

V O L U M E T W O

T H E S Y S T E M

NB What I call 'the system' actually consists of a specialist vocabulary. Laban and Malmgren have taken some seventy English words to which they gave new or altered interpretations. The pages which follow are therefore taken up mainly with explaining the particular meaning with which Laban and Malmgren endow psychological and theatrical terms such as *attitude*, *shadow*, *action*, *image*, as well as ordinary terms like *mobile*, *near*, *remote* and so on. This section of the thesis follows Yat Malmgren's journey amongst these terms. To help the reader on this journey, a "Dictionary of Terms" was provided at the end of Volume I. When words are used specifically as terms of the system, I capitalise them in order to differentiate between this use and their ordinary applications.



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**C H A P T E R I**

**B A S I C C O N C E P T S**

**EFFORT and ACTION**

"EFFORT - the sequence of Inner Attitudes and Externalized Drives which activates (initiates) an action."

"ACTION (outer action) - a bodily movement (expression) expressed through the Motion Factors of weight, space, time and flow, performed for a functional purpose with a measure of conscious volition".<sup>1</sup>

With these two definitions, the "Book" plunges straight into the world of Carpenter's "Glossary": pithy definitions which send the reader from one formulation to another in an intricate web of cross references. The bulk of Yat Malmgren's teaching consists of explanations designed to unravel this web. In the chapters which follow I shall try to follow the red thread sewn by Mr. Malmgren across the waft of Laban's and Carpenter's intricate formulations.

We begin with an examination of the central concepts of Effort, Character and Action.

The first definition talks of Effort as a "sequence", a process which leads to an Action being "activated" through the agency of "Inner Attitudes" and "Externalized Drives". These important elements of the system are dealt with in detail later in this Volume. For now, suffice it to say that for Laban and Carpenter they represented the psychological basis from which and the 'transmission belt' through which energy becomes visible in movement. Yat Malmgren, however, is concerned with the application of these general principles of movement to acting. He therefore equates Laban's idea of "inner attitude" (the psychological basis for expressive movement) with the fundamental theatre concept of

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<sup>1</sup> "Book": p.1; cf. Carpenter: "Glossary" p. 1

Character. For him therefore, the description of the system as applied to theatre begins with the crucial distinction between Character and Action.<sup>1</sup>

On the one side we have the character. The character as he is outside relationships, in his room, in his bed, with the blankets pulled over his head. The character defined by psychological characteristics of which the actor is conscious, but which the character himself perceives only dimly, if at all. The character described in terms of combinations of psychological functions.

On the other side we have the Action: those things which the character does and through which he is revealed, those things of which he is fully conscious.

The system accepts that those aspects of acting which we can perceive directly - the words we hear, the physical expressions we see - are rooted in the invisible soil of a character's "*inner intensity*"<sup>2</sup>, of the "*inner activities*"<sup>3</sup> which Stanislavski sums up in the concept of "*inner life*". Character and Action might be the roots and branches of a great tree. The Inner (the psychological 'roots') is the Character; the Outer (the 'branches', perceived through physical movement) is the Action.<sup>4</sup> As Stanislavski points out repeatedly in his writing, "*the division between them is vague*"<sup>5</sup>; it is mainly a didactic means towards emphasizing the importance of achieving a truthful inner life, by means of the physical<sup>6</sup>. Ultimately, the actor aims to achieve an uninterrupted flow of psychological energy between the inner and the outer.

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<sup>1</sup> We must remember that the arrangement of definitions throughout the "Book" belongs entirely to Yat Malmgren. The juxtaposition of Carpenter's definitions of Effort and Action (in alphabetical order in the "Glossary", of course) is therefore deliberate - designed to emphasize the dialectical contradiction between two notions which, more than any others among Carpenter's definitions, belong to the language of theatre.

<sup>2</sup> C. Stanislavski: "An Actor Prepares", p.37

<sup>3</sup> *ibid.*

<sup>4</sup> *ibid.*, p. 15.

<sup>5</sup> *ibid.*, p. 121. Earlier in the same paragraph, Stanislavski is even more definite: "*In every physical objective there is some psychology and vice-versa. You cannot separate them.*"

<sup>6</sup> *ibid.*

Laban, with his background in dance, identifies a similar relationship between Inner and Outer, yet looks at them from his own perspective, stressing the primacy of physical action as the beginning and end of artistic expression. And Yat Malmgren, attempting to convey his own synthesis of the two approaches to his students, often gives the impression of finding Laban's preoccupation with the physical too 'dangerous' for beginner actors. He seems to wage a constant battle against the same demons as Stanislavski: namely a reluctance on the part of inexperienced actors to accept the demands incumbent in creating a truthful inner life. He therefore often echoes the Russian master in repeated injunctions to his pupils to guard against a 'superficial' approach to acting, based on the unthinking imitation of physical actions, on what Stanislavski calls the "*stencils*" of cliched acting. Nevertheless, there is no doubt in my mind that Yat Malmgren often finds the Stanislavskian notions of Inner and Outer too blunt and at the same time too discreet to describe accurately the acting process. He, following Laban's vision of human activity in general, sees acting above all as a form of **Movement**: a movement of inner and outer **energies** feeding and reinforcing each other. For him the relationship between Character and Action is not a one-way traffic between inner and outer, but a loop of energy, in which the psychological and the physical are mutually enhancing.<sup>1</sup>

Yat Malmgren takes the word "expressive" literally, as a 'pressing out' of inner energies.<sup>2</sup> In pursuit of a goal, deeply affected by a strong

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<sup>1</sup> I would not wish to give the impression that in so doing Yat Malmgren sets his face in any way against Stanislavskian teaching. It is more a matter of emphasis and, as we shall see, of refining the master's concepts. And, to be fair, there is evidence that the notion of energy as the basis of communication in acting is one with which Stanislavski himself was grappling towards the end of his life. In a relatively rarely noticed passage of "An Actor Prepares", he talks quaintly, but tellingly about "*rays*" passing between partners engaged in "*wordless communion*" on stage: "*What name can we give to these invisible currents, which we use to communicate with one another? Some day this phenomenon will be the subject of scientific research. Meantime let us call them rays.*" (op. cit. p. 212)

<sup>2</sup> Laban follows the same train of thought - Yat Malmgren points out (Tapes: 3-1) - when he talks in his German writings of *ausdruck* - expression; literally a 'pressing out'.

desire (Stanislavski's "Super-Objective"<sup>1</sup>) the character 'presses out' energies whose qualities reflect fundamental aspects of his personality. Following Jung's categories<sup>2</sup>, Laban and Malmgren define four types of 'pressing out' and, crucially, connect them to four physical dimensions through which the movement of energy, internal as well as physical, can be observed and, eventually, measured:

- a. Sensing 'presses out' the sensuous energy of Weight, creating movement with or against gravity.
- b. Thinking 'ex-presses' itself as mental energy 'travelling' through Space. Thought 'moves', creating bodily movement in space.
- c. Intuition 'ex-presses' temporal relationships, creating connections between past and future, with the movement occurring in Time.
- d. Feeling 'presses out' emotional energy, which pervades all other forms of movement and is perceived as co-ordination or Flow.

Thus, the products of the four psychological energies are the four "Motion Factors" of Weight, Space, Time and Flow referred to in Carpenter's definition of Action. We are told we possess a whole universe of sensing/thinking/intuiting/feeling<sup>3</sup> which generates a parallel universe of

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<sup>1</sup> cf. Stanislavski: "An Actor Prepares", pp. 271-2

<sup>2</sup> for a succinct explanation of the four psychological functions see Jung: "Tavistock Lectures" pp. 11-14

<sup>3</sup> Tapes: 1-11; Laban took from Jung the order in which the four functions are introduced, namely: Sensation, Thinking, Intuition, Feeling. (cf. Jung: "Tavistock Lectures", pp. 11-14) Initially Yat Malmgren observed what he calls this 'academic' order and the "Book" maintains it throughout. In the latter stages of his teaching, however, he came to the conclusion that there is another, 'organic' order, more appropriate for the actor, which reflects the way in which the four psychological functions develop in the process of building a character. As a consequence, in his teaching practice Yat Malmgren prefers to start his description of the link between psychological and physical entities with the Feeling function, because he considers that a free flow of emotion is a prerequisite for allowing outside stimuli to reach our Sensing. We then develop Intuiting and Thinking functions (in this order) by using the raw sensations we have registered through our five senses. But the start of the process is the achievement of what actors call a 'relaxed' state. This, as Stanislavski has shown (An Actor Prepares, pp. 104-6), is not the relaxation of the body on the beach, but an emotionally 'neutral', receptive state akin to that achieved by masters of martial arts. The latter react perfectly to outside stimuli because they can adapt emotionally to whatever the world throws at them. In the same way, for Yat Malmgren a state of emotional receptivity is the essential prerequisite for 'receiving' the essence of a character and 'transmitting' it outwardly

expression through Weight/Space/Time/Flow. These energies and their counterpart in movement combine in various proportions to give rise to 'cocktails' - different types of Characters and their various Actions.

In order to understand the relationship between Character and Action we need to go back to my earlier image of the soil and the roots of memory through which the character feeds itself. The 'tree' of our performance, shorn of the leaves of outer activities (words, gestures) can be imagined as a double set of 'roots': one drawing from the ground, the other - 'roots to the sky' - from the air. [see ILLUSTRATION] The two sets feed each other in a continuous circuit, receiving and transmitting energy. This realization, following on Laban's own notion of a mutually informing inner and outer, leads Yat Malmgren to challenge the notion of acting as divided between a single, distinct and unitary inner and outer. For him, each of these areas in turn encapsulates an inner contradiction which gives it depth and dynamic qualities. Within each 'cocktail' an internal conflict is at work.

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At the level of the Character, there is the contradiction between the Face and the Mask, to use Pirandello's phrase.<sup>1</sup> The 'Face' is the Character's unchangeable self, defined by its innermost psychological characteristics. The Character (though not the performer, of course) is not conscious of his Face. Vulnerable to social pressures, the Character hides his true nature behind a series of 'masks' to suit his relationships or other 'Given Circumstances'.<sup>2</sup> Of the 'Mask' the Character is 'semi-conscious', or rather may become conscious in occasional moments of introspection and insight.<sup>3</sup>

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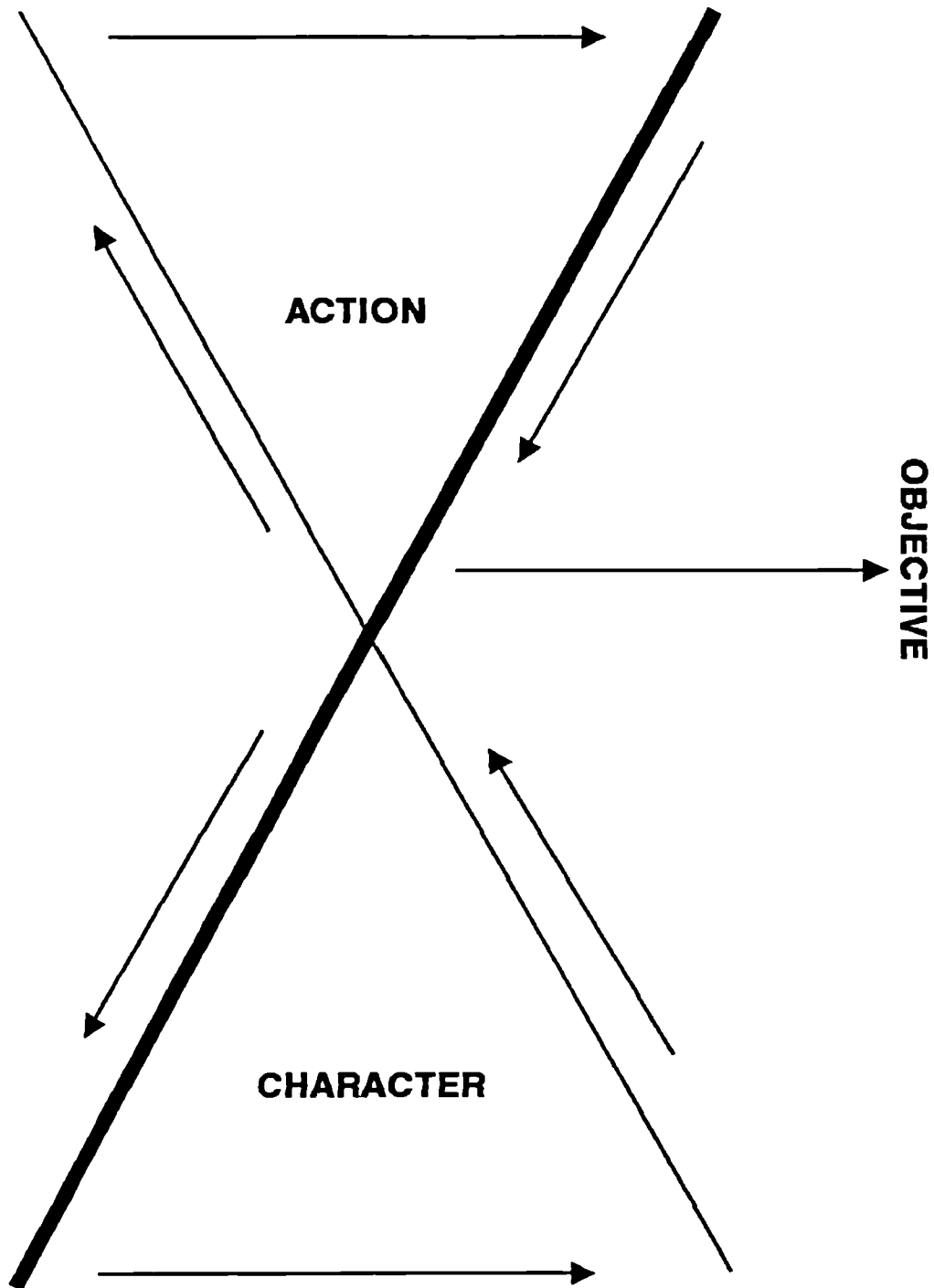
through *expression*. (Interview 4.6.93) This notion is linked to the technique Jung had developed for his mature, advanced patients, and which he called "Active Imagination".

<sup>1</sup> Tapes: 3-3

<sup>2</sup> cf. Stanislavski: "An Actor Prepares", pp. 50-1

<sup>3</sup> Interview: 7.10.93; The separation is rooted in Jung's concepts of the *persona* and the "Self". The *persona* is essentially a product of our social relationships. (cf. Frieda Fordham: "An Introduction", pp. 47-8: "*The process of civilising the human being leads to a compromise between himself and society as to what he should appear to be, and to the formation of the mask behind which most people live. Jung calls this mask*





# THE 'HOUR-GLASS' OR 'TREE' OF ENERGY

Like the 18th. Century dance master Noverre<sup>1</sup> (and indeed Laban) before him, Yat Malmgren recognizes social types by their peculiarities of movement. The Mask is thus easiest understood as the result of what Yat Malmgren calls a 'professional deformation'<sup>2</sup>. Soldiers are drilled *ad infinitum* and will move accordingly. A policeman who has been walking the streets endlessly, trying to keep in step with his sergeant, has acquired a specific walk. This is his professional peculiarity or 'deformation', a component of a character's *persona* or Mask.<sup>3</sup> We can all be said to assume the *persona*/Mask of our professional functions: the 'student', the 'teacher', the 'actor'. The *persona* is also defined by our relationships, in life as on stage. My father, says Yat Malmgren, will behave differently to me than to his mistress. I will behave differently to my best friend than to my lover, brother or sister. This behaviour patterns find expression in the way we walk, move, gesture - we express the *persona* from the outset: we are a 'brother', 'lover', 'father'. The Mask is not, therefore, entirely individual and particular. Behind every character's idiosyncrasies lie the common characteristics of a **type**. Each character is

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*the persona, the name given to the masks once worn by the actors of antiquity to signify the role they played."*)

<sup>1</sup> "This stance, this deportment, this way of movement, always common to [a] trade and always pleasing." (Noverre: "Letters on Dancing and Ballet", *apud* Foster, "Influences", p. 54) Laban's acquaintance with Noverre's work is traced in Valerie Preston-Dunlop and Charlotte Purkiss: "Rudolf Laban - The Making of Modern Dance", *Dance Theatre Journal*, v. 7, no. 3, London, 1990, p. 11

<sup>2</sup> Tapes: 3-4ff. Yat Malmgren uses the word in its literal meaning, as "a change of shape" (cf. The Concise Oxford Dictionary of Current English, Oxford University Press, Oxford, 1959, p. 314) without the negative connotations of "disfigurement".

<sup>3</sup> the idea of professional characteristics forming part of the *persona* is found in Jung as well: "Society expects, and indeed must expect, every individual to play the part assigned to him as perfectly as possible, so that a man who is a parson ... must at all times ... play the role of parson in a flawless manner. Society demands this as a kind of surety: each must stand at his post, here a cobbler, there a poet. No man is expected to be both...that would be 'odd'. Such a man would be 'different' from other people, not quite reliable. In the academic world he would be a dilettante, in politics an 'unpredictable' quantity, in religion a free-thinker - in short, he would always be suspected of unreliability and incompetence, because society is persuaded that only the cobbler who is not a poet can supply workmanlike shoes." ("Two Essays on Analytical Psychology", CW7, pp. 192-3) Yat Malmgren uses the word 'deformation' to stress the fact that, in the case of dramatic characters, lines which in life are often mild, get thickened in the process of establishing a character's 'type'.

both an individual and a member of a 'genus'.<sup>1</sup> This is clearly seen when the Mask includes national characteristics<sup>2</sup>: you can recognize an Italian by his movements and gestures, although there are a multitude of different Italians. This 'international image' of national characteristics is caricatured in stereotypes, yet goes beyond them towards a general truth which has become an integral part of the language of theatre and which contributes to the establishment of a recognizable 'mask'. The 'mask' is therefore a useful tool: a convenient short-cut which communicates through recognizable social, national and professional characteristics and in the process places the individuality of the Character in a wider context.

But no mask is truly interesting without a face behind it. The Face gives it life. Ultimately, the mask is only interesting because it allows us to intimate another, truer reality which it strives to cover.<sup>3</sup> Although I may

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<sup>1</sup> Cf. Storr: "Jung", p. 60: *"In the sense that it is partly society which demands role-playing, the phenomenon of the persona may be labelled as a collective one"*.

<sup>2</sup> Yat Malmgren certainly does not mean to encourage stereotypes when talking of "national characteristics" - he seeks simply a common sense acknowledgment of those things which bind people together in 'typical' groupings, among which nationality sometimes plays a significant role. These 'common' qualities form an essential part of the *persona* of individual people and - by extension - of Characters: *"To some extent, therefore, the persona forms a facade and is usually so constituted as to be suitable to the society in which the individual lives... This means that the individual appears merely as a member of a race, clan, professional class, etc., and not as a human being with his own unique characteristics. Such a persona comes into existence more or less automatically, since the human being belongs to a particular nation and a particular family or class whose traits of character and way of life he shares."* (E. Jung & von Franz: *The Grail Legend*, London, Hodder and Stoughton, 1971 (1960), p. 59) Franz develops this idea further in her lectures: *"In general, we often speak of different nations as types; we say, for example, that the Swiss are, on the whole, introverted sensation types. This would imply that in certain groups one type sometimes prevails. Although there are many Swiss who are another type, there is a statistically dominant prevalence of the introverted sensation type."* ("Lectures on Jung's Typology", p. 62); see also Jung: "Tavistock Lectures", pp. 50 ff. for Jung's own humorous discussion of national characteristics in relation to the collective unconscious.

<sup>3</sup> Franz defines the *persona* precisely as the function through which people (and groups) cover their less developed or inferior function: *"In most normal societies, people cover up their inferior function with a persona. One of the main reasons why one develops a persona is so as not to expose inferiorities, especially the inferiorities of the fourth function. It is contaminated with one's animal nature, one's unadapted emotions and affects."* ("Lectures on Jung's Typology", pp. 70-1)

behave differently to my mother than to the local policeman, they both complain of my 'attitude'. They know instinctively that I am not 'being myself', but assuming a role. This is because 'I' have not changed fundamentally from one relationship to another. 'I' am forever defined by a set of psychological patterns, of 'Inner Attitudes' adopted towards the world as part of the process of psychological maturation which took place in the early stages of my development. This is what Yat Malmgren calls the Inner Attitude or Character, to distinguish it from the mask or Outer Character.

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We must remember, however, that the whole complex of character creation is meaningless if it does not take into account the Outer Action, as no character can be revealed fully except in and through action. In order to examine the system's understanding of Action I suggest we change angles. Until now we placed the performer at the centre. Let us now try to look at Action from the other side of the footlights, as it is experienced by the spectator.

We sit in darkness and in silence watching a performance of the "Agamemnon" - in Greek. Or of "Hamlet" - in Danish. Or the flickering of a late afternoon soap on the television screen, sound turned down, waiting for the news. We can follow the story, we 'perceive' broadly who those people are and what they feel towards one another without the benefit of speech. Communication takes place through the energy of gesture and sound: the language of *movement*. As I said before, for Laban Action is *Movement* - that of the torso and the limbs (gestures) as well as that of the voice organs (sounds and speech). These movements are also defined by the fact that they are functional<sup>1</sup> - they have a purpose. I pick up the pen, I write, I open the door.

All these movements are Actions (with a capital A) precisely because (and only when) they have a purpose.<sup>2</sup> The movement is also defined by how I

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<sup>1</sup> see definition of Action above, p. 264

<sup>2</sup> Tapes: 1-2. The notion is clearly derived from both Stanislavski and Laban. Stanislavski states clearly: "*Whatever happens on the stage must be for a purpose...a specific purpose.*" ("An Actor Prepares", p. 35,

open the door, close the book, etc. In daily life we execute these movements without a clearly defined meaning; on stage we **express** something specific with the opening of the door or the closing of the book.<sup>1</sup>

Yat Malmgren links Laban's notion of "functional purpose" with Stanislavski. He emphasizes repeatedly in his teaching that, to this day, the Russian Stanislavskian school stresses the difference between the use of physical actions as they are taught in Russia and the American "Method" school. In the Method the actors do things (perform physical actions) while talking, but their moves do not necessarily bear a direct relation to the words or the subtext. When one sees in a film sequence an actor whose intention is to prize information from his business partner, and who at one moment or another crosses the room to pour himself a drink from the whisky decanter, his moves do not serve a functional purpose connected with the intention of the character. For Stanislavski the character's move needs to be 'functional' not only in the sense that it achieves something logical and concrete on stage (opening the door, signing the letter), but also in the sense that it expresses something about the relationship between characters and the intentions which this provokes.<sup>2</sup> Our character's move to the drinks cabinet will take a different expressive meaning if it represents a move *away from* his opponent (dislike, disguise of a secret intention) or *towards* his opponent (approval, openness). The Method actor uses movement and handling of objects in order to relax on stage to the point where he feels free to 'expose his feelings'. The expressive actor uses movement functionally in order to 'tell a story' which reveals his decisions and intentions and, through these, aspects of his personality<sup>3</sup>. The thought process which informs the outer movement,

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emphasized in the original)

<sup>1</sup> Here the system distances itself from naturalism - Yat Malmgren points out - and draws on the expressionist school which considered all artistic movement to be imbued with meaning. (Tapes: 49-4/5)

<sup>2</sup> "*Scenic action does not mean walking, moving about, gesticulating on the stage. The point does not lie in the movement of arms, legs, or body but in inner movements and impulses. So let us learn once and for all that the word 'action' is... something internal, nonphysical, a spiritual activity... Scenic action is the movement from the soul to the body, from the centre to the periphery, from the internal to the external, from the thing an actor feels to its physical form.*" (Stanislavski: "Creating A Role", pp. 48-9, emphasised in the original)

<sup>3</sup> Tapes: 3-11/12; see for example, Lovborg's cross to pick up a drink as a deliberate gesture of defiance in Act Two of "Hedda Gabler". (my

the 'stream' of character images and thoughts which determine how the movement is carried out (the Stanislavskian "sub-text") form the Inner Action<sup>1</sup> layer or 'branch' of our tree, while the visible Movements of the character are the Outer Action<sup>2</sup>.

Yat Malmgren therefore considers that Character and Action have two sides each, like the two sides of a spoon: a 'concave' Inner and a 'convex' Outer. Our 'tree' possesses two sets of V-shaped 'branches' placed in a double (dialectical) opposition: to one another as sets and within each set. Of these four layers only the Outer Action, represented by the performer's words and movements on stage, is visible to the audience. The rest remains hidden, as the Character constantly strives to hide his Face behind the Mask, and both Face and Mask behind his Actions.

To make this structure easier to understand, Yat Malmgren imagines it in the shape of a figure 8 or of an hour glass<sup>3</sup>. The performer is situated in the centre of the hour glass, at the spot where its two spheres join in a narrow channel. Our imaginary hour glass is not made of crystal, but of the energy generated by the actor. He projects this energy from the centre in all directions, thus giving birth to two spheres. The one above is produced by his extrovert adjustment to the outer world. The sphere below is formed by his introvert relating to his unconscious.

Let us now reduce, by an act of imagination, these two spheres to a single, horizontal plane. [ILLUSTRATION] The result will be a figure X laid flat, with the performer lying also flat in the middle. The energy emanating from the actor can now be seen to be of two kinds, moving on two mirroring trajectories or 'rings':

a. extravert<sup>4</sup> energy, moving away from the actor towards the outer and recovering back into the centre. Intuitively, we experience this energy as

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example)

<sup>1</sup> Tapes: 21-1 and Interview 4.6.93

<sup>2</sup> hence Yat Malmgren's addition of the words "outer action" to Carpenter's definition of Action ("Glossary", p.1) which is otherwise quoted *verbatim* in the "Book".

<sup>3</sup> Tapes: 1-9/10

<sup>4</sup> see "Introduction - Energy Defined" (pp. 77-78) for a discussion of the way the system uses these Jungian categories.

moving 'forward' in space, towards the 'future' in time and 'upwards' in weight (against gravity).

b. introvert energy, going inwards towards the innermost part of the Character and then returning (recovering) to the centre. This energy will 'feel' intuitively as moving 'backwards' in space, towards the 'past' in time and 'downwards' in weight (giving in to the gravitational pull).

If we now translate all this into the language of the theatre we are in the presence of two levels of energy projection: the 'extravert' Action plane and the 'introvert' Character plane. Both are further subdivided by Yat Malmgren into two: an Inner and Outer Action and an Inner and Outer Character. Of the four layers, three (the Inner and Outer Character and the Inner Action) are 'silent', they exist at various depths as layers of the character's inner state and as motivation for his actions. Only the Outer Action can be perceived from outside - as psychological and physical activities<sup>1</sup> ('doings') directed towards other characters.

Can we now take a final leap of the imagination and conceive these spheres not as lying outside the performer, but inside him? His body now encompasses the spheres of energy. They are inside him and the circulation of energies (perceived psychologically as thoughts, sensations, emotions) creates what Stanislavskians have come to know as the Character's organic self.

To recapitulate - Yat Malmgren considers that there are four levels in the Character-Action continuum, which correspond to four Stanislavskian or Jungian concepts:

Inner Character      *corresponds to*      'character essence' or Psychological type

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<sup>1</sup> Yat Malmgren follows Uta Hagen "Respect For Acting", in using the term "activities" to describe those "doings", both psychological and physical in which the character is engaged in pursuit of an Objective and which Stanislavski insisted needed to be expressed always through transitive verbs (cf. Stanislavski Archive no. 1388/1 quoted in Benedetti: "Biography", p. 217). In "Creating A Role", Stanislavski describes them as "simple psychological objectives" (p. 56) which emphasises their internal nature. cf. also: Lewis, "Method and Madness": "These are what we might call the 'little intentions' that go to make up the large one." See "Introduction - Energy Aroused", pp. 46ff.

Outer Character	<i>corresponds to</i>	professional or <u>other</u> 'persona'
Inner Action	<i>corresponds to</i>	character thought-process
Outer Action	<i>corresponds to</i>	physical and psychological activities

These four layers form a chain of psycho-physical events defined by their purpose: they are undertaken in pursuit of an 'idea'; hence "*performed for a functional purpose*" in the definition. In daily life we also engage in physical and psychological activities designed to satisfy our needs or to achieve our 'goals'. But these goals and needs are jumbled to the point of being unrecognizable. On stage, the single-minded conscious pursuit of a single major Objective at a time - albeit through a variety of 'Doings' - creates a peculiar form of concentrated energy, which in turn affects the audience. The source of this energy lies in what Yat Malmgren calls the 'idea' and Stanislavski defined as the Objective of the character.<sup>1</sup> The energy triggered by the Objective travels from its source in the depths of the unconscious towards the light of expression in Movement. The main concern of the Laban-Malmgren system is precisely to denominate and describe the stages of this journey, the layers of experience which mediate between 'inner life' and 'outer expression'. "Effort" (which encompasses both) is the sum (the "sequence" says the definition) of the psychologically generated energies which move ("activate") the body into action - the battery which moves the hand of the clock.<sup>2</sup>

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<sup>1</sup> "An Actor Prepares", p. 114; see also "Introduction - Energy Aroused", pp. 46 ff.

<sup>2</sup> Tapes: 3-4



THE GRAND EQUATION

We have seen how, following its basic division of the acting process into Character and Action, the system goes on to define a number of layers within each category. This idea of interdependent strata is the guiding principle behind Yat Malmgren's organization of Carpenter's "Glossary" into the "Book". Chapter 1 of the "Book" is concerned with denomination: each layer is given a name, the terminology of the system is established and its different aspects are listed. Chapter 2 contains the definitions taken from Carpenter's "Glossary" which describe the terms established in Chapter 1. The entire process is then summarized in a "Grand Equation" which shows the relationship between the different elements of the system:

GRAND EQUATION

Mental	Inner	Motion	Inner
Factor	Participation	Factor	Yielding(Negative)Contending: Quest

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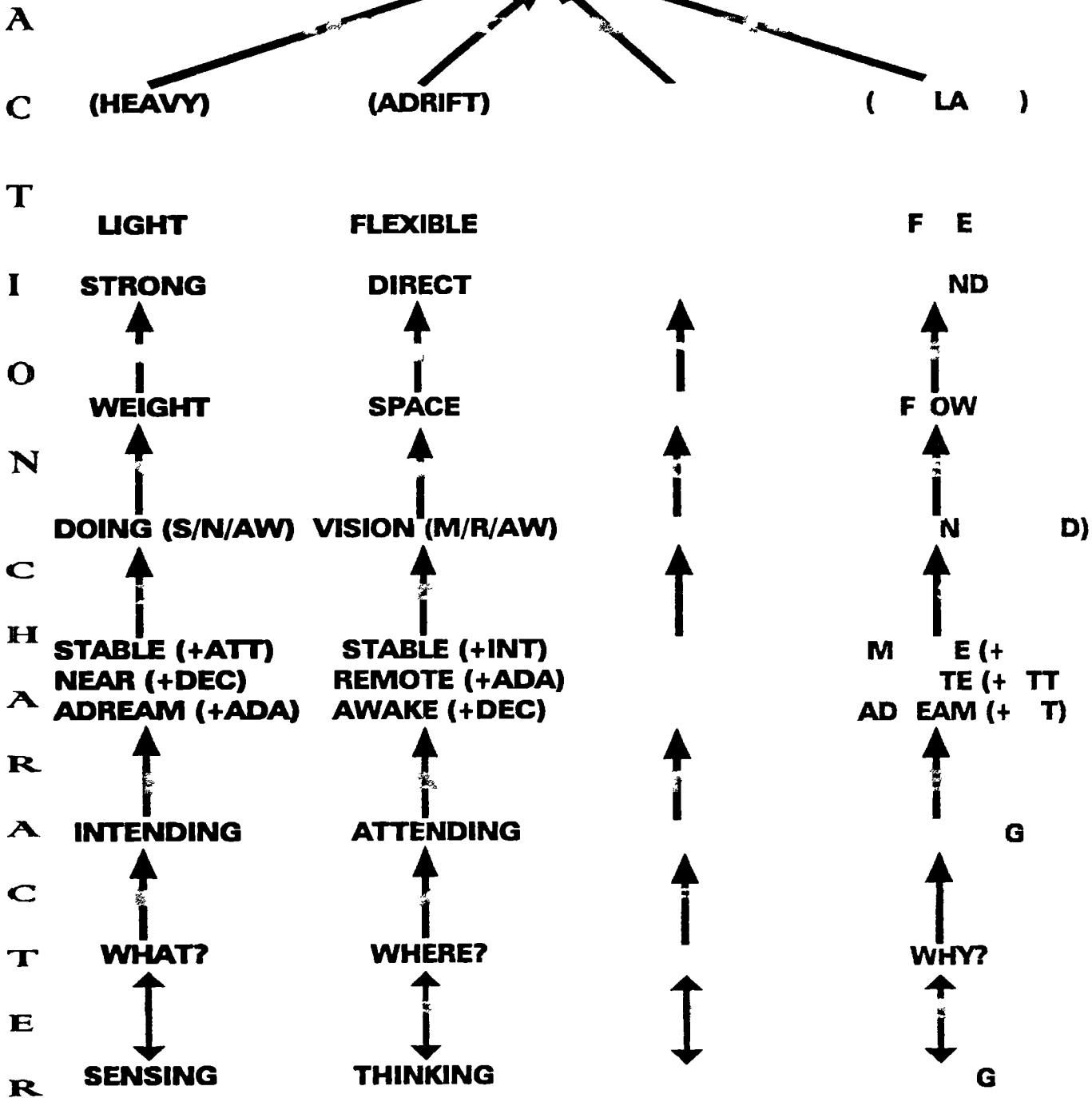
sensing > intending > weight > light (heavy) strong : what?  
 thinking > attending > space > flexible (adrift) direct : where?  
 intuiting > deciding > time > sustained (indecisive) quick: when?  
 feeling > adapting > flow > free (irrelated) bound: why?

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I have tried to make the relationship clearer by drawing a diagram of the movement of energy from one element of the system to the other. (See following page)

<sup>1</sup> "Book": p. 3

**FLOATING  
FLICKING  
GLIDING  
DABBING  
WRINGING  
SLASHING  
PRESSING  
PUNCHING**



The system charts the flow of psychological energy into physical expression under the impact of a Super-Objective.

The Super-Objective intervenes at the level of the "Inner Quests".

**DIAGRAM OF THE LABAN-MALMGREN SYSTEM**

MENTAL FACTORS and INNER PARTICIPATIONS

MENTAL FACTORS

The journey taken by the energy from Inner to Outer starts with the Mental Factors. These are defined in the "Book" as follows:

"The Mental Factors

sensing  
thinking  
intuiting  
feeling

- the four psychological concepts."<sup>1</sup>

Mental Factors are the names given by Carpenter to Jung's four psychological functions of sensation, thinking, feeling and intuition<sup>2</sup>. The order in which they are given by Jung is re-arranged slightly and Carpenter gives them all the more 'dynamic' gerundive form in order to emphasize, I think, their role as generators of energy. They remain, however, close to Jung's idea of four functions which enable the psyche to relate to its environment. As such, they are the psychological foundation upon which the entire edifice of the Laban-Malmgren system is built<sup>3</sup>.

Yat Malmgren considers that we perceive the existence of an actor's Mental Factors - and the extent to which these are developed - intuitively, through the natural 'volume' occupied by him on stage, his overall

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<sup>1</sup> "Book": p. 2

<sup>2</sup> cf. Jung: "Psychological Types", pp. 330ff.; "Tavistock Lectures", pp. 11-14.

<sup>3</sup> For a description of Jung's functions, see "Introduction - Energy Defined", pp. 57ff. Because of their general psychological nature, in his discussion of the meaning of Mental Factors and of their use in acting, Yat Malmgren moves freely between examples of 'real-life' situations and those taken from plays. This, I feel, is legitimate in this instance, since he is dealing with basic concepts used, if not always accepted, by most schools of psychology.

'presence'.<sup>1</sup> The larger the 'volume', the more developed the range and depth of the Mental Factors will be. Yat Malmgren recalls being astonished at Laurence Olivier's 'volume'. The latter was well aware of the way in which he could manipulate his presence, shrink it or enlarge it, and give it physical expression at will. When working on his voice, for example, Olivier was fond of saying that he never 'hit the roof' with the volume, but always 'left some room', in order to give the feeling that he *could* have gone through the roof if he wished. Yat Malmgren explained to himself the great actor's accomplishment through his ability to recognize and subsequently to control<sup>2</sup> the extent to which he engaged his Sensing, Thinking, Intuiting and Feeling Mental Factors in his acting work. His Mental Factors, put to the service of his acting, made the spectator feel that Olivier's "volume was endless".<sup>3</sup>

Thus, looked at from the point of view of the actor - whose primary material they are - the Mental Factors can be seen as states of heightened receptivity, *awareness* of the world inside as well as outside one's own self<sup>4</sup>. Yat Malmgren likes to imagine the Mental Factors as four television

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<sup>1</sup> Tapes: 5-6; Laban assigns this elusive notion of 'presence' to "*the rhythm of a sequence of movements*" (Laban: "Effort", p. XI) which gives them (and the person carrying them out) their defining 'quality'.

<sup>2</sup> This notion of control may seem strange to us, as we usually think our psychological reactions are 'automatic' and unconscious. But Jung is quite specific in asserting that psychological functions can be activated by the conscious will, as well as having a 'life of their own' in the unconscious: "*Psychological functions are usually controlled by the will, or we hope they are, because we are afraid of anything that moves by itself. When the functions are controlled they can be excluded from use, they can be suppressed, they can be selected, they can be increased in intensity, they can be directed by will power, by what we call intention. But they also can function in an involuntary way, that is, they think for you, they feel for you - very often they do this and you cannot even stop them.*" ("Tavistock Lectures", p. 15) It is relatively easy to understand how one can 'control' the activation of thought or sensation. I can say to myself: 'think this through' or 'look at this carefully'. The more elusive functions of Feeling and Intuiting are less obviously subject to conscious arousal. It is precisely this ability to excite the creative functions that distinguishes the accomplished actor.

<sup>3</sup> cf. Tapes: 5-22. This is Yat Malmgren's recollection from the period in which he worked with Laurence Olivier at the Old Vic in the 1950s.

<sup>4</sup> cf. Jung: "*You can distinguish a number of functions in consciousness. They enable consciousness to become oriented in the field of ectopsychic facts and endopsychic facts. What I understand by the ectopsyche is a system of relationship between the contents of consciousness and facts and data coming from the environment. It is a system of orientation which concerns my dealing with the external facts given to me by the function of*

screens. When we are born they are blank. Then the impact of the environment hits our blank screens and fills them with 'information'. Our experiences register on the relevant screen: our psyche sorts out the experience into categories, thus forming its four basic psychological functions or "concepts" as Carpenter calls them. The actor has the difficult job of emulating, consciously, this natural process. He needs to increase systematically the sensitivity of his four functions as part of his 'work on himself' so that he achieves maximum 'receptivity' and accumulates as many 'data' as possible. From the 'general static' accumulated on his 'screens' the actor clears out the irrelevant, the 'trash', and summons only those experiences in each category, on each 'screen', which can serve his Character and Action. The more accomplished the actor, the fuller his 'television screens' - he can call upon a wealth of internalized experiences as well as concentrate them into a narrow focus<sup>1</sup>. At their peak, accomplished actors keep all four Mental Factors 'alive' at the same time. They are then recognized as having 'presence' and making an 'impact' on the audience. Such an actor is long before he *does* anything. Marlene Dietrich, for example - one of the greatest examples of 'star quality' this century - was able simply to enter a room yet fill it with her 'presence'.<sup>2</sup> [ILLUSTRATION]

Mental Factors do not act upon the reality around us. They are *latent* and are only *affected* by reality.<sup>3</sup> In receiving the impact of reality, however, they create imaginative responses which form the basis of our creativity. An actor whose Mental Factors are too dull to receive outside stimuli - whose 'lake' is frozen - will remain 'blank': by not 'receiving' he will not 'transmit' anything either.

#### INNER PARTICIPATIONS

Should he want to 'transmit', he will have to allow the outside world - in the shape of Objectives and Given Circumstances - to activate the Mental

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*my senses. The endopsyché on the other hand is a system of relationships between the contents of consciousness and postulated processes in the unconscious.*" ("Tavistock Lectures", p. 11; emphasised in the original, my underlining)

<sup>1</sup> Tapes: 5-6/7

<sup>2</sup> Tapes: 5-6

<sup>3</sup> Tapes: 6-3



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Marlene Dietrich 'Striking Presence'

Factors into Inner Participations. These constitute the first active stage of energy production and are listed in the "Book" as:

"The Inner Participations

intending

attending

deciding

adapting

- revealed in our movements by the Motion Factors of weight, space, time, and flow respectively."<sup>1</sup>

Laban and Carpenter split Jung's concept of psychological function into two: a potential, *passive* part, which they call the Mental Factors; and a manifest, *active* part, which they christen the Inner Participations.<sup>2</sup> From their point of view the distinction was necessary in order to emphasize that only the latter form - the wilfully activated state of our psychological functions - generates active energy and gives rise to visible Movement. To use a Jungian phrase: the Mental Factors are "*the flexible mould which cannot be seen until it is filled*"<sup>3</sup> by the Inner Participations.

For Jung the four psychological functions are always functions of consciousness. But Jung also points out that our conscious and unconscious are relative. They are in a dynamic, fluid relationship - contents (thoughts, sensations, images) which are conscious one moment can become unconscious the next, and *vice-versa*, as our attention switches from one object to another.<sup>4</sup> I think Laban and Carpenter had this fluid relationship in mind when they drew the distinction between Mental Factors and Inner Participations.<sup>5</sup> I would say - to simplify matters somewhat -

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<sup>1</sup> "Book": p. 5

<sup>2</sup> cf. Tapes: 21-1/2: for a discussion of the psychological basis of this distinction, see "Introduction - The Movement of Energy", pp. 79ff.

<sup>3</sup> Storr: "Jung", p. 97

<sup>4</sup> cf. "Tavistock Lectures", pp. 63-65

<sup>5</sup> Laban's own (published) description of the Inner Participations - a concept he was clearly in the process of developing at the time of his collaboration with Carpenter - is rather vague:

that a Mental Factor becomes an Inner Participation at the moment when we become conscious of its existence, when we put our Sensing, Thinking, etc., 'into gear' and drive them towards an Objective.

In general terms, the four Inner Participations and their corresponding Mental Factors can be described thus<sup>1</sup>:

**Intending:** the active function of Sensing, expressed as intentions, (desires and needs) or the 'will-power' of the character to act upon the given circumstances of the play.

**Attending:** the active Thinking, the cerebral function of directed, focused attention which the character uses to understand and solve problems in the play.

**Deciding:** the active form of Intuiting which consists in the capacity of the character to take subliminal (unconscious) decisions based on past experience.

**Adapting:** the active form of Feeling - the capacity of the character to react (adjust) emotionally to the given circumstances of the play.<sup>2</sup>

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*"Attention, intention, and decision are stages of the inner preparation of an outer bodily action."*

he says in "Mastery of Movement" (p. 89). Developing this idea, Carpenter describes the emergence of the Inner Participations precisely in terms of a wilful direction of different modes of consciousness, accompanied by involuntary movements:

*"In our desire to learn "WHAT IS" about our movements let our Attention be withdrawn from this book and focused on any nearby object. Unconsciously you will have moved your eyes, your hand and perhaps a hand in Space either in a Flexible roundabout path if the attention first wanders or in a Direct path if the fixing of attention is definite. Let your Attention develop into an Intention to do something about the object. As your Sense Perception of the object impinges upon your mind you will make a Light or a Strong movement towards or away from it. As Intention develops into a Decision as to how you will deal with the object you will add either Sustainment or Quickness to your movements depending on whether your Intuition is clinging to the immediate past or reaching into the future. Throughout this experience your movements will have been influenced by Flow - either Fluent with no emotional resistance or Bound as if moving through a viscous aether - according to whether your Feeling is one of liking or disliking the object or of interest or disinterest in this experiment." ("Harmony and Conflict", Chap. 2, p. 4)*

The physical expression of the Inner Participations is discussed below under Motion Factors and Elements.

<sup>1</sup> my descriptions, summarizing Yat Malmgren's general discourse on the subject. (cf. Tapes: 6-5 to 6-11) See below for a detailed discussion of individual Inner Participations.

