilities, but the most effective performance techniques were those where the actor remained in the character’s comportment, stifled the impulse to do what the character wants to do, and instead made a contradicting choice. Choosing which action to allow the character to play into in a given moment of the text, and then contradicting that action and showing their conscious choice to do something else is the

phenomenological experience of performing in both the radical and egological modes of intersubjectivity. It is “fixing the ‘not...but’.” It is the “paradox of expression.”

Appendices

A. *The Galileo Experiment* Performance Script

SECTION ONE

Piano.

VOCALIST

In the year sixteen hundred and nine
Science's light began to shine.
At Padua city in a modest house
Galileo Galilei set out to prove
The sun is still, the earth is on the
move.

*Galileo's study. Morning. GALILEO is washing
himself from a basin. YOUNG ANDREA enters with an
armillary sphere (a model of the Ptolemaic
universe).*

GALILEO

Where did you get that thing?

YOUNG ANDREA

The mailman brought it.

GALILEO

Who sent it?

YOUNG ANDREA

It said "From the Court of Naples" on the box.

GALILEO

I don't want their stupid presents. I want their money.

YOUNG ANDREA

But isn't this an astronomical instrument, Mr. Galilei?

GALILEO

It's an armillary sphere. An antique. We'll try and
sell it to the university. They still teach it there.

YOUNG ANDREA

What's it for?

GALILEO

It's a contraption to show how the planets move around
the earth, according to the wise men of ancient Greece.

YOUNG ANDREA

How?

GALILEO

Let's examine it, shall we? Start at the beginning.
Description!

YOUNG ANDREA

In the middle there's a small stone. And round it there are a lot of metal rings.

GALILEO

How many?

YOUNG ANDREA

Eight. Stuck to the rings are little balls...with the names of stars painted on them.

GALILEO

Such as?

YOUNG ANDREA

The lowest is the moon and above that, the sun.

GALILEO

Those are the crystal spheres.

YOUNG ANDREA

Crystal?

GALILEO

Like huge soap bubbles one inside the other with stars tacked onto them. The fixed ball in the middle...

YOUNG ANDREA

Yes.

GALILEO

That's the earth.

YOUNG ANDREA

Shut up inside? It's like a cage.

GALILEO

So you sensed that. For two thousand years, the Popes, cardinals, scholars, teachers, princes, merchants, and schoolchildren have pictured themselves plopped static in the middle of an affair like that. But it's all changing.

YOUNG ANDREA

Why?

GALILEO

As a young man in Siena I watched a group of stone masons argue for five minutes, then abandon a thousand year old method of lifting granite blocks in favor of a new and more efficient arrangement of the ropes. The millenium of faith is ended, I said, this is the millenium of doubt. What was never doubted before is

(MORE)

GALILEO (cont'd)

doubted now. What is written in the old books is no longer good enough.

YOUNG ANDREA

You're off again, Mr. Galilei, give me the towel.

GALILEO gives YOUNG ANDREA the towel who begins drying his back.

GALILEO

It will create a draught which will blow up the skirts of the prelates and princes revealing the fat and skinny legs underneath - legs like our own. The heavens, it turns out, are empty. The old idea will always be that the stars are fixed to a crystal vault to stop them falling down. Today we have found the courage to let them soar through space without support. The universe has lost its center overnight. Suddenly, there is a lot of room.

YOUNG ANDREA

But I can see with my own eyes that the sun goes down in a different place from where it rises. It doesn't stand still, I can see it move.

GALILEO

See? You gawk. Gawking isn't seeing. Here...

He puts the wash basin in the middle of the room.

GALILEO

Right: this is the sun. Now sit down. Where's the sun? On your right or on your left?

YOUNG ANDREA

My left.

GALILEO

Good. Now...

He picks up the chair with YOUNG ANDREA in it and moves it to the other side.

GALILEO

Now where's the sun?

YOUNG ANDREA

On my right.

GALILEO

Did it move?

YOUNG ANDREA

No. I did.

GALILEO

Wrong, you idiot! The chair moved.

YOUNG ANDREA

With me sitting in it.

GALILEO

Of course. The chair is the earth and you're sitting on it.

MRS. SARTI enters.

MRS. SARTI

What are you up to with my son, Mr. Galilei?

GALILEO

Teaching him to see, Mrs. Sarti.