<sup>2</sup> This is the order in which Yat Malmgren organizes the Mental Factors and



Speaking of the use of Inner Participations in acting, Yat Malmgren is insistent that the metamorphosis of Mental Factor into Inner Participation can only happen under the influence of an outside factor acting as catalyst. "Participation" is a way of sharing, of interacting with the objective world through a conscious activation of our latent psychological faculties<sup>1</sup>. Since an outer, objective impact stimulates our Mental Factors into 'participating', we can say that the Inner Participations - unlike the Mental Factors which are self-activated - are a by-product of the

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Inner Participations in his "Book". It differs in certain respects from Jung's order of psychological functions - based on their presumed development in the psyche - namely Sensation, Thinking, Feeling, Intuiting. In the Tavistock Lectures Jung draws a diagram of the functions as a series of concentric circles and describes their order thus: "...*sensation is given as a peripheral function. By it man gets information from the world of external objects. In the second circle, thinking, he gets what his senses have told him; he will give things a name. Then he will have a feeling about them; a feeling-tone will accompany his observation. And in the end he will get some consciousness of where a thing comes from, where it may go and what it may do. That is intuition, by which you see round corners. These four functions form the ectopsychic system.*" (op. cit. p. 47; diagram on p. 49; emphasized in the original.)

Yat Malmgren's order also differs from Laban's published order of the Inner Participations. As we have seen from Carpenter's description, Laban starts with the activation of *thought* and his order is:

- a. Attending - Objective perceived
- b. Intending - strength summoned
- c. Deciding - final decision to act taken
- d. Adapting (or "precision" as Laban calls it) - the flow of the movement at the moment of action. (cf. "Mastery of Movement", p. 115)

This seems to be the most common order in which "*the four phases [which] constitute the subjective preparation of the objective operation*" (ibid.) occur. But the order is not rigid and Laban goes on to say that, in his observations of movement he came to the conclusion that the Inner Participations can operate simultaneously or that "*their sequence is reversed, varied or complicated or that even one or the other phase is omitted.*" (ibid., p. 116)

The order in which Yat Malmgren arranges the Inner Participations in his "Book" starts with Sensing and Intending because he feels that these are easiest to explain through the 'common-sense' function of sensation. In reality, however, Yat Malmgren would prefer what he calls an 'organic' order. He would rather start with Feeling and Adapting, as he considers a free emotional state (inner 'relaxation') is a prerequisite for sensation. Once feeling and sensing are engaged, intuition and thought can develop on the basis of sensation freely perceived. I must stress that this is not meant to apply to the psychological development of the functions in the infant, but to actors engaged with given circumstances on stage. (Interview: 4.6.93)

<sup>1</sup> cf. Tapes: 6-5

outside world. In acting terms the 'activator' is the Objective, which provokes the emergence of psychological energy and towards which the energy is eventually directed.<sup>1</sup> The movement of energy between Inner Participation and Objective always takes place either *towards* or *away from* the Objective, in a continuous flow, following the 8-shaped trajectory I describe earlier. At any given moment, the Character either opens up to the Objective, in which case the energy goes *away from* him and towards the Objective; or closes himself to the Objective in which case the energy moves *towards* him and away from the Objective<sup>2</sup>. This idea of "towards" and "away from" is central to Yat Malmgren's understanding of acting as a process of constant change through the ebb and flow of energy. The performance changes line by line (sometimes even word by word), gesture after gesture, following the flow of energy *towards* or *away from* the

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<sup>1</sup> cf. Stanislavski: "An Actor Prepares", p. 117 who also intuits the dual nature of the Objective. Stanislavski, however, seems to think of it rather like the nucleus of a cell: "Each objective is an organic part of a unit or, conversely, it creates the unit which surrounds it." The relationship between Objectives and the Mental Factors is rooted in the archetypal relationship between the Self and the psychological functions. The Self is the archetypal entity which unites in harmony the fundamental contradictions of the psyche: conscious/unconscious; male/female characteristics; the four psychological functions. "The Self" - says Jung - "is not only the centre but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of the conscious mind." ("Psychology and Alchemy", CW 12, p. 41) The Self acts like a magnet attracting the different facets of the personality, uniting them and 'transmuting' them in a process Jung compares to the transformations sought by the alchemists of old. The Self, therefore has a "teleological" function: it provides a goal towards which the different elements of the psyche aspire. As such, it is a force which propels the development of the Ego (conscious functions) forward and at the same time it is the goal towards which the Ego aspires. It is, say contemporary Jungians, "as if the Self, along with managing the development of the personality from behind the scenes, sends out at birth a small, cryptic piece of itself, the emerging ego, to make its way in the world." (Spoto: "Jung's Typology in Perspective", p. 155)

I would like to suggest that this image, when applied to acting theory, parallels the relationship between the Character and the Objectives and in particular the Super-Objective. Like the Self, the Super-Objective has a dual nature: On the one hand it represents the goal, the 'target' (Stanislavski's original Russian word) towards which the Character aspires. On the other, the psychic energy aroused by the Objective in the unconscious propels the Character first into developing certain Mental Factors at the expense of others and eventually, through the activation of Inner Participations, into Action.

<sup>2</sup> The originator of the energy is always the Character - through his Inner Participations - and we therefore always describe the direction in which the energy moves from the Character's viewpoint.

Objective. And the basis of these dynamic changes are the switches made by the actor - unconsciously in performance, but on the basis of detailed preparation - between the Inner Participations. We, the spectators, are able to perceive these subtle switches from the outside because each Inner Participation produces a specific type of energy (sensuous, cerebral or emotional) with which it reacts to the Objective in different forms of "towards" and "away from":

- Intending represents a sensuous *attracting* (energy towards) or *repelling* (energy away from) of the Objective.
- Attending is a cerebral *approving* (energy towards) or *denying* (energy away from) an Objective.
- Adapting is an emotional *liking* (energy towards) or *disliking* (energy away from) an Objective.<sup>1</sup>

The Inner Participation of Deciding (Intuiting) is the only one which does not follow this pattern. Deciding is a prerequisite of any of the other three Inner Participations. Before anything else can occur, the Character has to 'decide' intuitively whether to react to the Objective through Sensing, through Thinking or through Feeling.<sup>2</sup>

Finally, perhaps the most obvious distinction between Mental Factors and Inner Participations consists in the fact that the latter - as the active aspect of our psychological energies - are eventually "revealed" (Carpenter's word in the definition) through physical dimensions.

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<sup>1</sup> Interview 27.6.93

<sup>2</sup> *ibid.* cf. also Tapes: 6-10/11; cf. Jung: "Sensation tells us that a thing is. Thinking tells us what that thing is, feeling tells us what it is worth to us. One would assume one has a complete picture of the world when one knows there is something, what it is, and what it is worth. But there is another category, and that is time. Things have a past and they have a future." ("Tavistock Lectures", p. 13)

If I understand Jung correctly, he considers that the first three functions - sensation, thinking, feeling - are linked: they seem to be impossible to conceive or exist one without the other. This is not so with intuition, and this is the root of Yat Malmgren's insistence that intuition (in the sense of historically-based decision taking) actually precedes the other three in the process of perception. The difference between intuition and the other three is that the latter have their origin in the senses (cf. "Tavistock Lectures", p. 14) while Intuiting is probably a product of the ego's relation to the personal unconscious, the repository - for Jung - of memories of all sort, including those subliminal perceptions "too feeble to be conscious."

As *specific* forms of energy, Inner Participations give rise to *specific* outer movement patterns<sup>1</sup>. Therefore, certain parts of the body move under the impulse created by a certain Inner Participation. To illustrate this connection, Yat Malmgren partitions the human body into four concentric 'spheres', which he compares to a Russian doll.<sup>2</sup> [ILLUSTRATION] Perhaps the easiest way to visualize this division is to think of the way in which the earth is surrounded by four concentric layers of the atmosphere: the troposphere, stratosphere, ionosphere and exosphere. Expressive energy travels through these strata towards an Objective like a rocket going to the Moon. These spheres include all the parts of the body (bones, articulations, nerves, muscles, etc.) but are defined by their deepest layer, namely the different sections of the spine - the source of all expressive movement according to Yat Malmgren. [ILLUSTRATION]<sup>3</sup> The spine is divided into four such 'spheres'<sup>4</sup>:

- a central sphere formed around the five *lumbar* vertebrae. This includes the abdomen and the lower back. This core sphere is not directly expressive, as it does not generate either functional or involuntary moves. It does, however provide the *impulse* for movement in all three directions: height, depth and width. Not being directly expressive, the lumbar sphere is not 'moved' by an Inner Participation, but - like the second sphere below - is associated with our Feeling function.

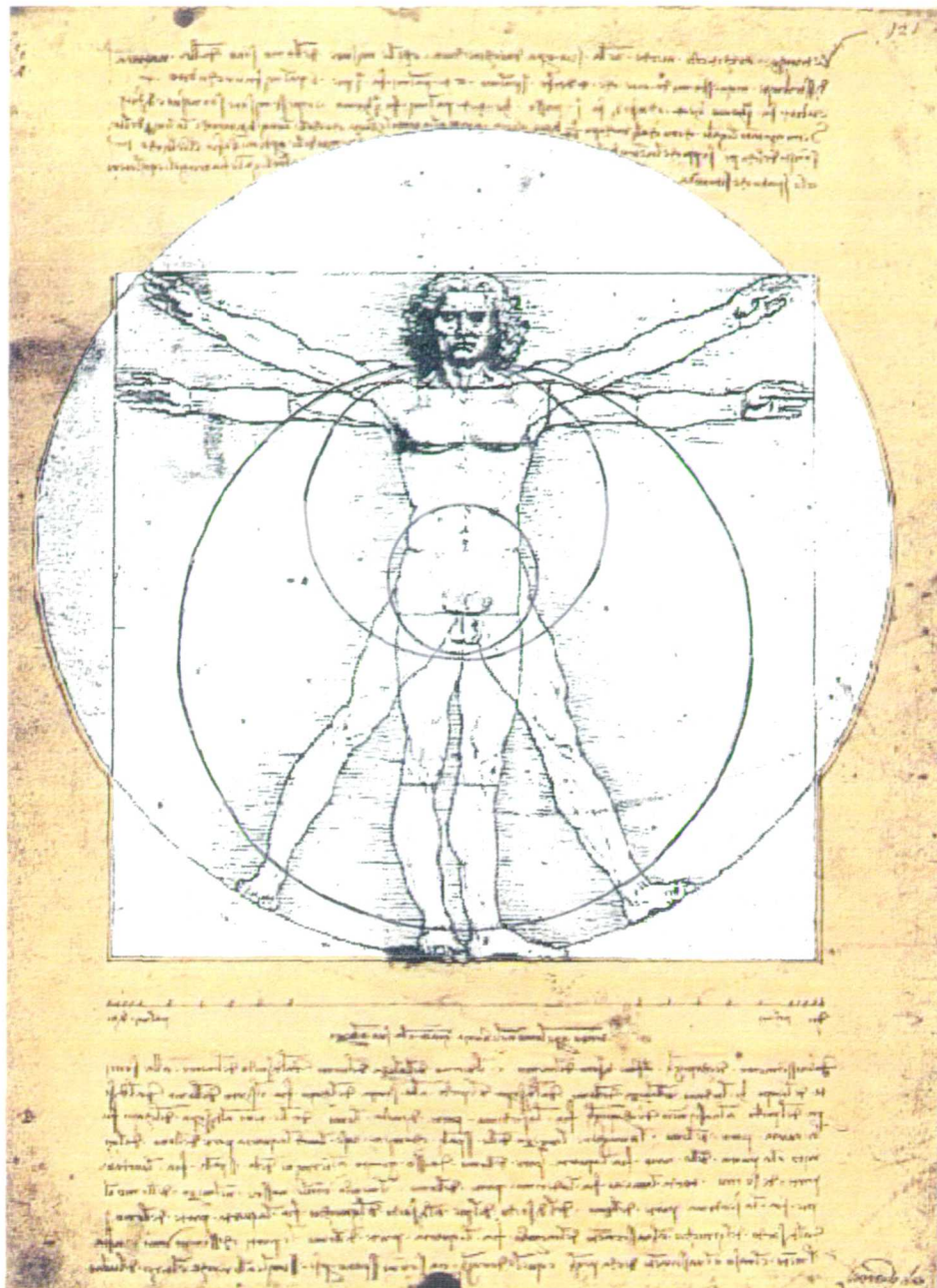
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<sup>1</sup> Jung makes the same kind of observation, when he describes the physical changes which accompany two of the psychological functions: "*When you observe a man who is working by his sense function you will see, if you look at him attentively, that the axes of his eyes have a tendency to converge and to come together at one point. When you study the expression or the eyes of intuitive people you will see that they glance at things - they do not look, they radiate at things because they take in their fullness, and among the many things they perceive they get one point on the periphery of their field of vision and that is the hunch.*" ("Tavistock Lectures", p. 17)

<sup>2</sup> Interview 27.6.93

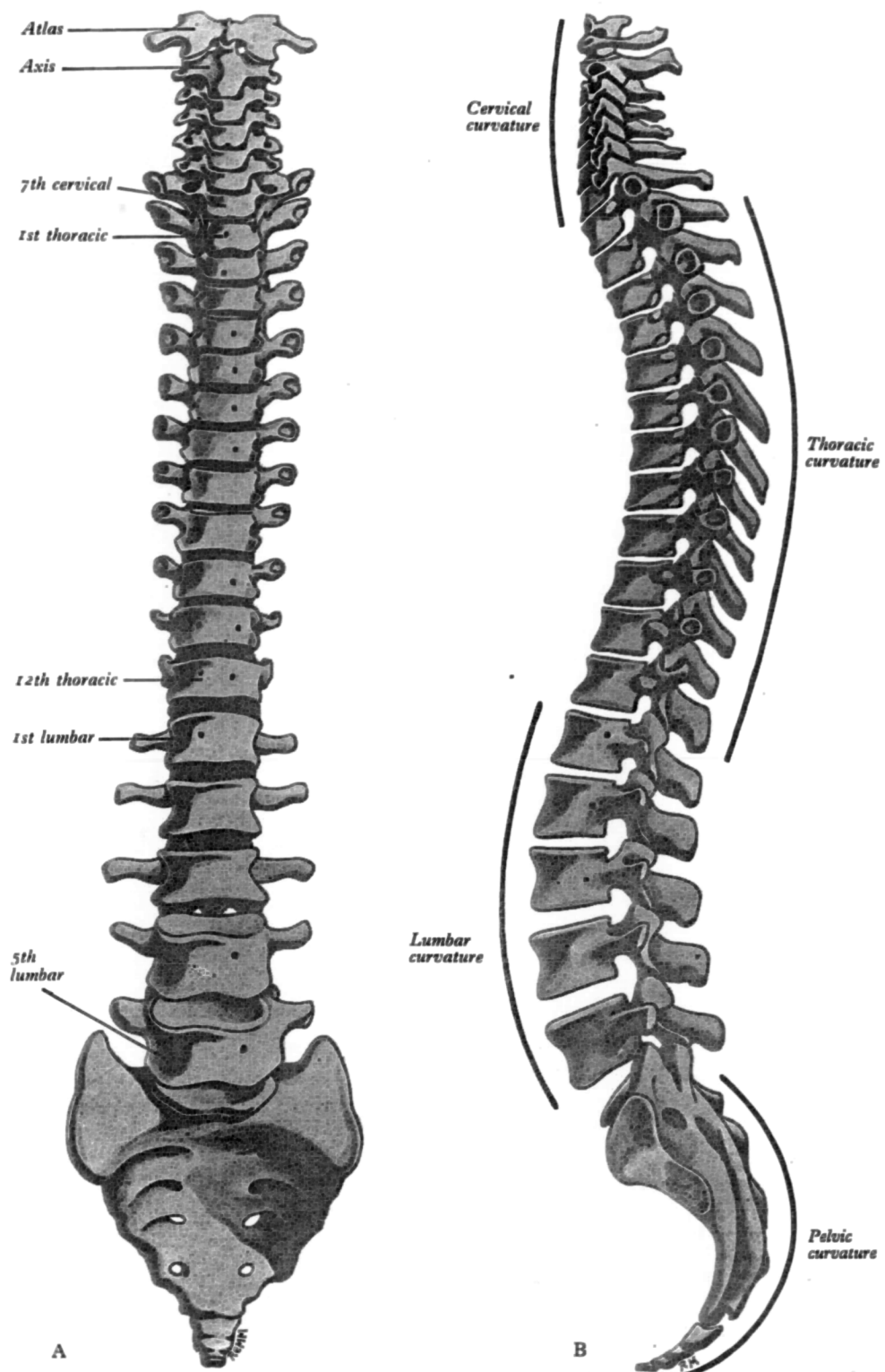
<sup>3</sup> cf. Henry Gray: *Anatomy, Descriptive and Surgical*, Galley Press, W.H. Smith & Son, Leicester, 1977, pp. 34-54

<sup>4</sup> The idea of the spheres centred on points of the spine is akin to the Tantric Yoga idea of *chakras*, or "*centres of localization of consciousness*". (cf. "Tavistock Lectures", p. 10) It is also used extensively by Grotowski, who speaks of: "*the areas of the body which the actor sometimes feels to be his sources of energy. The lumbar region, the abdomen and the area around the solar plexus often function as such a source.*" ("Towards A Poor Theatre", p. 38)



**Human Body Divided into Four Concentric Spheres.**

**Taken From;**  
**DA VINCI: Proportions of the Human Figure.**



**The Spine.**

Taken From GRAY'S ANATOMY. p330.

- the second sphere is formed around the twelve *dorsal* vertebrae, which move the trunk, from the hip bones to the shoulder blades. The dorsal sphere is activated by the Inner Participation of Adapting. Thus emotional states generate expressive movement at the level of the trunk.

- the third sphere is defined by the five *lower cervical* vertebrae (from the seventh cervical or *vertebra prominens* to the vertebra immediately below the *Axis*). This cervical sphere includes the neck, arms, legs; but without the extremities (head, hands, feet). It is moved by Intending and we therefore express sensuous reactions through it.

- the fourth and most 'external' sphere is formed at the level of the two *upper cervical* vertebrae: the *Axis* and the *Atlas*. It includes the head, feet and hands. It is 'moved' by Attending and we therefore express cerebral or intellectual energy through it.

Inner Participations as a whole are revealed physically in the overall tempo of the character's movement. Tempo itself, being a function of Time, is the physical realization of the Inner Participation of Deciding. Subconscious Deciding is the basis upon which all other Inner Participations express themselves 'in time', reflecting the role of *primum mobile* played by Deciding in the order of the Inner Participations. Each Inner Participation has its own general tempo:

- Attending has the fastest tempo: thought travels from one idea to another at the speed of light.

- Intending expresses itself physically through muscular exertion against gravity and therefore gives rise to a medium tempo.

- Adapting energy 'swings' inside us, in the shape of a spiral. Emotion expands and contracts and travels slowly throughout the body - like the circulation of blood. Adapting is expressed in the slowest tempo.<sup>1</sup>

The idea of linking psychological energies to physical structures in this way, follows on from Laban's fundamental connection between the four Inner Participations and the four physical dimensions of Weight, Space, Time and Flow, which he called the "Motion Factors" and to which Carpenter alludes

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<sup>1</sup> Tapes: 6-7/8

in his definition of the Inner Participations<sup>1</sup>. The Motion Factors are described in the next chapter. Before turning to them, however, we will describe each Mental Factor and Inner Participation in more detail.

In all the descriptions which follow it must be remembered that Yat Malmgren examines the basic psychological functions only with regard to their use in the creative process and specifically in acting. In consequence, most of his discourse on this aspect of the system is concerned with the *differences* between the normal use of our functions and their specific use in acting.

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<sup>1</sup> see above, p. 280



SENSING and INTENDING

"Sensing - sensory perception through the five senses, revealed in our movements as weight; either light or strong.<sup>1</sup>

Human beings relate to the objective world with their five senses. Yat Malmgren imagines them as a two-way radio, receiving and transmitting 'impulses'. This is our way of communicating with the world in real life and therefore the only way in which an actor can engage in his specific form of *heightened* communication. The intensity of the communication on stage implies the need to enhance the normal sensory capacity of the actor. Yat Malmgren stresses to his students that they need to 'work' on the five senses, to develop their sensitivity through the use of sense-reaction on stage and of sense-memory as part of their acting preparation. The five senses cannot be taken for granted, as in real life - their automatic use gives way to a conscious *awareness* of the stimuli received through the senses.<sup>2</sup> Physical hearing turns into *listening*, physical looking becomes *seeing* and so on.<sup>3</sup>

In this active, deliberate mode of 'reception' the sound, image, taste, etc., register with our consciousness. But, stresses Yat Malmgren, for the actor this is not simply a matter of taking note of a sensory perception, but of allowing it to *affect* him<sup>4</sup>. The sound or picture hits the store of memories hidden in the actor's sensing 'screen' and produces inner

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<sup>1</sup> "Book": p.5

<sup>2</sup> cf. Uta Hagen: "Respect for Acting", p. 62: "*the actor must hope and pray and work for maximum visual and auditory receiving.*"

<sup>3</sup> Tapes: 5-9/10; This state of acute, conscious awareness of one's surroundings is similar to the state of heightened sensory perception experienced naturally by the Jungian "introvert sensation type". Jung's wife, describing herself as such a type, says that this type is "*like a highly sensitized photographic plate. When somebody comes into the room, such a type notices the way the person comes in, the hair, the expression on the face, the clothes and the way the person walks...every detail is absorbed. The impression comes from the object to the subject. It is though a stone fell into deep water: the impression falls deeper and deeper and sinks in.*" (apud Franz: "Lectures on Jung's Typology", p. 34)

<sup>4</sup> Mr. Malmgren's teaching at this point is heavily indebted to Stanislavski who stresses repeatedly the need for the actor to engage actively with his sense memory. (see, for example, "An Actor Prepares", p. 71)

'images'<sup>1</sup> (contacts). The actor constantly redefines his relationship to the environment: he walks on a floor, but the *reactions* of his Sensing to marble, pine, tiles or sawdust are all different.<sup>2</sup> To achieve this heightened sensitivity he will have to be fully *aware* of the surface on which he walks. His awareness is not a cerebral, self-conscious nagging in which he keeps 'reminding' himself of the existence of the floor, but a subliminal openness to sensuous stimuli<sup>3</sup>.

The sensory perception also acquires a *meaning* by its association with sensory memories and their echoes in the actor's past experiences<sup>4</sup>. However, Yat Malmgren insists that the addition of meaning ought not to be confused by the introduction of emotional or intellectual associations with the sensuous impact. Likes and dislikes should not be mixed with the sensory perceptions: the reaction to sensuous stimuli remains 'pure' by connection with past *sensuous* experiences, unfettered by associations which alter its meaning. In the same way, cerebral associations can diminish the impact of the environment on our senses. We have a natural tendency to 'skim' over sensuous stimuli by classifying them into cerebral categories, in the routine, automatic process of 'naming' everything we come into contact with.<sup>5</sup>

Sight provides perhaps the best example of the dangers of taking our senses for granted. We tend to ignore the constant flow of images which passes before our eyes because we can classify them into neat little categories: we look at an apple and recognize it as part of the category 'apples'. If our "sensory perception" is well developed, however, we will *perceive* the colour, texture, smell, taste of the apple while looking at it.<sup>6</sup> In act II of "Three Sisters" Vershinin, who has had nothing to eat all day, keeps asking for tea. "*Half my life for a glass of tea*"<sup>7</sup> he exclaims in final frustration. To him, the sense memory of the tea is

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<sup>1</sup> cf. Stanislavski: "Creating A Role", p. 20

<sup>2</sup> cf. Grotowski: "Towards A Poor Theatre", p. 143 who gives an almost identical example.

<sup>3</sup> Tapes: 5-9/10; cf. Stanislavski: "An Actor Prepares", pp. 92ff.

<sup>4</sup> Tapes: 5-9/10

<sup>5</sup> Tapes: 5-14

<sup>6</sup> Tapes: 5-12/13; Yat Malmgren's discourse on the five senses echoes directly Stanislavski's observations on this subject: "An Actor Prepares", pp. 168-9.

<sup>7</sup> op. cit., trans. Frayn, Methuen, p. 225; the example is mine

alive in all its hot, sweet, amber coloured glory. To Masha and Irina, preoccupied with their own problems, tea is just part of the evening routine, the category of 'evening tea', to be dismissed with a cursory "They'll be bringing it in a moment".<sup>1</sup> Vershinin 'perceives' the tea, Masha and Irina only assume its existence.

The creative use of the senses also implies a process of selection: not all bells ring with equal resonance<sup>2</sup>; not all 'images' have equal acting value. The actor needs to find out which of the sensuous stimuli arouse other associations within him. We all have a *specific* range of sensory perceptions. To go back to an earlier example: I may like all apples, says Yat Malmgren, but my dog has a peculiar fondness for coxes. Because of this, he always knows which apples in the bowl are 'for him' and which are not<sup>3</sup>. His sensory perception is precise. By recognizing the specific way in which certain stimuli affect us we react (are affected) 'truthfully' on stage. In this process the actor's own perceptions feed into those of the character. Nowhere does this need to be alive to one's specific sensuous reactions come to the fore more than in the actor's reactions to costume and set. The actor has to be 'aware' of the difference in his reactions to silk, velvet, linen, cotton. He has to allow his Sensing to be 'attacked' by the colours and texture of the set. Singers are 'perceptive' of sound, painters are 'alive' to colour and shape. Actors have to react to all these and in addition, to the modulations and intonations of the voices around them and to the language 'spoken' by the bodies of their partners<sup>4</sup>.

The merger of the actor's and the character's perceptions raises the question whether perceptions are subjective (only relevant to the actor/character) or whether there are sensory perceptions which have general validity. Both Laban and Yat Malmgren base their thinking on the assumption that there is a kind of 'collective subjectivity' which is a

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<sup>1</sup> *ibid.*, p. 221

<sup>2</sup> Tapes: 5-9/10

<sup>3</sup> Tapes: 5-13

<sup>4</sup> Tapes: 5-14; this echoes clearly Stanislavski's calls for sensuous openness to be developed to the point where the actor's relationship with objects is an act of "spiritual intercourse" ("An Actor Prepares", pp. 92 & 195). In a telling phrase, Stanislavski calls for the actor to grab sensuous stimuli in a "grasp" strong as the one "a bull dog has in its jaw". (*op. cit.* p. 217)

*priori* and axiomatic. We do not know *why* we perceive oak as strong and pine as light, yet we do<sup>1</sup>. There may be some measurable factors which affect us all in the same way: mass, density, size, weight, but in the end our common perceptions are very much a matter of intuitive consensus. The same applies to our judgement of people's 'presence'. These perceptions evolve with closer acquaintance, but the *first impression* remains: subliminal and unexplained, just like our common reactions to objects.<sup>2</sup> Why are willow trees 'feminine'? For no reason, except perhaps that our imagination assigns personalities to inanimate objects. In this respect we are like children - in the realms of what Jung calls "creative fantasy" - the middle ground between the extremes of subject and object.<sup>3</sup> The psychological process of "fantasy" enables us to move from a simple sensuous reaction to the imaginative 'perception' we use in acting.

In other words, the actor discovers - through a systematic search which is part of his training - those stimuli which arouse a 'fantasy' connection in his brain. This connection is what Laban and Carpenter call the "sensory perception". The difference between mechanical body functions and sensory perceptions is illustrated by a simple exercise in breathing: we lie flat on the floor, relax and breathe deeply in and out. The exercise develops, mechanically, the breathing apparatus: the rib cage expands, the diaphragm is active. We now draw in the smell of a rose or the scent from a bottle signed Nina Ricci (whether real or imagined). The mechanics are identical, but the psychological impact is very different - a whole world of associations is aroused. Breathing has acquired a *content*, a "sensory perception"<sup>4</sup>. On the same principle Stanislavski identified the well known

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<sup>1</sup> Tapes: 5-15

<sup>2</sup> cf. Jung who lists four *endopsychic* functions (that is functions of the psyche which link the four conscious functions to the unconscious). The first of these is memory. The second of these is given a rather complicated name: "*the subjective components of conscious functions*" ("Tavistock Lectures" p. 22) and to it is ascribed precisely the mysterious reason why we like or dislike things and people 'at first sight'. "*Every application of a conscious function, whatever the object might be, is always accompanied by subjective reactions which are more or less inadmissible or unjust or inaccurate...These reactions I call the subjective components.*" (ibid., pp. 22-23) Jung considers these reactions to be the result of the (personal) unconscious 'leaking' its contents into our consciousness and colouring our perception with subjective reactions.

<sup>3</sup> cf. Psychological Types, p. 52 & pp. 58ff.

<sup>4</sup> Tapes: 5-10/11

concept of sense memory, according to which our body reacts to the memory of a sensuous impact in the same way it reacted to the impact itself. Our glands react to the memory of the taste of port, regardless of the fact that the stage manager filled the decanter with diluted blackcurrant juice - we salivate at the *thought* of port.<sup>1</sup>

Impacts on our senses come in various degrees. There are those which assault us with their intensity and those to which we remain indifferent. We describe these different impacts in terms of their *intensity*: a Strong or Light smell, touch, noise, etc. The judgement we make on them, the measure we use, is a muscular one<sup>2</sup> - we measure sensuous impacts according to the *pressure* they exert on our tissues and the *resistance* they arouse when our body reacts to restore balance: the pupils contract in strong light, the arm resists the downward pull of weight, the taste buds react to a strong taste, the ear drums and sinuses react to sound and smell<sup>3</sup>. Indeed it is a characteristic of sense reaction and sense memory that they function best when we oppose them.<sup>4</sup> All our senses work on the basis of an interface between specific body tissues and the environment. Thus all senses can be said to be a form of 'touch' in the widest sense. The reaction of our sensory tissues to this 'touch' is a form of counter-pressure, measured, ultimately, in terms of gravity.<sup>5</sup> Hence Laban's association of Sensing with Weight. Therefore, when Carpenter speaks of Sensing being "revealed" through Weight, either Light or Strong, he

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<sup>1</sup> Tapes: 5-10/11

<sup>2</sup> cf. Tapes: 5-8/9

<sup>3</sup> Tapes: 5-10

<sup>4</sup> As Uta Hagen says: "I believe that the sensation occurs most fully at the moment when we are occupied with the attempt to overcome it." ("Respect for Acting", p. 56)

<sup>5</sup> cf. Carpenter: "Conflict and Harmony", Chap. 3, pp. 1-2: "...there would seem to be no obvious connection between, shall we say, hearing or tasting with an unconscious Shadow Move resulting in a Strong or Light movement in some part of our body...[However] Sensing remains, in all probability, the only mental Factor through which a living organism, at the stage of evolution of a fish, can relate to its environment....In the aquarium we will observe that, when the Sense Perception of a fish is passive, the fish is yielding to weight with a lightness of peripheral movements of its tail and fins but as soon as the fish's Sense Perception is actively stimulated by the sight of unexpected movements in or about its environment, or by vibrations affecting its tactile sense, its whole body curves suddenly in a strong contending slash against Weight."

describes a movement in two phases, one "receiving", the other "transmitting" energy<sup>1</sup>:

- a. we react to the impact of sensory stimulation with a "perception" which gives it meaning and
- b. this in turn generates the *action* which "reveals" or expresses itself through outer movement.

"Intending - stimulating the mind purposefully, to motivate an inner attitude or externalized drive, or to activate an action; revealed in the motion factor of weight and based upon the mental factor of sensing." <sup>2</sup>

In acting, the use of the senses is deliberate: therefore Laban and Carpenter speak of "stimulating purposefully" the Mental Factor of Sensing to create the Inner Participation of Intending. To go back to the earlier example of the apple: I allow, "purposefully", the apple to stimulate my imagination. Moreover, I invite the stimulus, I seek it actively. This predicates an attitude of mind which considers that the object (the apple) is more interesting than the subject (the 'I'). In the same way, the actor actively looking for sensuous stimuli is more interested in the environment around him and in his partners than in himself: he *relates*.<sup>3</sup>

Yat Malmgren emphasizes, however, that the process of transforming Sensing into Intending is a purely internal one. The words "to motivate an inner attitude..." must not be taken to mean that the "purposeful stimulation" activates the Character directly. Intending is a *beginning*, a preparation for and the source of the relevant complex of psychological traits which form a Character. Becoming a character is a change of state of consciousness - from the diffuse inner state of the actor to the specific, focused state of mind required by the character. The actor changes by "stimulating the mind purposefully", thus preparing consciously for the change and not reacting instinctively to a sudden, surprising event. The process, says Yat Malmgren, works like a menu in a restaurant: we read the names of the dishes "purposefully", to arouse sensuous contacts in our

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<sup>1</sup> cf. "Conflict and Harmony", Chap. 3, p. 13

<sup>2</sup> "Book": p. 5

<sup>3</sup> Tapes: 6-5

mind<sup>1</sup>. In turn, these prompt our Intending (our will to act) and we *do* something about it - we order. The stimulus for action is not the object itself, but the 'idea', the contact aroused internally by the object.<sup>2</sup>

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<sup>1</sup> Tapes: 6-7

<sup>2</sup> cf. Carpenter: "Conflict and Harmony", Chap. 3, p. 13: "...sensory perceiving and transmitting can be thought of as the Gateway to and from the mind."

THINKING and ATTENDING

"Thinking - formation of ideas through intellectual, reflective reasoning, revealed in our movements as space; either flexible or direct."<sup>1</sup>

Yat Malmgren is fond of comparing the Mental Factor of Thinking to the fountains built by the Moors of Granada (ILLUSTRATION). They designed the centre of their fountains to give the illusion of a round mirror in the middle. Then they planted tall cypresses around them, reflecting darkly in the water, creating a world of mystery conducive to contemplation. To the person who looks into their depth they seem to reflect the whole universe. For Yat Malmgren, creative Thinking is such reflection<sup>2</sup>. Thinking is drifting - our associations of ideas 'drift' like clouds in a clear sky. This is why Yat Malmgren reads Carpenter's definition of Thinking with the stress on "*formation*" of ideas and "*reflective*" reasoning.<sup>3</sup>

Like Sensing, the Mental Factor of Thinking is a process of receiving and transmitting. Its absence is perceived as a blank, an immobility, a vacuum. We can see both aspects clearly in a group listening to a lecture.<sup>4</sup> Those who *think* will be clearly identifiable through their body language, as they twist inwardly under the influence of 'concave', doubting, questioning thinking<sup>5</sup>. They doubt the received wisdom of the lecturer, therefore they think. Those listeners who accept it unchallenged and limit their participation to taking notes are engaged in a sensuous process, and therefore push Thinking out by replacing it with Sensing. The listener who asks 'can this be right?' *in comparison* with 'what I thought it was' allows the impact of the ideas put forward by someone else to affect his own Thinking function. The new idea is *reflected*, echoes among earlier ideas - out of the clash a new idea may be formed.<sup>6</sup>

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<sup>1</sup> "Book": p. 5

<sup>2</sup> Tapes: 5-16/17; This understanding of the function of thinking is somewhat different from what Jung meant by the term. (see "Introduction - Energy Defined", pp. 57ff.

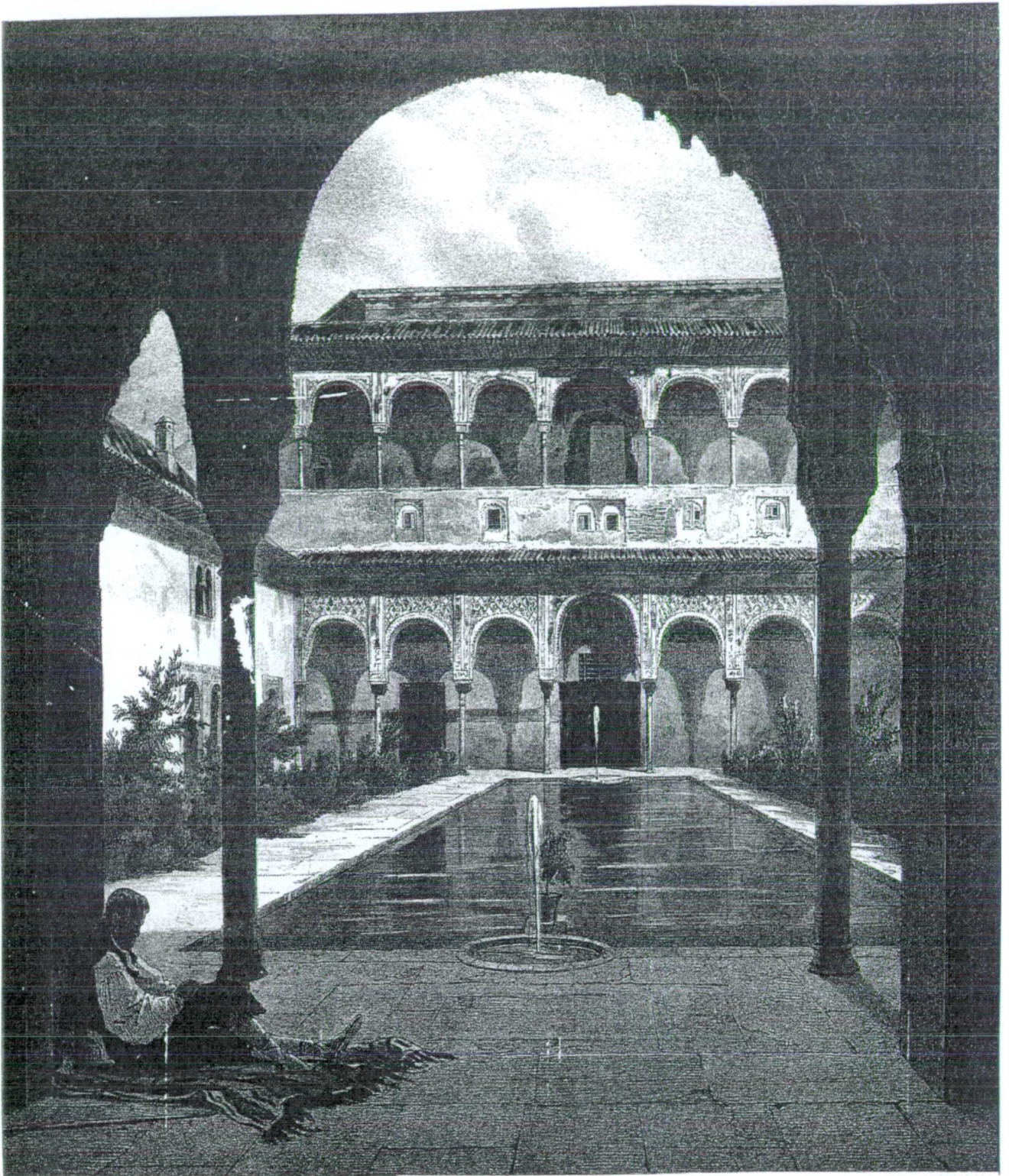
<sup>3</sup> Tapes: 5-16/17 & 6-1

<sup>4</sup> Tapes: 5-17/18

<sup>5</sup> Tapes: 5-17

<sup>6</sup> Tapes: 5-18





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The Moorish Fountains at the Alhambra, Granada.

Thinking is linked by Laban with Space and Movement in Space. The movement of thought draws patterns in the soft wax of our minds - it is a journey between ideas, which takes either a direct or a convoluted, flexible route. To relate to an idea is to move closer to it; to reject it is to distance oneself from it.<sup>1</sup>

The Movement of energy is again in two phases:

- a. the object is reflected by the psyche and the reflection causes a reasoning process which
- b. leads eventually to the formation of ideas.

Working on a role, the actor asks himself: what is the 'great idea' which runs through the play as a whole; its theme or 'play Super-Objective'? This is not the academic's systematic examination of issues. It is a process of contemplation ("reflective reasoning", as the definition says) in which the actor's Thinking responds to the impact of the play in a roundabout way before the 'central idea' of the play emerges. Thinking 'in the clouds' is radically different from 'solving the problem of the play' - Attending; or from taking attitudes towards the issues raised by the play - Deciding. The point is best illustrated for Yat Malmgren by comparing the different attitudes to theatre going in France and Britain<sup>2</sup>. French theatre goers (at least those of the Left Bank variety) tend to discuss plays from the point of view of their 'ideas', while in England, even on the South Bank, one goes to the theatre mainly to see 'acting' - that is more often than not a display of technique and personality using the play as a vehicle.

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<sup>1</sup> There is a story according to which Mary Wigman, Laban's first and arguably greatest disciple, was convinced, in the days of her partnership with Laban, that Sensing (Weight) was the primary source of Movement. When Laban announced that he felt Thinking was the ultimate source of physical expression - the 'first principle' of Movement - the two quarrelled violently. Their difference of opinion points to the fact that Laban places Thinking at the very core of creativity, above and beyond mere sensory interface with the world. As we have seen before (see above p. 281, n. 2) Yat Malmgren, without denying the power of thinking, tends to emphasize in his teaching the role of Feeling as the starting point of the creative process.

<sup>2</sup> Tapes: 6-1/2

"ATTENDING - turning the mind tentatively, to motivate an inner attitude or externalized drive, or to activate an Action; revealed in the motion factor of space and based upon the mental factor of thinking."<sup>1</sup>

Attending must not be confused with concentrating in order to make connections between different 'images': the process we usually call 'understanding a problem'. This process belongs to the world of Sensing, part of which is the ability of our mind to move from one "sense memory" to another. Proper Attending, within the terms of Carpenter's definition, consists of "turning the mind *tentatively*" around a problem or an idea.<sup>2</sup> The emphasis is on the tentative: our mind 'sits in judgement' upon reality and, like a good judge, examines the evidence from all angles, puts everything 'on trial'. This implies a degree of caution and of doubt in assessing reality. "*To be or not to be*" is an example of this process of tentative questioning. Examining the two sides of the problem Hamlet judges his predicament and his impulse towards action (suicide) by comparing it with the ideas acquired at Wittenberg - moral precepts sharpened by fear of the unknown. This examination of two contrasting sets of ideas is what the system calls Attending. Most soliloquies are concerned with Attending tentatively to Ideas. Launcelot Gobbo's debate between allegiance to the Jew or the devil is a process of Attending and so is Edmund's soliloquy about how best to make use of Lear's daughters. In both cases the speaker places the two opposing ideas at the end of opposing mental 'diagonals' and contrasts their actions and reactions, *doubting* everything they put forward.<sup>3</sup>

Greta Garbo had a gift for "judging tentatively" everything that was said to her.<sup>4</sup> She 'doubted' and therefore assumed a quizzical expression towards everything and everyone. She did not negate outright, but implied that things might not be exactly as they were presented. This tension between her inner image of 'how things should be' and the outer 'doubting what was shown her' lay behind Garbo's reputation for expressiveness. [ILLUSTRATION] The same process occurs when an actor Attends to his part, play or scene. The actor puts the character or the scene 'on trial' and

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<sup>1</sup> "Book": p. 5

<sup>2</sup> Tapes: 6-7/8

<sup>3</sup> Tapes: 6-9

<sup>4</sup> Tapes: 6-9



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Greta Garbo 'Judging Tentatively'

*The System                      Basic Concepts - Mental Factors and Inner Participations*

then only slowly, *tentatively* reaches a conclusion - Yat Malmgren emphasizes this because we often confuse Thinking and Attending with quick, direct, unhesitating decision taking.