MRS. SARTI

And with all this turning-round-the-sun business, any minute now you'll have him seeing that two and two makes five.

YOUNG ANDREA

Mother, you don't understand.

MRS. SARTI

I understand that there's a well-dressed young gentleman outside wants some lessons. Wasting your time with Andrea.

GALILEO

As a result of intensive arguments and research, Mrs. Sarti, Andrea and I have made discoveries which we can no longer hold back from the world.

MRS. SARTI

Just do me a favor and don't send this man away.

She goes.

GALILEO

So you've been thinking about all this enough to tell your Mother about it?

YOUNG ANDREA

Just to surprise her.

GALILEO

I wouldn't talk about our ideas outside, Andrea.

YOUNG ANDREA

Why not?

GALILEO

Certain authorities won't like it.

MRS. SARTI

(off)

Come, Andrea!

YOUNG ANDREA leaves as LUDOVICO enters.

GALILEO

This house is like a marketplace.

Pointing at the armillary sphere:

Move that out of the way.

LUDOVICO does so and hands over a letter

LUDOVICO

Good morning, sir. My name is Ludovico Marsili

GALILEO

Reading his letter of introduction:

So you've been in Holland and your family owns estates in the Campagna.

LUDOVICO

Mother wanted me to have a look-see and find out what's cooking in the world and all that.

GALILEO

And in Holland they told you that I, for instance, was cooking?

LUDOVICO

Well, Mother wanted me to have a look-see into the sciences because these days you can't have a glass of wine without science, you know.

GALILEO

...Private tuition: ten scudi a month.

LUDOVICO

Very well, sir. You'll have to be patient with me. I don't have the brains for science, you see-

GALILEO

In that case we'll make it twenty a month.

LUDOVICO

Very well, Mr. Galilei. You see, I saw a brand new instrument in Amsterdam: a tube-like thing with a couple of lenses - one like this

He indicates a concave lens.
and one like this.

He indicates a convex lens.
Anyone in their right mind would expect them to cancel out but they don't. Everything appears five times the size. That's science for you.

GALILEO

What appears five times the size?

LUDOVICO

Church spires, pigeons, anything that's off out in the distance.

GALILEO

You looked through this tube yourself?

LUDOVICO

Yes, sir.

GALILEO

Making a sketch:
And it had two lenses?

LUDOVICO

Yes. One like this-

GALILEO

Handing him the sketch.
Did it look like that?

LUDOVICO

Yes, sir.

GALILEO

Andrea!

Looking for money:
(MORE)

GALILEO (cont'd)

Right: come back Tuesday morning.

LUDOVICO

I look forward to it, Mr. Galilei.

He goes as MRS. SARTI enters.

MRS. SARTI

The curator of the university is here.

GALILEO

Show him in. He matters.

YOUNG ANDREA enters behind the CURATOR.

GALILEO

Andrea!

To the CURATOR:

Lend us a scudo?

The CURATOR fishes a coin out of his pocket and gives it to GALILEO who gives it to YOUNG ANDREA with the sketch.

Andrea, run to the spectacle-maker and bring me two lenses. Those are the measurements.

CURATOR

I've come to return your application for a raise in salary, Mr. Galilei. Unfortunately, I cannot recommend it to the university. As you know, mathematics do not attract new students and mathematics is, so to speak, an unproductive art. It is not essential to the degree of philosophy or theology.

GALILEO

But how am I supposed to make ends meet on five hundred scudi?

CURATOR

What about your wealthy private students?

GALILEO

If all I do is teach, when am I supposed to learn? The greatest problems in my field still leave us with nothing but hypotheses, yet you keep asking us for proofs. When am I to find the time to provide them if I am forced to take in any thickhead with the money and cram it into him that parallel lines meet at infinity?

CURATOR

If you want money and time for research, Mr. Galilei, go to Florence. I am sure the Prince Cosimo de Medici will be glad to subsidize you. But eventually you will be forbidden to think in the name of the Inquisition.

GALILEO

Your protection of freedom of thought is a pretty good business isn't it?

CURATOR

How's that?

GALILEO

You make up for your attitude to the Inquisition by paying lower salaries than anyone else.

CURATOR

Every rose has its thorn, Mr. Galilei. If you want money, you'll have to produce something the buyer is likely to make something from.

GALILEO

I see. Freedom of trade, freedom of research. Free trading in research, is that it?

CURATOR

Why can't you give us another piece of work like those proportional compasses?

GALILEO

Kids' stuff.

CURATOR

Well it really fascinated our top people and brought in good money.

GALILEO

A real miracle. All the same, Mr. Curator, I think I may have something for you.

CURATOR

Do you? That would be something, Mr. Galilei. We realize you are a great man. A great, but dissatisfied man, if I may say so.

GALILEO

You're right, I am dissatisfied. I'm forty-six years old and I've achieved nothing that satisfies me.

CURATOR

I won't disturb you any longer.

GALILEO

Thank you.

He goes. GALILEO waits. YOUNG ANDREA enters and hands him the lenses.

YOUNG ANDREA

One scudo wasn't enough. I had to leave my coat as security.

GALILEO

We'll get it back.

YOUNG ANDREA

What's a hypothesis?

Looking through the lenses as if in a telescope:

GALILEO

It's when you assume something's the case, but you haven't got the facts. Here: take a look.

YOUNG ANDREA

Holy Mary! Things look close. The spire on the church is very close indeed! I can even read the copper letters: Gracia Dei.

GALILEO

Move over. This will get us the five hundred scudi.

SECTION 2

Piano.

VOCALIST

When the almighty made the universe
He made the earth and he made the sun.
Then round the earth he bade the sun to
turn.
That's in the Bible: Genesis One.
And from that time all creatures here
below
Were in obedient circles meant to go.
So the circles were all woven:
Around the greater went the smaller.
Around the pace-setter, the crawler
On earth as it is in Heaven.
Around the pope the cardinals
Around the cardinals the bishops
Around the bishops the craftsmen
Around the craftsmen the servants
The dogs, the chickens, and the beggars.
But up stood the learned Galileo
Chucked out the Bible, whipped out his
telescope, took a look at the universe
and told the sun, 'stop there!'
'Almighty God was wrong in Genesis One.'
Now that's no joke, my friends, it's no
matter small.
For heresy will spread like foul
diseases.
But one thing's true: pleasures are few.
I ask you all: who wouldn't like to say
and do just as he or she pleases?
I ask you, good people, what will happen if Galileo's
teaching's spread?
The servant sitting on his ass.
No alter boy to serve the mass.
No servant girl to make the bed.
Now that is grave, my friends, it's no
matter small.
For independence spreads like foul
diseases!
Yet life is sweet and man is weak
And after all: how nice it is, for a
change, to do just as one pleases.
No, no, no, no, stop, Galileo, stop!
For independence spreads like foul
diseases!
People must keep their place.
Some below and some on top.
No, no, no, no, no, Galileo, stop!
Although it's nice for one to say
and Do just as he or she pleases.

FEDERZONI

No bell. It's three minutes past the hour.

ANDREA

He held true.

FEDERZONI

He did not recant.

They embrace.

ANDREA

So force won't do the trick. What has been seen can't be unseen. Man is constant in the face of death.

FEDERZONI

June 22nd, 1633: dawn of the age of reason. I wouldn't have wanted to go on living if he had recanted.

ANDREA

I was sure.

FEDERZONI

It would have turned our morning into night.

(Kneeling)

Oh, God, I thank thee.

ANDREA

Beaten humanity can lift its head. A man has stood up and said "no."

The bell of Saint Mark's begins to toll. VIRGINIA stands.

VIRGINIA

The bell of Saint Mark's. He is not damned.

TOWN CRIER

I, Galileo Galilei, teacher of physics and mathematics, do publicly renounce my teaching that the earth moves. I forswear this teaching with a sincere heart and unfeigned faith and detest and curse this and all other errors and heresies repugnant to the Holy Scriptures.

ANDREA

Unhappy is the land that has no heroes!

GALILEO enters.

ANDREA

Did you save your precious skin? Did you save your fat belly? I feel sick.

ANDREA sits.

GALILEO

(to FEDERZONI)
Get him a glass of water.

*ANDREA stands and goes to leave. He stops as
GALILEO begins to speak.*

GALILEO

Unhappy is the land that needs a hero.

SECTION 4

Piano.

VOCALIST

Sixteen thirty-three
To sixteen forty-two:
Galileo remains a prisoner
Of the Inquisition until his death.