INTUITING and DECIDING

"Intuiting - insight by the mind without reasoning, revealed in our movements as time, either sustained or quick."<sup>1</sup>

A child of five knows that red hot electric rings are dangerous and must not be touched. He did not always know this, however - at some point in his early life he got too close. The sensation of burning registered in his (now unconscious) memory and prompts him to pull his hand away. By the age of five, the *decision* to do so is taken without recourse to a

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<sup>1</sup> "Book": p. 5. The definition is close to Jung's understanding of intuition as perception: "*perception of realities which are not known to consciousness, and which goes via the unconscious*" ("Psychological Types", p. 463; cf. also "Tavistock Lectures", p. 14). Jung assumes that intuition is activated mainly in extreme situations, when the rational functions of thinking and feeling cannot solve the problem: "*Whenever you have to deal with strange conditions where you have not established values or established concepts, there you will depend upon that faculty of intuition.*" ("Tavistock Lectures", p. 14) For actors intuition is the function most relied upon, and certainly most quoted as justification for the 'mysterious' way in which character formation takes place. Many actors say 'intuition' when they mean talent or 'actor's instinct'. Yet, in his Tavistock Lectures Jung's examples of intuition in action are fairly mundane and certainly not concerned primarily with artistic insight as Carpenter will have it. For Jung intuition is first of all concerned with 'seeing around corners', that is with practical hunches: "*if you are on the Stock Exchange or in Central Africa you will use your hunches like anything. You cannot, for instance, calculate whether when you turn round a corner in the bush you will meet a rhinoceros or a tiger - but you get a hunch, and it will perhaps save your life. So you see that people who live exposed to natural conditions use intuition a great deal, and people who risk something in an unknown field, who are pioneers of some sort, will use intuition. Inventors will use it and judges will use it.*" (ibid.) It seems to me that there is a distinction here between Jung's idea of intuition as the function by which "*a man knows something he definitely should not know*" (ibid., p. 15) and which is aroused involuntarily into consciousness as a result of the pressure of outside circumstances; and Carpenter's and Malmgren's idea of intuition as primarily a sort of 'revelation', a psychological or artistic 'insight' at which the artist arrives after considerable systematic and conscious struggle. As I have explained when discussing thinking, Yat Malmgren draws a line between Thinking as the process of ordering and cataloguing concepts and facts placed in logical chains on the one hand and 'creative thinking' or reflection on the other. I think the latter is often closer to Jung's understanding of intuition, especially in the sense in which, of all the four functions, intuition is closest to the unconscious part of the psyche. As we shall see, this reinterpretation of the psychological terminology raises questions further in the system. (see below EXTERNALIZED DRIVES: "Vision and Spell", pp. 540, note 2)

conscious thought process: the child does not stop to think 'Ah, I remember the time when I was two and I got burnt and mummy screamed'. In common parlance, the child acts 'instinctively'. This is a mistaken term, however, as 'instincts' are inborn (the instinct to feed, or to reproduce) whereas intuition is formed by experiences driven into the unconscious.<sup>1</sup> Hence Carpenter's definition of Intuition as "insight of the mind *without reasoning*". The essence of this process is that the present is matched, subliminally, with the past. Hence the movement of Intuiting energy takes place in Time<sup>2</sup> and is 'revealed' through the tempo of our movements.

The actor often begins his work on a part by asking 'what is this character like?' More often than not the answers emerge as physical and psychological 'characteristics': the character is 'burly', 'sour', 'cunning'. A few of these characteristics are taken directly from the text, from the things the character says about himself or that are said by others. But most of them emerge from the actor's contemplation and analysis of a 'mental picture' he has formed about the character. The emergence of this picture is an intuitive process, the result of 'insight'. The words on the page arouse memories of people, situations or phrases stored by the actor in his unconscious and now resuscitated and reassembled into a 'collage' - the character portrait. The mind 'decides' which elements of its enormous store of memories respond to the clues in the text. The unconscious brings into play forgotten emotional and sense memories.<sup>3</sup> On the basis of the interplay between these and the script the

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<sup>1</sup> Tapes: 5-19; Intuition, therefore, is intimately linked to memory for Yat Malmgren. The example of the child burning his hand, while making the process clearer, is probably too simplistic. Intuition is more often than not the product of 'subliminal data' "*so feeble that our consciousness simply cannot take them in*" ("Tavistock Lectures", p. 15) but perceived via the unconscious.

<sup>2</sup> cf. Jung: "Tavistock Lectures", p. 13 where the link between intuition and time is clearly stated.

<sup>3</sup> Yat Malmgren places intuition at the 'bottom' in the hierarchy of functions arranged in relation to their roles in the creative process. As such, intuition is closest to the border between the unconscious, with its rich store of creative material, and consciousness. This is confirmed by Jung's own association of intuition with memory - the first of his "endopsychic" functions, that is of those functions which create a link between consciousness and the unconscious: "*the function of memory, or reproduction, links us up with things which have faded out of consciousness, things that became subliminal or were cast away or repressed. What we call memory is this faculty to reproduce unconscious contents, and it is the first function we can clearly distinguish in its*

actor selects intuitively from the variety of possibilities offered by the text those which 'feel' right, that is those which his combination of personal experiences (unique to him) with the data furnished by the play (common to all) tells him are 'the only right ones' for *his* interpretation of the lines and the character. In this sense, Intuition is the primary tool of interpretation.<sup>1</sup>

Stanislavski's "Magic If"<sup>2</sup> works through Intuiting: it connects past to future without reference to the present. The ability to relate to imaginary locations and objects on stage is thus based on intuition. For Odysseus and his companions, to react organically to the 'beach' at the beginning of the "Philoctetes" requires a leap of the imagination based on Intuiting.<sup>3</sup> The actor attributes imaginary qualities and properties to the stage objects in order to transform them into a 'beach'. This imaginative transformation is an insight based on memories of seascapes brought to life by the mind, but without logical reasoning. Having "endowed"<sup>4</sup> the stage with the properties of a seascape he can react to it intuitively, by-passing the cerebral. "Magic If" and endowments are 'tricks of the trade' designed to facilitate the impact of Given Circumstances on the Mental Factor of Intuiting<sup>5</sup>. The latter, however, is a passive state. To activate it, the actor needs to turn it purposefully into Deciding.

"Deciding - the intuitive relating of the past and future with the present, to motivate an inner attitude or externalized drive, or to activate an action; revealed in the motion factor of time and based upon the mental factor of intuiting."<sup>6</sup>

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*relationship between our consciousness and the contents that are actually not in view.*" ("Tavistock Lectures", p. 22)

<sup>1</sup> Tapes: 5-20

<sup>2</sup> cf. Stanislavski: "An Actor Prepares", p. 47

<sup>3</sup> Tapes: 5-20

<sup>4</sup> the term "endowment" is used by Uta Hagen ("Respect For Acting", pp. 112-118) in the specific sense of giving objects emotional connotations. Hagen formalises a process described by Stanislavski (cf. "An Actor Prepares", p. 89).

<sup>5</sup> Tapes: 5-20

<sup>6</sup> "Book": p. 5



Deciding is the catalyst which allows the other three Inner Participations to function and reveal themselves.<sup>1</sup> Unlike the other three Inner Participations, Deciding cannot manifest itself on its own. It needs to combine with one of the others to become manifest. The actor/Character 'decides' unconsciously to Adapt or Intend, and this decision is a precondition of any activation of the Mental Factors. At the beginning of the "Philoctetes", the talented actor will 'decide' intuitively how Odysseus had reached the island: say, by rowing boat after a long journey on the trireme from Troy.<sup>2</sup> The actor's entrance will therefore have a history, a background created by the actor through intuitive decisions based on clues in the play. These clues are sparse, as texts are mostly silent about the living details of the past and future lying either side of the play's time span. The Greek boat is at anchor, or perhaps drawn on to the beach. "Odysseus' jumps on the beach: is it sandy, rocky, friendly, foreboding? Is it a lonely place where he might die or a sunny place from where he will at last begin his return home? These pictures are summoned by the actor's fantasy from memories or research and 'decisions' are reached intuitively. This is Deciding in acting: relating actively the actor's own imaginative store of memories with the present Given Circumstances.

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<sup>1</sup> Jung also talks of "*feeling intuition*" and "*intuitive thinking*". ("Psychological Types", pp. 436 & 481 respectively. These are the aspects of the functions which are not fully conscious and therefore subject to the direction of the will. Feeling and thinking are rational functions, therefore subject to the psychological process of "*apperception*". ("Psychological Types", p. 412) through which our psyche makes connections between new and existing contents in order to understand and clarify reality. Apperception can be either active, that is directed, conscious and subject to the will of the *ego*; or passive, that is simply absorbing in an unconscious way the impact of the object. Undirected feeling and thinking are passive forms of apperception. As I discuss in "Introduction - Energy Defined", pp. 57ff., it is precisely these forms of the two functions which are adopted by the system. In this sense, therefore, Yat Malmgren speaks throughout about Deciding as a catalyst, inextricably enmeshed with the other functions and with no separate existence of its own.

<sup>2</sup> Tapes: 6-10/11; Yat Malmgren's echoes here Stanislavski's detailed description of the imagined circumstances preceding the entrance of a character on stage. Stanislavski's conclusion is that intuitive connections *in time* give life to present actions: "*A direct connection between the present tense of a role with its past and future gives bulk to the inner life of a character to be portrayed. If he supports himself with the past and the future of his role, an actor will be able to appreciate its present with greater power.*" ("Creating A Role", p. 16)

The actor playing Odysseus 'measures' mentally the distance in time since 'He' (the character) was last on the island: does he recognize the place?

*"This is the shore of the sea-girt land of Lemnos, untrodden of men and desolate....Seek where in this region is a cave with twofold mouth...And a little below, on the left hand, you might see a spring if it has not failed."*<sup>1</sup>

The matter-of-fact, unemotional way in which Odysseus describes the place covers the way in which the actor relates the description with his character's 'memories' of the place.<sup>2</sup> 'Memory' stands still, but the reality has changed: the trees around the cave have grown, for example. The connection of the mental picture of the previous visit with the reality of the scenery which surrounds him again involves Odysseus in a process of Deciding: a *temporal* process linking images across ten years. We thus have two kinds of "decisions":

- a. one creates the character's 'memories' of the place as well as his present transformation of the stage space into a 'reality' by connecting the clues of the play with the actor's own memories;
- b. another connects these two sets of images, to allow the Character, as opposed to the actor, to make connections across the ten years which have elapsed since the last visit to Lemnos.<sup>3</sup>

In the same way, decisions to engage in action are based on relating the present with the past and future. Odysseus has to decide which way to go to find Philoctetes - this decision in turn is informed, determined even, by memories from the past. In other words the Action is in the present, looks to the future and is informed by the past: Deciding.

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<sup>1</sup> Sophocles: *Philoctetes*, trans. R. C. Jebb, in *Greek Drama*, Bantam Books, New York, 1965, p. 153

<sup>2</sup> cf. Stanislavski: "Creating A Role", p. 161: "When Duse, in the last act of *La Dame aux Camélias* just before she dies, read a letter Armand wrote her when she first knew him, her eyes, voice, intonations, her whole being were convincingly expressive of what she saw, knew, and was re-living down to the last detail of this moment in her past.

Could Duse have achieved that result if she was not herself aware of all those minute details, if she had not thought of the things the heroine is seeing in her mind's eyes as she dies?"

<sup>3</sup> Tapes: 6-11



FEELING and ADAPTING

"Feeling - the emotion of liking and disliking, revealed in our movements as flow; either free or bound."<sup>1</sup>

Emotion affects our volume, says Yat Malmgren: Free Feeling (liking) scatters, opens up; Bound Feeling (dislike) gathers, contracts. Like Thinking, Feeling has a psycho-somatic effect: it affects our joints, our articulations, either by tightening them (as a by-product of anger, for example) or loosening them (under the influence of love) - an effect clearly visible in women who are happily pregnant.<sup>2</sup>

We must not confuse, however, like and dislike with similar sensory perceptions: we are not talking about liking peaches and disliking onions, but about *emotional* likes and dislikes. The latter do not occur as a result of a sensation, but under the influence of an abstraction, an 'idea'. Thus praying, meditation, yoga are ways of inducing Free Feeling precisely because they weaken our concentration on sensation and make room for Feeling. When Giovanni and Annabella in Ford's "'Tis Pity She's A Whore" have declared their love for each other, there is a moment in which it seems that theirs will be a love with no flesh - in this most neo-Platonic of plays - when, following their first kiss, Giovanni asks: "*What must we now do?*"<sup>3</sup> One has the feeling that disincarnate Platonic love is a possibility, at least for a split second, between these two Feeling types.

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<sup>1</sup> "Book": p. 5; cf. Jung: "Tavistock Lectures", p. 12:

*"The third function you can distinguish and for which ordinary language has a term is Feeling. Here our minds become very confused and people get angry when I speak about feeling, because, according to their view I say something very dreadful about it. Feeling informs you through its feeling-tones of the values of things. Feeling tells you for instance, if a thing is acceptable or agreeable or not. It tells you what a thing is worth to you. On account of that phenomenon, you cannot perceive and you cannot apperceive without having a certain feeling reaction. You always have a certain feeling-tone, which you can even demonstrate by experiment... Now the dreadful thing about feeling is that it is, like thinking, a rational function."* Unlike Jung, Carpenter and Laban consider the function of Feeling to be the equivalent of emotion (affect). The differences between this interpretation and Jung's own ideas on Feeling are discussed at large in the "Introduction - Energy Defined", pp. 57ff.

<sup>2</sup> Tapes: 17-1/2

<sup>3</sup> John Ford: *'Tis Pity She's A Whore*, I,2, 1.261; London, "New Mermaids", A & C Black, 1989, p. 22.

The Idea of love pervades them at that moment, excluding all Sensing elements as they are overwhelmed by pure Feeling.

Feeling is about *why*, not about *what* we like and dislike<sup>1</sup>. The way we feel about something is the root cause of our actions - the ultimate motivation. Yat Malmgren looks at an example of common emotions:

Fear is created usually not by an unpleasant event in itself, but by an idea - the *anticipation* of unpleasantness: pain, failure, etc. I am going to an audition or am about to play an important tennis match - my heart 'sinks', my stomach contracts, my chest tightens, my breath shortens: all symptoms of Bound Feeling. This does not necessarily happen during the audition or the game, when the need to *do*, to engage my Intending and Deciding takes over and puts the frightening ideas to one side. When the audition is over and the part offered, the match won, the body puts its reactions in reverse: I take a deep breath of satisfaction, my chest 'swells' with happiness, my heart 'soars': all symptoms of Free Feeling. Again, the reactions are not provoked by the event itself - rehearsing the part, shaking hands with the umpire - but by the ideas behind it: success, the anticipation of adulation, envy, who knows - even genuine fulfilment. We usually think that emotions are the product of the situations in which we find ourselves. In reality, says Yat Malmgren, emotions are products of the 'Idea' in whose light we interpret the situations<sup>2</sup>.

'Ideas' which induce Feeling to the extent that it dominates consciousness, operate in two phases:

- a. the character surrenders to an idea, gives himself up to it entirely;
- b. having adapted his whole existence to the idea, the character constructs a new reality with its help.

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<sup>1</sup> Tapes: 15-7; cf. Carpenter: "*Thinking, Sensing and Intuiting have an immense economic importance in this world of distorted values. But who attempts to value Feeling?*

*We have gone so far down this road that we have become a "Where? What? and When?" people who hardly ever ask 'Why?'*. ("Conflict and Harmony", Chap. 5, p. 14) For Carpenter and Malmgren Feeling is a question of 'Why', (of the deepest meaning of things) not of 'worth' as Jung would have it.

<sup>2</sup> Tapes: 14-6/7; there are echoes here of the process described in the James-Lange theory - see "Introduction - Energy Defined - Feeling or Emotion", pp. 66.

The idea of being an actor or a Wimbledon champion inspires me, says Yat Malmgren,<sup>1</sup> so I surrender to its overwhelming emotional pull, discarding in the process the sensible advice based on Sensing coming from all quarters<sup>2</sup>. As a consequence of my surrender, I engage in an arduous process of training, changing my personality, adapting to the demands of the idea and constructing both myself as a person and my career in accordance with this idea. The ability to keep the idea of being an actor or a champion alive throughout the training is the first test of my ability to engage with Objectives in acting.<sup>3</sup>

The "Idea" which induces Feeling acts like a 'switch' or a 'trigger' summoning from our past the memory of an occurrence which provoked similar feelings. It is, in other words, the trigger for Stanislavski's "emotional memory". All fundamental motivations (Super-Objectives), says Yat Malmgren, are ultimately emotional in nature and therefore emerge from the Mental Factor of Feeling<sup>4</sup>. A Super-Objective, in other words, is the search for an ultimate *emotional* satisfaction: 'serenity', 'power'. By its very nature it involves a fundamental adaptation of the psyche to the objective world. Emotion is the ability to adapt to (that is to believe totally in) an Idea.<sup>5</sup> Faith, in the religious sense, is not dependent on proof or indeed a matter for intellectual debate. Thinking may provide elaboration, but does not affect its foundations. Similarly, the ability

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<sup>1</sup> Tapes: 10-6/7

<sup>2</sup> Throughout his discourse Yat Malmgren contrasts the functions of Feeling and Sensing, which he sees as diametrically opposed. This is not Jung's opposition: the latter considers that the functions are opposed within their "rational" and "irrational" pairs. For him the function opposed most to feeling is thinking, while sensation is opposed by intuition. (see diagram in "Tavistock Lectures", p. 17) Since these functions determine the psychological type of personalities (and Characters within the system) the understanding of the opposing functions is a significant contributor to understanding dramatic oppositions between characters in plays. (these are discussed in Chapter 4, Applications - Character Diagrams and Examples", see below pp. 560ff.)

<sup>3</sup> As Stanislavski has shown, the work of the actor on a role starts with the actor's ability to *commit himself emotionally* to the play, the job. (cf. Benedetti: "Biography", p. 190: "In his preparatory notes [for a paper delivered in 1909] Stanislavski sets out a six stage process: first the creation of the 'will', the creation of a commitment to the author's text...")

<sup>4</sup> Tapes: 14-10; cf. Stanislavski: "Creating A Role", p. 51: "The objective is the lure for our emotions." ("lure" is Stanislavski's word for 'trigger'.)

<sup>5</sup> Tapes: 10-7

to *believe* in the reality of the stage - to walk on stage at the beginning of "Philoctetes" and *believe* you are on a rocky island - is an act of emotional commitment. True, as we have seen, the emotion comes after the subconscious Decision, taken intuitively. But no actor can use the initial intuition without the ability to suspend common sense (an aspect of Sensing) and make a leap of faith towards believing in the 'fake reality' of the stage. Hence the enormous importance of Feeling for the actor, for whom the ability to Adapt in this way is an essential professional tool, whereas for the train driver or the statesman, an excess of emotion can be a positive hindrance.<sup>1</sup>

"Adapting - the extraverted adjustment of one's Self to the outer world, and the introverted relating of one's conscious Self with the subconscious; revealed in the motion factor of flow and based on the mental factor of feeling."<sup>2</sup>

Adapting is an active emotional response to the world. It shapes our personality and behaviour through the "extraverted *adjustment* of one's Self" with the outer world. In his book, Carpenter sees Adapting as an essential process of emotional 'recovery' from practical working actions. It is an essential adjustment which enables the psyche to relate to its environment.<sup>3</sup>

Before Odysseus sets foot for the second time on Philoctetes' island he *is* in a certain way: 'brooding' over memories, 'exercised' by the practicalities of landing, etc. - the Odysseus of the journey on the ship. The moment he sets foot on the beach, he *adapts* emotionally to a new reality and, crucially, to a new Objective. Until now Odysseus had been motivated by the task of getting the ship safely to the island. Now his Objective changes to 'make Neoptolemus acquire the bow' and his emotions change accordingly - he has 'adapted'.

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<sup>1</sup> Tapes: 10-7

<sup>2</sup> "Book": p.6

<sup>3</sup> "Conflict and Harmony", Chap. 5, p. 10: "*In these recovery intervals we thus have the opportunity to adjust ourselves to our materials and tools, to the moods of other people and to the emotional impulses which stream into consciousness from the deep levels of the flow of our Feelings.*"

The other part of the definition talks of the "introverted relating of one's conscious Self with the subconscious". To visualize this, Yat Malmgren goes back to the figure of 8 I described in the previous chapter. The Character is in the middle. It has a ring (half of the figure 8) in front and a ring behind. The ring in front represents the extravert adjustment to the outer world, while the ring behind is the introvert relating to the unconscious<sup>1</sup>. The Character draws energy from the inner circle and projects it to the outer circle. The two are *never* separated and cannot exist without one another. The definition points to the fact that one's subconscious image of one's Self determines one's relationship to events. To illustrate this, Yat Malmgren compares two characters who, occupying similar social positions in similar circumstances, *adapt* to them in very different ways.

Berenice and Cleopatra are both oriental Queens faced with subjugation by a foreign conqueror. Racine's character feels herself a 'colonial', inferior to the Roman Emperor. She adjusts to her circumstances by deferring to him, she expects his love to dispel her self-doubt. In other words, she relies on him to take decisions for her. Cleopatra, on the other hand, feels herself to be superior to the Romans. As a result she makes her own decisions and kills herself rather than surrender her power of decision. Their feelings have adapted to similar circumstances in different ways: Berenice yields to her conqueror and becomes full of Free Adapting, while Cleopatra fights against him and becomes Bound in her anger. The different forms of Adapting to the outer circumstances are determined by their different forms of Adapting to their inner image of

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<sup>1</sup> Carpenter uses, rather loosely, the term 'subconscious' to mean what is more accurately known in Jungian terms as the 'personal unconscious'. The two terms are synonymous, however and Jung sometimes uses "subconscious" in this sense as well: "*The unconscious processes, then, are not directly observable, but those of its products that cross the threshold of consciousness can be divided into two classes. The first class contains recognizable material of a definitely personal origin; these contents are individual acquisitions or products of instinctive processes that make up the personality as a whole. Furthermore, there are forgotten or repressed contents, and creative contents. There is nothing specially peculiar about them. In other people such things may be conscious. Some people are conscious of things of which other people are not. I call that class of contents the subconscious mind or the personal unconscious, because, as far as we can judge, it is entirely made up of personal elements, elements that constitute the human personality as a whole.*" ("Tavistock Lectures", p. 40, emphasized in the original, my underlining)

themselves - a crucial ingredient of their personality or Character. Their different actions are a result of their different personalities - the differences in this case can be assigned primarily to the different way in which they have Adapted.

We have examined the different ways in which Mental Factors and Inner Participations relate to the work of the actor. We will now climb another step on the ladder of energy Movement, to the layer which links Inner Participations to physical dimensions: the Motion Factors.



MOTION FACTORS and their ELEMENTS

"The four factors of Weight, Space, Time and Flow into which all movement (expression) can be analysed, and which express the four Mental Factors of Sensing, Thinking, Intuiting, and Feeling (respectively).

Each Motion Factor is sub-divided into two elements, which yield with or contend against the factors."<sup>1</sup>

Long before his work with Carpenter, Laban formulates four basic questions to be asked of visible movement:

- a. which part of the body is in motion and how does it co-ordinate with other parts of the body?
- b. what is the duration of the movement and in what relationship does it stand to the duration of other movements around it?
- c. how much muscular power is exerted in effecting the movement?
- d. which direction in space is the movement leading towards or away from?<sup>2</sup>

With Carpenter, Laban revisits his earlier work. The two men observe dancers striving for clarity on stage. They then return to analyse people doing routine manual and office work. They even go to hospitals to look at the movements of patients before and after surgery.<sup>3</sup> And they conclude that, regardless of whether the activities are simple or complex, expressive or mundane, automatic or deliberate, four *universal constants* are always present: all movements follow a path in *space*, they all have a *duration*, a *strength* and are characterized by different degrees of "*ease*" in their co-ordination.<sup>4</sup>

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<sup>1</sup> "Book": p. 2; the words in brackets are added to Carpenter's definitions by Yat Malmgren.

<sup>2</sup> see "Introduction - Energy Measured", p. 84ff.

<sup>3</sup> cf. Carpenter: "Conflict and Harmony", Ch.1, p. 20

<sup>4</sup> cf. Laban: Effort, pp. 4 ff and Carpenter: "Conflict and Harmony", Chap. 1, p. 3: "*To define these Motion Factors and Elements, terms are used in our Movement Phraseology which are similar to those used in physics, for physicists define movements of physical particles in terms of Space, Time*

These universal characteristics constitute the four "factors" into which movement can be broken. Laban calls them the *Motion Factors*, in order to distinguish them from the psychological *Mental Factors*. They are, in the order listed above: Flow, Time, Weight and Space. Laban and Carpenter then link these concepts to psychological sources of energy. They assume that a particular aspect of physical movement (Motion Factor) corresponds to a particular aspect of the inner movement of energy (Inner Participation).<sup>1</sup> The two sets of concepts are linked thus:

Weight is the physical expression of Intending (Sensing)  
 Space is the physical expression of Attending (Thinking)  
 Time is the physical expression of Deciding (Intuiting)  
 Flow is the physical expression of Adapting (Feeling)<sup>2</sup>

For Laban Motion Factors are first and foremost measures of physical activity, rooted in physiology and the laws of physics<sup>3</sup>. Yat Malmgren, on

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*and Energy - Energy being compounded of Weight and Velocity. In Movement we use these same terms to describe our movements in Space and Time but sub-divide Energy into Weight and Flow. To a physicist, Velocity defines the quality of the movement of a physical particle but in Movement, Flow defines the quality of the emotional feeling.* The Motion Factors are perhaps the best documented area of Laban's thought prior to his work with Carpenter. In "Effort" Laban describes in detail the way in which he discovered them through the observation of movement in industry. He also refers to them constantly in "Mastery of Movement".

<sup>1</sup> Laban intuites the link already in "Effort": "... personal efforts and personal character-qualities might stand in some connection. The existence of four motion factors might suggest that there could be a connection between the four motion factors and the four fundamental types of human temperaments, as they are usually classified in the oldest as well as in the most recent psychological treatises." (p. 57)

Despite early misgivings concerning the connection between Mental and Motion Factors (ibid.) Laban eventually accepted Carpenter's association with the four Jungian psychological functions. This link is discussed in the "Introduction - Energy Defined".

<sup>2</sup> cf. "Book": p. 2

<sup>3</sup> "Rationalistic explanations of the movements of the human body insist on the fact that it is subject to the laws of inanimate motion. The Weight of the body follows the laws of gravitation. The skeleton of the body can be compared to a system of levers by which distances and directions in space are reached. These levers are set in motion by nerves and muscles which furnish the strength needed to overcome the weight of the parts of the body that are moved. The flow of motion is controlled by nerve-centres reacting to internal and external stimuli. Movements take a degree of time, which can be exactly measured. The driving force of movement is the

the other hand, has little interest in the physical dimensions of Weight, Space, Time and Flow as such. He acknowledges their existence, of course, but warns constantly against separating the Motion Factors from their roots in Inner Participations, a tendency which he detects in dance applications of Laban's work. The words Weight, Space, Time and Flow have no expressive power in themselves, he stresses - they are codes which describe a *psychological* experience.<sup>1</sup> These terms, says Yat Malmgren<sup>2</sup>, are abstract conventions, like writing H<sub>2</sub>O for water. In themselves they do not arouse images or sensuous reactions and are therefore of little use in acting. But associated with their psychological roots they are extremely useful when we wish to describe personalities (Characters) in terms of a dominant psycho-physical characteristic. Olivier, for example, had more 'Weight' than Gielgud, and Richardson more 'Weight' than the other two taken together. But Gielgud's 'Flow' was more developed than Richardson's and so on. The same thinking can be applied to characters: Othello functions mainly through his Weight (sensuality), while Desdemona uses Flow (emotion) more than anything else. Cassio's charm also comes from his Flow, while Iago's Space (thinking) is more developed than that of any other character in the play.<sup>3</sup> With the Motion Factors the practical applications of the system become apparent. They show how psychological characteristics can be inferred through our sensory perception of the Characters' physical life.

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*energy developed by a process of combustion within the organs of the body.*" (Laban: "Mastery of Movement", p. 22) This whole aspect of Laban's thinking is rooted in movement and its physical dimensions. Most great teachers of movement for actors, from Delsarte to Dalcroze to Grotowski follow similar trains of thought. (cf. Grotowski: "Towards A Poor Theatre", p. 139); see Also above: "Introduction - Energy Measured", pp. 84ff.

<sup>1</sup> The Motion Factors are categories (names) which describe our *perception* of aspects of movement. In this sense they are, as Yat Malmgren insists, *psychological* concepts. As Jung shows, sensory perception consists of projecting our mental categories upon physical reality: "*Projection is a general psychological mechanism that carries over subjective contents of any kind into the object. For instance, when I say the colour of this room is yellow, that is a projection, because in the object itself there is no yellow. Yellow is only in us. Colour is our subjective experience, as you know. The same when I hear a sound, that is a projection, because sound does not exist in itself; it is a sound in my head, it is a psychic phenomenon which I project.*" ("Tavistock Lectures", p. 153)

<sup>2</sup> Interview: 12.7.93

<sup>3</sup> the examples are mine

I think of the Motion Factors like degrees of temperature: it matters little to the doctor whether the thermometer is marked in Celsius or Fahrenheit - what concerns her is *how many* of these degrees the mercury has registered. The "units of measure" of the Motion Factors are the Elements. They divide into two groups: *yielding* and *contending* Elements:

<u>INNER PARTICIPATION</u>	<u>YIELDING</u>	<u>CONTENDING</u>
INTENDING (Weight)	Light	Strong
ATTENDING (Space)	Flexible	Direct
DECIDING (Time)	Sustained	Quick
ADAPTING (Flow)	Free	Bound <sup>1</sup>

Laban starts from the common-sense observation that people move in response to a need. We react before we act. The reaction may be hard to detect at first sight, but we have to absorb the impact of the outside world before we respond with an exertion of our own. Our movements can therefore be said to fall into two broad categories: movements which *absorb* the impact of the outside (Laban says "yield" to it) and movements which *exert* themselves on the world ("contend" against it). Laban considers that we take one of these fundamental attitudes towards each of the Motion Factors: we either yield with or contend against Weight, Space, Time and Flow.<sup>2</sup>

Yat Malmgren thinks of the difference between the two as the difference between the way we are by day and by night. During the day we are in action: the energy flows forward, from us to the outside world. At night

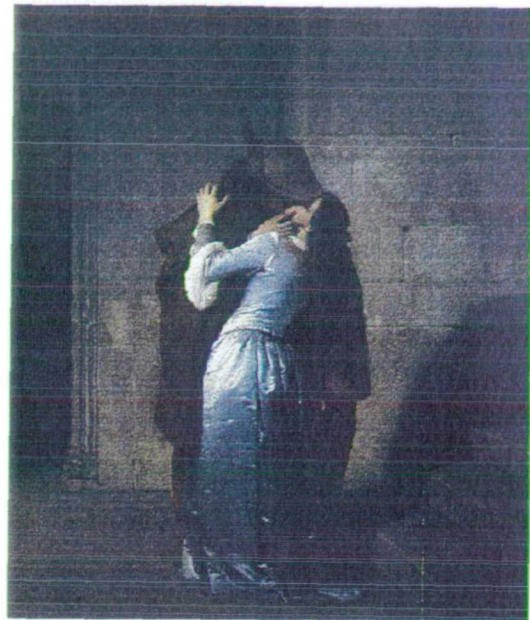
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<sup>1</sup> cf. "Book": pp. 2 & 3

<sup>2</sup> Laban personifies the two modes as "ancient Gods": "*Gods floating over the waters show in ritual or pictorial representations a yielding attitude towards the motion factors of Time, Weight and Space...The malign gods of death and violence are figures represented with thrusting, piercing and compressing effort actions, all of which are firm and direct movements, sometimes occurring suddenly and at other times gradually.*" ("Mastery of Movement", pp. 18-19) [ILLUSTRATIONS] Artaud, thinking on the same lines, divides breathing (and by extension all movement) thus:

<i>"Androgynous</i>	<i>Male</i>	<i>Female</i>
<i>Balanced</i>	<i>Expanding</i>	<i>Attracting</i>
<i>Neuter</i>	<i>Positive</i>	<i>Negative"</i>

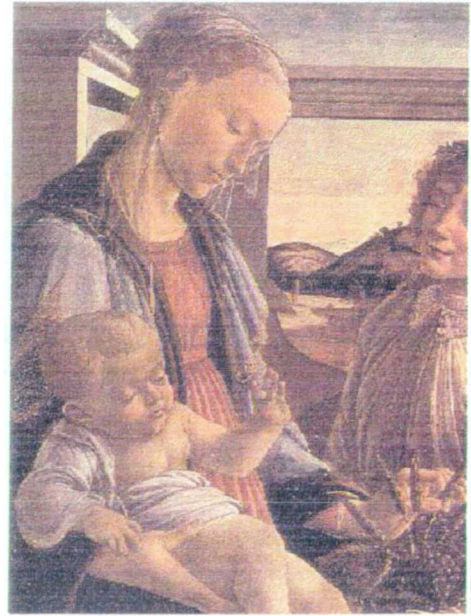
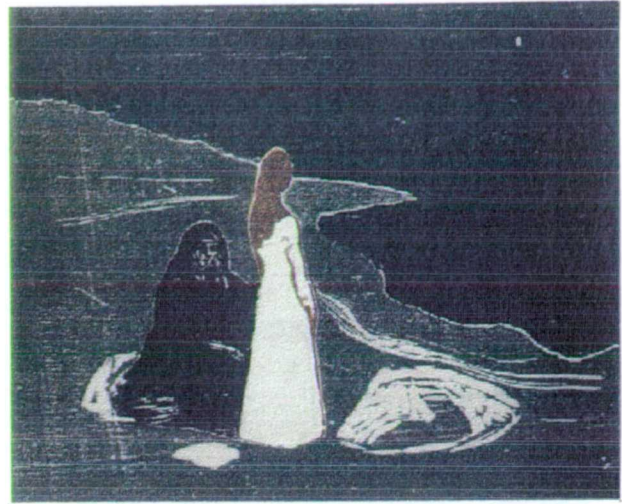
("The Theatre and its Double", p. 91)



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**Collage - Yeilding Images.**

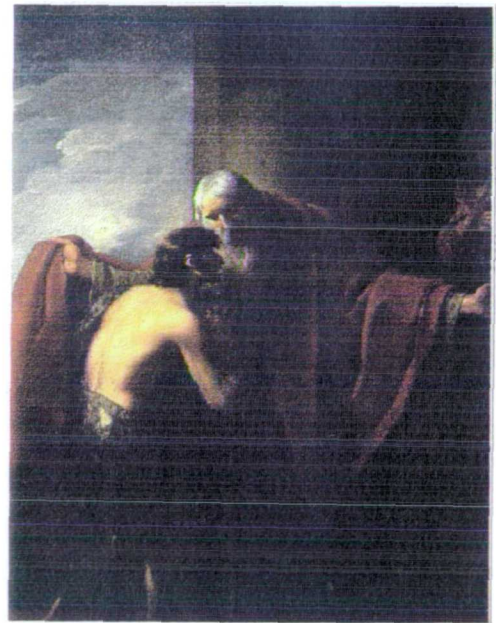
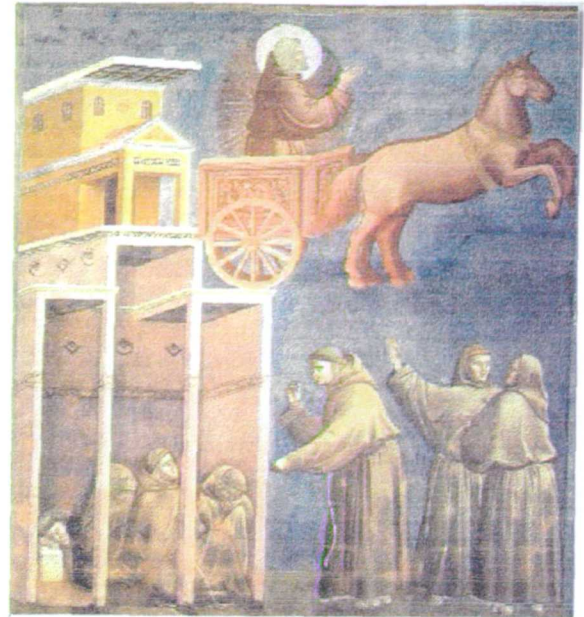
- 1. PATON: Hesperus.**
- 2. HAYEZ: The Kiss.**
- 3. BALDRY: The Kiss.**
- 4. RIVIERE: The Garden of Eden.**



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**Collage - Yeilding Images.**

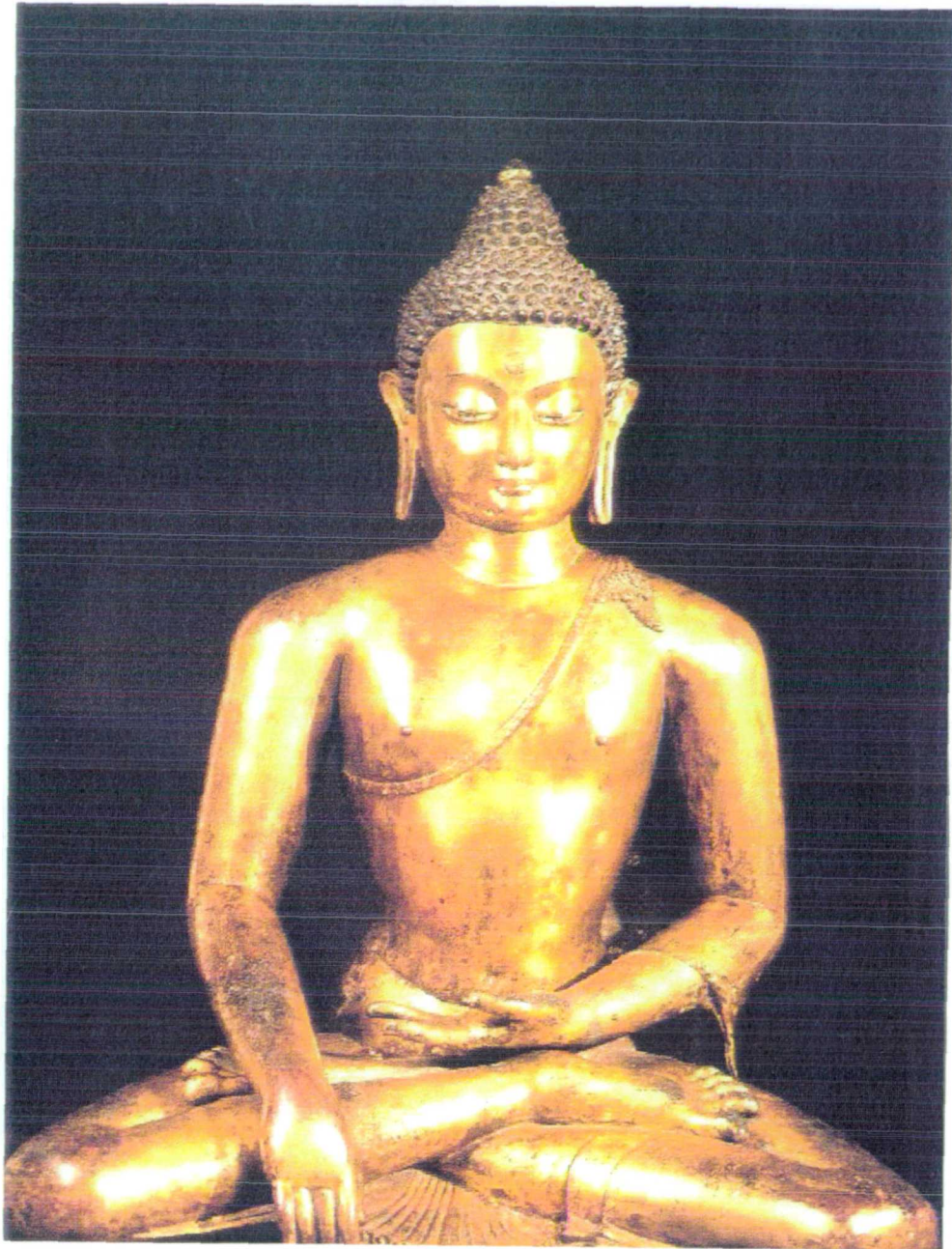
1. **RAPHAEL:** The Virgin of the House of Orleans.
2. **MUNCH:** Death Camp or Death Throes.
3. **BURNE-JONES:** The Evening Star.
4. **BOTTICELLI:** Madonna of the Eucharist.



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**Collage - Yeilding Images.**

1. **SPENCER-STANHOPE:** Penelope.
2. **GIOTTO:** The vision of the Chariot of Fire.
3. **GIOTTO:** St. Francis Recieving the Stigmata.
4. **WEST:** The Return of the Prodigal Son.



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Collage - Yeilding Images.

Gautama the Buddha.



we are more 'relaxed' - the energy moves inwards and we are more receptive, more ready to 'absorb' the world. By day we are involved in the world, by night we 'retire' from it. We cannot be both 'receptive' and 'attacking' at the same time: we function either in one mode or another. In the same way, characters are *predominantly* either active (contending) or relaxed (yielding).

Because we tend to define our personalities by what we *do*, the contending state comes naturally to us. Yet, psychologically, we must absorb the impact of reality before we act upon it. This is why Yat Malmgren's "Book" lists yielding before contending Elements - yielding is the primordial, 'natural' state. We start an experience in a yielding state, we then increase its intensity into a contending state, before recovering back to yielding.<sup>1</sup>

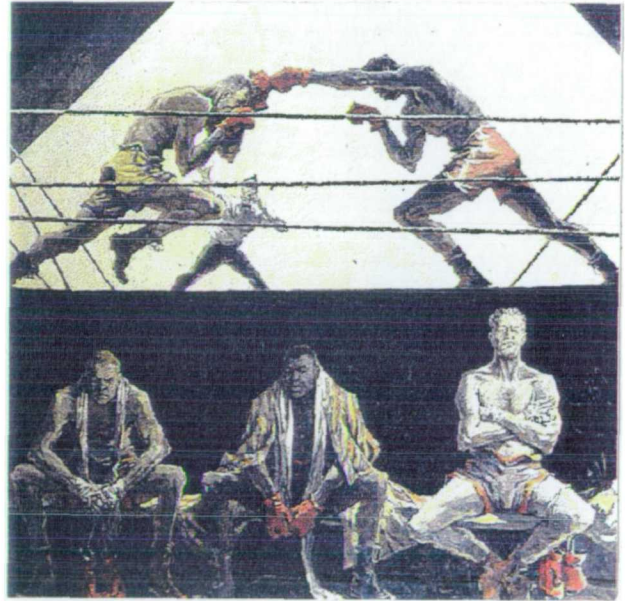
As mentioned before, for Laban the Elements relate first and foremost to physical dimensions. In order to emphasize the leading role taken by the inner life of the Character, however, Yat Malmgren changes the attribution of the Elements from Motion Factors to Inner Participations. In his "Book" the Elements are measures of the Character's intention, attention, etc. that is of the *inner* energies which activate the physical moves, and not of the physical moves themselves. He therefore prefers to say that Othello's *Intending* or Desdemona's *Adapting* (not their Weight and Flow) are their dominant features<sup>2</sup>. The difference is more a matter of emphasis than of practice. In practice, the Elements describe *both* the Inner Participations and their physical outcome in Motion Factors, without which Inner Participations could not be observed and measured.<sup>3</sup>

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<sup>1</sup> Tapes: 9-3

<sup>2</sup> In practice, however, most actors and directors using the terminology still speak of a Character's Weight or Flow, because the physical manifestations are more immediate.

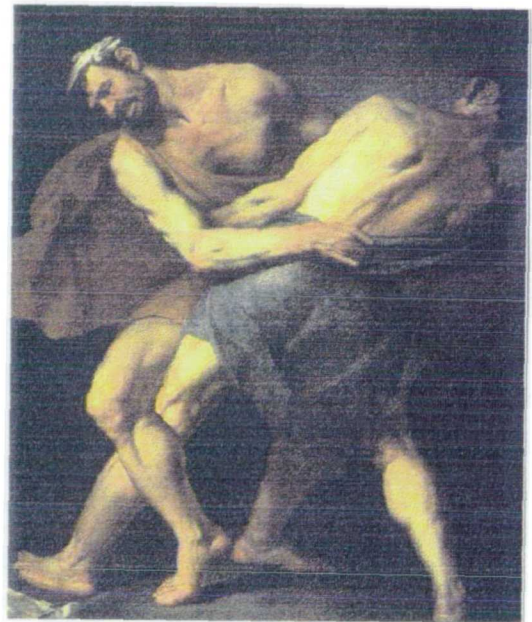
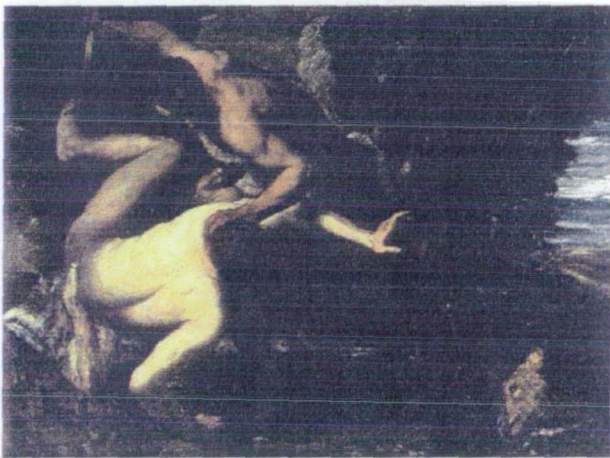
<sup>3</sup> Laban seems to have the same idea when he links, in his early work, the Inner Participations *directly* to physical expression: "*we shall get nearer to the problem if we consider the attention, intention, decision and precision observable in the bodily attitude of the mental worker.*" ("Effort", p. 60) By the time he comes to write "Mastery of Movement", however, Laban has established clearly the "outer into inner" pattern of his analysis: "*The person who has learnt to relate himself to Space and has physical mastery of this, has Attention. The person who has mastery of his relation to the Weight factor of effort has Intention and he has Decision when he is adjusted to Time.*" (op. cit. p. 89)



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**Collage - Contending Images.**

1. **Poster, 'United we Win.'**
2. **MULLER: Adolf Hitler.**
3. **LICHTENSTEIN: Whaam!**
4. **TCHEPIK: The Boxing Ring.**



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**Collage - Contending Images.**

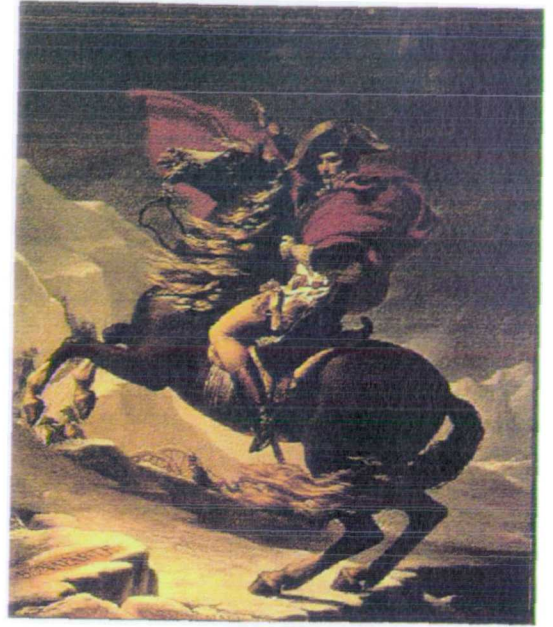
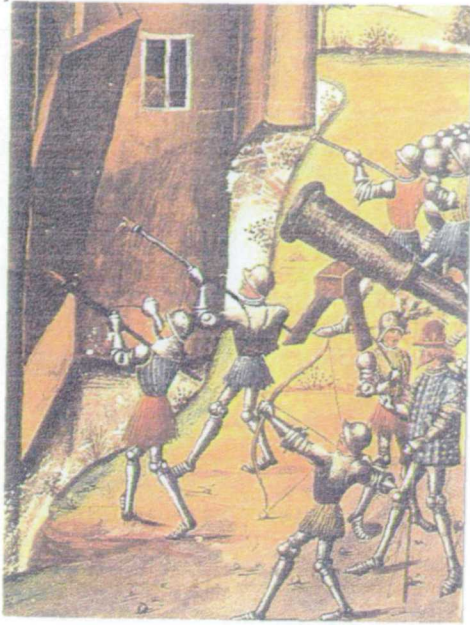
1. **CAGNACCI:** The Rape of Lucretia.
2. **ANSDELIC:** Hunted Slaves.
3. **TINTORETTO:** Cain slaying Abel.
4. **FRANCAZANO:** Two Wrestlers.



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**Collage - Contending Images.**

1. **VOLAIRE:** Eruption of Vesuvius.
2. **PETHER:** The Eruption of Vesuvius.
3. **NEAPOLITIAN SCHOOL:** Vesuvius Erupting.
4. **DESPREZ:** The Great Eruption of Mount Vesuvius.



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**Collage - Contending Images.**

1. **ANNON:** Soldiers armed with Hand Cannons Besieging a Castle.
2. **DAVID:** Napoleon Crossing the Alps.
3. **JORDAENS:** Lapiths and the Centaurs.
4. **SCHREYVOGEL:** Breaking Through the Lines.

From Yat Malmgren's point of view the most important thing about Motion Factors is the relationship in which they stand towards each other.<sup>1</sup> He compares them to the ingredients needed to run a car. The 'vehicle' of character and expression needs oil (Flow), water (Space) and petrol (Weight). As for Time, it can be compared to the gears - they accelerate or decelerate the motion. The type of 'vehicle' our character is will depend on the *proportion* of these ingredients: how much petrol, oil and water we use and in which gear the character 'drives'.<sup>2</sup>

Let us now examine each Motion Factor in turn:

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<sup>1</sup> cf. Laban: "Effort", p. 4: *"The essential point is how the control of the Weight-moving force fits with the control of the progress in Space and Time. It is the...proportion between...these motion factors which determines the degree of economy of effort used."*

<sup>2</sup> Interview: 12.7.93

WEIGHT

"The *dynamic* motion factor which expresses the Mental Factor of Sensing and the Inner Participation of Intending; the impact of receiving and transmitting sensory stimuli - subdivided into the Elements of Light and Strong."<sup>1</sup>

The Elements of Intending (Weight) are Light and Strong.

"Light Intending - a light, sensory, muscular exertion which does not involve contraction of the central body muscles".

"Strong Intending - a sensory muscular firmness in any part of the body, and emanating from the contraction of the central body muscles."<sup>2</sup>

Movements have strength. Strength is the body's response to gravity (yielding to or contending against it), therefore Laban talks about the *Weight* of our movements. We experience our responses to the physical world as being more or less *intense*, therefore as Light<sup>3</sup> or Strong<sup>4</sup> Weight. Light is the primitive, initial state of Weight (Intending). We start from it, increase in intensity to the point where we 'cross the border' into

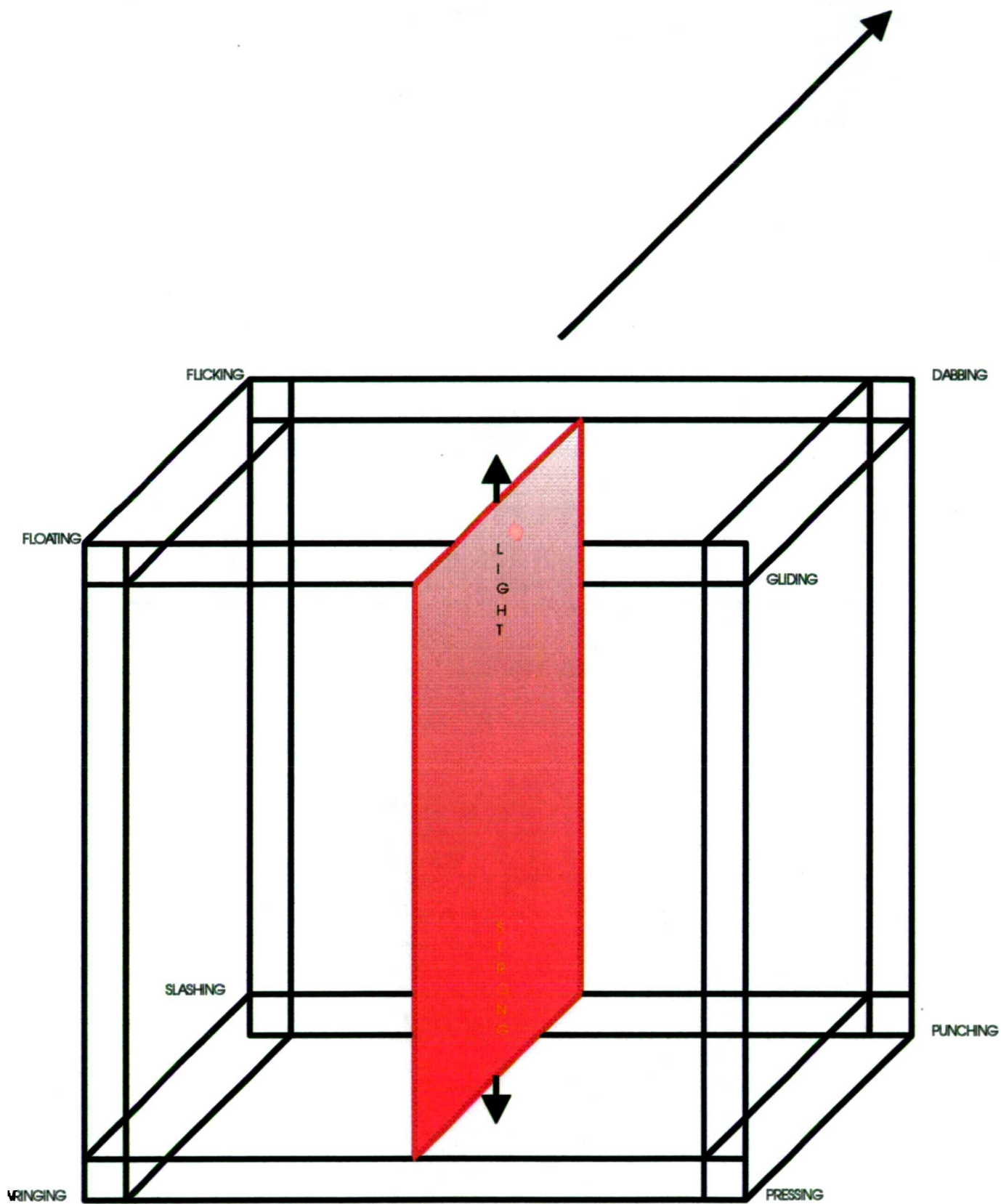
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<sup>1</sup> "Book": p. 11

<sup>2</sup> "Book": p.6; cf. Carpenter: "Conflict and Harmony", Chap. 3, p. 6, note: "All movements using a muscular energy around the normal muscle [sic] (which is experienced in easy standing) are felt to be Light. Movements requiring considerable muscle exertion (which is best experienced in carrying, pushing and lifting objects of a certain weight) are felt to be Strong. Relaxation of the body or of its parts causing fall or collapse leads to inertness. Exaggerated tensions causing tautness and cramp leads to rigidity. The undivided fight between near cramp and near collapse results in Heaviness. Only Light and Strong are fully controllable Weight qualities." (The concept of "Heaviness" is discussed at "Negatives", pp. 333ff. below)

<sup>3</sup> "Lightness is thus a sensory movement in a peripheral part of the body which is yielding to Weight and which does not involve the contraction of the central body muscles. By "peripheral" parts of the human body we mean the hands, arms, feet, legs and the head and facial features." (Carpenter: "Conflict and Harmony", Chap. 3, p.2)

<sup>4</sup> "Strength is defined as a sensory movement which contends against Weight and which is generated by and emanates from the contraction of the central body muscles resulting in a muscular tension in the moving part of the body." (ibid.)



3/6a

# WEIGHT IN THE EFFORT CUBE



Strong, then recover back into Light. If we do not recover back to Light we are perceived as "muscle-bound", tense or "rigid"<sup>1</sup>.

The Weight of a movement is determined by the dynamic intensity needed to execute it. The same can be said of our instinctive 'sizing up' of an object, a person or a character. We measure their Weight by the amount of energy needed to 'move' them, either physically or psychologically.<sup>2</sup> As a consequence we perceive Weight as a 'volume' as well. A mahogany sideboard feels wrong in a room full of Chippendale furniture because it is 'too heavy' for it. In the same way, characters occupy a space on stage in direct proportion to their Weight.<sup>3</sup>

Exercising force or strength presupposes a resistance. Laban shows that this resistance can come both from inside - "*from within one's own body by antagonistic muscles*"<sup>4</sup> - or from the outside, from another person or object. Applied to acting, this implies that, in determining the Weight of a character, an actor has regard both to the degree to which the character's own Sensing function is developed and to the obstacles (social, psychological, physical) which confront him in the play. These elements will determine the 'quality of effort' in respect of Weight displayed by the character: the Intending part of his psychological make up and of his Action. The Character's own Weight can be Light, but if he encounters a powerful obstacle, the Weight of his Action becomes Strong.<sup>5</sup> We can therefore have a Light Character with a Strong Action and vice-versa. By extension, it is possible to have contrasting Elements in the Action and the Character in respect of the other three Motion Factors as well.

Weight comes across as sensuous warmth: weighty Characters like Sir Toby Belch or Othello have a large stage 'volume' and conquer those around them

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<sup>1</sup> Tapes: 8-7

<sup>2</sup> Interview: 12.7.93; cf. Laban: "Effort" p. 55: "*Force...is the degree of energy spent in overcoming one's own body weight, or that of an object, which expresses itself in the attitude towards the weight effort.*"

<sup>3</sup> Interview: 12.7.93

<sup>4</sup> Laban: "Mastery of Movement", p. 46

<sup>5</sup> see, for example, Roderigo remonstrating with Iago in "Othello", IV, 2, ll. 174ff.; my example.

with their warmth<sup>1</sup>. Characters who lack Weight (common sense, earthiness) like Andrew Aguecheek or Roderigo, come across as fay, weak and ridiculous or, like Cassius, unpleasant and untrustworthy. Weighty characters dominate their partners and surroundings, Light characters are overwhelmed by them.

In terms of movement, however, Weight is expressed in *height*: lifting away from gravity or sinking with it. Thus Light Weight (Intending) moves the body upwards and Strong Weight (Intending) expresses itself in downward motions. For me Toby Belch always 'feels' stocky, while Aguecheek feels as if he ought to be thin and lanky.

The "central body muscles" mentioned by Carpenter are the abdominal muscles, linked to the twelve vertebrae<sup>2</sup>. We sit in a meeting, leaning back in the chair, when suddenly the speaker makes an outrageous statement. Our outrage turns into a: "What!?" accompanied by a forward movement of the trunk. The same Strong Intending is in action when we stand up to challenge : "Really?" - our abdominal muscles contract. When, on the other hand, we sit in meek acceptance, with a feeble "OK.", there is no use of the abdominal muscles - the Intending is Light. The degree of muscular exertion is determined by the degree of intensity of the Inner Participation (Intending) which motivates the movement.<sup>3</sup>

## SPACE

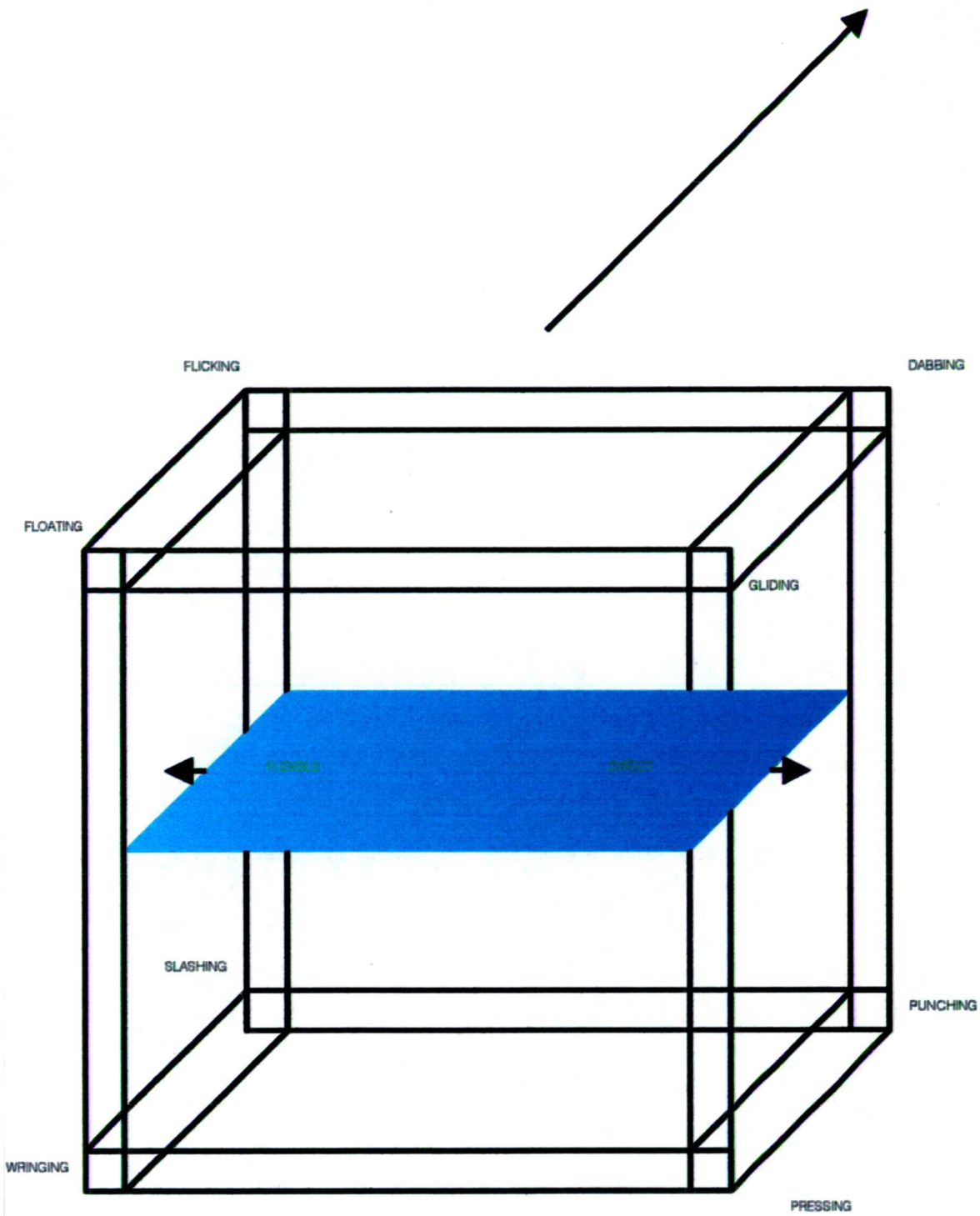
**"The *kinetic* Motion Factor which expresses the Mental Factor of Thinking and the Inner Participation of Attending; the reflection of thoughtful**

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<sup>1</sup> the examples are mine

<sup>2</sup> Tapes: 8-9

<sup>3</sup> Tapes: 8-9; Yat Malmgren's example reminds me of David Suchet's reactions when playing the academic accused of sexual harassment in David Mamet's "Oleanna" (Duke of York's Theatre, London, 1993). Suchet started the crucial penultimate scene slumped in his chair: he was going to compromise and his "central abdominal muscles" were relaxed - he was full of yielding benevolence. As the scene progressed and anger took hold of him, Suchet ran through the entire Intending spectrum - the centre of his body uncoiled over the desk like a serpent ready to strike, becoming tighter and tighter until the final release in the violent outburst.



## SPACE IN THE EFFORT CUBE

movements in one or more planes of space - subdivided into the elements of Flexible and Direct."<sup>1</sup>

The Elements of Attending (Space) are Flexible and Direct.

"Flexible Attending - a reflective movement which is roundabout, being both concave and convex in two or more planes of space."

"Direct Attending - an intensitive movement which traverses either a straight line, or a flat curve, in a single plane of space."<sup>2</sup>

Movement is exerted in Space: be it the inner space of our intimate thoughts or the external, objective one. Movements have a direction.

In psychological terms, Space is a process of orientation. Our own bodies divide it into an intimate and a general space. Laban imagines that our bodies are surrounded by a 'bubble', an 'aura' of space which we control and which moves with us. He gives it the technical term of "*kinesphere*".<sup>3</sup> From this basic division between "kinesphere" and "general space", we create - in life as well as on stage - distances between the 'I' (the subject) and the 'it' (the object). On stage we create such distances in accordance to the way we feel towards the other characters: attraction narrows the distance, repulsion increases it.<sup>4</sup> Yat Malmgren divides all movements according to whether they happen *towards* or *away from* the mover. He compares a Character's relationship to Space to the way in which animals relate to their territory. Some, like lions or whales, give the

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<sup>1</sup> "Book": p. 11

<sup>2</sup> "Book": p. 6

<sup>3</sup> "*The normal stretch of our limbs, when they stretch away from our body without changing stance, determines the natural boundaries of the personal space or "kinesphere" in which we move. This kinesphere remains constant in relation to the body even when we move away from the original stance; it travels with the body in the general space*" (Laban: "Mastery of Movement", p. 38)

Stanislavski hits upon the same image, of a 'bubble' or "small circle of attention" which accompanies the actor wherever he moves. ("An Actor Prepares", p. 85). But the implications for the movement of energy are vastly different: Stanislavski's "circle" is there to defend the actor from the temptations of the audience through achieving "solitude in public"; Laban aims to extend the sphere through which the energy of the performer is projected. It is the difference between a naturalistic and an expressionistic approach.

<sup>4</sup> Tapes: 5-4

impression that they dominate the space around them. Others, like crabs or jackals, seem to shrink away from their surroundings. We associate the first with intelligence and the latter with low cunning. In the same way, characters with developed Thinking dominate their surroundings, while those with low intelligence are overwhelmed by them.<sup>1</sup>

Equally, our inner world poses problems towards which we need to 'position' ourselves. A simple, direct question can be answered without the need to withdraw into our inner space and think. A complicated problem of logic, on the other hand, requires we pull back into the inner mind, where we can examine the different data in all their permutations. The first gives rise to Direct, the second to Flexible movement. Both types of Attending are always first expressed with the eyes.<sup>2</sup>

Flexible Attending causes the yes to 'withdraw' from the outer world, as the character 'shrinks into himself' in order to solve a difficult question. A "Hamlet" in "To be or not to be" mode usually moves his hands or taps his feet rhythmically as he speaks, in involuntary moves which operate mainly through the extremities of the body<sup>3</sup>. The trunk - the centre of his sensuous function - is not affected, as Attending pushes Intending away from the centre and towards the extremities.<sup>4</sup> Hamlet's thought-process is "both concave and convex into two or more planes of space", first as a sensation of thought moving in three dimensions inside his mind, then as inflections of the voice. The thought and inflection of "To be or not to be" can be divided in two: a concave half ("To be" - the energy of the thought moves towards the outside, towards the idea) and a convex movement ("or not to be" - the thought moves inwardly, away from the idea of life and towards the sensation of the neant). The Flexible movement of energy occurs because the character is trying to solve a problem (the question of suicide) through thought (Attending), by examining it from all angles. The same pattern breaks through in doubting intonations in daily occurrences: "really?", "mmm, that was interesting", "are you sure?". The voice goes up and down, sometimes feels as if it

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<sup>1</sup> Tapes: 51-1/2

<sup>2</sup> written corrections

<sup>3</sup> see, for example, Olivier's rhythmical play with the dagger in his film interpretation of the soliloquy. (my example)

<sup>4</sup> Tapes: 8-10

moves forward and backward in a three dimensional, convex/concave pattern.<sup>1</sup>

Conversely, Direct Attending feels as if thought moved in a straight line. (The 'line' can be circular as well, as Carpenter points out in his definition - we must be careful not to confuse the circular motion of thought with Flexible Attending: circular thought is Direct, as it only moves in one plane of space.) Direct Attending operates only on one side of the body at one time: the Direct thinker is either left-sided or right-sided in expression. Flexible Attending, on the other hand, crosses the vertical centre line of the body. It originates on one side, but does not confine itself to it and crosses the 'border' into the other side. This penetration into the other side of the body is limited, however - the gestures which accompany Flexible thought tend to trail away; the energy never reaches its full potential on both sides because it loses impetus in the course of its convoluted trajectory. The energy of Direct Attending, on the other hand, moves 'straight to the point' and achieves full intensity. Direct Attending gives the impression of being sharp and powerful, while Flexible Attending comes across as tentative and only half realized. Direct Attending is "intensive", that is an eager, earnest, penetrating form of thought; while Flexible Attending is "reflective" - convoluted, hesitant, circumspect.<sup>2</sup>

In physical terms thought expresses itself in movements towards or away from a *diagonal* of space.<sup>3</sup> This needs some explanation: Yat Malmgren represents the stage as a 'cube' crisscrossed by 4 diagonals which meet in the middle of the 'empty space'. If one imagines the actor placed in this space, with the diagonals 'piercing' him like so many spears, one can see

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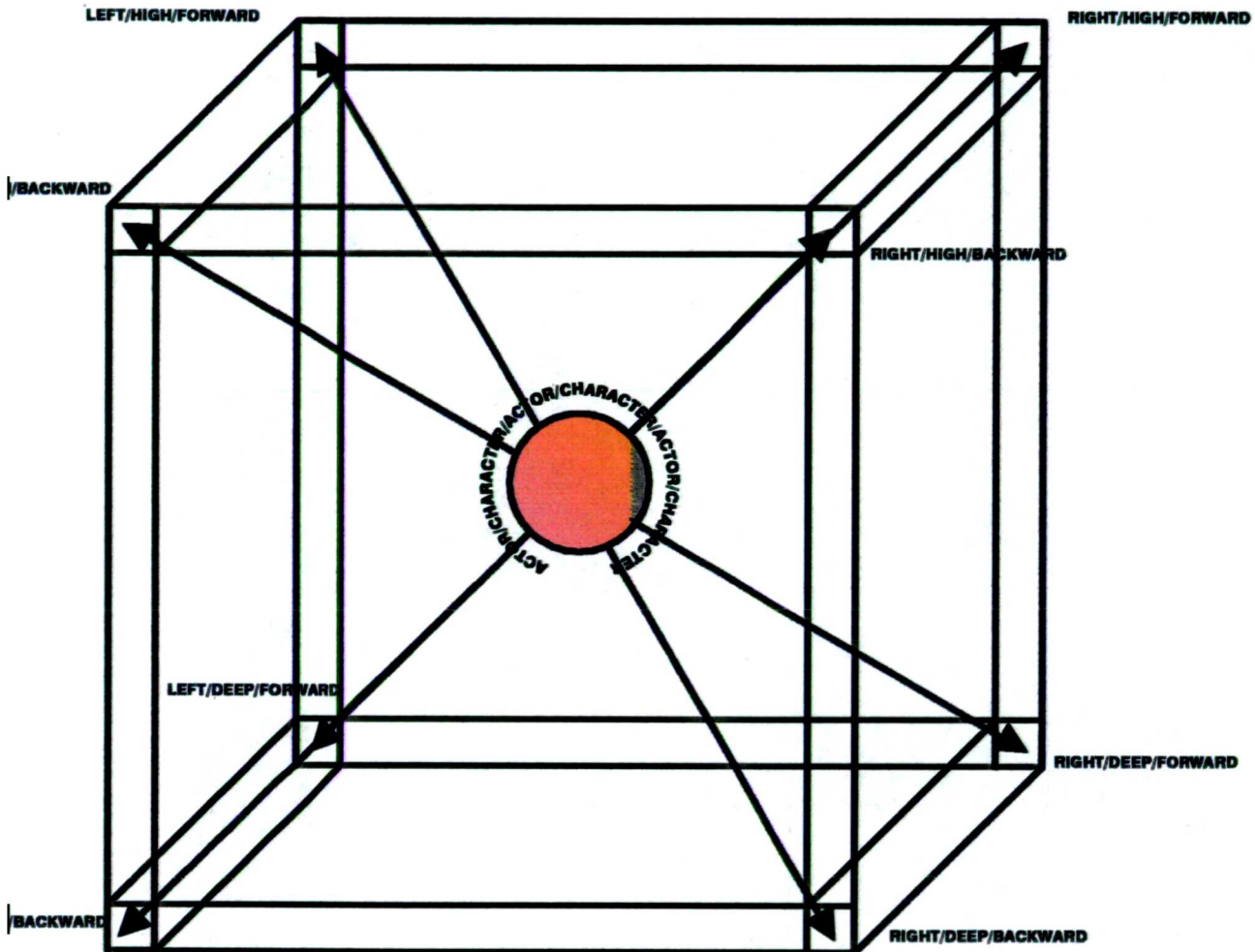
<sup>1</sup> Tapes: 8-10/11

<sup>2</sup> The difference in movement between Flexible and Direct Space is described thus by Laban:

*"Easy movers...apparently swim, circulate and twist most thoroughly through any possible region of space. Enjoying the space surrounding them makes them happy dwellers of a kingdom of which they know every corner... But there are those who...seem to take careful account of the extension and expansion of their movements, which appear to be as direct as possible. It is as if they had an aversion against the manifold extension of space. This aversion does not manifest itself so much in a tumultuous struggle, but rather in a kind of restriction in the use of all too many space directions."* (Laban: "Effort", pp. 55-6)

<sup>3</sup> Interview: 7.10.93

# THE FOUR DIAGONALS OF SPACE



THE FOUR DIAGONALS ARE:

RHF/LDB  
LHF/RDB  
LHB/RDF  
RHB/LDF

## RIGHT-ACTION

that there are four diagonals in front and four in the back of the actor's body. The contacts and objectives to which the actor relates are placed on these diagonals - they represent the directions towards which the actor "turns his mind", as Carpenter puts it in his definition of Attending. The energy flows either out, from the actor and towards the contacts; or inward, from the contacts to the actor. The actor's body divides the space into 'introvert' and 'extravert' spheres according to the direction towards which his thought moves. 'Introvert' thought goes away from the contacts and 'extravert' thought towards the contacts. These directions are relative and interchangeable. At a given moment the actor may relate to a contact Up Right: his energy moves on a diagonal towards the direction of an arm extended upwards and to the right. In this case his introvert sphere, the area of his kinesphere into which he 'recovers' after carrying out an action, is placed Down Left - at the opposite end of the diagonal. But he can just as well have a contact Down Left and 'recover' into a private world situated Up Right.<sup>1</sup> Physical movement, guided by the Inner Participation of Attending takes place in relation to one of these diagonals: either by the shortest route towards its goal (Direct moves) or wrapping itself around them in a roundabout, convoluted path - Flexible moves. Direct moves are linear - they take place in only two planes of space. Flexible moves, on the other hand, go through three or more planes of space - they are defined by their depth as well as by their height and length.

## TIME

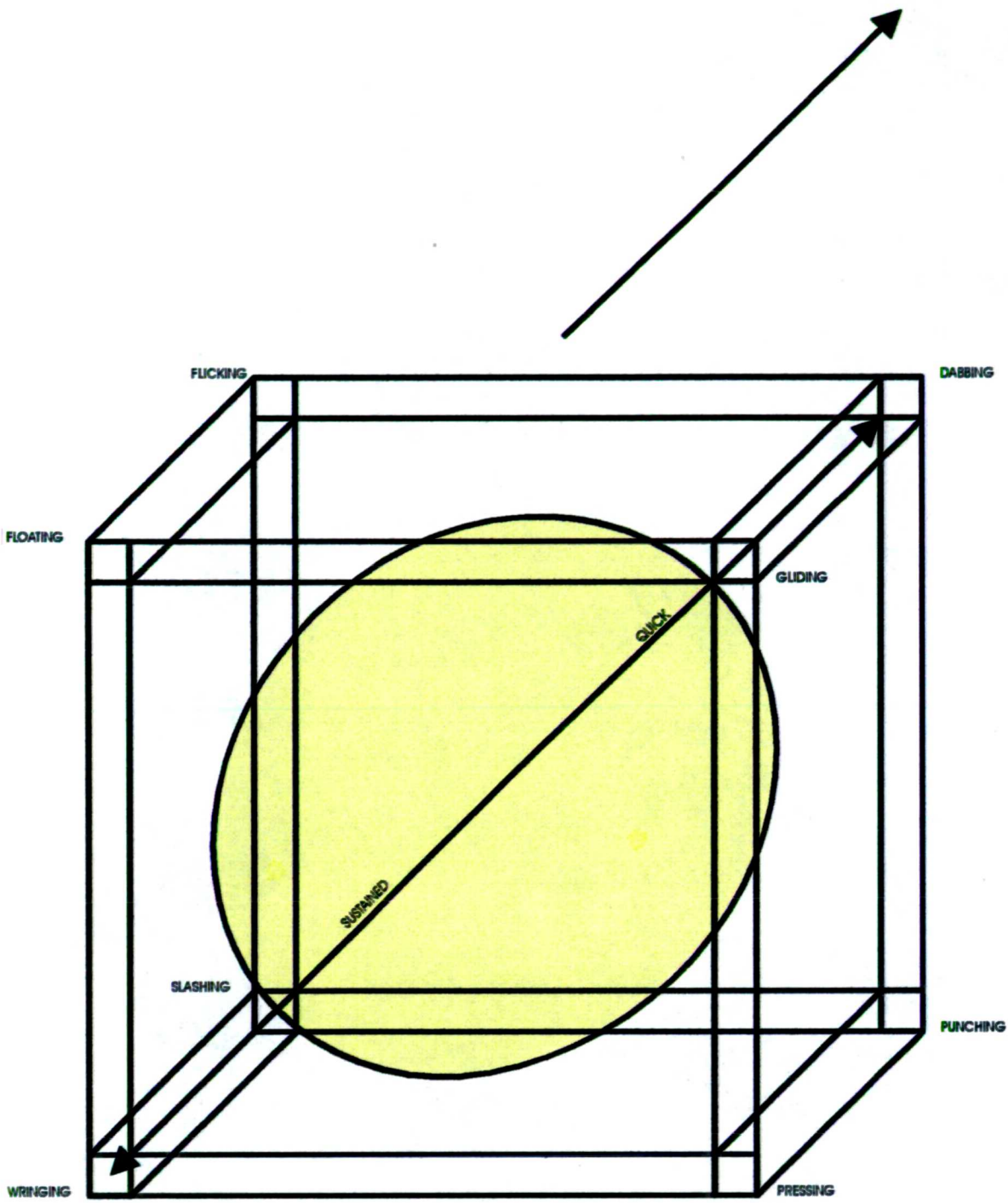
"The *rhythmic* Motion Factor which expresses the Mental Factor of Intuiting and the Inner Participation of Deciding; the intuitive perception of the relation between the past and the future - sub-divided into the elements of Sustained and Quick."<sup>2</sup>

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<sup>1</sup> Interview: 7.10.93; For the use of the Jungian terms "introvert" and "extrovert" see "Introduction - Energy Defined", pp. 77

<sup>2</sup> "Book": p. 11; cf. Carpenter: "Conflict and Harmony", Chap.4, p.3: "*In our practical Working Actions Time is the co-ordinating factor between Weight and Space. In the pressing action of digging it is a waste of effort if the weight is applied too quickly and the direction of the spade is thought of too slowly. Successful digging, as with all working actions, demands the correlation of Weight and Space under the control of intuitive*





# TIME IN THE EFFORT CUBE

The Elements of Deciding (Time) are Sustained and Quick.

"Sustained Deciding - an intuitive clinging to the past."

"Quick Deciding - an intuitive urge to the future." <sup>1</sup>

The duration of our physical movements can be measured. We can record their rhythm and the tempo in which a sequence of movements is executed. The movement of our thoughts and emotions is less given to chronometric measurement, but we experience them in Time nonetheless. We speak of 'past' experiences, 'present' occurrences and 'future' hopes. These are very personal sensations, but ultimately we know what is slow for us (Sustained, Laban prefers to call it) and what is Quick.<sup>2</sup>

In acting, Time is seen in the *tempo* of stage events. Yat Malmgren distinguishes between two such tempi: the tempo of the Character and the tempo of the Action<sup>3</sup>. Both depend on the Inner Participation of Deciding.

As a sensation, Time is neutral, says Yat Malmgren. Time is indifferent, heartless, lacks either Feeling or Sensation. It does, however, act as the *catalyst* for the other three Motion Factors.<sup>4</sup> We can experience the other three Mental Factors (Sensing, Thinking, Feeling) organically, immediately. Intuiting, on the other hand, is a disembodied concept. None of the first three can exist, however, except in "time", and we therefore perceive them as intuitive decisions *about* sensing, thinking and feeling.

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*Time and this is a totally different perception of time from the reckoning of the number of elapsed seconds in the pressing action."*

<sup>1</sup> "Book": p. 6; cf. Carpenter: "Conflict and Harmony", Chap. 4, p. 2: "*The Motion Factor of Time is sub-divided into the Elements of Sustained and Quick. Sustainment is recognised as an intuitive clinging to the past, a hanging back with a movement yielding with Time. Quickness is the intuitive urge into the future, the reaching forward and contending against intuitive Time seen in many people, not only in those who are lively.*"

<sup>2</sup> Carpenter calls this aspect of time "intuitive time", to differentiate it from chronometric time. (ibid.) The bulk of his Chapter 4 is devoted to examining the difference between industrial or "quantitative" time and intuitive or "qualitative" time.

<sup>3</sup> Interview: 12.7.93

<sup>4</sup> Tapes: 22-4

In consequence, Time is all-pervasive.<sup>1</sup> We should therefore not speak of a character or an action as having one tempo, but three:

- a dynamic tempo - the tempo of our sensations, i.e. the time span in which we react through sensation.
- an intellectual tempo - the fast to and fro of our thoughts.
- an emotional tempo - the slow flow of the emotions through our 'veins'.<sup>2</sup>

Actors, like all human beings, have natural, predominant tempi in all categories. Some react quickly through sensation but are slow to rouse themselves emotionally (I am thinking of Orson Welles, for example), others, like Greta Garbo, are the other way round. Even within each tempo there are preferences: Greta Garbo's emotional tempo was more sustained than Mary Pickford's.<sup>3</sup> Actors have 'centre-notes' in Time just like they have a centre-note in their voices. From these centre-notes they move towards the tempi of the Character.

Characters, says Yat Malmgren, are temperamentally inclined either towards the past or the future. In "The Seagull" Nina is always looking towards the future, is driven by an "urge" towards what lies ahead. Konstantin, on the other hand, clings to the past so strongly that he needs Nina's love to break out - at least temporarily. Konstantin is motivated by his "intuitive clinging" to the past.<sup>4</sup> Objectives can lie in the past, in the need to re-live or re-capture a past experience, as well as in the future, in the spirit of experimentation and adventure. One cannot be motivated *only* by either the past or future, but Characters have a temperamental preference for one or the other. One of the most striking examples of the difference between Quick and Sustained Deciding is provided by Macbeth and Lady Macbeth. Lady Macbeth lives her imaginative life in the future: her whole existence, before the breakdown, is a drive towards a distant goal. Macbeth, on the other hand, gives the feeling of a tentative, even sluggish attitude towards his Objective, as if the future frightened him and he was clinging to the safety of the past. As a consequence she comes across as the more decisive of the two, urging him forever onwards, towards the future. They change only at the end of the play: she clings to

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<sup>1</sup> Interview: 4.6.93

<sup>2</sup> cf. Tapes: 19-1; see above Inner Participations, pp. 279ff.

<sup>3</sup> the examples are mine

<sup>4</sup> Tapes: 8-12

the emotional memory of a past horror, while he plunges headlong into the future, towards obliteration<sup>1</sup>. "Clinging" to the past slows characters down - their tempo is Sustained. The "urge" towards the future speeds them up - their tempo is Quick.

The merger of the actor's tempo with that of the character, Yat Malmgren points out, is itself a process based on Intuition. The actor takes "decisions" by associating clues relative to the tempo of the character (rhythm of speech, an intuitive perception of the 'speed' at which the character thinks and moves) with his own past experiences. Awareness of his own tempo as well as of that of the character is essential in the process of transformation.

Time exists at the level of the Action as well. Time at the level of the Character looks to the past, to the formative experiences of the Character. Time in the Action looks to the future, towards the Objective. But both these aspects of Time are silent and invisible, they are part of the inner life of the character. They flow into each other following the figure of 8 I described earlier.<sup>2</sup> As a result of this inner flow between *past* and *future* Time eventually manifests itself in the *present* through the tempi of the physical and psychological activities played out on stage. But Yat Malmgren emphasizes that behind the physical, chronometric Time we see in the *tempo-rhythm* of the actor's stage activities there is a whole complex of Time-related events which give the visible action its truth.<sup>3</sup>

Physically, Time is expressed in our bodies on a *backward-forward axis*. Sustained time leans backwards, while Quick Time has a forward thrust.

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<sup>1</sup> Tapes: 8-13

<sup>2</sup> see "Effort and Action" above, pp. 264ff.

<sup>3</sup> Interview: 14.9.95; in this context Yat Malmgren refers his students to Uta Hagen's description of her work 'in time' when creating the character of Blanche du Bois (cf. Uta Hagen: A Challenge For The Actor, New York, Macmillan, 1991, pp. 61-71). The connection between time (*tempo-rhythm*) and inner life, clearly established by Stanislavski (cf. "Building a Character", p. 196, see also Lewis: "Method or Madness", p. 41) is discussed in the "Introduction - Transformation", pp. 93ff.

FLOW

"The *cyclic* Motion Factor which expresses the Mental Factor of Feeling and the Inner Participation of Adapting; the feeling of the viscosity of movement (expression) - sub-divided into the elements of Free and Bound."<sup>1</sup>

The Elements of Adapting (Flow) are Free and Bound.

"Free Adapting - a feeling of streaming, unarrestable fluidity of movement."

"Bound Adapting - a feeling in movement of sticky, viscid fluidity arrestable at any stage of development with a continuous readiness to stop."<sup>2</sup>

We rarely, if at all, move in isolation. Our movements are executed in 'series', in strings of activity. The relationship between the different components of a series of moves is experienced as *co-ordination*. Our movements *flow* one from the other.<sup>3</sup>

Although in Laban's 'academic' order Flow is the last of the Motion Factors, Yat Malmgren considers that Characters react to reality through Flow first. Characters are thrown off balance by the impact of other people and events during the play. In order to restore their balance, they need to exert an amount of energy in proportion to the impact they have suffered. The arousal of this energy is the process of Adapting. Characters adapt to the Weight and Space of the Given Circumstances and adjust their own Weight and Space accordingly. The way in which they adapt determines the Flow of their inner energy and therefore of their movements. From the outside, Flow registers as the presence or absence of 'relaxation' or as the "*fluency*"<sup>4</sup> of a Character's movements.

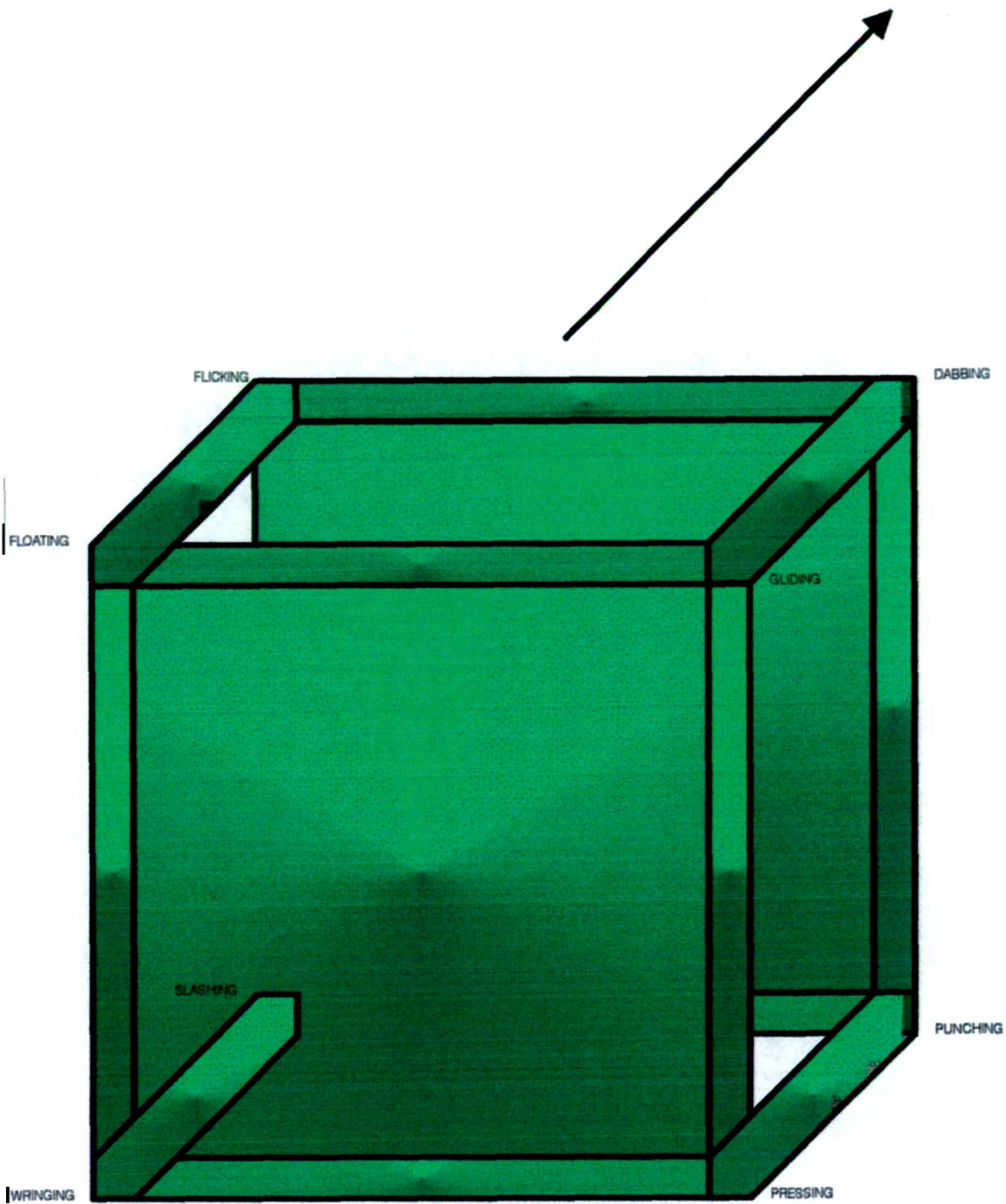
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<sup>1</sup> "Book": p. 11

<sup>2</sup> "Book": p. 6

<sup>3</sup> cf. Laban: "Mastery of Movement", p. 21: "*the flow of movement is strongly influenced by the order in which the parts of the body are set in motion.*"

<sup>4</sup> cf. *ibid.*, p.31.