GALILEO works amongst papers at a table. There is a bottle of wine and a half loaf of bread. VIRGINIA sweeps. There is a knock. VIRGINIA hurries off to answer. She returns holding a goose by its neck.

VIRGINIA

Somebody who was passing through sent you something.

GALILEO

(straining to see)
What is it?

VIRGINIA

Can't you see?

GALILEO

No. Come closer.

She takes a step closer.

GALILEO

A goose. Was there any name with it?

VIRGINIA

No.

GALILEO

Cook the liver with a little apple.

VIRGINIA

Why can't you see? Have you been writing again?

GALILEO

What do you think?

There is another knock. VIRGINIA goes off to answer. We hear the following:

ANDREA

Good evening. I'm sorry to call so late. I was asked to look him up. May I go in?

VIRGINIA

I don't know if he'll see you. You never came.

ANDREA

Ask him.

GALILEO

Is that Andrea?

VIRGINIA

Yes. I'll send him away.

GALILEO

Show him in.

VIRGINIA shows ANDREA in. She sits. ANDREA stands.

GALILEO

Leave us, Virginia.

VIRGINIA

I want to hear what he has to say.

GALILEO

Cook the goose, Virginia.

She goes out angrily. Long pause.

ANDREA

Have you been well, Mr. Galilei?

GALILEO

Sit down. What are you doing these days? What are you working on?

ANDREA

I am on my way to Holland. Fabricius of Amsterdam asked me to visit you and inquire about your health.

GALILEO

I am very well.

ANDREA

I am glad I can report you are in good health.

GALILEO

And you might inform him that, on account of the depth of my repentance, I live in comparative comfort.

ANDREA

Yes. Your complete acceptance has had its impact. Not a single paper offering a new theory has been published since. Things are at a standstill.

GALILEO

Really? Nothing from Descartes in Paris?

ANDREA

Upon the news of your recantation, he shelved his treatise on the nature of light. In order to work, I have to go to Holland.

GALILEO

Yes.

ANDREA

May I go now, sir?

GALILEO

I don't know why you came, Mr. Sarti. To unsettle me?

ANDREA

I'll be on my way.

GALILEO

As it is, I have my relapses.

ANDREA

I'm sorry?

GALILEO

I completed the *Discorsi*.

ANDREA

You completed what?

GALILEO

My *Discorsi*.

ANDREA

How?

GALILEO

I am allowed pen and paper. My captors are not stupid. They know the habits of a lifetime cannot be broken abruptly. They lock my pages away as I write them. But I wrote the *Discorsi* out again during the nights. The manuscript is in that drawer. It is my vanity that keeps me from destroying it.

ANDREA takes out the Discorsi and begins reading it.

GALILEO

If you choose to take it, you carry the risk.

ANDREA

Two new sciences!

GALILEO

I had to kill the time somehow.

ANDREA

This will be the foundation for a new physics.

GALILEO

Yes. Put it under your coat.

ANDREA

And I thought you had deserted. Mine has been the loudest voice against you.

GALILEO

Well...I taught you science and I decried the truth.

ANDREA

But you didn't. Now everything is changed.

GALILEO

How?

ANDREA

You always laughed at heroics. "People who suffer bore me," you said. "If there are obstacles," you said, "the shortest point between two lines may be a crooked line."

GALILEO

It makes a picture.

ANDREA

When you recanted in '33, I should have understood that you were about your business again.

GALILEO

My business?

ANDREA

Science. The study of properties in motion. You gained time to write a book that only you could write. Had you burned at the stake in a blaze of glory, they would have won.

GALILEO

They have won.

ANDREA

Then why did you recant?

GALILEO

Because I was afraid of physical pain.

ANDREA

No!

GALILEO

They showed me the instruments.

ANDREA

It wasn't a plan?

GALILEO

No.

ANDREA

The fear of death is human.

GALILEO

My dear Andrea, in spite of my present convictions, I may be able to give you a few pointers as to the concerns of your profession. The practice of science would seem to call for valor. She trades in knowledge which is the product of doubt. And this new art of doubt has enchanted the public. They snatched the telescopes from our hands and trained them on their tormentors. The battle to measure the heavens is won by doubt. For some years I was as strong as the authorities, and I surrendered my knowledge to the powers that be to abuse it as it suits their ends. I have betrayed my profession. Any man who has done what I have done must not be tolerated in the ranks of science.

VIRGINIA enters with a plate of food.