## **FLOW IN THE EFFORT CUBE**

Faust, in love, would like to make time stand still. His body oozes happiness, his joints are oily, his movements "flow". The flow is unimpeded, like the light gurgling passage of wine from a Spanish goat skin into the gullet<sup>1</sup>. The flow is *Free*: easy, pleasant. The sensation of Free Flow is that of a constant, homogenous mass moving slowly down hill. It is, says Yat Malmgren, like a good French sauce, free of even the suggestion of lumps.<sup>2</sup>

Bound Flow, on the other hand, is jerky, quick, tight. "I am on the tube without a ticket and the controller calls 'tickets please!'" - Yat Malmgren imagines. "I jump, the stomach muscles tighten, the adrenaline flows, the heart beats harder" - Bound Flow. "I drive too fast and am stopped by the Police. I get out of the car full of swagger: 'What's this about?'; 'You were going too fast'; 'ME??'". The body jerks, the chin goes forward, the shoulders lift - Bound Flow, full of disguised aggression<sup>3</sup>. The sensation of Bound Flow is unpleasant, like thick, warm, sulphurous lava moving reluctantly down hill. Hence Carpenter describes it as "*viscid*" that is sticky or *semi-fluid*.<sup>4</sup>

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<sup>1</sup> Tapes: 8-13

<sup>2</sup> *ibid.* cf. Carpenter: "Conflict and Harmony", Chap. 5, pp. 4-5, my underlining: "we are all aware of how our emotions can flow without resistance when we are carefree, when our Feelings rise into consciousness with the freedom of a silver balloon released in the stillness of a summer day. This is the essence of a yielding Free Flow expressed in a fluid streaming movement in which the antagonistic muscles are passive so that we have no Feeling of wishing to arrest our movement and we round off the corners of the curving shapes which we unknowingly draw in space. Free Flow is thus the capacity of men and women to adapt themselves to the Feelings of other people and to an outer situation, by yielding to the Motion Factor of Flow and to recognise, acknowledge, and trust their own Feelings... Since this Free Flow is a "giving way" to the Feelings of other people and to our own it is frequently expressed in a movement of the hands and arms flowing outward from the centre of the body in a convex curving gesture toward the person or thing to which we are yielding."

<sup>3</sup> Tapes: 8-14

<sup>4</sup> cf. Carpenter: "Conflict and Harmony", Chap. 5, pp. 4-5: "...with Bound Flow we are painfully aware when our emotions become viscous with despair, fear, frustration and self-defence... Boundness is thus the capacity of men and women to contend against Flow in the relating of external problems to the needs of their inner life; and to control and conceal the expression of their Feelings... Bound Flow is thus a form of "taking-in" and is often observed as a concave movement of gathering in to the body by a peripheral part such as the hand, foot or head."

A mistake often encountered among students of movement is to identify Bound Flow with 'dead' movement, inaction and immobility. Nothing could be further from the truth: Bound Flow is still a form of motion. What is more, it is a very important element of expression, as, in combination with other Motion Factors, it creates restrained, under-played movements. Bound Flow is the result of a mental state which applies caution, circumspection to action, but is an active Motion Factor for all that.<sup>1</sup>

Flow thus measures and describes the mechanical degree of viscosity necessary to perform practical actions.<sup>2</sup> To differentiate it from the Bound Flow induced by negative emotions, Yat Malmgren calls this normal, mechanical tightening of the muscles and joints, *industrial* Bound Flow.<sup>3</sup>

It must be remembered, that for Yat Malmgren the notions of Free and Bound relate properly to the Inner Participations. More than any other Motion Factor, the connection between Flow and Feeling makes the former a powerful indicator of personality.<sup>4</sup> The difference between inner and "industrial" Flow is epitomized for him by the difference between the genuine inner grace of a person full of spirituality (Mother Theresa springs to mind) [ILLUSTRATION - EL GRECO] and the artificial 'graceful'

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<sup>1</sup> As Laban puts it: *"The effort element of 'bound' or hampered flow consists of the readiness to stop normal flux and of the movement sensation of pausing....It originates from an inner preparedness to stop the action at any given moment. The flow seems to flow backwards, that is in a contrary direction to that of the action."* ("Mastery of Movement", p. 84)

<sup>2</sup> cf. Carpenter: "Conflict and Harmony", Chap. 5, p. 12

<sup>3</sup> *ibid.*, Chap. 5, p. 11: *"These qualities of free, bound and latent Flow can also be observed in the complex movements of machines. Such Flow is purely mechanical while the kinaesthetic Flow of the human body is an expression of Feeling."* Laban's own word is "implemental" ("Mastery of Movement", p. 7), an unusual word even knowing Laban's inclination to coin idiosyncratic terms. It denotes artificial forms of movement, born out of skill exercised for its own sake, without connecting to an (emotional) inner.

<sup>4</sup> Here is how Laban describes the two types of movers and the inferences which can be drawn when their movements are considered from the point of view of their Flow:

*"Movements performed with a high degree of bound flow reveal the readiness of the moving person to stop at any moment in order to readjust the effort if it proves to be wrong, or endangers success.*

*In movements done with free flow, the utmost lack of control or abandon becomes visible, in which the possibility to stop is considered as being unessential."* ("Effort", p. 8, cf. also pp. 56-57)





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Free Flow. Radiating from a Figure of Spirituality.

EL GRECO: St. Jerome.



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'Industrial' Flow. Artificial movements of a Classical Dancer.

BOUVIER: La Esmeralda.

movements of a classical dancer. "Industrial" Free Flow is the ability to carry out a physical task or series of tasks without necessarily establishing a link with the emotions. We do not scrub floors with Feeling - yet co-ordination is necessary. We *adapt* instinctively to produce exactly the necessary amount of Intending, Attending and Deciding to carry out a given task: move a piano, shift a canvas bag. If the canvas bag has a stage weight inside, or the piano is hollow, we are shocked, surprised and have to adjust our Adapting. This ability to adapt to physical reality is described as "industrial" Free Flow or co-ordination.<sup>1</sup> It is the product of experience, which has taught us to measure things subconsciously and to adapt to the task. Most of us remember the frustrations of learning to tie shoelaces: as children we could not do this relatively simple task, but, once mastered, we do it without thinking. In other words, "industrial" Free Flow belongs to the world of conditioned reflexes. In the same way, ballet and movement exercises executed for their own sake can produce flexibility and ease of the limbs, but nothing more. The challenge for the actor is to connect such movements to the emotions to which they give rise. In this way physical 'expertise' is allowed to affect the psyche and release true, *psychological* Free Adapting.<sup>2</sup>

In contrast, the terms "industrial" Bound Flow describe the absence of co-ordination. In real life, a reluctance to expose oneself emotionally produces shy, awkward, self-conscious movements - the patterns of adolescence<sup>3</sup>.

For Yat Malmgren movement exercises for actors should aim to release this mechanical Bound Flow and thus prepare the ground - on the principle that

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<sup>1</sup> 'industrial' Free Flow or co-ordination is closely linked to (and can be observed in) the *rhythm* of a person's movements. The notion of rhythm is at the heart of Dalcroze's theory of "eurhythmics" and had a major influence on Laban. It also influenced, following Dalcroze's Russian visit in 1911, Stanislavski's notion of "tempo-rhythm" and Meyerhold's main acting theory: "...When Jaques-Dalcroze invented his system of eurhythmics he was concerned primarily with the musical aspect, but the question of *rhythm* has proved vital for everybody. If we cannot handle a saw, if we are clumsy with a knife and fork, if we walk badly on stage, we can learn from Dalcroze." (Braun: Meyerhold On Theatre, p. 200; emphasized in the original) see "Introduction - Transformation", pp. 93ff.

<sup>2</sup> Tapes: 4-10/11

<sup>3</sup> *ibid.*

the outer affects the inner - for the emergence of real Free Flow (Adapting), the prerequisite for receptivity and a creative state.

By the same token, Free Flow is not just giving in to gravity or being swept along with the flux. It is an active movement rooted in a positive adaptation to a pleasant Feeling such as love, whether religious or erotic.<sup>1</sup>

Physically, a pleasant experience 'opens us up' to enable us to 'receive' its pleasurable impact. The chest expands, the heart swells. Conversely, an unpleasant experience causes our bodies to contract, to 'close up'. Flow expresses itself in the body in *width*. Yat Malmgren uses traditional dance terms to describe the effect of Flow on the body: Bound Flow "gathers" the body inwards; Free Flow "scatters" outwardly.<sup>2</sup>

\* \* \*

The relationship between inner life (Mental Factors and Inner Participations) and physical expression (Motion Factors and Elements) is summarized in the table below:

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<sup>1</sup> Laban again: *"The effort element of "free" flow consists of "released" flux and the movement sensation of fluid....The sensation is an effort expression activated by the released flux, which, with its emitting capacity helps the outward, that is, onward streaming, characteristic of free flow."* ("Mastery of Movement", p. 84)

<sup>2</sup> Tapes: 4-11 & written corrections.

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<u>MENTAL F.</u>	<u>INNER P.</u>	<u>MOTION F.</u>	<u>ELEMENT</u>	<u>PHYSICAL PLANE</u>
Sensing	Intending	Weight	Light	Upwards
			Strong	Downwards
Thinking	Attending	Space	Flexible	Round-About
			Direct	Round-About <sup>1</sup>
Intuiting	Deciding	Time	Sustained	Backward
			Quick	Forward
Feeling	Adapting	Flow	Free	Width-opening volume
			Bound	Width-closing volume

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*The concordance of Mental and Motion Factors<sup>2</sup>*

I must emphasize, however, that the Elements as such are extremes which can never be achieved in practice. A character cannot be absolutely Light or totally Strong, it can only situate itself on a *scale* of yielding and contending Elements. I think of these scales as strings of pearls. Each pearl represents a step on the scale from yielding to contending and each pearl in turn can be sub-divided into other pearls, creating other strings. The scales represent *changes* of energy - changes inside the actor which affect the audience. We go to the theatre, says Yat Malmgren, precisely in order to see the actors running up and down the beads of their sensuous, emotional and intellectual "abacus".<sup>3</sup>

Yat Malmgren therefore talks of the actor's *register*. This register moves in large, sweeping changes either side of a theoretical 'centre' between Light and Strong, Sustained and Quick, Flexible and Direct and Free and Bound. But there is also a second register, less obvious but perhaps more important, within each half of the 'string of pearls': the register either

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<sup>1</sup> towards or away from the space diagonals (written correction)

<sup>2</sup> cf. Laban: "Effort" pp. 8-17, especially for a description of the relationship between Motion Factors and directions of space (physical planes).

<sup>3</sup> Tapes: 8-7

side of a theoretical 'centre' of *Light* or of *Sustained, Free*, etc. Sopranos are lighter overall than mezzos or altos, yet within her own range a soprano can sing deeper (with more intensity) or lighter (with less).<sup>1</sup>

Finally, it is worth mentioning that a subtle hierarchy exists between the Motion Factors. In the first place, as Carpenter shows, they are expressed physically in different aspects of movement. Flow and Space, says Carpenter, are "*revealed in the shape of a movement, while Weight and Time express the rhythm of a movement*"....<sup>2</sup> In addition, Yat Malmgren, looking at the Motion Factors from the inside out, considers that Space and Flow are Motion Factors "*of the mind*", while Weight and Time are measures of the practical, concrete world, residing "*in the body*".<sup>3</sup> Arranged in what Yat Malmgren calls their "import order", that is in the natural order in which the Character reacts to reality, and not in Laban's 'academic' order, the four Motion Factors should read: Flow, Weight, Time and Space.<sup>4</sup>

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<sup>1</sup> Tapes: 8-8

<sup>2</sup> "Conflict and Harmony", Chap. 5, p. 8. Carpenter goes on to elaborate: "*The particular Shapes which we display in our movements depend naturally on our inherent tendency to yield or contend against the Motion Factors of Flow and Space. Free Flow and Flexibility lead us into the yielding, curved, convex and plastic Shapes while Bound Flow and Directness restrict us to the contending, concave, angular and linear Shapes.*" (ibid., p. 9)

<sup>3</sup> Interview: 12.7.93

<sup>4</sup> "Book": p. 13

## NEGATIVES

So far we have always spoken of Characters as active and expressive. But we know that sometimes Characters are anything but psychologically alert. Many characters in Chekhov or Tennessee Williams spend their lives in a listless state, with little or no appetite for working or for playing. At best, their imaginations drift aimlessly and at worse they are inert. Their thoughts revolve mainly around the execution of mundane tasks for which they rely on automatic reactions based on decisions taken long ago and mainly by others. In a word, says Yat Malmgren, they live most of the time in a state of minor "depression".<sup>1</sup>

This usually starts from a problem with their Adapting function: a failure to absorb a disappointment, an unpleasant or a traumatic situation.<sup>2</sup> This failure to Adapt 'freezes' their psychological functions. The creative give and take between the 'I' and the object ceases to flow. This "neutral" state is a half-way house between the Elements of their Inner Participations - a state in which they are neither Light or Strong, Flexible or Direct, Sustained or Quick, Free or Bound; an emptiness in which the natural interplay between the Elements is suspended. These are the states which Laban and Carpenter call the *Negatives*.<sup>3</sup>

The Negative of Intending (Weight) is Heavy:

"The negatively neutral and impotent quality of Weight (Intending) in which the interplay of Light and Strong is cancelled by an inertia which negates the receiving and transmitting intentions of Sensing."<sup>4</sup>

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<sup>1</sup> Interview: 8.7.93

<sup>2</sup> *ibid.*; cf. Carpenter: "Conflict and Harmony", Chap. 3, p. 18.

<sup>3</sup> "Book": p. 3.

<sup>4</sup> "Book": p. 14; cf. also Carpenter: "Conflict and Harmony", Chap. 3, p. 6: "*In Weight this neutral quality is one of Heaviness; and in Heaviness we neither yield with Weight to enjoy Lightness in the reception and transmission of our sensory impressions nor do we contend against Weight and our sense impressions with Strength. Thus subconsciously we renounce our desire to divide Weight into its Elements and so we reject the living tenseness of the conflict between the masculine and feminine aspects of our character. Instead, in this neutrality of Weight, Lightness is submerged under a yielding strength and the result is an impotent Heaviness under which we are drowned by the weight of gravity upon our bodies and by the emotional inertia which results from this failure.*"

Depressed people are drained of energy and neglect themselves physically, Yat Malmgren points out: their beard grows, they stop washing, the dishes pile up. They are conscious, however, of the fact that they ought to have done certain things. "Inertia" in Carpenter's definition is precisely the inability to *DO* which counteracts the natural impulse to deal with problems. When these two urges - to do or to do nothing - pull, as it were, with equal force, the Character is suspended in the middle, in the neutral, passive state of Heavy.<sup>1</sup>

I must stress, however, that in Negative states, the *interplay* between the Elements is cancelled, not the Elements themselves. The Heavy character is aware that he should stir himself into Strong Intending to wash the dishes or apply Light Intending to cooking a meal, but is unable to arouse the necessary positive energy to *change* his state. He is "impotent" as Carpenter puts it - he is in the kind of state which can be summed up in a cry of "*I just can't, I can't be bothered!*".<sup>2</sup>

Many Tennessee Williams characters are affected by Heavy states, as if the heat and damp had sapped their energy. Blanche du Bois takes baths constantly: she 'feels better' after them because they improve her circulation - her physical functions are themselves 'frozen' by her state of Heavy Intending. She copes, without being aware of it, in the way that mental patients used to be treated with hydro-therapy, and for the same reason - to shift the psychological inertia through making the body more active.<sup>3</sup>

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<sup>1</sup> Interview: 8.7.93

<sup>2</sup> "Impotent" is very much a word of its time, reflecting the writers' gender-based attitude to psychological types. Carpenter in particular, whose projected book on Laban's work was entitled "Conflict and Harmony Between Man and Woman", associated Intending with male sexuality, while the female character was deemed to be primarily emotional. Hence the Negatives of these two categories are described in terms of "impotent" and "frigid". (see definition of "Irrelated" below; cf. "Book", p. 14) In reality, of course, the Negative states apply regardless of gender.

<sup>3</sup> Interview: 8.7.93



The Negative of Attending (Space) is Adrift:

"The negatively neutral quality of Space in which the interplay of Flexible and Direct is cancelled by a disorientation which negates the reflective (concave) and attending (convex) aspects of Thinking."<sup>1</sup>

Where Heavy produces the physical sensation of sinking, Adrift is seen first of all in a blank expression of the eyes. The Adrift person is bemused, lost in a labyrinth. To go back to an earlier example: when we listen to a lecturer there is normally an interplay between the reflective and attentive aspects of our Thinking - we either doubt the lecturer's assertions or accept and meditate on them. But we can also switch off mentally, sitting there 'just to pass the time', like pensioners attending the daily lectures at the British Museum 'for something to do', hearing but not listening<sup>2</sup>. Adrift is the lack of interplay between accepting and doubting ideas.

The Negative of Deciding (Time) is Indecisive:

"The negatively neutral dream quality of Time in which the interplay of Sustained and Quick is cancelled by a timelessness which negates the relating of past, present and future in the decisions of Intuiting."<sup>3</sup>

Adrift and Indecisive are closely connected. The Adrift character who avoids solving problems, also pulls away from taking decisions. He waits for someone, anyone, to 'tell him what to do'. A character who has fallen into an Indecisive state floats around, connected neither to his past memories nor to his future hopes. He usually affects a 'dreamy' expression, thinking it makes him interesting and attractive. In reality his indecision affects his Thinking and renders him plain stupid<sup>4</sup>. In the twenties, Yat Malmgren remembers a fashion for making oneself up with 'Sphinx-like' eyes, in order to appear mysterious by implying a connection

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<sup>1</sup> "Book": p. 14

<sup>2</sup> Interview: 8.7.93

<sup>3</sup> "Book": p. 14

<sup>4</sup> Naive characters like Roderigo and Aguecheek are often in Indecisive states. (my examples)

with an esoteric past. In reality the eyes we see in photographs and films are stuck in a thoughtless present, with no interplay between past and future. They also feel strangely detached: Indecisive states deprive characters of common sense - that is of that faculty of making easy, clear-cut decisions based on a free, subliminal association of past experiences with the present situation and with urges towards the future.

The Negative of Adapting (Flow) is Irrelated:

"The negatively neutral and frozen quality of Flow in which the interplay of Free and Bound is cancelled by an emotional fixity which negates the extraverted and introverted aspects of the adapting and relating of Feeling."<sup>1</sup>

"Why should I bother", says the Irrelated character, "to take into account things which do not touch me directly? I wasn't murdered, I wasn't the one they robbed - these things do not affect me!". The passage of emotion (compassion, love or anger) is blocked. The character can neither "adapt" internally to his emotions or "relate" externally to the things which challenge his emotions - he is in emotional 'deep freeze'.<sup>2</sup>

Yat Malmgren brings the Negative states home to his students by inviting them to think of the proverbial commuter reading his paper on the train: he does not Sense any of the murders or robberies he reads about; he does not Think anything about the political columns; he does not Decide anything about the things in the paper. Above all, he does not Adapt to any of the stimuli, whether fellow passengers or 'contacts' in the paper - as a result he does not *absorb* anything and is emotionally impermeable.<sup>3</sup>

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<sup>1</sup> "Book": p. 14; cf. also Carpenter: "Conflict and Harmony", Chap.5, p.19: "In Irrelatedness we shut Flow and Feeling out of our lives, having worked ourselves into a state where, for the time being, we no longer wish to relax and recover."

<sup>2</sup> cf. Carpenter: "Conflict and Harmony", Chap. 5, p. 18: "The frozen island of iredatedness in which we experience neither an inner relating to ourselves nor an outer adapting to our companions".

<sup>3</sup> Interview: 8.7.93

## INNER QUESTS

We have seen earlier how Laban formulated a series of questions to be asked of observable movement.<sup>1</sup> The answers to these questions led him to observe that Movement swings between the extremes of yielding and contending Elements. In his later work, these questions were summarized into four "Inner Quests" linked to the Inner Participations. They are:

"What?	<i>asked of...</i>	Intending
Where?	<i>asked of...</i>	Attending
When?	<i>asked of...</i>	Deciding
Why?	<i>asked of...</i>	Adapting" <sup>2</sup>

The Quests represent the mental journey undertaken by the movement analyst from the observation of someone's involuntary gestures to the understanding of their significance in term of the personality of the mover. The actor reverses this process and undertakes a journey from psychological characteristics outwards towards physical gesture. Both actor and analyst have at their disposal four basic *Questions* which they can ask of the movement, and, by extension, of the character, partner and action. These questions represent the 'yielding' aspect of the actor's work - his 'active imagining' of the Given Circumstances<sup>3</sup>. The actor 'meditates' upon these from four different angles:

- **What?:** their material nature, including social background and circumstances;
- **Where?:** direction, including geographical location (country, city, house, room);
- **When?:** duration, including period, season, time of day;
- **Why?:** motivation, especially that rooted in emotions.<sup>4</sup>

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<sup>1</sup> see Motion Factors above, p.310

<sup>2</sup> "Book": p. 3

<sup>3</sup> cf. Jung: "Tavistock Lectures", p. 192

<sup>4</sup> these questions figure prominently in Stanislavski's method of work: *"Every invention of the actor's imagination must be thoroughly worked out and solidly built on the basis of facts. It must be able to answer all the questions (when, where, why, how) that he asks himself when he is driving his inventive faculties on..."* ("An Actor Prepares", p. 70) A fine exploration of the way in which these questions are used in practice can be found in "Creating A Role", pp. 170-173. One notes that Stanislavski's

To these questions the actor can find four "contending" *Answers*<sup>1</sup> relating to the particular circumstances of the movement to be analysed. In addition, Carpenter assumes the existence of a 'neutral' state, neither yielding nor contending. At this (theoretical) mid-point the Mental Factors and their correspondents in movement are considered to be in a state of suspension or "latent".<sup>2</sup>

The Inner Quests, Questions and Answers form a matrix into which an actor can fit his own individual answers, reflecting his work on particular characters and circumstances. The matrix looks as follows:

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	<u>Basic Quest</u>	<u>Question</u>	<u>Latent</u>	<u>Answer</u>
(Intending)	What?	Which?	This	That!
(Attending)	Where?	Yonder?	Here	There!
(Deciding)	When?	Has Been?	Now	Will be!
(Adapting)	Why?	You?	None	I!

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*Table of the Inner Quests<sup>3</sup>*

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four questions are slightly different, in particular "how" and not "what". This is because the system is concerned with Objectives not Means (activities). But both "how" and "what" relate to the doings of the character and thus to Intending and Sensing. The important thing is that for both Stanislavski and Laban the function of the questions is to act as the grit in the oyster.

<sup>1</sup> cf. Carpenter: "Conflict and Harmony", Chap. 2, p. 2: "*Just as the Motion Factors are divided into pairs of Elements, so the quests can be divided into Question and Answer.*"

<sup>2</sup> Yat Malmgren does not include the "Questions", "Answers" and "Latent" in his "Book" and teaching.

<sup>3</sup> *apud* Carpenter: "Conflict and Harmony", Chap. 2, p. 3

The Quests form part of the actor's work method and their primary function is to release creative answers from the unconscious. They act as an irritant, provoking the emergence of a latent Mental Factor into an active Inner Participation.<sup>1</sup> It is in this sense, I think, that Carpenter calls them "Quests" - to echo the function of questioning in the 'quest' for self knowledge familiar to him from Jungian analysis and represented by myths like those of Oedipus or Parsifal. Redemption of the City in the first and of the Grail in the latter depended on the right questions being asked. Jungian interpretations of the legends suggest that the psychological importance of the question for the questioner is to *"make his own psychic problems and his extensive inner nature conscious."*<sup>2</sup> In the same way, the actor poses the Inner Quests to the Given Circumstances in order to arouse his own creative intuition.

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<sup>1</sup> cf. *ibid.*

<sup>2</sup> E. Jung and M. Franz: "The Grail Legend", p. 111

## WORKING ACTIONS and SUBCONSCIOUS MOTIFS

"The eight basic actions, in which all consciously performed activities can be analysed. Compounded of the Motion Factors of Weight, Space, Time and "industrial" Free Flow (co-ordination)."<sup>1</sup>

As we have seen in the previous chapter, no physical movement is possible without at least a modicum of co-ordination - "industrial Free Flow" is always present in movement.<sup>2</sup> The other Motion Factors assemble in different combinations of yielding and contending Elements: for example Weight can be Light (yielding) while Space and Time are contending (Direct and Quick); or Weight and Space are yielding and Time is contending, and so on. These combinations of three Elements - one from each Motion Factor - create eight basic types of physical movement which Laban calls the Working Actions. Laban gives them names suggestive of their general qualities: a Strong, Direct and Quick movement is like a boxer's punch, hence "Punching"; a Light, Direct and Sustained movement reminds him of the waltz, so "Gliding", and so on. In order, from the most yielding to the most contending, the eight Working Actions are:

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<sup>1</sup> "Book": p.7; The definition in Carpenter's "Glossary" (p.5) differs from the one above in inserting the word "functional", as in: "*in which all consciously performed functional activities can be analysed.*". Yat Malmgren discards the word "functional" to emphasize the fact that Working Actions apply equally to psychological and to physical activities. He also adds to Carpenter's "Flow" the qualifications "industrial" and "Free" in view of his distinction between mechanical coordination and psychological Free Flow (Tapes: 4-7/8/9; see also above, "Motion Factors", pp. 328)

<sup>2</sup> Feeling (that is real, as opposed to "industrial" Flow) is not present in physical movement. (cf. Carpenter: "Conflict and Harmony", Chap. 1, p. 4) Flow is used by the mind as a 'recovery zone' for the exertions of the body. As Carpenter puts it:

*"The reason why we do not use more than three of the four Motion Factors in our working actions and indeed in any bodily expression of a subconscious attitude is that neither our brain or body can tolerate a continuous repetition of a single activity, for man's sanity is safeguarded by an inherent rhythm of effort and recovery. If we were to use in our normal activities all the four Motion Factors we would lack a necessary relaxing Factor in which to achieve recovery and only in states of ecstasy or in drunkenness when man's controls are over-ridden, can an action be observed which is compounded of all the four Motion Factors."* ("Conflict and Harmony", Chap. 1, pp. 5-6)

<u>WORKING ACTION</u>	<u>WEIGHT</u>	<u>SPACE</u>	<u>TIME</u>
FLOATING	light	flexible	sustained
FLICKING	light	flexible	quick
GLIDING	light	direct	sustained
DABBING	light	direct	quick
WRINGING	strong	flexible	sustained
SLASHING	strong	flexible	quick
PRESSING	strong	direct	sustained
PUNCHING	strong	direct	quick

1

Describing physical gestures is difficult, however, even with Carpenter's suggestive choice of words. Yat Malmgren relies to a large extent on his students' physical experience of the Working Actions in movement exercises. The students are also helped by analogies with well known tunes which convey the essential *rhythm* of each Working Action and by physical and psychological activities associated with them.<sup>2</sup>

The Working Actions are described as follows<sup>3</sup>:

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<sup>1</sup> "Book": p.7; cf. Laban: "Effort", pp. 22-3: "Each basic effort has one contrasting basic effort only...One will find three efforts which differ in one element from the starting effort, while three others differ in two elements. The contrast differs in all three elements." ("basic effort" for Laban means the absolute yielding and contending Working Actions - Floating and Punching respectively. The "contrast" is the diametrically opposed and extreme type of movement: Floating for Punching and vice-versa.)

<sup>2</sup> Laban himself uses references from classical mythology, because, as he puts it:

"Gods as conceived by primitive man were the initiators and instigators of effort in all its configurations. They were more: they were symbols of the various effort actions." ("Mastery of Movement", p. 19) Although this part of Laban's work is very well known, I think his descriptions of Working Actions in terms of mythology are worth quoting alongside Yat Malmgren's more concrete analogies. I have therefore included them in the descriptions of individual Working Actions.

<sup>3</sup> cf. Tapes: 3-14ff. & 4-1ff.

FLOATING (Light/Flexible/Sustained)

Tune: Floating, the absolute yielding Working Action is so 'disembodied', says Yat Malmgren, that no tune can truly express it.

Physical Activity: like wrapping oneself in a gossamer veil.

Typical Floating Actions<sup>1</sup>: to enfold, to envelop, to nuzzle, to shroud.

Floating is the supremely yielding Working Action, so yielding in fact as to be almost 'bodiless'. Pure Floating cannot be achieved physically, but Floating states exist in emotion and thought. In a Floating state the body is carried *passively* on a tide of emotion or thought. Floating 'feels' like drifting slowly down a river.

*"Gods floating over the waters show in ritual or pictorial representations a yielding attitude towards the motion factors of Time, Weight and Space. Floating is a sustained gentle and flexible movement, mirroring a state of mind of similar content."*<sup>2</sup>

FLICKING (Light/Flexible/Quick)

Tune: "Jingle Bells"

Physical Activities: sprinkling, sowing.

Typical Flicking Actions: to tweak, to spin.

Yat Malmgren points to the habit of turning the ends of phrases into short questions: *"Did I?; All right?"*. These phrases are typical examples of Flicking. Flames playing in an open fire are Flicking.

*"The glittering divinities of joy and surprise are often characterized in dances by flicking and fluttering movements. Here sensation of lightness is wedded to an indulging in space, which is shown in the flexibility and plasticity of the movements. Sudden appearances and disappearances give the flicking-fluttering movements their brilliance."*<sup>3</sup>

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<sup>1</sup> cf. "Book": Chapter 5, pp. 69-77 for these and all other examples of physical activities for the Working Actions.

<sup>2</sup> Laban: "Mastery of Movement", p. 18

<sup>3</sup> *ibid.*, p. 19





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**Images for Working Actions.**

**FLOATING** - SCARLAND: The Ostacle II.

CHAGALL; The Walk.

**FLICKING** - DEGAS: The Rehearsal of the Ballet on Stage.

DEGAS: Two Dancers on Stage.

GLIDING (Light/Direct/Sustained)

Tune: the "Valse" from Tchaikovski's "Sleeping Beauty".

Physical Activities: ice-skating, wind surfing, the Scottish sport of "curling" on ice.

Typical Gliding Actions: to lead, to skim, to stroke, to slide.

*"Gliding is essentially a sustained and direct movement with gentle touch. In gliding man and his deity are enveloped in the experience of infinity of time and the cessation of the drag of weight, but they are actively concerned with the directional clarity of their movements."*<sup>1</sup>

DABBING (Light/Direct/Quick)

Tune: "Puppet on a String"; "Two Ladies" in "Cabaret".

Physical Activities: knocking at the door; painting with dots (pointillism); a woodpecker tapping on a tree.

Typical Dabbing Actions: to dot, to nibble, to snip, to waggle.

Dabbing is an exact, punctilious energy.

*"Sprites and goblins, whose movements are imagined to be sudden and direct and yet gentle, are often characterised in dabbing dances."*<sup>2</sup>

WRINGING (Strong/Flexible/Sustained)

Tune: "Nobody Knows The Trouble I Have Seen".

Physical Activity: wringing water out of a towel.

Typical Wringing Actions: to gouge, to twist.

Wringing gives the feeling that it "never stops" - like the turn of a vice. It is a twisting, spiral movement. Mary Wigman's ballet students at practised an exercise which consisted in being 'screwed into the floor', creating Bound Flow, then rising, 'unscrewing' the body out of the floor with a Free Flowing, 'endless' movement.<sup>3</sup> *"Wringing gods' movements would be flexible and speak of the gradual passage of time, yet they would be strong and firm."*<sup>4</sup>

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<sup>1</sup> Laban: "Mastery of Movement" p. 18

<sup>2</sup> *ibid.*, p. 19

<sup>3</sup> Tapes: 21-6

<sup>4</sup> Laban: "Mastery of Movement", p. 19



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**Images for Working Actions.**

**GLIDING** - RAEBURN: The Reverend Robert Walker Skating.

**DABBING** - AUDUBON: Ivory Billed Woodpecker.

**WRINGING** - LEGER: Man in profile with Rope.

**DEGAS:** The Bath.

SLASHING (Strong/Flexible/Quick)

Tune: "*La Marseillaise*".

Physical Activities: using a duster vigorously; whipping cream by hand.

Typical Slashing Actions: to flail, to scourge, to swipe, to whip.

Slashing moves at speed in three planes of space, like a coach driver's whip urging his horses.

*"There were slashing gods who would fight against time with swiftness and powerful resistance and yet be flexible in space, that is readily adaptable to change of shape."*<sup>1</sup>

PRESSING (Strong/Direct/Sustained)

Tune: "*Volga, Volga*".

Physical Activity: ironing, planing wood, working metal on a lathe.

Typical Pressing Actions: to bend, to compress, to crease, to drill.

(See below under "Punching" for Laban's description.)

PUNCHING (Strong/Direct/Quick)

Tune: "*Rule Britannia*".

Physical Activities: axing, hammering.

Typical Punching Actions: to box, to butt, to chop, to shove, to stab.

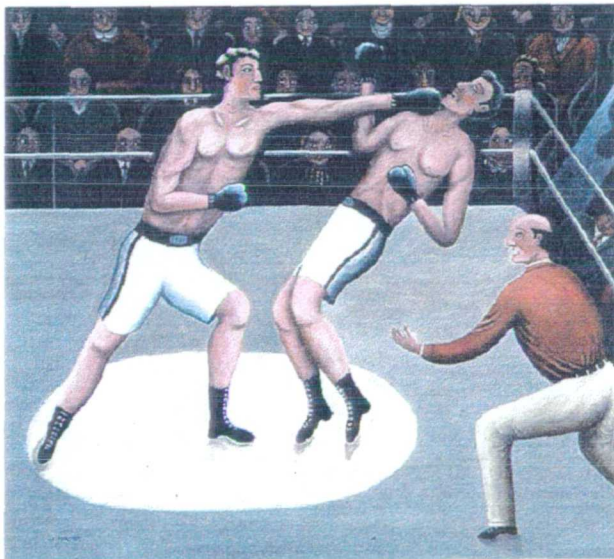
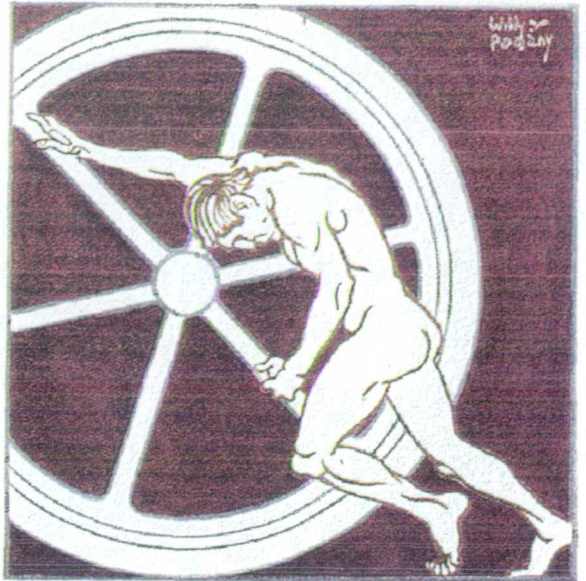
*"The malign gods of death and violence are figures represented with thrusting, piercing and compressing effort actions, all of which are firm and direct movements sometimes occurring suddenly and at other times gradually."*<sup>2</sup> The movements which occur "gradually" (Sustained) are Pressing; those which are "sudden" (Quick) are Punching.

Working Actions are best experienced in sequence. Let us imagine acting out a series of shots at the start of one of those neo-realist British films so beloved of the sixties. As the credits unfold, we see our heroine - she is young, thin, down at heel and played by Rita Tushingham - Punching her key into the door of her bedsit. She now turns the handle and Presses the door open. We cut to the kitchen, where she has lit the gas stove (Flicking) and is stirring a pot of soup (Gliding). As the soup gets warmer its strong smell Floats all over the flat, making our heroine, whom we now see to be visibly pregnant, feel queasy. She decides

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<sup>1</sup> *ibid.*

<sup>2</sup> *ibid.*, pp. 18-19



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**Images for Working Actions.**

**SLASHING** -

**PRESSING** - **GUERINET: The Wheel.**

**PUNCHING** - **MAREK: Knock-out.**

**SELIGMAN: Litigation Anger.**

that an omelette might be more to her liking: she breaks the eggs against the edge of a bowl (Punching), whips them around with a fork (Slashing), Dabs a little salt and pepper and sprinkles a few dried herbs (Flicking). When the omelette is done she smoothly Glides it out of the pan onto her plate. The look of satisfaction on her face is clearly visible in the close-up, when there is a knock at the door... which puts an end, unfortunately, to our opening sequence and to Rita's omelette of Working Actions.<sup>1</sup>

Yat Malmgren also emphasizes that the Working Actions are *energy productions* which can be sent either away from or towards the mover. A Pressing can be either a push or a pull, as anyone looking at the signs on either side of a shop door can notice.<sup>2</sup> He stresses that the flow of energy has a pulse, similar to a musical beat. This pulse is determined by the *direction* in which the energy flows. "If I rock a cradle with a Gliding movement", says Yat Malmgren, "and I weight both directions equally, the rocking movement will not be expressive." To make it expressive, there needs to be either a 'push' outwards and a relaxation inwards or a 'swing' inwards and a relaxation 'beat' away from me.<sup>3</sup>

Working Actions are further classified in the "Book" from the point of view of each of their component Elements. This is no mere pedantry - it is designed to help the reader look at them as interdependent and relating to each other like the notes of a musical scale.

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<sup>1</sup> the example is mine, based on exercises Yat Malmgren used to do in the early years of his teaching. (cf. Tapes: 4-14)

<sup>2</sup> Tapes: 3-15

<sup>3</sup> Tapes: 48-5/6; I think that the same principle applies to the 'beat' of metric stresses: iambs 'move' away from the speaker, trochees 'swing' towards the speaker.

Their classification according to the predominant Element looks as follows:

<u>WEIGHT</u>		<u>SPACE</u>		<u>TIME</u>	
LIGHT	STRONG	FLEXIBLE	DIRECT	SUSTAINED	QUICK
Floating	Wringing	Floating	Gliding	Floating	Flicking
Flicking	Slashing	Wringing	Pressing	Gliding	Dabbing
Gliding	Pressing	Slashing	Punching	Wringing	Slashing
Dabbing	Punching	Flicking	Dabbing	Pressing	Punching

In listing the Working Actions I have followed their natural order of development, with yielding Elements first. The Working Actions relate to each other in their own internal order according to the shift from yielding to contending. But Working Actions are not absolutes: the Elements increase in intensity gradually and smoothly, creating an infinity of degrees of "gliding" or "slashing", etc. The point at which one Working Action ends and another begins (when a waltz cease to be a Gliding because the dancers have increased the Weight into Pressing, for example) is very much a matter of common sense as well as individual judgement. Carpenter does, however, establish four rough points of reference which he calls the "*degrees of stress*". These are:

"under-stressed  
 normal  
 stressed  
 over-stressed".<sup>1</sup>

Through them he measures the relative yielding or contending intensity of an Element of movement within a Working Action. These are rough quantitative measurements, yet Carpenter makes the point that even with these crude measurements "*there are 64 variants of each of eight Working Actions, making a total of 512.*"<sup>2</sup> Thus, far from being a restriction of

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<sup>1</sup> "Conflict and Harmony", Chap. 1, p. 5

<sup>2</sup> *ibid.*

the actor's ability to create expressive movements, this apparent 'reduction' of physical expression into Working Actions is no more than an attempt at discerning recurring patterns in the chaos of our physical life, while at the same time acknowledging the enormous range of our means of expression.

More interesting still, Yat Malmgren observes that the Working Actions are governed by a subtle hierarchy: we cannot carry out a Punching action without first undergoing the inner preparation of Pressing. If I take an axe to chop wood, I first Press to lift the axe above my head and only then release the Punch of the blow. This order cannot be reversed: I cannot strike a blow without the Pressing motion first. In the same way, I cannot execute a Slashing without first preparing it through a Wringing. If I try to carry out the Slashing limply, as an external arm movement with no inner intent, the inner preparation feels like Floating, because the inner Light Intending can only give rise to outer Light Weight. My limp inner Slash will come out as a Flick. A properly executed Slashing comes from *inside*, from the centre of the spine which has undergone the Wringing preparation and now releases the Slashing through the shoulder blades, the shoulder and the elbow and only then through the wrist. On the same principle, we Glide inside before coming out with an outer Dabbing.<sup>1</sup>

In the famous first scene in "Brief Encounter" Trevor Howard, playing a doctor, removes a speck of grit from Celia Johnson's eye. He uses quick Dabbing motions and, naturally, does not try to Punch or Press. He keeps asking his 'patient' to "be calm" and to "keep still" in order to induce a Floating state in her and reinforce the Gliding preparation in himself. His movements are Gliding (preparation away from her) and Dabbing (action towards her).<sup>2</sup>

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<sup>1</sup> Tapes: 9-4/5; In his theory of "bio-mechanics" Meyerhold establishes a similar relationship between the components of a physical action. He describes the preparatory element as a "pre-gesture" or a "refusal", the first element "*in an acting sequence which comprises intention, realization and reaction.*" (Braun: "Meyerhold on Theatre", p. 203)

<sup>2</sup> Tapes: 9-4/5



In consequence, certain Working Actions are experienced as if they were "introvert" (in the literal sense - turned inwards) and others "extravert" (turned outwards).<sup>1</sup>

Classified from this point of view, the Working Actions look like this:

<u>INTROVERT</u> (Preparation)		<u>EXTRAVERT</u> (Execution)
Floating	->	Flicking
Gliding	->	Dabbing
Wringing	->	Slashing
Pressing	->	Punching

Because of their interdependence, Working Actions can be described in terms of each other. Thus a Gliding could be seen as a Sustained Dabbing, a Punching as a Quick Pressing, etc. This way of looking at the Working Actions emphasizes their fluidity and the fact that organic acting makes continuous transitions from one Working Action to another, by changing one Element at a time. Transitions which involve the change of only one Element are smooth and perceived as 'realistic'. Those which change two or even three Elements are big acting jumps which 'shock' the audience. Inexperienced actors often find the radical changes more satisfying, as they offer large scale contrasts (the change from Punching to Floating is a particular favourite with the 'emoting' young actor whose range is still restricted to screaming or whispering). They are, unfortunately, both limited and limiting and actors and audiences alike soon grow weary of them. A skilled actor, on the other hand, runs smoothly through a whole range of changes up and down the scale of Working Actions.<sup>2</sup> Indeed, Yat Malmgren compares them with the seven black and white notes of a scale on the piano. With this basic scale an actor can compose entire

<sup>1</sup> On similar lines, Carpenter observes that Working Actions differ qualitatively according to their relation to the Motion Factor of Time: "...in our working actions there is a sense of the past in pressing, wringing, floating and gliding and of the future in punching, slashing, dabbing and flicking." ("Conflict and Harmony", Chap. 4, p. 3) The layers of Working Actions are therefore defined by Carpenter according to whether their Time is Sustained (deeper) or Quick (more superficial). Yat Malmgren develops this idea into the observation that the more yielding the Working Action, the deeper it sits in the hierarchy of 'action and recovery'.

<sup>2</sup> Tapes: 3-17

'symphonies' of movement and expression.<sup>1</sup> But in the same way that the key signature is ever present in a musical composition, one can see the shadow of one or another of the eight Working Actions dominating a sequence of movements.

Working Actions are often misunderstood because of the association of 'working' with mundane physical actions: dusting, scrubbing, nailing are the 'actions' which come readily to mind. These kinds of working actions place the mover in contact with the immediate object (tool): the duster, scrubbing brush, etc. He therefore feels that he is doing something *to the duster* or *to the brush* and that the Working Action stops at the physical gesture. In fact, the movement of the fist punching the table is the product of an inner "Punch" - of an inner cocktail of Strong Intending, Direct Attending and Quick Deciding, exercised either towards or away from an Objective.<sup>2</sup> The inner Working Action is then coloured, 'informed' by the presence of inner (as opposed to "industrial") Flow. Bound Flow causes the punch to be assertive, aggressive - a blow. Free Flow, on the other hand, creates a determined, loving punch, full of desire - a sharp hug, perhaps, or a brisk, expectant opening of doors.<sup>3</sup> Yat Malmgren therefore insists that the Working Actions do not refer exclusively to physical gestures; in fact, in acting they are more often heard in the inflections of the voice than seen in gestures. Ideally, the revelation of Working Actions should occur both in the voice and in the body. Thus a Slashing can come across as a winding, insistent, drawn "go on!" urging someone to do something, accompanied perhaps by a flexible turn of the lower arms and wrists.<sup>4</sup> Laban and Malmgren consider that the inner impulse has the same shape as the outer movement and therefore are analysed through the Elements of Inner Participations in the same way that Working Actions can be analysed through the Elements of Motion Factors. However, to emphasize the psychological nature of the inner impulse, and to avoid confusion in the terminology, these inner counterparts of the Working Actions are called SUBCONSCIOUS MOTIFS.<sup>5</sup> They bear the same individual names as the Working Actions: a Pressing

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<sup>1</sup> Tapes: 16-4

<sup>2</sup> Tapes: 4-6/7

<sup>3</sup> Tapes: 3-18

<sup>4</sup> *ibid.*

<sup>5</sup> Tapes: 21-3

Subconscious Motif gives rise to a Pressing Working Action; a Dabbing Subconscious Motif emerges as a Dabbing Working Action, and so on. Yat Malmgren illustrates the Working Action/Subconscious Motif relationship by reminding his students of what happens when somebody plays the piano: no one can make music at the piano without calling into play *both* the inner movement of energy and the outer physical exertion.<sup>1</sup>

In acting terms, Working Actions are described through *transitive verbs*, a notion taken from Stanislavskian text analysis.<sup>2</sup> Grammatically these are verbs which admit a direct object, that is describe 'doings' which affect someone or something directly. To be effective in acting, however, they need to arouse a *sensuous* response in the doer as well as in the subject. Thus verbs like "to tell", "to inform", etc., while being transitive in the strict grammatical sense, are not useful in acting. Yat Malmgren also distinguishes between those verbs which really 'affect' the inner life to the point of changing the timbre, pitch and colour of the voice - the transitive verbs which show *how* an action was carried out - and those transitive verbs which explain *what* the action was. Let us look at a simple exchange between Masha and Andrey Prozorov in "Three Sisters":

Masha: "Now just you come here!"

Andrey: "Do leave me alone, please do!"<sup>3</sup>

Andrey rejects Masha's teasing attack by "avoiding" her (away from) or alternatively by "repelling" her (towards). This is *what* he does. *How* he does it is indicated by the *tempo* of his line: a quick succession of Dabbing Working Actions. To translate this into a psychological activity the actor needs a tool finer than the generalized "to avoid". He might choose to *snip* metaphorically at his 'apron strings'; or perhaps to *jab*

<sup>1</sup> Tapes: 9-6

<sup>2</sup> Benedetti ("Biography" p. 217) quotes a document from Stanislavski's unpublished archives (Document No. 1388/1): "Put yourself in the circumstances of the character and put the question: what would I do in such a circumstance, what do I want, where am I going; stimulate your will. Answer them with verbs which express actions and not with nouns which express ideas and concepts." The idea is taken up again in "An Actor Prepares" (p. 123)

<sup>3</sup> op. cit., trans. E. Fen, London, Penguin Books, 1951 (1982), p. 262. The example is mine.

with his hands in order to distance himself from his sister; or again to *waggle* himself away from her. These last three examples are all possible Dabbing Working Actions, reflecting the Dabbing Subconscious Motif which gets hold of Andrey at that moment. They are effective because they arouse a *concrete sensation* in the actor, they 'attack' his Intending, Attending and Adapting functions. Yat Malmgren considers that the first category of verbs, (*to avoid*, and its relations: *to push away*, *to prevaricate*, *to hide*, *to shy away*) though explaining Andrey's actions, are too cerebral to be effective in acting. The Stanislavskian analysis is thus refined to recognize two levels of transitive actions: one descriptive and the other active.<sup>1</sup>

From an acting point of view, the Working Actions themselves are abstractions - one cannot act them. Only the transitive verbs which make these 'concepts' concrete can be acted. "Punching" means nothing as a concept - but "to box" affects the imagination organically. Some verbs are more effective than others in arousing the actor's imagination because they suggest a definite *tempo*. "To mock" has a definite tempo, essentially different from "to chastise" or "to patronise". Because of their intimate link to tempo, the Working Actions, particularised through transitive verbs, have a crucial role to play in the establishment of stage relationships and in characterisation:

In relationships, the effectiveness of a transitive verb is judged by the changes it provokes in the person on whom it is played - if it makes the partner *feel* "mocked", "patronized" or "chastised" the verb is effective. One of Yat Malmgren's students asked once whether "to hammer" could not be done as a Dabbing as well as a Punching Working Action. One could see his reasoning - "hammering" can conceivably be done as a series of light taps. Yat Malmgren said no, however, because "*if you were the nail, you would not like to have the action done to you.*"<sup>2</sup> In other words, the quality of the action, its intensity, flow, etc. are to be judged by its *effect* upon the partner. Once this effect has been felt, the actor can determine whether the Working Action represented by the verb operates

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<sup>1</sup> Interview: 12.7.93

<sup>2</sup> Tapes: 48-3a/4

primarily through Intending, Attending or Adapting.<sup>1</sup> The Inner Participation which is most effective in 'moving' another character on stage indicates the nature of the relationship between the doer and the receiver of the action. In consequence, Yat Malmgren points out, one ought not to be misled by the physical nature of most of these verbs - they are meant to be used for their *psychological* value. To "dot" or to "gore" are psychological activities, not literal physical contacts with the partner.

By the same token, entire characters can be created starting from one of these verbs: "dotting" or "nibbling" characters have a definite tempo, usually described through animal comparisons ("sparrow-like", "squirrel-like") because animals have a clear-cut dominant tempo which one can use to trigger characteristics.<sup>2</sup> Restoration playwrights often define their characters in terms of their tempo and express this in a telling verb: Mincing, Mrs. Millamant's woman in "The Way of the World", for example, 'minces': her speech and movements are quick, direct, light and full of pretentious affectation.<sup>3</sup> All characters can be thus defined in terms of their dominant Working Action (tempo): in "Julius Caesar" Antony, for example, has primarily a Wringing tempo, he 'winds' his way around the other characters in the play.<sup>4</sup> Thus, says Yat Malmgren, when reading a text the actor experiences its quality in terms of Working Actions - the text has a 'Wringing' or a 'Flicking' quality and parts of it may be heard in the inner ear of the actor as a "gore" or a "throttle".<sup>5</sup>

Furthermore, Yat Malmgren classifies these 'useful' transitive verbs according to how many of the Working Actions they represent. There are relatively few verbs which describe a single Working Action. More often than not, verbs describe actions which may be carried out physically in

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<sup>1</sup> Tapes: 48-3

<sup>2</sup> Tapes: 48-4/5

<sup>3</sup> Tapes: 50-4; see in particular her speech beginning: "*My lady would speak with Mrs. Foible, mem.*" (William Congreve, "The Way of the World", Act V; edited by Kathleen M. Lynch, Regents Restoration Drama Series, London, Edward Arnold Publishers, 1984, p. 105)

<sup>4</sup> Tapes: 50-4; Yat Malmgren quotes the speech beginning: "*Octavius, I have seen more days than you*" (op. cit. Act IV, Sc. 1, ll.18-27) as a typical example. He also mentions Sir John Jumble in Otway's "A Soldier's Fortune" as a 'winding' character. (Tapes: 51-4)

<sup>5</sup> Tapes: 51-4

more than one way, in which case they are categorized as 'double', 'triple' or 'quadruple', according to the number of Working Actions which they fit. From the examples above one can see that "to snip" can only be done as a Dabbing, whatever the context, while "to jab" can be done either as Dabbing or Punching, depending on the degree of intensity of the Intending (Weight). In the same way, a "tugging" action could be done either as a Dabbing, a Pressing or a Gliding and is therefore a 'triple' verb, while a cricketer's "batting" can be executed as a Dabbing, a Punching, a Flicking or a Slashing, and thus belongs to the 'quadruples' category.<sup>1</sup>

The Working Actions represent the outermost, physical ring of expression. With them, the journey of expressive energy reaches its conclusion.

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<sup>1</sup> Tapes: 48-3/4; A sample list of 'effective' transitive verbs, classified by Working Action, can be found in Chapter 5 of the "Book", entitled "Physical Activities (Tempos) for the Working Actions". ("Book": pp. 68-77). A sample list of "psychological activities", that is of 'second tier' transitive verbs, is on page 78 of the "Book".

## SHADOW MOVES

Before leaving the description of the basic concepts we must look at an interesting aspect of the system which lies slightly outside the inner-outer trajectory of energy. We have assumed until now that the inner life of a character is only revealed through *conscious* moves in Action. Laban shows however, that there is an exception to this rule: the Character can 'speak' directly through *unconscious* and *involuntary* moves.<sup>1</sup>

I sometimes think of the inner nature of a character as of a primitive organism, a worm or an amoeba. When 'touched' it reacts, vibrating almost imperceptibly as it re-arranges the Elements of its Inner Participations. This inner movement of energy produces *involuntary* outer motions, 'half-gestures' with no apparent function other than to reflect and release the inner tensions of the Character. A scratch of the head, a flick of the wrist, a narrowing of the eyes and a myriad similar moves have no functional purpose, but communicate to others the inner reaction. These Laban calls "Shadow" Moves<sup>2</sup>:

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<sup>1</sup> see also "Introduction - Energy Measured", pp. 84ff.

<sup>2</sup> cf. Laban: "Mastery of Movement", p. 12: "*shadow movements...are tiny muscular movements such as the raising of the brow, the jerking of the hand or the tapping of the foot, which have none other than expressive value. They are usually done unconsciously and often accompany movements of purposeful action like a shadow - hence the term.*" see also Marion North: "Scientific Penetration...", p. 15: "*the most significant of all... the subtle unconscious gestures and seemingly meaningless movements of the body. We call these shadow movements. They can be of any part of the body: eyes searching, mouth twitching, shoulders shrugging, toes tapping, etc.*" The word "Shadow" comes from Jung. In Jungian psychology the term describes a side of the psyche, which though not much noticed by the conscious ego, lives alongside it. Strictly speaking, in Jungian psychology the Shadow is the inferior being in ourselves: "*the one who wants to do all the things that we do not allow ourselves to do, who is everything that we are not, the Mr. Hyde to our Dr. Jekyll...the primitive, uncontrolled and animal part of ourselves.*" (Frieda Fordham: "An Introduction", p. 49). But Laban and Carpenter take the term in the more general sense of a hidden part of the psyche, not necessarily evil or dangerous, but which the ego does not wish to see revealed through its conscious actions. The shadow is also associated with positive forces of vitality and a "*nearness to the instincts*" (E. Jung and Franz: "The Grail", p. 56) which makes it a good indicator of deep psychological functions.

"Movements by any part of the body performed without conscious volition expressing Inner Attitudes and Externalized Drives."<sup>1</sup>

Shadow Moves are the only way for the Character to reveal itself *directly*, without the distorting intervention of the Action. The Moves are small, yet clearly visible and audible (though non-verbal). But they are not contrived - they are produced organically from an inner state and not as a result of a process of "conscious volition".<sup>2</sup> They form the backdrop for the functional Action Movements which occupy the foreground of expression.<sup>3</sup>

They are generated directly by the Subconscious Motifs.<sup>4</sup> A Pressing Subconscious Motif, for example, is not a push or pull against an external obstacle, but an inner *holding*, a contraction of the central body muscles. A Punching Subconscious Motif is also directed inwardly, as an inner 'kick' against or towards the Objective which gave it birth.<sup>5</sup> It is this inner 'holding', 'kicking', 'slashing', etc., which comes out in Shadow Moves.

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<sup>1</sup> "Glossary" p. 4 and "Book" (1970s version): p. 9 (for some reason the definition does not feature in the latest version of Yat Malmgren's "Book"); cf. Carpenter: *"Our gestures, mannerisms and bodily attitudes are, however, activated by our subconscious minds and have been aptly christened "Shadow Moves" by Rudolf Laban since they have no immediate practical purpose. Of these we are normally as unaware as we are of our sun-shadow; they are the visible language of a level of our mind which lies below consciousness."* ("Conflict and Harmony", Chap. 1, p. 2) The concepts of Inner Attitudes and Externalized Drives are discussed in the next two chapters. (See below pp. 366ff. and 526ff. See also Glossary p. 581ff.). Yat Malmgren does not discuss the Shadow Moves much in his teaching, presumably because these occur in acting as automatic by-products of an inner state and therefore, while their existence can be signalled, they cannot be taught or practised consciously. The description which follows draws mainly on Laban and Carpenter.

<sup>2</sup> Tapes: 16-4; Their very presence alongside the Action indicates that the latter is not mechanical but rooted in Inner Participations. (cf. Laban: "Mastery of Movement", p. 74)

<sup>3</sup> *ibid.*

<sup>4</sup> Tapes: 25-1

<sup>5</sup> As Laban puts it:

*"Such subtle movements are precursors or accompaniments of exertions or relaxations; they are small additional efforts, but, as with the grip on the axe shaft, of the utmost importance for the final outcome of the action."* ("Effort", p. 61)



Unlike Working Actions, Shadow Moves cannot be fully analysed into Motion Factors because they are *incomplete* moves, often used as "steps"<sup>1</sup> between one Working Action and another. They are incomplete in the sense that they are deficient in one or other of the Motion Factors. They can therefore reveal the inner nature of a character, as they point to those parts of the character's make-up (Inner Participations) which are underdeveloped, or, to use Laban's technical term, "*unstressed*".<sup>2</sup> Carpenter makes the point that Shadow Moves are often best at conveying the inner life, precisely because they are incomplete and *inconsistent*. The sense perception of the observer (audience), says Carpenter, "... is quick to recognize an inconsistent movement in another person for the more primitive forms of life, from which we inherit many movement characteristics, the perception of an inconsistent movement signals the attack of an enemy."<sup>3</sup>

Let us look at an example of how a recurring Shadow Move can be 'read' for what it tells us of the inner life of a character<sup>4</sup>:

Paulina in "The Seagull" often reacts to pressures with a wave of the hand or a shrug of the shoulders and a defeated "*It doesn't matter*". These are incomplete "step" gestures between a light Slashing and a Flicking. The gestures reveal her need to *distance* herself from an inner problem (they are both 'away from' the centre of the body, that is from her emotional centre). Paulina moves away from Flow, from emotional involvement. We can infer from this that the character's basic psychological make-up does not include Adapting. In the absence of Adapting, her personality is dominated by Intending - the quality of Weight which gives her authority, warmth and makes her an efficient housekeeper. But Paulina is also keen to impress Dorn, her lover, with her 'emotional', loving persona. There is a conflict between her inner, mainly Sensuous nature and her Action which is centred on Feeling. Thus her recurrent phrase and the Shadow Moves which accompany it come out of what Laban describes as: "*an incongruous interplay of rhythms and shapes indicative of conflict between a character's inner attitude and his outer*

<sup>1</sup> Cf. Laban: "Mastery of Movement" p. 78

<sup>2</sup> *ibid.*

<sup>3</sup> "Conflict and Harmony", Chap. 3, p. 5

<sup>4</sup> the example is mine.

*demeanour*.<sup>1</sup> One can see, therefore, that Shadow Moves always reveal the hidden nature and never the acknowledged intentions of the character. Paulina's Super-Objective in the play (the "Through-Action" of which the character herself is aware) may be defined *by the Character* as "to be loved", but *the actress* can see that at a deeper, hidden level it is closer to "to control". Should anyone confront Paulina with the idea that she seeks to control her husband, daughter, lover and the entire household, she would deny it vigorously. The actress, however, is aware of the conflict between the two levels of motivation and, while expressing the "open wish" verbally, through "lip service"<sup>2</sup>, she expresses the secret motivation through appropriate Shadow Moves.

Although Shadow Moves are incomplete and thus not subject to the usual analysis by Motion Factors, they share with the latter an intimate link with the *rhythm* of a character's movements. Stanislavski has shown that the conflict between conscious and hidden character motivation is revealed precisely through the character's "tempo-rhythm".<sup>3</sup> The outer tempo may be still and controlled, but the inner turmoil reveals itself in the nervous trembling of a lip or the uncontrollable shaking of the character's knee. "Catch him suddenly off guard", says Stanislavski, "and you will see how for a second or two he will start, jump up and run towards you in the rapid rhythm of what was going on inside him."<sup>4</sup> At this point the two sets of movements are reversed: the Shadow Moves become fully fledged Working Actions, displaying Elements of all three physical Motion Factors and the character displays a new set of minute Shadow Moves, reflecting his new inner need to conceal his panic and revert to the earlier, controlled outer. The relationship between Shadow

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<sup>1</sup> Laban: "Mastery of Movement", p. 119

<sup>2</sup> cf. Freed: "Freud and Stanislavski", p. 37

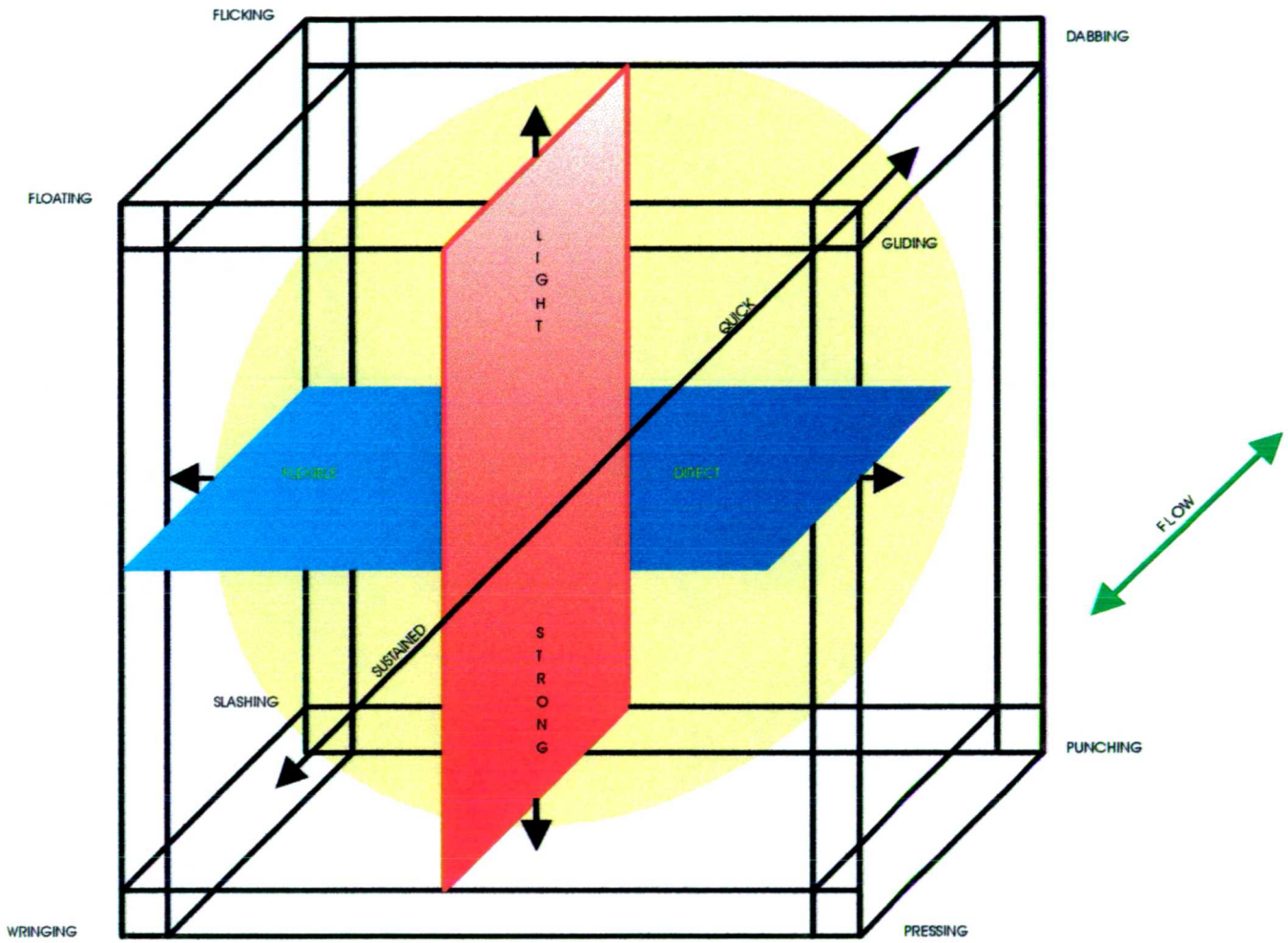
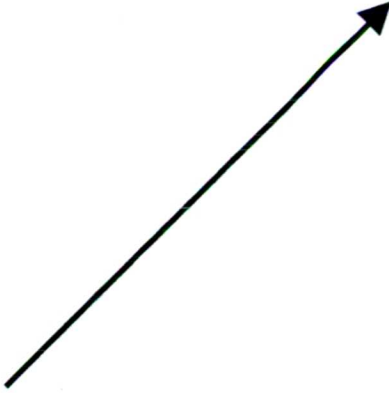
<sup>3</sup> cf. Stanislavski: "Building a Character", p. 211: "You yourself were not aware of the fact that involuntarily the movements of your eyes, the turn of your head, your neck, were made of the tempo-rhythm of your inner agitation. When you pulled out your handkerchief, when you raised yourself up and then sat down again as if to find a more comfortable position, I realized clearly that you were doing this to mask your state of mind." Meyerhold follows the same train of thought when he speaks of movements having "a plasticity which does not correspond to the words" and which reveal the "relationships" between characters. (Braun: "Meyerhold on Theatre", p. 56)

<sup>4</sup> "Building a Character", p. 221

Moves and Working Actions is therefore extremely fluid, reflecting the fluid relationship between consciousness and the unconscious.<sup>1</sup>

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<sup>1</sup> cf. Jung: "Tavistock Lectures", pp. 63-64.



# RIGHT-ACTION CUBE

## THE EFFORT CUBE

In the chapter dealing with Motion Factors we saw that Laban establishes a relationship between Motion Factors and specific directions in Space.<sup>1</sup> The Effort Cube is a model devised by Laban to illustrate this relationship in graphic form. In addition, the Cube illustrates the way in which Working Actions relate to one another according to the relative intensity of their Elements.<sup>2</sup>

Laban asserts that Weight, Space and Time are perceived in the movements of the body on three axes: height, width and depth respectively. These axes intersect the kinesphere<sup>3</sup> - the 'bubble' of energy which surrounds our bodies and travels with us whenever we move. To illustrate this graphically, Laban and Malmgren represent the kinesphere as a cube whose three dimensions (height, width, depth) correspond to the three axes.<sup>4</sup>

Weight (Intending) moves in height, on an upwards-downwards line. We saw in our discussion of the Motion Factors<sup>5</sup> that characters have natural 'centre-notes' from which they depart towards one or the other of the Elements in order to become expressive. In the case of Weight, when the Character produces Strong Intending ("I AM going to do it!") his voice and energy descend below this theoretical 'centre-note'. With Light Intending ("I MIGHT do it.") they rise above it. Graphically, this centre note is represented by a central horizontal plane (Laban calls it the 'table' plane), which divides the kinesphere into two:

- Light Weight is situated upwards of this plane.
- Strong Weight is situated downwards of this plane.<sup>6</sup>

To represent this graphically Yat Malmgren draws a vertical line bisecting the 'table' plane and marks its extremities with S for Strong and L for Light. [ILLUSTRATION]

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<sup>1</sup> see above, Motion Factors, pp. 318, 321-322, 325, 330

<sup>2</sup> *ibid.*, p. 331

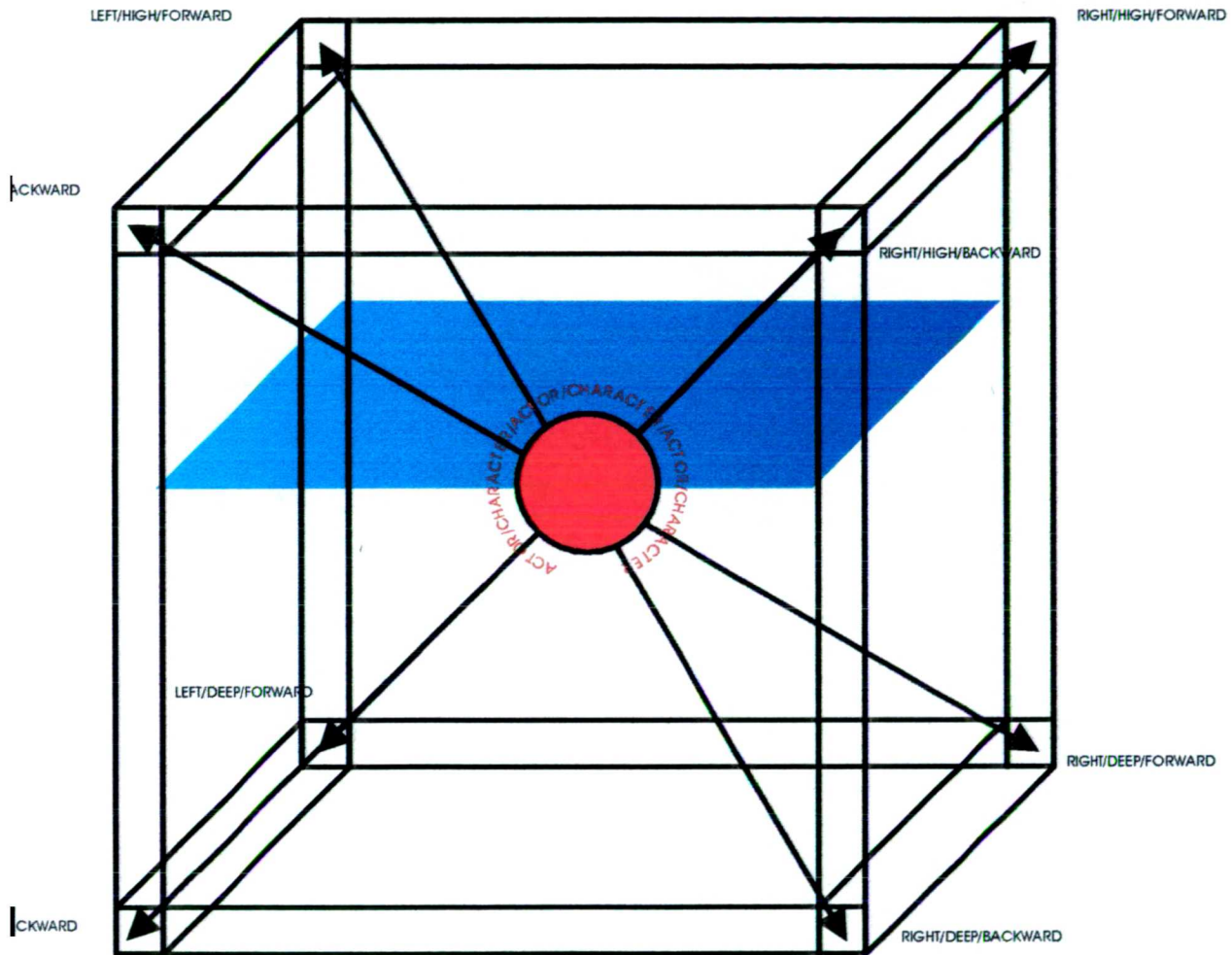
<sup>3</sup> *ibid.*, p. 319

<sup>4</sup> Tapes: 3-13

<sup>5</sup> see above, Motion Factors pp. 324 and 330-331

<sup>6</sup> Tapes: 3-9/10

THE 'TABLE' PLANE DIVIDES THE EFFORT CUBE ACCORDING TO WEIGHT



DEEP -> 'INTROVERT' (INNER)  
HIGH -> 'EXTRAVERT' (OUTER)

Space (Attending) moves in width. When the Character has to answer a difficult question, his eyes move *away from* the questioner, inside himself - he creates a Flexible trajectory of thought. When he solves a problem directly, his eyes go straight *towards* the questioner, towards a point away from himself. He has a Direct action *towards* and a Flexible action *away from* his contact. Space also has a theoretical 'centre' balanced exactly between Flexible and Direct. Visually, this centre plane bisects the kinesphere vertically, in what Laban calls the 'Door' plane. The Character's actions in space will be either right or left of the door plane, depending on whether his relationship to Space is Flexible or Direct.

Flexible and Direct are relative, however. Their actual direction in the cube depends on the diagonal of space the Character relates to.<sup>1</sup> Thus, in a right-handed action, that is when the Character directs his actions towards a contact on his right diagonals:

- Flexible Space is situated left, in the 'introvert' part of the kinesphere.
- Direct Space is situated right, in the 'extravert' part of the kinesphere.

In a left-handed action these positions are reversed.<sup>2</sup>

Graphically, Yat Malmgren represents this notion by drawing a horizontal line bisecting the 'door' plane. He marks its left extremity (on a right-handed action) with Fl. for Flexible and its right extremity with D for Direct. He also reminds his students that directions in space are relative to the space diagonals by drawing four diagonal lines crisscrossing the cube. [ILLUSTRATION]

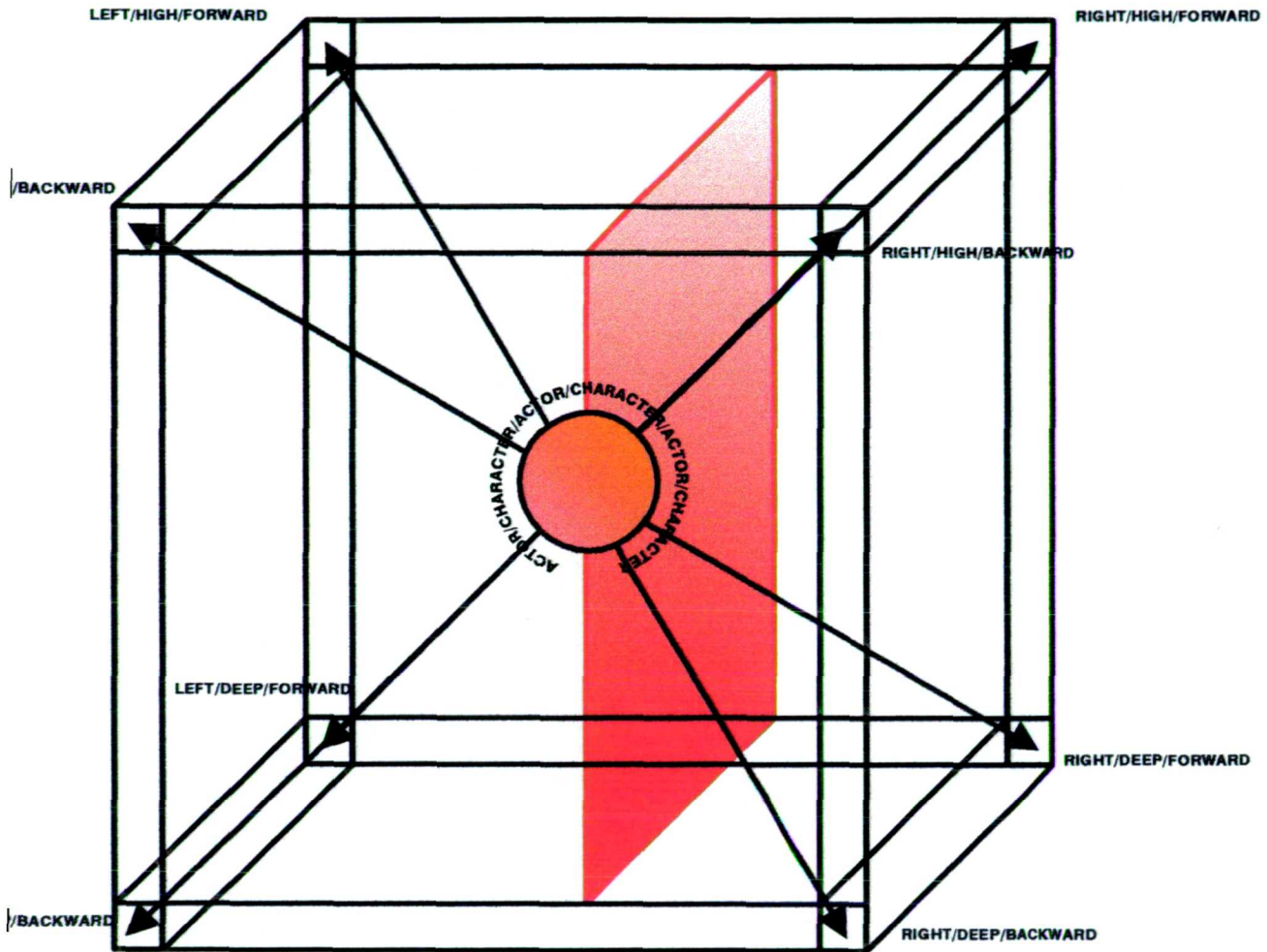
Time (Deciding) moves in depth, on a backwards-forwards axis. Intuitively, future lies 'ahead' while the past is 'behind'. The energy affected by the past is Sustained, the effect of the future is to Quicken the pace. The theoretical dividing line between these two 'scales' of Time is the 'centre-note' of the Character's *tempo*. This centre plane of Time is called by Laban the 'wheel' plane: a backwards-forwards plane

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<sup>1</sup> As we described above (Motion Factors, pp. 321-322.) Yat Malmgren divides the stage space according to diagonals which define 'extravert' and 'introvert' areas of the kinesphere.

<sup>2</sup> Tapes: 3-12

**THE 'DOOR' PLANE DIVIDES THE EFFORT CUBE ACCORDING TO SPACE**



LEFT -> 'INTROVERT' (INNER)  
RIGHT -> 'EXTRAVERT' (OUTER)

**RIGHT-ACTION**



'piercing' the kinesphere. [ILLUSTRATION]. Either side of the 'wheel' plane:

- Sustained Time is situated backwards.
- Quick Time is situated forwards.<sup>1</sup>

To represent this graphically, Yat Malmgren draws a diagonal 'piercing' line and writes at its forward extremity Q for Quick and at its backward extremity S for Sustained.

A Working Action is a combination of three Motion Factors. Yat Malmgren therefore also allocates a precise position in the cube to each Working Action. They are placed at the confluence of the three lines which represent their constituent Elements.<sup>2</sup> Punching, for example, is a combination of Strong Weight, Direct Space and Quick Time. On a right-handed action, the position of Punching will be Right, Deep and Forward (RDF). Similarly, Floating, its absolute opposite, is a combination of Light Weight, Flexible Space and Sustained Time. Its position in the cube, again on a right-handed action, will be Left, High and Backward. (LHB) By extending this procedure to all eight Working Actions Yat Malmgren obtains eight 'focal points'. By joining these with straight lines he constructs the Effort Cube.<sup>3</sup> [ILLUSTRATION]

The cube is a representation of the 'physical' factors of Weight, Space and Time and does not, therefore, represent Flow. The cube is a representation of the Character's capacity to *DO*, regardless of his emotional state. Unlike the other Motion Factors, Flow does not move on a single axis. Emotion floats, flows - it is not fixed to the ground, says Yat Malmgren.<sup>4</sup> He therefore portrays Flow as a 'cloud' pervading the planes of the three angular Motion Factors.<sup>5</sup> In this way he creates a graphic representation of the notion that emotions colour and inform movement. They give physical motion, which in itself is emotionally neutral, a positive or negative quality. Flow is also likened to a gas or liquid which pervades every corner of the cube.<sup>6</sup>

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<sup>1</sup> Tapes: 3-13/14

<sup>2</sup> Tapes: 3-10

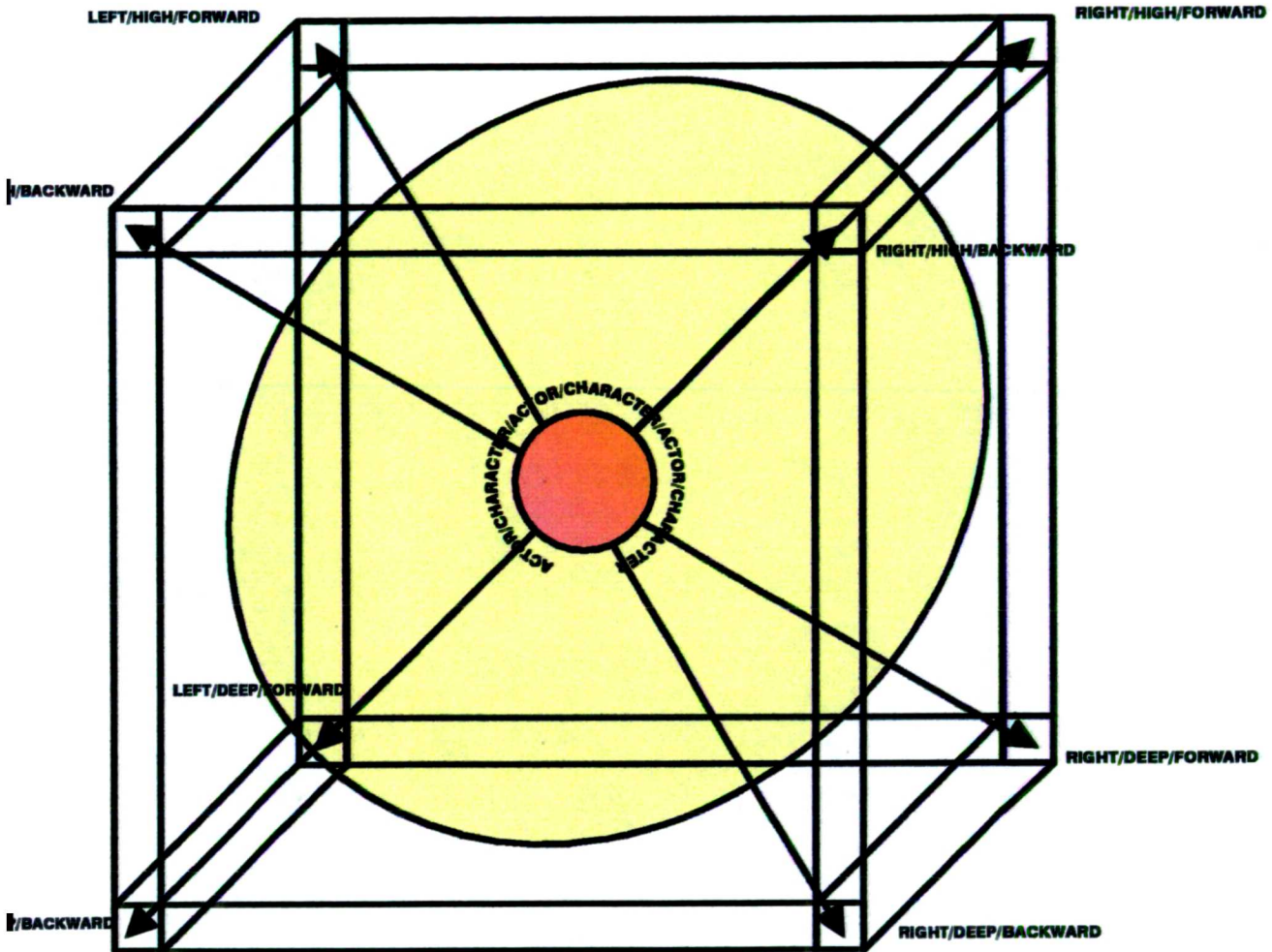
<sup>3</sup> "Book": p. 8

<sup>4</sup> Tapes: 4-2/3

<sup>5</sup> see Illustration following p. 326

<sup>6</sup> Tapes: 3-8/9

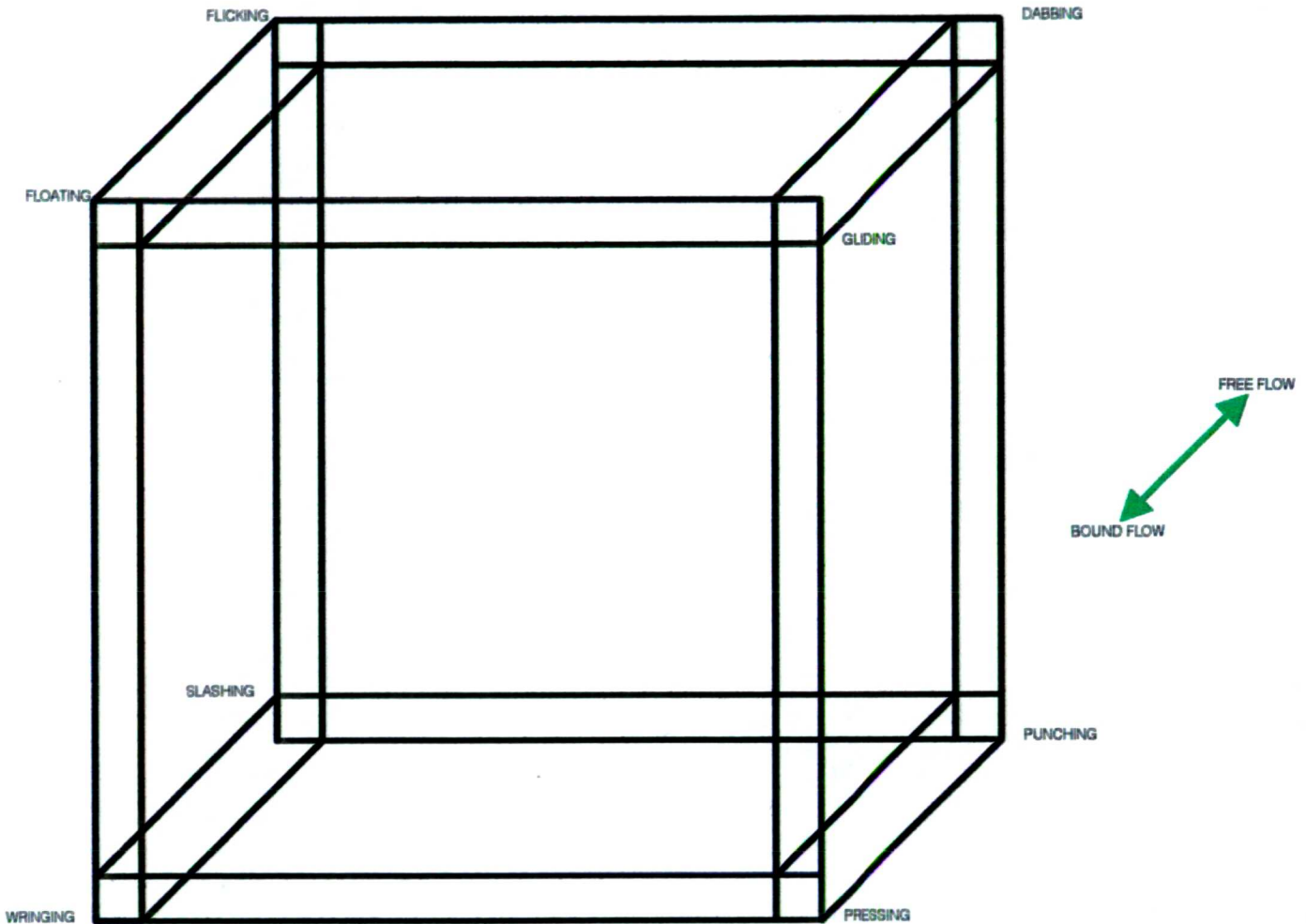
# THE 'WHEEL' PLANE DIVIDES THE EFFORT CUBE ACCORDING TO TIME



BACKWARD -> 'INTROVERT' (INNER)  
FORWARD -> 'EXTRAVERT' (OUTER)