ANDREA

I'm glad I came.

GALILEO

I still enjoy eating.

ANDREA

Is it your opinion that the new age was an illusion?

GALILEO

Well...this age of ours turned out to be a whore splattered with blood. Maybe new ages look like blood-splattered whores. Take care.

ANDREA

Thank you, sir.

GALILEO

Thank you, Andrea.

He leaves. GALILEO eats.

GALILEO

(to Virginia)
How's the sky tonight?

VIRGINIA

Clear.

THE END.

B. 'Becoming Aware of Comportment' Workshop

October 23, 2012: *Becoming Aware of Comportment*

Warm-up: 6:00 – 6:15: *Suryanamaskar*

Train: 6:10 – 6:30: Guided breathing meditation: the point between breaths {Zarrilli}

Workshop: 6:30 – 7:30: Strutting your Stuff (to be done with 10 or more people)
{Mumford}

- Walk the room as you walk on campus.
 - Notice your tempo, rhythms.
 - Do you bounce, glide, march, float?
 - Are you fast, slow, direct or indirect, sudden or sustained?
 - Are you upright, or do you lean to one side; forward or back?
 - How do your limbs and gaze extend into the space?
 - If you are at a 1 now, exaggerate the features of your walk to a 2, 3, 4-10 etc. Freeze!
 - Half of the group leaves and become observers.
 - Remaining participants continue at a 4 or 5. *Spectators* choose someone and take note of their movement features.
- On whiteboard: “*Comportment*: a social bearing or physical relation and attitude to time, space, and other people.”
 - *Walkers*, think about which aspects of your gait/posture have been informed/conditioned/shaped by social forces/roles: family, school, church, nation, urban/rural, ethnicity, class, work/study place, affiliation with social groups, gender, generation, or sexuality training.
 - *Spectators*, analyze your chosen walker's comportment. Jot down some notes in response to these questions (handed out on separate sheet with writing space):
 1. What is the speed of movement? How much space does it take up? Is it expansive, strident, direct, and forceful, and/or meandering, indecisive, indirect?

2. Where and how are the eyes looking? Fixed and out on the horizon and/or downturned and constantly moving?
 3. How does this body behave towards other bodies in the space? Is it open, closed, and/or ambivalent towards others? Is it playful and/or defensive, threateningly confident, and/or submissive, pliable (flexible), or provocative?
- *Walkers*, stop. *Spectators* go to your walkers and discuss with them what you noticed. Modify the walk together and select two or three elements that reflect their comportment and exaggerate them to a 7. Begin walking again. Freeze! View/record the tableau.
 - Discussion (no more than 10 min.)

BREAK

Rehearse: 7:40 – 8:50: Working on comportment in the scene.

- Set space for French Scene #1 between Galileo and Young Andrea (Steve and Hannah)
- Move through scene reading from scripts – improvise movement but thinking about your body’s relationship to the space, where your eyes go, and (based on previous exercise) what elements of your comportment are exaggerated.
- Without discussing, do the same scene again, but observing the other body’s relationship to the space, where their eyes go, and what elements of their comportment are exaggerated.
- Discuss for 5 min. sharing what you noticed about each other.
- Run through again exaggerating two elements of the comportment that you just discussed.
- Time providing, work through scene again in following ways:
 - Actors are without scripts, but two others stand behind each of them and read them audibly into their ears while the actors focus on *showing* their comportment and fulfilling their objectives physically.
 - As if in a boxing match. No scripts, just their improvised, paraphrased version of the scene.
 1. First actually hopping around, throwing punches with lines; then moving through established movements of the scene “as if” boxing, but only vocally and with suggestive gesture.

Cool-down: 8:50 – 9:00

- Discuss for 5 min.
- Everyone journals quietly on comportment for remaining time.

C. Videos:

1. <https://youtu.be/NqqUKdVwMsg>
2. <https://youtu.be/wqD53BGpMc8>
3. https://youtu.be/0GPZWPB_XS0YouTube
4. https://youtu.be/wA_1WdgZ5Lg

D. Section 1 Piano Score by Emily Larson

53

In the year six-teen hun-dred and nine,

pp

58

sci-en-ces light be-gan to shine. At Pad-ua ci-ty in a

62

mo-dest house, Ga-li-le-o Ga-li-lei set out to prove

67

The sun is still. The earth is on the move.

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