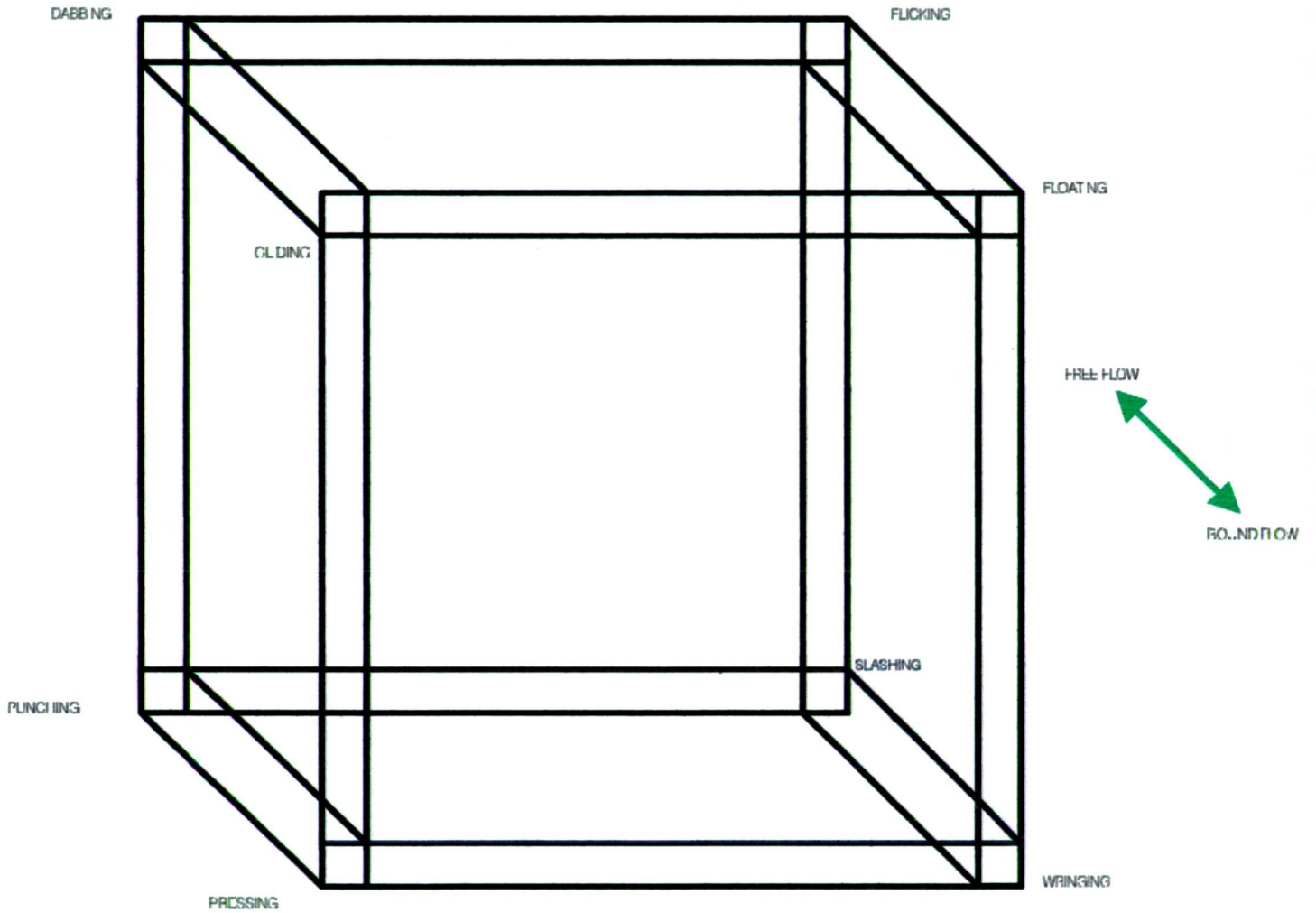
## RIGHT-ACTION

# WORKING ACTIONS CUBE



## RIGHT-ACTION

# WORKING ACTIONS CUBE



## LEFT-ACTION

The Working Actions relate to each other organically within the cube. Thus Wringing (Strong Intending) can be seen to turn into Floating (Light Intending) on the same 'table' plane. [ILLUSTRATION] This graphic relation reflects the fact that Wringing, as a compressed form of energy, needs to release itself into a lighter Working Action of the same type. The same can be said of all Working Actions sharing two Elements but differing in the intensity of their Weight: Pressing turns into Gliding, Punching into Dabbing, and so on.<sup>1</sup> The cube can be read to show similar relationships in respect of Working Actions divided by their Space or their Time Elements as well. [ILLUSTRATION]

In realistic forms of theatre characters move organically in directions dictated by their inner life. One can see, therefore, how the Effort Cube can be a useful tool in placing characters in the stage space ('blocking'). Of course, there are lots of exceptions to this very loose rule, as compromises have to be made in order to create a balanced stage picture, as well as for practical reasons such as entrances and exits, picking up props and other 'business'. Nevertheless, Yat Malmgren considers that actors move organically in the directions indicated by the Effort Cube.<sup>2</sup> He therefore conceives the cube not merely as a representation of physical movement, but as a way of interiorizing the physical experience. Yat Malmgren's cube 'sits' inside the actor's body. Its positions are not to be taken only as places where a Working Action can be carried out *physically*. They are also imaginative locations of Subconscious Motifs<sup>3</sup> which are more often than not expressed in acting through the voice ("I will do it!" - Punch), accompanied by unconscious gestures (Shadow Moves). We have seen that Floating is located left, high and behind (in the right-handed cube): "Oh, well..." we say, and our eyes and head move in a spiral Shadow Move to this mental LHB point.<sup>4</sup> The character's posture and movements, the actor's voice moving towards the future or the past, directly or flexibly towards the idea underlying his Objective are all motivated by the forces represented in the cube. In consequence a character can be said to have its own particular cube, pinpointing the degree of intensity and the positions of his Subconscious

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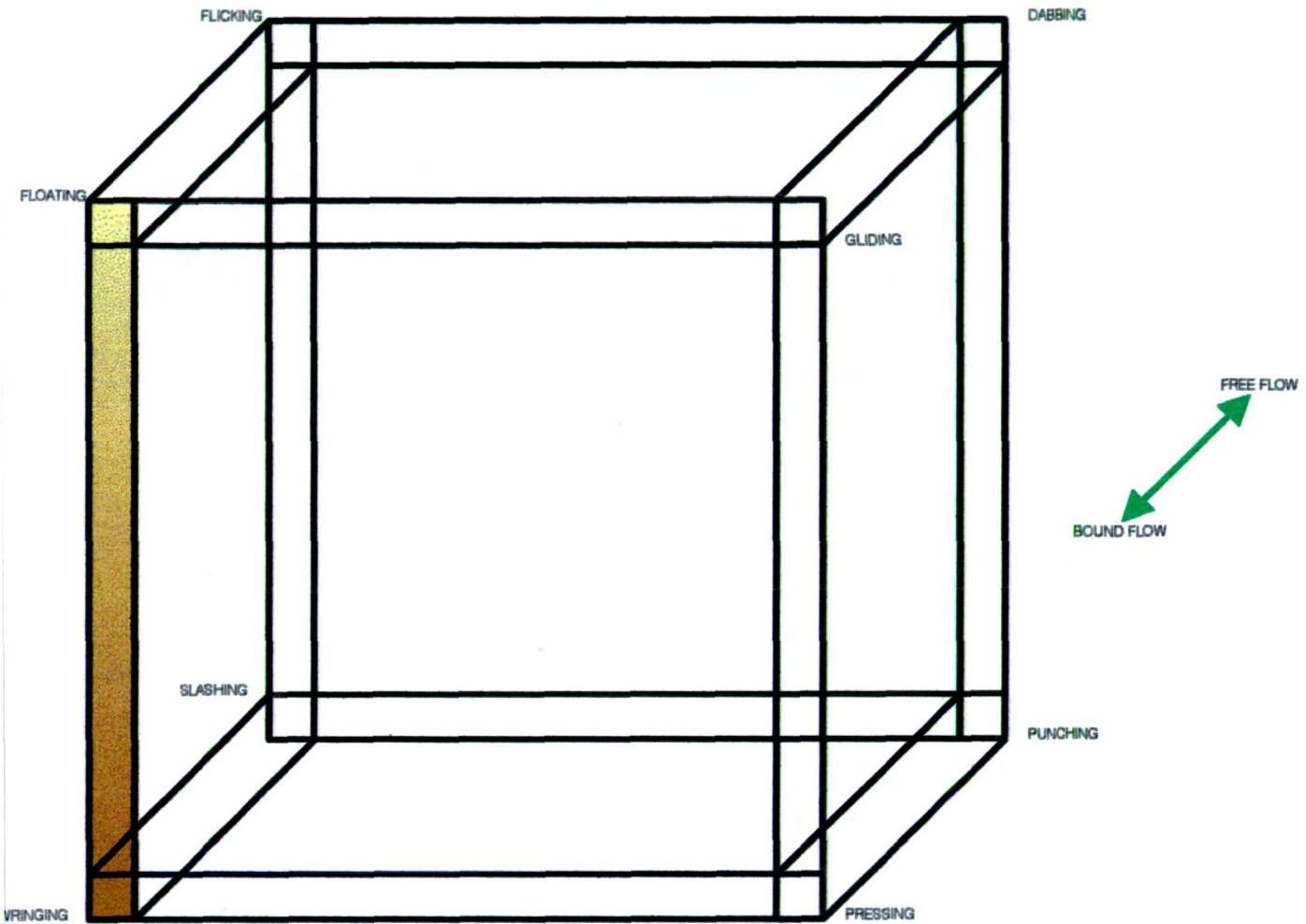
<sup>1</sup> Tapes: 3-10

<sup>2</sup> Tapes: 14-3

<sup>3</sup> Tapes: 4-1/2

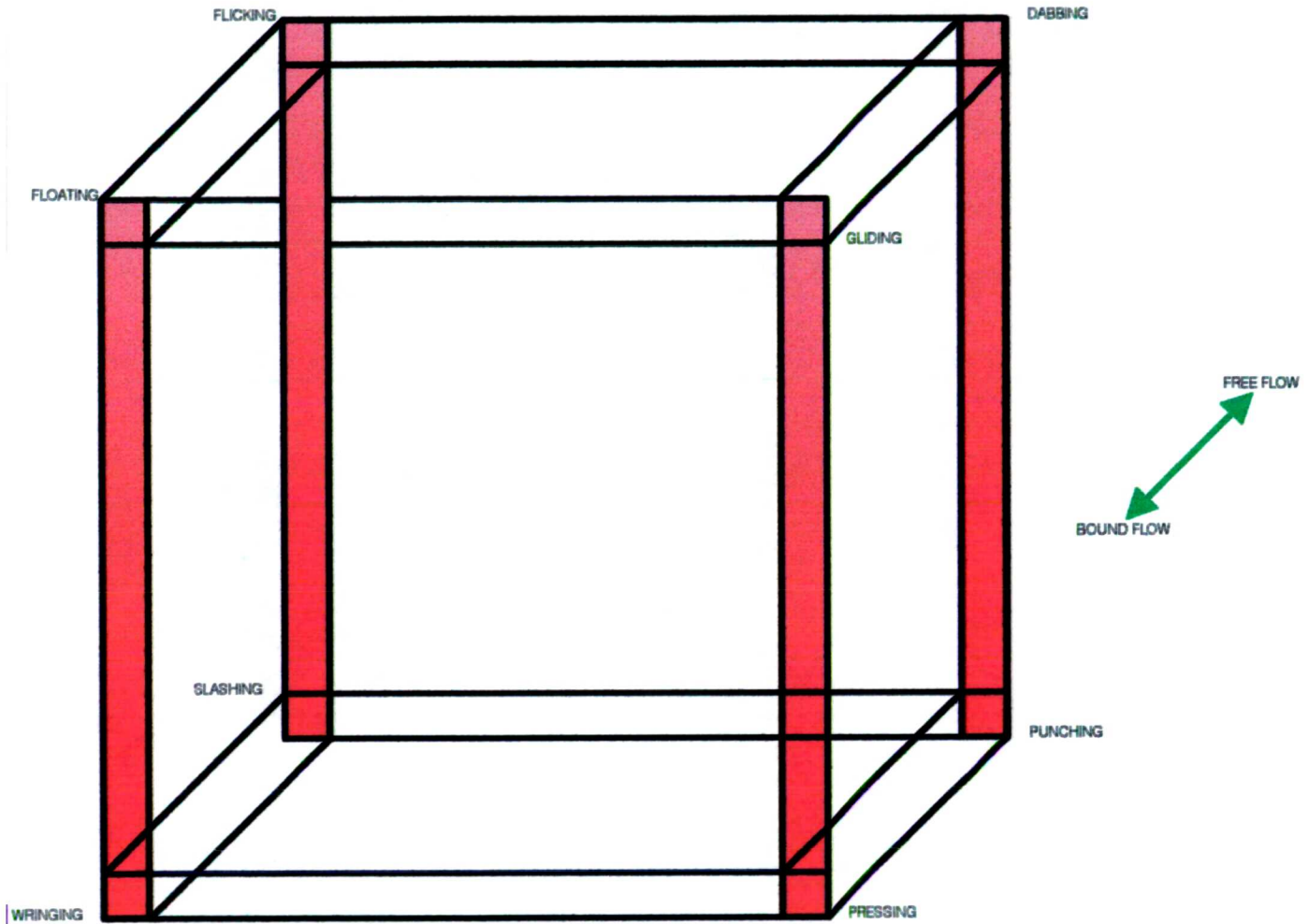
<sup>4</sup> Tapes: 14-3

# WORKING ACTIONS CUBE



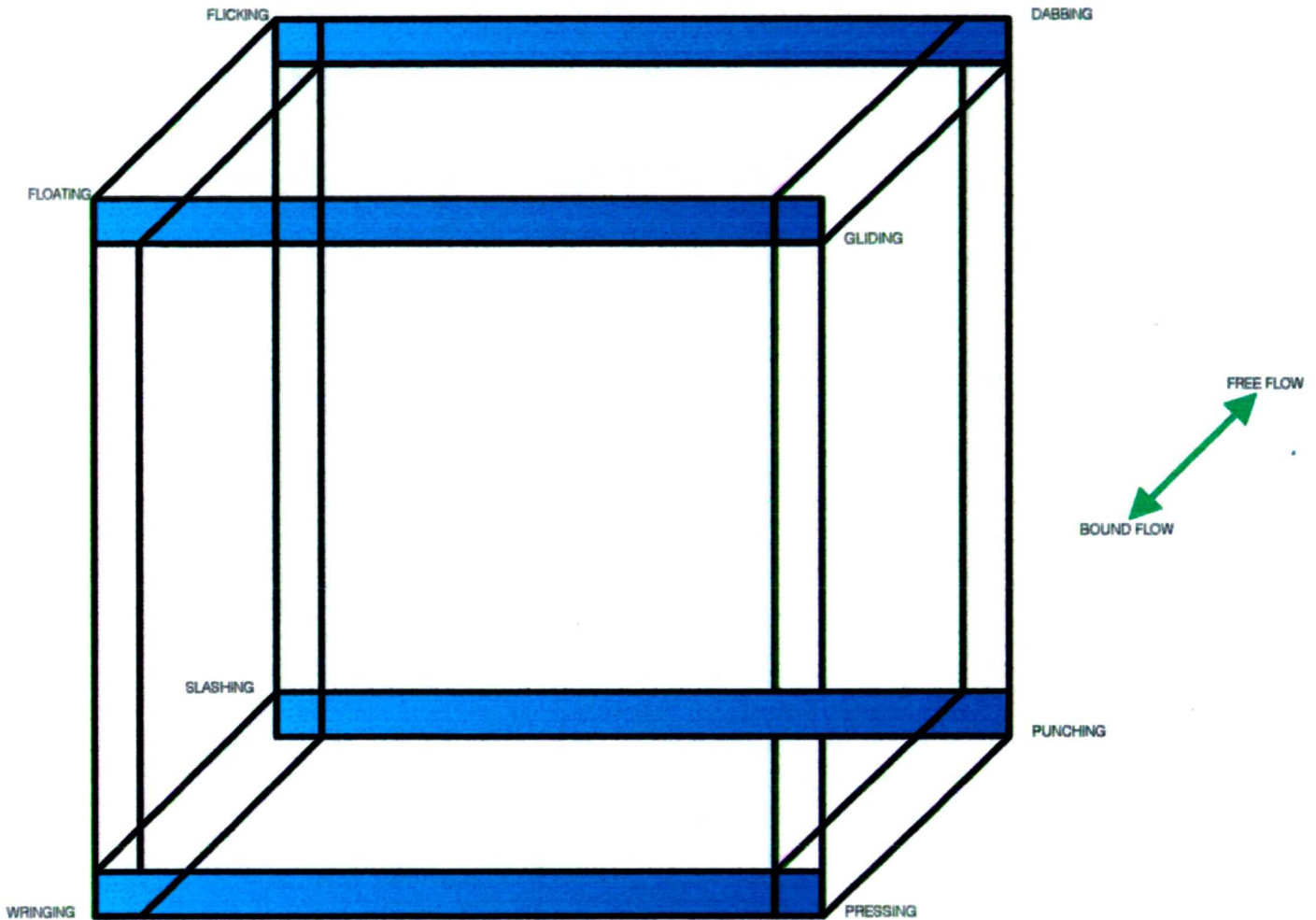
**WRINGING 'RELEASED' INTO FLOATING**

# WORKING ACTIONS CUBE



## WORKING ACTIONS RELATED BY WEIGHT

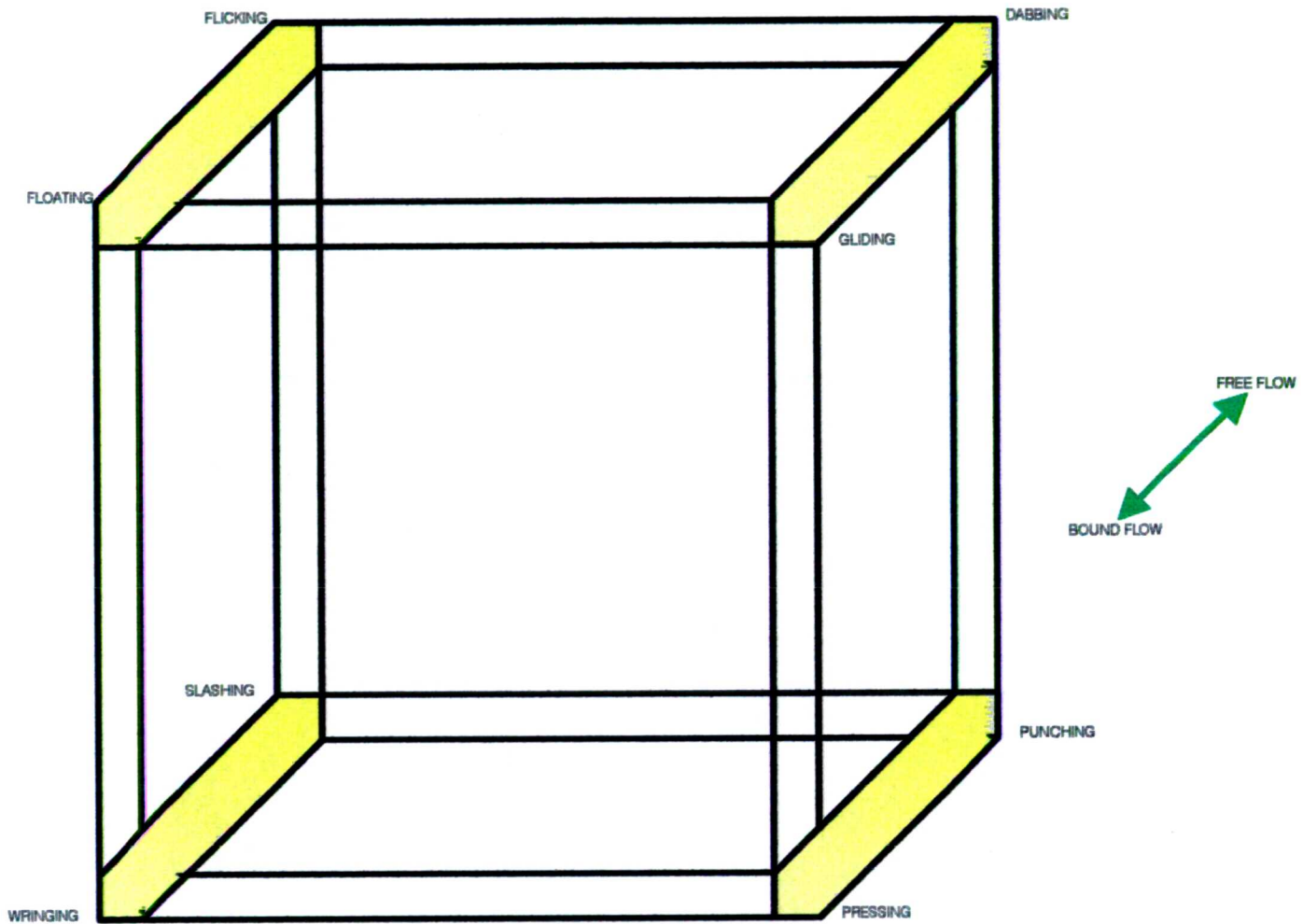
# WORKING ACTIONS CUBE



## WORKING ACTIONS RELATED BY SPACE



# WORKING ACTIONS CUBE



## WORKING ACTIONS RELATED BY TIME

Motifs. The image of the cube sitting inside the actor's body *generates* energy, Yat Malmgren emphasizes, while a cube surrounding the body constricts expression.<sup>1</sup>

The directions of the cube are determined from the point of view of the actor. When describing the cube Yat Malmgren aims to give the actor the sensation that he stands 'behind himself' looking through his character/the cube out towards the Objective.<sup>2</sup> But the direction of the actor's gaze is not straight on: effort works on a diagonal - the character goes *away from* left or right into an action played *towards* a partner or obstacle placed in opposition, on the right or left. As a result, the Character and his Action are represented by two cubes, one for right and one for left Action. The direction of the action is represented in the illustrations by an arrow.

This notion of an 'internal' Effort Cube is a significant departure from Laban's original graphical representations of elements of motion. Moreover, Yat Malmgren believes that an actor's intuitive image of his 'inner life' does not fit organically within the confines of a cube. Rather, he believes that actors are more likely to conceive their inner space as a sphere within which the inner arouses 'concave' images and sensations, while the outer is perceived as 'convex'.<sup>3</sup> Unfortunately, it is difficult to refer to 'up' and 'down', 'right' and 'left' in a sphere. This is why Yat Malmgren retains the cube devised by Laban, while pointing out that his own emphasis is on inner processes.<sup>4</sup>

We are thus presented with two uses of the cube: Laban's original graphics, representing physical movement, are properly described as an Action cube, while Yat Malmgren's inner cube is actually a Character Cube.<sup>5</sup>

Finally, a word about the colours used to draw the cubes. These are primarily teaching tools designed to enable students of the system to

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<sup>1</sup> Tapes: 3-6

<sup>2</sup> Tapes: 3-7

<sup>3</sup> Tapes: 3-5

<sup>4</sup> Tapes: 3-6

<sup>5</sup> Interview: 8.7.93

differentiate between the Motion Factors which make up the cube. But Yat Malmgren associates them with sensuous values as well<sup>1</sup>:

Weight (Sensing/Intending) is RED - the 'aggressive' colour of blood, warmth and sensuality.

Space (Thinking/Attending) is BLUE - the 'cool' colour of the sky, reason and detachment.

Flow (Feeling/Adapting) is GREEN - the 'fickle' colour of continuous change, of chlorophyll (the most unstable of natural pigments) and of the sea.

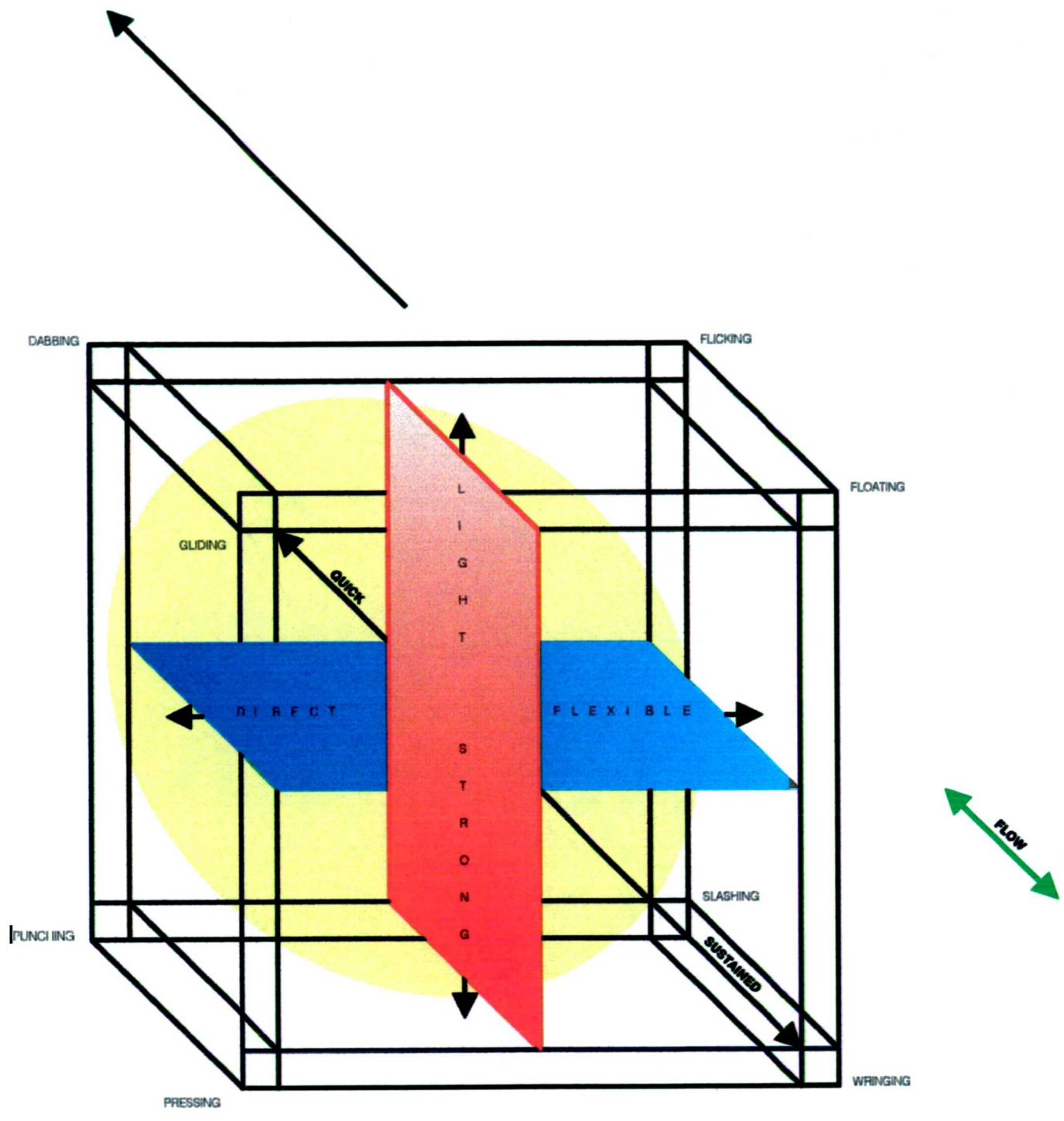
Time (Intuiting/Deciding) is WHITE - the 'combination colour' of the other three. Time is a prerequisite to the existence of the other Motion Factors and, in the light spectrum, a combination of red, blue and green produces white.<sup>2</sup>

In the cube the colours are shaded according to the position of the Motion Factors they represent in relation to the corners (extremes). Thus the red of *Light* Intending is almost pink, and increases gradually in intensity until it reaches the full, blood-red of *Strong* Intending.

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<sup>1</sup> Tapes: 4-4/5/6

<sup>2</sup> Tapes: 4-4/5



# LEFT-ACTION CUBE

C H A P T E R    I I

A T T I T U D E S

## ATTITUDES - INTRODUCTION

a. Incomplete Efforts

We have seen that the Working Actions and their psychological counterparts, the Subconscious Motifs, are composed of three Elements each. The component Elements are not necessarily present in equal strength, however. More often than not one of them is dominant and the other two of secondary importance.<sup>1</sup> The Working Action is 'biased' in favour of one or other of the Motion Factors. In extreme cases, Laban observes, this bias is pushed to the point where one Motion Factor overpowers the others almost completely. When this occurs the effort is "incomplete" and results in distortions of the body.<sup>2</sup> Furthermore, people who, for reasons of professional need, social pressure or psychological inclination, rely continuously on incomplete efforts eventually end up basing their entire physical life around them. 'Muscle-bound' or 'camp' physical modes are examples of such reductions in the means of expression.

This observation bears rich fruit when Laban's ideas are transferred to acting. If Motion Factors are 'lopsided' then their psychological counterparts, the Subconscious Motifs, are also 'biased' towards one or the other of their functions.<sup>3</sup> For a person to operate normally, in real

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<sup>1</sup> cf. Laban: "Effort", p. 26. The description of the way in which Laban reached the concept of Inner Attitude is mine.

<sup>2</sup> Laban's example is taken from industry, where he notes... *"the grip supporting an object, whereby any movement in Space and Time ceases, the only exertion being the tension or strength needed for the... grip or support of the object."* (ibid., p. 32)

<sup>3</sup> Laban's assumption is well grounded in Jungian theory. Here is how Jungians understand the process by which personalities are shaped: *"The dominant function directed the course of the individual's life by siphoning up irrelevant aspects of experience and delimiting the kinds of relationship that a person could have with others and himself. Furthermore, the functions were motives calling for certain actions. While natural drives such as sex or power initiated activity, the functions formalized and channelled the activity into certain actions, toward specific goals. They were the basis of all social and personal attitudes about these goal objects."* (Neel: "Psychological Types", p. 221)

life the concentration of effort onto a single Element is balanced to some extent by other Elements.<sup>1</sup> But on stage, where characterization is based on concentration, one can conceive of characters who never balance their single-Element efforts. These are cartoon-like figures whose physical life is the outer manifestation of an obsession. The results are usually comical and these 'single-effort' types can often be found in the *commedia dell'arte* and the *Grand Guignol*.<sup>2</sup>

Laban defines eight such "exaggerations", corresponding to the eight Elements. They are worth listing here<sup>3</sup> as they are the first step in the system's "psycho-physical"<sup>4</sup> theory of character. In Effort Laban describes how "one sided and exaggerated" Elements cause:

Strong	"Crampedness"	
Light	"Sloppiness"	
Direct	"Obstinacy"	
Flexible	"Fussiness"	
Sustained	"Laziness"	
Quick	"Hastiness"	
Free Flow	"Flightiness"	
Bound Flow	"Stickiness"	5

Laban, of course, is looking at real life exertions with the eye of the choreographer. He had always defined expression as the result of the

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<sup>1</sup> cf. Laban: "Effort", p. 32 and p. 57: "... no real person exists who could be addicted to one motion factor exclusively. On the other hand, any one of the motion factors may be predominant."

<sup>2</sup> cf. Meyerhold's idea of "schematization": "'Schematization' - the very word seems to imply a certain impoverishment of reality, as though it somehow entailed the reduction of its totality. The grotesque is the second stage in the process of stylization, when the final link with analysis has been severed. Its method is strictly synthetic. Without compromise, the grotesque ignores all minor details and creates a totality of life 'in stylized improbability' (to borrow Pushkin's phrase). Stylization impoverishes life to the extent that it reduces empirical abundance to typical unity." (Braun: "Meyerhold On Theatre", p. 138)

<sup>3</sup> These "exaggerations" do not feature in the "Book" or in Yat Malmgren's teaching. The latter, in his pursuit of realistic acting, shies away from one sided characterizations. The parallels between Laban's ideas and theatre characters which follow are mine.

<sup>4</sup> Curl: "A Critical Study", p. 198

<sup>5</sup> Laban: "Effort", p.38.

*inner contradictions* present in the body. He knows, for example, that a change between a Strong movement and a Light movement gives rise to an expressive physical statement. He knows that Bound Flow contradicts the universal natural tendency towards Free Flow. His observations of real life are therefore guided by two principles derived from artistic activity:

- a. the idea of the physical *tension* between different planes of the body in space;
- b. the idea of *harmony* between the body and the universe: that Light always tends upwards and Strong is drawn downwards; Bound turns inwards while Free expands centrifugally, and so on.

Laban is therefore aware that single-Element movements are rare, precisely because they do not allow for the natural tension between two parts of the body. In real life, he observes, the exaggerated Element is usually balanced by a secondary Element with which it combines to create more complex forms of behaviour, such as "*obstinate crampedness*" or "*sloppy obstinacy*"<sup>1</sup>. The bias and concentration are still there, but we move towards more realistic forms of expression. In dramatic terms we move from the world of the *Grand Guignol* to the *types* of Theophrastus and La Bruyere, to Moliere's misers and hypochondriacs, to the humours of Ben Jonson.<sup>2</sup> Thus the theory of character takes its second step with the definition of 'double-Element' types - characters with thick 'silhouettes'.

These, however, are 'unnatural' extremes. The integrated character, while retaining the concentration, always displays an inner contradiction, a 'pull' between Strong and Light, Bound and Free, etc. The interplay between the Elements is what we recognize as 'life-like'. The third, and most important step in the system's approach to character is taken when

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<sup>1</sup> *ibid.*

<sup>2</sup> Realistic characters react alternately through yielding and contending Elements. 'Humours', on the other hand, tend towards one or the other of the extremes. The 'dictator', for example, comes across as 'forceful', 'tyrannical', 'commanding', etc. As he is bent on dominating everyone, his relationship to his surroundings is almost exclusively contending. At the opposite pole are totally yielding characters - characters dominated by the outside world: by their mothers, by the conventions of society, by their bosses and so on. (Tapes: 10-2/3) These character types are based on a lack of interplay between the Elements.



Laban and Malmgren recognize that realistic characters express themselves through two *complete Motion Factors* between whose yielding and contending Elements the energy flows freely. The psychological counterpart of the two Motion Factors is a particular outlook on life, an 'Attitude'.<sup>1</sup>

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<sup>1</sup> As Laban puts it: "*Understanding of movement comes through discovering which attitudes towards the motion factors prevail and which are absent... It is as if we should say: this picture is mainly blue and that picture mainly red. But there can be in the blue picture spots of other colours, perhaps of red, though further colours, say yellow or green, might be lacking.*" ("Mastery of Movement", p. 116) Laban's concept of 'attitude' is based on the Jungian principle that human beings tend to react to events through their "most developed function": "*Just as the lion strikes down his enemy or his prey with his forepaw, in which his strength resides, and not with his tail like the crocodile, so our habitual reactions are normally characterised by the application of our most trustworthy and efficient function; it is an expression of our strength. However, this does not prevent our reacting occasionally in a way that reveals our specific weakness. The predominance of a function leads us to construct or to seek out certain situations while we avoid others, and therefore to have experiences that are peculiar to us and different from those of other people.*"

An intelligent man will make his adaptation to the world through his intelligence, and not in the manner of a sixth-rate pugilist, even though, now and then, in a fit of rage, he may make use of his fists." (Jung: "Psychological Theory of Types", "Modern Man in Search of His Soul", p. 101) This natural tendency, which is "inborn" according to Jung, is then reinforced by social encouragement: "*Children, like adults, tend to do frequently what they can do well and to avoid the things which they cannot do well... The natural tendency is to defer doing, or to push off on other people, the thing in which one does not feel superior. By such natural behaviour, the one-sidedness is increased more and more. Then comes the family attitude: the boy who is very intelligent must study later on, or the child gifted in practical matters must become an engineer. The surroundings reinforce the one-sided tendency, the so-called 'gifts', and there is thus an increase in the development of the superior function and a slow degeneration of the other side of the personality.*" (Franz and Hillman: "Typology", pp. 5-6)

But here Laban and Carpenter depart from Jung in their understanding of the notion of "attitude". Jung uses "attitude" to denominate the basic orientation of the psyche towards or away from the object (extravert and introvert respectively). He differentiates between "attitude-types" and "function-types" (cf. "Psychological Types", p. 483 and note 1 and Spoto: "Jung's Typology in Perspective", p. 28), where the latter refer to the four functions which can exist in either the extravert or the introvert attitudes. Laban and Carpenter combine the two Jungian terms into one - the *Inner Attitudes*. These consist of combinations of two Jungian functions, while at the same time incorporating the notions of extraversion and introversion. For a discussion of the term 'attitude' see "Introduction - Transformation", pp. 94ff.

We use the term 'attitude' in ordinary circumstances, Yat Malmgren points out, when we speak of 'taking an attitude'.<sup>1</sup> Sometimes we are aware of why we reacted to events in a certain way. At other times our 'attitudes' seem inexplicable: they are determined by unconscious contents which "invade" our consciousness and shape our reactions.<sup>2</sup> The question posed by the system is: given that we 'take attitudes' all the time, what is the 'state of mind' which determines that we relate in *this* way rather than *that* towards a given aspect of objective reality?

The system takes from Jung the observation that personalities show *predispositions* towards one attitude and function or another.<sup>3</sup> Functions, for Jung, belong to consciousness. But Laban and Carpenter move the placement of the Jungian attitudes and functions from the realm of consciousness to that of the *unconscious*<sup>4</sup> - hence *Inner Attitudes*. Yat Malmgren takes this innovation and adds to it his own perspective: namely that, when applied to theatre characters, the Inner Attitudes refer not to various aspects of the personality of one individual, but to distinct psychological *states* which give rise to distinct character *types*. Yat Malmgren considers that in the case of dramatic characters these predispositions are so pronounced as to cause the character's attitudes towards the world *always* to follow a set pattern. For theatre characters these attitudes are fixed. The conscious attitudes they take towards

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<sup>1</sup> Tapes: 9-13

<sup>2</sup> *Invasion* is the fourth "endopsychic" factor determined by Jung. At moments of weakness in the conscious, the unconscious side invades and "*a man is seized upon by his unconscious and anything may come out of him.*" (Jung: "Tavistock Lectures", p. 24)

<sup>3</sup> The origin of these predispositions is a matter of considerable debate. Jung stresses throughout his belief that biological distinctions between individuals are the "*actual foundation*" of the two categories of introversion and extraversion. (cf. "Psychological Types", p. 331) The contemporary view seems to incline less towards defined psychological types and more towards a fluid, interchangeable set of 'attitudes'. (cf. Neel: "Psychological Theories" p. 226: "*In current usage personality traits are believed to be distributed along a continuum....However, Jung was essentially the first person to describe personality in terms of traits dynamic enough to incorporate the richness of the individual.*") For the purist Jungian, however, the debate is linked to the question of archetypes as pre-determined, innate psychological influences (cf. Frieda Fordham: "An Introduction", p. 31: "*the differentiation in attitude often seems to begin very early in life - in fact, there are grounds for considering that it may be innate.*")

<sup>4</sup> see "Introduction - Energy Defined", pp. 57ff.

events in the play, *always* spring from a certain unconscious 'cocktail' of psychological characteristics, which Laban christened the Inner Attitudes.

Each Inner Attitude is composed of two of the Inner Participations of Intending, Deciding, Attending and Adapting.<sup>1</sup> Laban determines the existence of six such Inner Attitudes, defined according to the inclination of a character to relate to life *primarily* through combinations of Intending and Adapting, Intending and Deciding, Adapting and Deciding, and so on.<sup>2</sup>

This is not to say that Laban arrived at the idea of Inner Attitudes through mere logical reasoning. On the contrary, Yat Malmgren recalls that Laban collected from his dancing contacts their 'movement experiences' - comments on the feelings and sensations they had experienced when dancing. Laban then sorted these comments, which he had sometimes noted literally on scraps of paper, into six different categories, each displayed on a separate table in his room. As a result, at the beginning the six Inner Attitudes were known as the six 'tables'.<sup>3</sup> From these notes Laban concluded that the inner workings of our personalities are usually revealed through "transitions between essential actions"<sup>4</sup>, that is through subconscious (Shadow) moves carried out in between functional activities.<sup>5</sup> Moreover, in a brilliant observation, Laban sees that these incomplete efforts are so revealing because they frequently have "*a recovery function*"<sup>6</sup>, when the energy moves inwardly in order to regain momentum, thus coming into contact with the deepest psychological layers - the engines of expressive movement. The existence of these 'purposeless' movements was the initial puzzle which led Laban

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<sup>1</sup> Carpenter: "Conflict and Harmony", Chap. 1, pp. 8-9: "*..Inner Attitudes [are] just that which their name suggests - attitudes resulting from the rapid interplay of the Mental Factors of thinking, feeling, sensing and intuiting.*"

<sup>2</sup> cf. Laban: "Mastery of Movement", pp. 85-86

<sup>3</sup> Tapes: 10-1/2

<sup>4</sup> "Mastery of Movement", p. 87, my underlining

<sup>5</sup> cf. Carpenter: "Conflict and Harmony", Chap. 1, p. 7: "*Now practical observations over many years demonstrate that these subconscious Inner Attitudes are rendered visible in Shadow Movements compounded of two Elements of two different Motion Factors.*"

<sup>6</sup> *ibid.*

to discover the presence of a layer of energy beneath that of observable movement. Laban's discovery was thus based initially on empirical research and intuition: only when the information he had gathered began to structure itself around the six tables did he see it matching his theory of character based on bias and concentration - the Inner Attitudes.

**b. Inner Attitudes**

As we saw, these are combinations of pairs of Inner Participations, in which one is emphasized and the other secondary.<sup>1</sup> They are states in which a Character exists in an inactive, latent mode, without expression. In the 'academic' order of the "Book", the Inner Attitudes are:

"The six subconscious Inner Attitudes of:

STABLE        [Intending/Attending or Attending/Intending]

MOBILE        [Deciding/Adapting or Adapting/Deciding]

NEAR            [Intending/Deciding or Deciding/Intending]

REMOTE        [Attending/Adapting or Adapting/Attending]

AWAKE         [Attending/Deciding or Deciding/Attending]

ADREAM        [Intending/Adapting or Adapting/Intending]

which are normally motivated in the sub-conscious mind, but which can be activated by bodily movements.

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<sup>1</sup> Again, Laban and Carpenter draw on Jungian thinking: "In some cases a secondary function was combined with the dominant one in a supportive capacity. The secondary function was never antagonistic to the dominant one: if a rational function was dominant, then the secondary function must be an irrational one, and vice versa. For example, if a person were a thinking type, he could not focus on feelings, but he could think about sensations or intuitions." (Neel: "Psychological Theories", pp. 220-1)

Each Inner Attitude is revealed in our movements (expression) as a compound of two Elements."<sup>1</sup>

The names of the Inner Attitudes are only vaguely suggestive of the personality types they represent. Laban and Carpenter felt the need to give each of them a descriptive 'label'. I have added to these a (very generalized) description of my own in order to enable the reader to relate to the Inner Attitudes in terms of general character types, until I have a chance to discuss each of them in detail:

<u>Inner Attitude</u>	<u>Laban's 'label'</u>	<u>My description</u>
Stable	"unadaptive"	'the intelligent ruler'
Mobile	"adapting"	'highly emotional'
Near	"relating"	'down to earth'
Remote	"solitude"	'ascetic'
Awake	"awareness"	'the intellectual'
Adream	"unawareness" <sup>2</sup>	'the lover'

Of the six, Yat Malmgren considers three Inner Attitudes to be 'fundamental' and three 'derivative'. The three fundamental Inner Attitudes are those which contain Deciding (Intuiting)<sup>3</sup>, namely:

- Near
- Mobile
- Awake

Deciding is 'neutral' - it only implies that unconscious decisions have been taken about the other Inner Participations, without altering their character. The Inner Participations with which it combines remain 'pure'. Therefore Yat Malmgren considers that Near revolves around 'pure'

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<sup>1</sup> "Book": p. 16. The last phrase of the definition seems to contradict my earlier explanation of the difference between expression through complete Motion Factors as opposed to single Elements. In fact, as we shall see, each Inner Attitude has four Variations. At any given moment it expresses itself through one of these Variations which are compounds of two Elements. The definition is therefore accurate.

<sup>2</sup> "Book": pp. 18-28

<sup>3</sup> Tapes: 20-1

Sensing, Mobile around 'pure' Feeling and Awake around 'pure' Thinking. However, when Deciding is *emphasized* in any of these Inner Attitudes, the unconscious decision surfaces. This results in characters which are *self-consciously* weighty, emotional or intellectual. Such characters display constantly, peacock-like - they come across as transparent fakes.

The three fundamental Inner Attitudes combine to give rise to the three 'derivatives':

Near + Awake = Stable

Near + Mobile = Adream

Awake + Mobile = Remote

Because of their position at the centre of Character, the 'simple' Inner Attitudes affect the kinesphere. Their effects are visible, says Yat Malmgren, in the actor's posture and physical life:

Near creates width, like sitting astride a motorbike.

Awake elongates things and makes them flexible, like a tall reed.

Mobile floats, buffeted like a leaf in the wind.<sup>1</sup>

Their effect can be noted on the Effort Cube where they are allocated colours representing their composition. The three fundamental Inner Attitudes, containing 'neutral' Deciding (white) keep the primary colours of their dominant Inner Participation:

Near is Red (Intending + Deciding)

Awake is Blue (Attending + Deciding)

Mobile is Green (Adapting + Deciding)

The three 'combined' Inner Attitudes are drawn with colours derived from combining their constituents:

Stable is Purple (Near + Awake = Red + Blue)

Adream is Orange (Near + Mobile = Red + Green)

Remote is Turquoise (Awake + Mobile = Blue + Green)

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<sup>1</sup> Tapes: 25-2

The three fundamentals are referred to as 'one-centred' Inner Attitudes, while the others are 'two-centred'. Thus Yat Malmgren speaks of Stable as revolving around both Sensing and Thinking; Adream as revolving around both Sensing and Feeling; and Remote around both Feeling and Thinking. Of the three two-centred Inner Attitudes, the first two (Adream and Stable) belong to the Sensing group. One can see them as Intending (desire) either 'rolled about', pushed around by emotion (Adream) or 'directed' purposefully into Space, as if someone was in charge of the car of desire (Stable). The last one (Remote) is devoid of Sensing - it represents a withdrawal from the material world of desire towards serenity and wisdom, or, negatively, towards cynicism and misanthropy.<sup>1</sup>

Whether one or two-centred, the Inner Attitudes are always a compound of two Inner Participations. As we have seen, one of these is emphasized, while the other is secondary. Thus each Inner Attitude is further qualified by its emphasized side, or Aspect as Laban and Carpenter call it:

When Intending is emphasized the Aspect is enclosing.

When Attending is emphasized the Aspect is penetrating.

When Deciding is emphasized the Aspect is circumscribing.

When Adapting is emphasized the Aspect is radiating.<sup>2</sup>

The Aspect determines to a large extent the nature of the character because it reflects the primary psychological function - the Jungian 'type' to which the character belongs. Othello and Desdemona, for example, are both Adream characters, their Inner Attitude combining Intending and Adapting. But Othello's primary quality is sensuality (Intending) while Desdemona, even in a spirited, dynamic interpretation, is characterized primarily by feeling (Adapting). Othello is "enclosing", while Desdemona is a "radiating" character.

The nature of the Aspects varies, however, according to the Inner Attitude in which they are found. Teachers, for example, are often enclosing as part of their 'professional deformation'. Yet we all know

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<sup>1</sup> Tapes: 20-1

<sup>2</sup> cf. "Book": pp. 18, 20, 22, 24, 26, 28

that teachers come in a variety of shapes and forms. Here are three teachers, all with *enclosing* Aspects, but whose personalities and approaches change radically according to their Inner Attitudes:

Kuligin in "Three Sisters" is Near. His enclosing Aspect consists of a tendency to 'box' his students into doing the work, as it combines with conventional 'decisions' in Near.

Miss Jean Brodie is Adream. Her enclosing capacity makes the work attractive, 'sexy', because it combines with feeling to create Adream.

The Friar in "'Tis Pity She's A Whore", Giovanni's teacher and confessor, is Stable. His famous first speech is an illustration of how Stable enclosing emphasizes necessity and thus creates a space between teacher and pupil, making the former seem distant.<sup>1</sup> Enclosing, a product of Intending, has acquired a different quality when combined with Attending in Stable.

However, Yat Malmgren emphasizes that neither the Inner Attitudes nor their Aspects are conscious, external indications of a character. One cannot *play* Near or Adream. These are organic states which can only be aroused subconsciously through triggers.<sup>2</sup> The actor therefore need not ask '*how do I play Mobile?*', but '*what idea, what 'image' causing fear - say - or love, makes me Mobile?*'; that is arouses in the subconscious a state of mobility? This is the meaning of the phrase '*motivated in the subconscious mind*' in the definition. In acting terms the 'motivation' is an act of imagination aroused by a variety of triggers - personal associations; literary, historical and other models; movement patterns<sup>3</sup>. Examples of these three kinds of triggers might also give the reader a general image of the main Inner Attitudes:

Laban himself saw these character combinations fitting into a universal pattern. For him, as for Yat Malmgren, our collective consciousness, reflected in the rituals and legends of our cultures, constantly affirms

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<sup>1</sup> the third example is mine. Yat Malmgren points out that the Friar can also be played as Near, counterpointed to the Stable Cardinal, who closes the play just as the Friar had begun it - with a religious exhortation. (written corrections)

<sup>2</sup> Tapes: 12-1

<sup>3</sup> cf. Interview: 4.6.93; See "Introduction - Transformation", pp. 93ff.



the existence of the Inner Attitudes because they correspond to natural stages of psychological development. For Yat Malmgren the three fundamental Inner Attitudes are present at birth. The other three are the product of growing up. They represent three major phases of personal development marked by important rites of passage:

- at puberty we combine for the first time our inborn Intending and Adapting and enter in a state of ADREAM. Religious rites (confirmation, bar-mitzvah), tribal initiation ceremonies, mark our graduation to ADREAM.
- in professional life we strive for STABILITY, discarding Adapting and combining our Intending with Attending. This is our entry in the mature phase - the key to the door at twenty one, the vote at eighteen, admission to married status, are society's ways of marking it.
- in old age we tend to distance ourselves from the senses (Intending). We combine Attending with re-discovered Adapting, creating REMOTENESS, the 'final' Inner Attitude, celebrated in burial rites.<sup>1</sup>

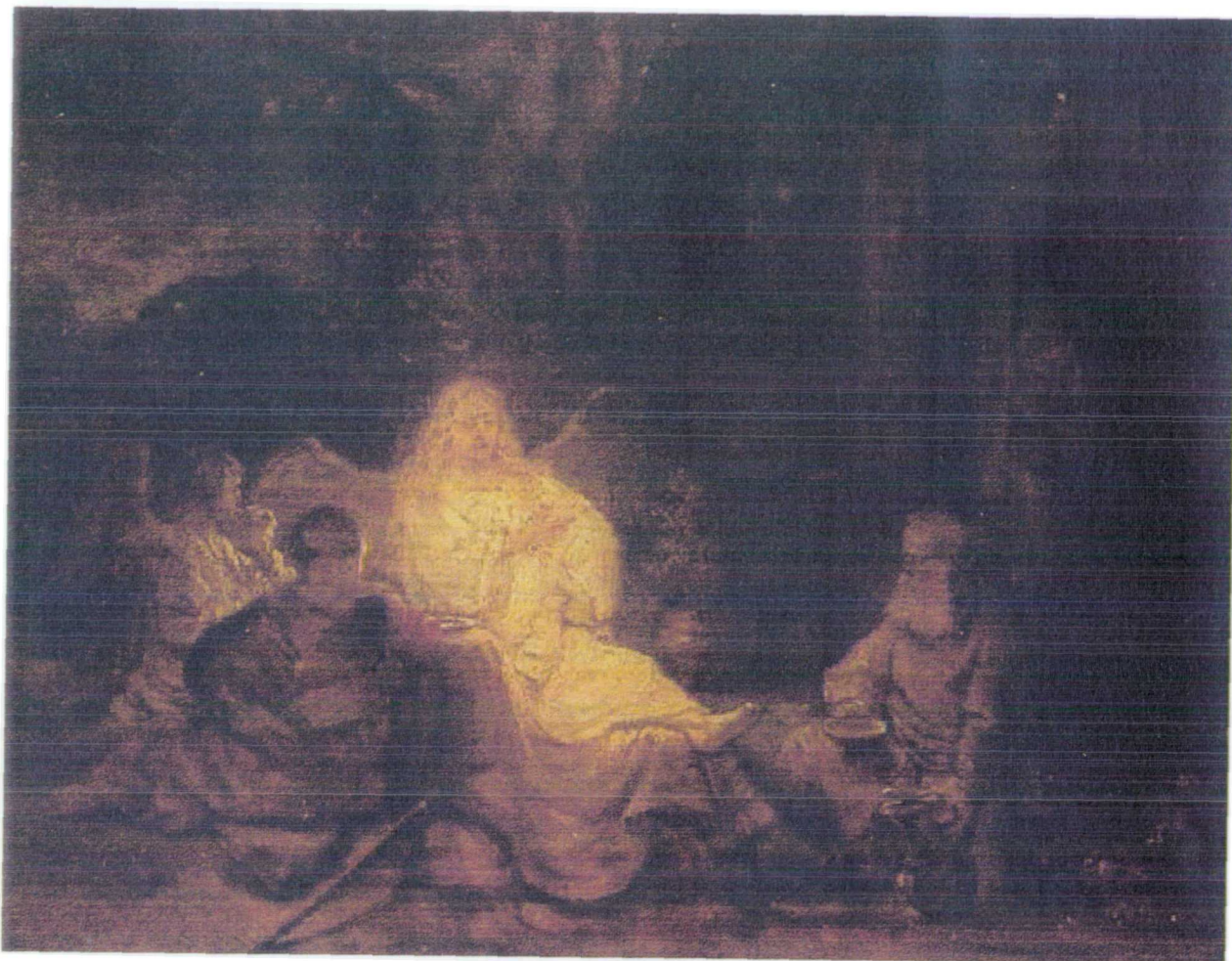
This type of associative thinking which speaks directly to an actor's imagination has affected Yat Malmgren's approach to the Inner Attitudes from the very beginning. He was influenced in particular by Thomas Mann's introduction to "Joseph's Legends" in which Mann discusses the 'archaic types'. From Mann, Mr. Malmgren took the idea that the 'three fathers' and 'four mothers' in Genesis are archetypal representations of the three Inner Attitudes which contain Intending:

Abraham ('Abraham our father' as he is known in Hebrew, the ultimate figure of authority) is STABLE.

Isaac, the meek, obedient, conventional son, who in old age comes across as rather stupid (it is on him that Rebecca plays the trick of the furry arms which leads to Esau being disinherited in favour of Jacob) is NEAR.

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<sup>1</sup> Interview: 4.6.93; Jung also speaks repeatedly about stages of evolution which are determined by our identification with one or the other of the great archetypes: young people are under the influence of the 'hero' archetype; in middle age we move towards the 'grand old man' archetype, and so on. (cf. "The Stages of Life" (1930-31) in "The Structure and Dynamics of the Psyche", CW. 8)



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Biblical figures - ABRAHAM (Stable)

REMBRANDT: Abraham Receives the Three Angels.



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**Biblical Figures - ISSAC (Near)**

**DOMENICHINO: The Sacrifice of Issac.**



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**Biblical Figures - JACOB (Adream)**

**REMBRANDT:** Jacob Wrestling with the Angel.

Jacob, the trickster, with more than a touch of evil in him, the dreamer and darer (Jacob's ladder, the fight with God's Angel), the passionate pursuer of love, is ADREAM.<sup>1</sup>

Similarly, patient Sarah is STABLE, Rebecca the crafty is ADREAM (enclosing), while hard working Leah is NEAR and beautiful Rachel is ADREAM (radiating).

Inner Attitudes are not achieved, however, only through such associative models or psychological triggers. On the contrary, for the actor, perhaps the most important part of the definition is the phrase "*activated by bodily movements*". Laban and Carpenter had in mind the way in which dancers affect their inner state through different forms of movement. Classical ballet produces in the performers enormous Stability - not only through balance and the ability to hold positions, but also through the concentration on Intending and Attending (direction) which it requires. Brazilian dancing (Samba), on the other hand, produces Mobility through the release of emotion; while Folk dancing produces a sensuous Adream quality. At the opposite pole, Swedish gymnastics or modern exercising (aerobics) produce Nearness.<sup>2</sup> In her time, Isadora Duncan attacked Swedish gymnastics as "*the end of all expression*" - Yat Malmgren recalls - and thus provoked the ire of the Swedish movement establishment. She did so not because gymnastics did not induce an internal reaction, but because it induced the *wrong kind* of reaction: unimaginative and materialistic - Near.<sup>3</sup> Herein lies the importance of the Inner Attitude for the actor: each combination of Motion Factors both *reveals* and *induces* an inner state with a precise psychological definition.

Laban's observation of the way certain movements induce Inner Attitudes led him to talk as if the latter could be applied to the analysis of human behaviour in general. For Laban and Carpenter the Inner Attitudes had general psychological validity. Such assertions are fraught with danger, however, especially when made by people without psychological training. Yat Malmgren, for his part, has no wish to stray outside the

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<sup>1</sup> Interview: 4.6.93

<sup>2</sup> Tapes: 9-17

<sup>3</sup> Tapes: 9-18

field of theatre. Nevertheless, he adopts from Laban and Carpenter a general outlook on personality based on the Inner Attitudes and he tries in his teaching to draw the students' attention to the way in which these can be used to recognise the actor's psychological 'raw material' and the way in which the latter either parallels or differs from the psychological make-up of the characters. This raises the question of the relationship between the Inner Attitudes and our psychological make-up. Are we determined by one of these Inner Attitudes?

The answer is that real people (as opposed to characters) possess *all* the Inner Attitudes - the entire complex of psychological characteristics - but not in equal measure.<sup>1</sup> We are biased naturally towards one or the other of the Inner Attitudes, to the detriment, but not the total exclusion, of the others.<sup>2</sup> They are all there, potentially at our disposal, as part of our ever changing, *fluid* personalities. As a consequence an actor can train himself to enhance those Inner Attitudes he possesses in an under-developed state, in order to extend his range.<sup>3</sup>

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<sup>1</sup> cf. Franz: "Typology", p. 64; I stress this because one often senses in people approaching the system for the first time a natural antipathy to the idea of human beings being 'pigeon-holed' or (that dreaded word!) 'type-cast' into one or other of the Attitudes. There is no question of the system being applied to anything except theatre characters. Jungian psychologists are quite clear that the very idea of a 'pure' type is inimical to the natural complexity and fluidity of the live human psyche. People experience the categories of introversion and extraversion at different moments in their development. (see, for example, Spoto: "Jung's Psychology in Perspective", p. 32)

Nevertheless, the idea of the preponderance of one function upon the others is central to Jung's thought and leads inevitably to the idea of types: "*When any of these attitudes is habitual, thus setting a definite stamp on the character of an individual, I speak of a psychological type*" ("Psychological Types", p. 482, emphasised in the original) Yat Malmgren bases his system, and the training method which derives from it, precisely on the recognition of the extension into the realm of theatre characterisation of this idea of a "definite stamp". In this he has Stanislavski's sanction. The Russian master speaks of the actor's need to develop a range of "qualities", for which only the "seed" may exist in the untrained actor. ("An Actor Prepares", p. 178)

<sup>2</sup> cf. Jung: "*When you call somebody an introvert, you mean that he prefers an introverted habit, but he has his extroverted side too. We all have both sides, otherwise we could not adapt at all, we would have no influence, we would be beside ourselves.*" ("Tavistock Lectures", p. 33.)

<sup>3</sup> Tapes: 9-14; cf. Laban: "Mastery of Movement", p. 117: "*It is here that we reach a crucial point, namely the possibility of change in habitual effort make-up.*" (my underlining). Laban appears to believe that Inner Attitudes are not fixed, but fluid. This type of statement in his writings

One must therefore beware of self analysis or analysis of others according to Inner Attitudes. Real people may indeed be classified according to their dominant psychological function as defined by Jung. If, however, someone belongs to the Sensing type, then Near, say, is only one of three Inner Attitudes which are open to him. He can also have the other two Sensing Inner Attitudes - Stable and Adream. Even then, real people have at least *the potential* for all six Inner Attitudes because they change considerably at different stages of their lives. Thus, even a Sensing type has at least the capacity to experience and develop the three Inner Attitudes of Mobile, Awake and Remote. Characters, on the other hand, are fixed in one Inner Attitude.<sup>1</sup> Furthermore, the life of the character is limited by the play - the character is imprisoned in it like a squirrel in a cage, turning eternally the same wheel on the tracks laid down by the play.<sup>2</sup> For Yat Malmgren the character's innermost personality is a *static* entity. It can therefore be analysed according to its Inner Attitude.

Moreover, though in the early days of his work on the system Yat Malmgren considered that characters could fall into any of the six Inner Attitudes described by Laban, experience has shown that only three of the Inner Attitudes can actually *be acted*. Yat Malmgren is now convinced that, while the system indicates the theoretical possibility of six Inner Attitudes, in reality only the three Attitudes which contain Intending

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has led to some confusion, certainly amongst acting students whose practice indicates clearly that a character's essential personality, as opposed to his actions and motivation, does not change in the course of the play. As I explain above, this confusion arises because Laban's concern is with the training of real life workers or dancers, not with dramatic characters.

Applying Jungian concepts to fictional characters as opposed to live human beings can lead to another problem: in the practice of analysis, Jungian typology often comes into its own only through the continuous dialogue established between analyst and analysand, or, as one such practitioner puts it: "*through the willing interaction between the observer and the observed*". (Spoto: "Jung's Typology in Perspective", p. 56) This two-way traffic is clearly not possible when 'typing' a dead person, a character or a famous personality. (ibid.) Yet, as I argue elsewhere (see "Introduction - Transformation" above), the actor engaged in the active contemplation of a character model using the concepts of the system is indeed engaged in a process of "active imagination" which can be said to parallel, *mutatis mutandi*, the dynamics of analysis.

<sup>1</sup> Tapes: 11-4/5

<sup>2</sup> Tapes: 19-2

(Near, Adream and Stable) are achievable in terms of characterization.<sup>1</sup> This is because there can be no physical existence outside or beyond the 'flesh', the world of senses represented by Intending and Weight. Inner Attitudes with no Weight are - to use Marion North's term - "inert"<sup>2</sup>.

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<sup>1</sup> This constitutes a significant departure from Laban and Carpenter's understanding of the notion of Inner Attitudes. It is clear from Carpenter's typescript that the latter sees Inner Attitudes as psychological states coexisting within the same (integrated) individual, while Yat Malmgren, when applying them to the theatre, sees them as discreet, autonomous entities - Characters. (See above, "Introduction - The Idea of Character", pp. 136ff.) For Yat Malmgren, one can have a 'mental' or 'emotional' or 'intuitive' state as long as it is inactive - the moment it needs to act, it requires the intervention of Sensing. Carpenter himself travels some way down this road: "...when weight is secondary in our movements...we are more subjective in our way of working and creating; and we compound our less clearly perceived incoming sensory impressions with Feeling, Intuiting and Thinking into a longer sequence of Inner Attitudes before we are able to transmit them as an Intention. Thus we use tools only because they are necessary to produce a desired result; we paint and model subjectively, preferring an imaginative and visionary treatment to a realistic reproduction; we sing, or play an instrument to express our own mood and in dancing we prefer to express ourselves in vague patterns of non-rhythmic flowing shapes." ("Conflict and Harmony", Chap. 3, p. 15) Carpenter implies that, when Weight is subdued into second place in the character make-up, the energy travels through Inner Attitudes of a purely 'mental' nature, such as Remote, Awake and Mobile. But Yat Malmgren's empirical observations, derived from teaching drama students, show that - at least insofar as the portrayal of theatre characters is concerned - what happens in fact is that the energy provoked by an Objective perceived sensuously, has to find an echo in sensuality in the Inner Attitude. However, when the Sensing is secondary, as in the case of radiating, penetrating or circumscribing characters, the expression through physical Action (gesture or speech) which has to happen through the means of the senses, becomes uncertain (Carpenter says "*baffled*" in the passage immediately following the quote above), introvert or 'disembodied' - the Weight is not 'enjoyed', only 'used'. To recapitulate: both Carpenter and Malmgren perceive differences between the Inner Attitudes. Carpenter's main concern is with a hierarchy of emotion: he sees those Attitudes containing Feeling (Mobile, Remote and Adream) as lying "deeper" than the purely "motoric" Attitudes of Stable, Near and Awake. (cf. "Conflict and Harmony", Chap. 3, p. 11) Yat Malmgren, on the other hand, differentiates between two groups of Inner Attitudes according to Sensing: since he considers Inner Attitudes to be separate, independent entities, not parts of one individual psyche, he is concerned primarily with the degree to which they can be translated into an active, physical stage presence. Those Attitudes 'of the mind' (Mobile, Awake, Remote) are incapable of being so translated, precisely because they can only exist as mental states. Those Attitudes which contain Sensing have a 'body' and are therefore capable of physical existence. Nevertheless, as we shall see, the three 'Attitudes of the mind' continue to play a crucial role at the levels of motivation and Action.

<sup>2</sup> "Scientific Penetration", p. 16



Mobile, Awake and Remote, while capable of being experienced as mental states, cannot give rise to physical expression directly and cannot therefore be 'embodied'.

Yat Malmgren therefore determines the existence of three 'Inner Attitudes of the mind' - Awake, Mobile, Remote; and of three 'Inner Attitudes of the body' - Stable, Near, Adream. In real life we can enter into an 'Inner Attitude of the mind' in the sense of a purely emotional or intellectual *state* which takes hold of us for a limited period and without giving rise to any action. As soon as we need to act, to do something, we have to come out of this passive state and into a dynamic mode which must include Weight. But on stage, where the Inner Attitude is the entire, fixed character and not just a transitory state and where the condition *sine qua non* is the need for the inner to be expressed; on stage there are no characters without a body. I can conceive of myself, sitting at my word processor trying to understand a complex notion, as being in a Remote, silent, contemplative *state*. However, as soon as I need to do something, to express, there is no possibility of being Remote, as Remote, along with all other 'body-less' Inner Attitudes, is incapable of action.<sup>1</sup>

Nevertheless, the three 'Inner Attitudes of the mind' are crucial in the process of *preparation* for character work, as they represent pure imaginative, contemplative and affective states which lay the ground for the emergence of Characters. Yat Malmgren gives three examples showing how those Inner Attitudes which do not include Intending provide the Super-Objectives (the 'ideas') towards which the Characters aspire<sup>2</sup>:

In Sophocles' Theban plays Creon's Super-Objective can be expressed as 'to save the city'. Creon is a Stable character (the embodiment of political control) - to achieve Stability he has had to commit himself to a concrete political *idea*: the welfare of his city. His commitment is an

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<sup>1</sup> Interview: 12.7.93

<sup>2</sup> Interview: 4.6.93; Stanislavski also insists that potent Objectives (precisely the kind of Objectives likely to be generated by an actor focusing on one of the three 'Attitudes of the mind') are the determining factor in the creation of a "*solid and correct inner state*" ("An Actor Prepares", p. 270)

emotional, quasi-religious one - the kind of worship of ideology which led the Old Bolsheviki to revolution and eventually to the Gulag. Like them, Creon has *Adapted* totally to the idea of the state. As we saw earlier, *Adapting* is the essence of *Mobile*. Thus, Creon achieves his *Stable* character by *Adapting*, by giving himself totally, to a *Mobile Super-Objective*.

Natasha in "Three Sisters" is the epitome of *Near materialistic* desire. Yet, at the end of the play, at the very moment when she seems to have achieved her materialistic goals - when she *possesses* the Prozorov man, house and heir, she seems as shrill and discontented as ever (we may remember she makes her last exit screaming). This points to a deeper motivation than her apparent desire for possessions. Her ultimate goal, the *Super Objective* Natasha strives towards through her acquisitions, lies in the area of 'power'. Power is an abstraction, with only the appearance of 'flesh'. Natasha is attached emotionally to an intellectual concept - the very essence of *Remoteness*.

Desdemona is a radiating *Adream* character. At first sight her *Super-Objective* seems dominated by her relationship with Othello, whose enclosing *Weight* she finds overpowering. She seems to want throughout the play 'to change' Othello. At a deeper level, however, all Desdemona's relationships (to Cassio, to Emilia, even to Iago) reflect her fundamental altruism. Desdemona's real *Super-Objective* is based on the idea of self-sacrifice. This well brought up Catholic girl has adopted from the nuns of her childhood an intellectual abstraction which she does not question through natural selfishness (her instinct of self preservation) until the very moment of death. *Adream* Desdemona is dominated by an intellectual, *Awake* idea.

In the three examples above we saw how - paradoxically - each character strives towards a goal situated at the opposite pole from its true nature.<sup>1</sup> It is almost as if, in order to create its narrowly focused

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<sup>1</sup> Yat Malmgren often remarks on this strange tendency of characters to believe themselves to be the exact opposite of their true personality. It seems that this phenomenon, which I have come to call 'the great illusion', can be observed in human beings in general as well, and that it can be explained to a certain extent in terms of Jungian attitudes. "*This*

personality the character has abandoned an essential part of itself and strives, like a Platonic soul, towards re-integration. The Character has arrived where he is by *moving away from* his 'other' side. He is left with an Inner Attitude to the exclusion of all the other psychological nuances one might encounter in a real person. After all, what makes a character interesting is precisely the concentration of psychological characteristics into a 'lopsided' or 'biased' entity. To emulate this process the actor creates a 'lack', he goes away from the state opposite the one he seeks. The six Inner Attitudes are thus best viewed as three pairs of opposites<sup>1</sup>:

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comes, according to Marie-Louise von Franz, from the fact that the inferior function subjectively feels itself to be the real one; it feels itself the most important, most genuine attitude. So, a thinking type, because he knows that everything in his life matters from the feeling aspect, will assure you that he is a feeling type. It does no good, therefore, to think of what matters most when trying to discover one's type; rather ask: 'What do I habitually do most?' ("Typology", p. 20)

Indeed, it is often said that Jung himself fell prey to the same delusion. Jung considered himself to be an introvert thinking type, with strong intuition. But Storr inclines to assign to him a well developed feeling function, while Spoto, after a long and complex analysis, comes to the conclusion that Jung "*extraverted his thinking function*" ("Jung's Typology in Perspective", p. 62 and note 1 on p. 74). This, Spoto explains, may be due to the fact that introverts are pushed by the necessities of adaptation to real life to give more emphasis to their auxiliary at the expense of their primary function. (*ibid.*, p. 62) This may go some way towards explaining the psychological roots of the phenomenon of the 'great illusion' to which so many characters (Harpagon, Ekdaal, Jimmy Porter spring to mind out of hundreds of possible examples) are prone. In real life, even as committed a transformation actor as Stanislavski remarks on the need for actors to recognize their best '*emploi*'. (see, for example, *An Actor Prepares*, p. 295)

<sup>1</sup> Again, the idea of contradictions between Inner Attitudes is Jungian. The Swiss psychiatrist considered the four functions to be in opposition to one another thus: "*thinking was opposed to feeling, and sensing to intuition. This meant that the person who was chiefly adapted to the world through thinking would be likely to function poorly in matters of feeling. The man who was always sensing future possibilities in things through intuition would be likely to be deficient in his appreciation of their concrete reality by means of sensation. This makes a neat scheme of conflicting opposites which balance one another. The theoretically perfectly adapted individual would be the person in whom none of the functions predominated at the expense of its opposite, but to whom all were equally available as conditions demanded.*" (Storr: "Jung", pp. 76-77) But Jung specifically excludes the possibility of all functions being developed in equal measure: "*People have sometimes assured me that their thinking was just as differentiated as their feeling, but I could not believe it because an individual cannot have the two opposites in the same degree of perfection at the same time.*" ("Tavistock Lectures", p. 15, then again on p. 109)

Near is a 'lack of' Remote  
 Stable is a 'lack of' Mobile  
 Adream is a 'lack of' Awake.

That does not mean that the Inner Attitude excludes its opposite altogether: rather that it moves it outside the character essence and strives constantly to deal with its attempts at 're-entering'.<sup>1</sup> In other words an Inner Attitude is formed by going away from its opposite and then waging a constant struggle to keep its distance.<sup>2</sup> The formation and maintenance of an Inner Attitude are both *dynamic* processes. Thus Stable does not exclude Mobile, but 'looks' for it, interpreting the world from the point of view of its obsession with it: like the tyrant always looking out for the forces of chaos. Pentheus in "The Bacchae" relishes the arrival of Dionysus in his city because it fulfils a subconscious need to deal with the dionysiac 'once and for all'. Pentheus' Stability is a direct product of his obsession with keeping Mobility at bay.<sup>3</sup>

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The system is concerned with those oppositions which bear dramatic fruit. It emphasizes mainly the effects of emotion on either logical thought or on the common sense which comes from sensation. Thus Mobility usually means that the Thinking function is underdeveloped, while an emphasis on emotion in a radiating Adream character implies a proportional weakening of its sensuous function (Intending).

<sup>1</sup> Yat Malmgren's observation implies a preoccupation with 'the other side' of a character's psychological make up which borders on obsession, conscious or otherwise. One can understand how such an obsession can emerge, in the process of distillation which leads from the human raw material to a stage character, from the natural human preoccupation with the inability of one's personality to react adequately in all social situations. "*For example, says Marie-Louise von Franz, a thinking type often cannot express his feelings normally and in the appropriate manner at the right time. It can happen that when he hears that the husband of a friend has died he cries, but when he meets the widow not a word of pity will come out. Thinking types...have the feeling somehow and somewhere, but not just when they ought to produce it. It is a great error also to assume that feeling types cannot think. They think very well, and very often they have deep, good and genuine thoughts, unconventional thoughts, but they come and go as they like. For example, it is very hard for a feeling type to pull up his right kind of thinking during an exam. There he ought to think, but thinking just goes.*" ("Typology", p. 16)

<sup>2</sup> Tapes: 12-1; this struggle often drains the character of energy: as Angelo Spoto observes, the (Jungian) attitude which is least developed tends to exhaust us when used in preference to the 'best foot forward' of our personality. ("Jungian Typology in Perspective", p. 34)

<sup>3</sup> Tapes: 9-14/15; the example is mine

All this begs the question: how does one know that a character belongs to one Inner Attitude rather than another? The answer lies in the way we interpret the clues contained in the text and in the patterns of behaviour of the character and infer from them their psychological significance. The main tool at our disposal in determining the Inner Attitude is the Super-Objective as it is perceived by the Character. A character whose primary motivation revolves around sensuous desires, whose main concern is its own physical well being (Moliere's *malade imaginaire*, for example) belongs to materialistic Near. On the other hand, characters whose lives are dominated by emotion (Ophelia, say, or Hedda) belong to the "unaware" Adream. These decisions do not represent restrictions of the actor's freedom of interpretation any more than choosing a Super-Objective does. An actor playing Iago could choose as his primary source of motivation the character's resentment at being overlooked for promotion, his sexual jealousy or class and racial enmity - all materialistic, sensuous desires typical of a Near character. But should he decide to find his main motivation in Iago's emotional dependence on Othello, on unacknowledged love for the Moor and hatred of himself, the character will become Adream. Finally, the choice of Inner Attitude is also a matter of balance and contrast. Actors and directors may decide that Iago is best played as Near, in order to strengthen the dramatic contrast with a very emotional Othello. On the other hand, they may decide to underplay Iago's Intending opposite a heavy weight Othello and create a lighter, Adream character. The system allows these choices to be made consciously and their consequences in terms of action to be charted precisely.

### **c. Variations and Fusions**

Each Inner Attitude is compounded of two Inner Participations. Each Inner Participation has two Elements. Thus each Inner Attitude has four Variations representing the possible combinations of its constituent Elements. For example: Near is a combination of Intending/Deciding. The Elements of Intending are Light and Strong; those of Deciding are Sustained and Quick. Near therefore has four Variations:

Light/Sustained  
Light/Quick  
Strong/Sustained  
Strong/Quick

When we remember that each of these can also be read with the Deciding Aspect first (circumscribing Near), it follows that Near has eight possible variations. The Variations do not happen in isolation - they merge with one another within each Inner Attitude in a stream of nuances of expression at the disposal of the character. However, even within the Variations of an Inner Attitude there are layers of depth: some Variations precede others. As with the Elements from which they derive<sup>1</sup>, the more yielding the Variation is, the deeper it lies in the hierarchy of motivation -> action.<sup>2</sup>

The important thing about the Variations is that they offer the actor four major 'modes' of experiencing an Inner Attitude. Individual Variations are listed, and a brief description given, when we look in detail at each Inner Attitude. There are a few points, however, which apply to all the Variations and which can set the scene for the detailed descriptions. In particular, we must note that in the "Book" each Variation is given a "characteristic" and is described through an "Interpretation". The "characteristic" describes a salient feature of the character type indicated by the Variation. The "Interpretation" describes the way in which the Variation 'feels' inside the actor, as sensations of inner movement. Both, warns Yat Malmgren, must be treated with caution.<sup>3</sup>

To return to my example, the four Variations of Near are given the following "characteristics":

Light/Sustained	"human"
Light/Quick	"cool"
Strong/Sustained	"warm"
Strong/Quick	"materialistic" <sup>4</sup>

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<sup>1</sup> see "Motion Factors and Elements" above, p. 313

<sup>2</sup> Tapes: 15-8

<sup>3</sup> see above "Origins of the System", p. 30

<sup>4</sup> "Book": p. 22

Laban was always reluctant to put names to his *sensations* of movement and it was probably Carpenter who found these names as part of his effort to put Laban's descriptions on paper.<sup>1</sup> The characteristics should therefore be used mainly as an *aide-memoire* and should certainly not restrict character choices. They are no more than 'images' destined to arouse sensations. They are certainly not there to invite the actor to *play* "human" or "materialistic", but to make him ask himself '*what makes me "human" or "materialistic"?*' In other words, the characteristics are pointers to the area of the actor's inner life which needs to be explored in the process of building a character and not descriptions of outer expression.<sup>2</sup>

The "Interpretations" are also dangerous if taken too seriously and can often be misleading unless put in context with everything else we know about an Inner Attitude. An example may illustrate why:

The "Interpretation" of Adream Strong/Bound reads:

*"overpowering, sombre unawareness of a 'strong resolve' or overpowering, sombre unawareness of an 'aggressive resolve'".<sup>3</sup>*

The inexperienced actor may well fall into the trap of playing "sombre" or "overpowering" and thinking that he *is* Strong/Bound Adream. However, Carpenter's pithy descriptions refer to the *inner states*, not to expression. An Adream character may be "sombre" or "overpowering" but he does not express this directly in the scene, though his Shadow Moves may occasionally reveal the state. Out of the inner state an Action emerges which hides the inner state by *doing* something. Our "sombre" character appears, through his actions, a shy, well-intentioned do-gooder like Gregers in "The Wild Duck". The "overpowering" inner state is covered in penetrating intellectual sparing, like that of Untershaft in "Major Barbara". The "Interpretations" are not descriptions of visible

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<sup>1</sup> Tapes: 11-12; cf. Laban: "Mastery of Movement", p. 86: "*It is difficult to attach names to these variations of incomplete effort as they are concerned with pure movement experience and expression.*"

<sup>2</sup> Tapes: 10-12/13

<sup>3</sup> "Book": p. 28

expression, but of *sensations* experienced by someone moving while affected by a certain Variation. Conversely, they also function as indications of physical ways of triggering inner states. They should therefore be read in conjunction with the Subconscious Motifs with whom they are closely linked in the "Book". Indeed, in the "Book" each Variation is described not only through a "characteristic" and an "Interpretation", but also through the two Subconscious Motifs which represent its inner sensations, or 'tempi'. Thus, to return to the example above, the Variation of Adream called Strong/Bound can obviously only have those Subconscious Motifs which involve Strong Weight. The choice is between:

Strong/Direct/Quick	Punching
Strong/Flexible/Quick	Slashing
Strong/Direct/Sustained	Pressing
Strong/Flexible/Sustained	Wringing

As I discuss elsewhere<sup>1</sup>, the general difference between these and all Subconscious Motifs is the degree to which they are more yielding or more contending. Clearly, Punching is more contending than Slashing (which contains the yielding Element of Flexible) and Pressing more contending than Wringing (Pressing has one yielding Element - Sustained - while Wringing has two - Flexible and Sustained). Therefore, the totally contending Strong/Bound has Pressing and Punching as its two Subconscious Motifs. Similarly, all Variations create those Subconscious Motifs which reflect their more or less contending or yielding characteristics. In the case of those Attitudes with no Adapting (Flow), namely Near, Stable and Awake, the relationship between Variation and Subconscious Motifs is quite straightforward: to the two Motion Factors already present in the Variation is added the third, missing Motion Factor, both in its contending and its yielding forms. Examples from Near may make the process clearer:

Near Variations already have Weight and Time, the component Motion Factors of Near. To these is added Space, both Direct and Flexible. Thus:

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<sup>1</sup> see "Basic Concepts - Working Actions", p. 340 above



Near Strong/Quick: Punching (with Direct Space) and Slashing (with Flexible Space)

Near Light/Sustained: Floating (with Flexible Space) and Gliding (with Direct Space)

Near Strong/Sustained: Pressing (with Direct Space) and Wringing (with Flexible Space)

Near Light/Quick: Dabbing (with Direct Space) and Flicking (with Flexible Space)

In the case of those Attitudes which have Adapting (Flow) in their make-up, namely Mobile, Adream and Remote, the process is slightly more complicated. Because Flow is not one of the Motion Factors making up the Subconscious Motifs, we have to decide which two Motion Factors have to be added to the one already present in the Attitude. Here the principle is that the quality of the Flow (Free or Bound) determines the yielding or contending nature of the other Elements. As a rule, Free Flow tends to create:

Light Weight  
Flexible Space  
Sustained Time

while Bound Flow creates:

Strong Weight  
Direct Space  
Quick Time

The following examples from Adream illustrate the relationship between Variations and Subconscious Motifs in Attitudes which include Flow:

Adream Strong/Bound: Punching (the Strong Weight is inherent in the Variation, while the Bound Flow creates Direct Space and Quick Time) and Pressing (as above, but with Sustained Time, as the Quick Time option has already been used)

Adream Light/Free: Floating (the Light Weight is 'given', and the Free Flow causes Flexible Space and Sustained Time) and Flicking (as above, but with Quick Time, Sustained having been used in Floating)

Adream Strong/Free: Wringing (Strong is 'given', but Space is Flexible and Time Sustained because of the Free Flow) and Slashing (as above, but with Quick Time)

Adream Light/Bound: Dabbing (Light Weight is 'given', Space is Direct and Time is Quick under the influence of the Bound Flow) and Gliding (as above, but with Sustained Time).

Flow has yet another, more subtle effect upon the Variations:

As we have seen before<sup>1</sup>, Free Flow constitutes a scattering of energy, while Bound Flow gathers energy in. But in certain cases, this process is arrested in mid-flow and the tide, as it were, is turned back. This process is described by Yat Malmgren as a Fusion of two Variations. When this happens in Variations with flow, the scattering energy is 'drawn in' constantly. As a result, characters become Bound, while seeking desperately to present a Free image. The character therefore 'lies': "I? (with a false laugh). I haven't done anything!". Or backstage after a show: "Oh yes, you weren't too bad, I thought you weren't bad at all" while inside he thinks "You were rotten". In such moments of falsehood, of hypocrisy, of visible embarrassment, the voice tends to go up into a whine with a goat-like sound, pretending to be free and easy going, but clearly under stress. Fusions are patent lies.

Jealousy, envy are not 'nice' sentiments. We cover them with a show of Free Flow: positive love, appreciation, concern. This cover represents a Fusion of Bound Flow 'going'<sup>2</sup> Free. The Free Flow is a mask, but - unlike the effective mask of the Action<sup>3</sup> - this one fools no one. It is destroyed, undermined by the Bound Flow which lies behind it and makes its presence felt constantly.<sup>4</sup>

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<sup>1</sup> see "Basic Concepts - Motion Factors - Flow", p. 326 above

<sup>2</sup> "going" is Yat Malmgren's word for the process of gradual, smooth transformation of inner Bound Flow into false Free Flow. I prefer Bound 'turning' Free, but I shall continue using Yat Malmgren's term with which most of his students will be familiar.

<sup>3</sup> Yat Malmgren repeatedly reminds his students that Fusions are inner processes which occur between the Variations of the same Attitude and are not to be confused with the relationship between Character and Action.

<sup>4</sup> Tapes: 16-2

Perhaps the most telling example of this phenomenon occurs in states of total panic, when characters fall prey to the Mobile Variation of Sustained/Bound. When Sustained/Bound 'fuses' with its Free equivalent, Sustained/Free, the character puts on a 'brave face' or an 'embittered smile'. And this occurrence can be seen in the Shadow Moves of the character. Within Sustained/Bound two Subconscious Motifs are produced: Pressing and Wringing. Of these, Pressing is the most representative of the terror experienced by a character in Sustained/Bound. One cannot get more 'terrified' than when one gets totally rigid with fear - a frozen Pressing. Wringing presupposes a minimum of movement, but when we are in deep terror, says Yat Malmgren, we get absolutely tight in our limbs, stomach, shoulders, throat - speechless as well as immobile.<sup>1</sup> At the other extreme are the two forms of energy produced by Sustained/Free: Gliding and Floating. Of these the most yielding is Floating, with three yielding elements. The Sustained/Bound character tries to cope with his terror through a pretence of Sustained/Free nonchalance. The inner Pressing is 'covered' by a pretence of charming Floating.

But in a Fusion, the mixture of Free with Bound Flow alters the 'purity' of the normal Subconscious Motifs. Because of the Fusion, the outer Free Floating is 'gathered' inwards by the Bound Pressing and turned into an embittered Gliding. Equally, the Free Flow produced by the outer pretence turns inwards, where it 'melts' or 'softens' the rigidity of the Pressing and turns it into a Wringing.<sup>2</sup> The result is that, instead of the 'normal' Pressing being covered by a Floating, the character experiences a Wringing turning into a Gliding. One can see this happening in people whose complexes (guilt, shame) express themselves in tension between the shoulder blades - the inner Wringing which cannot liberate itself into a

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<sup>1</sup> Tapes: 16-13; I remember Ian McKellen playing Romeo at Stratford (1976). At the moment immediately following Tybalt's death, the idea of the consequences of his action struck him with such force that he had to be carried away by his acolytes, stiff as a plank in his Sustained/Bound terror. On his lips there was still the remnant of the carefree smile with which he had entered the scene. Sustained/Bound terror 'fused' with Sustained/Free 'bliss'.

<sup>2</sup> in a telling image Yat Malmgren likens this process to a rod of iron being heated and then twisted - the 'heat' of the Free Flow 'melts' the Bound Flow and as a result the Pressing, which gives rigidity to the body, can be re-shaped into a Wringing. Free Flow is not heat, however, it is a scattering which softens the rigidity of the Bound Flow. (Tapes: 17-3)

Float. This is a peculiar physical state, but one we associate clearly with guilt or lack of honesty. One may think of jackal-like characters such as Uriah Heap or Serebriakov, the shifty son-in-law in "Crime and Punishment". Their tension often comes across as a camp mannerism and it produces a peculiar sibilance in speech. The result is usually a comic characterization based on a tragic case of hidden guilt.<sup>1</sup>

To summarise, the Fusion is of two opposed Variations within the same Attitude, with their attendant Shadow Moves. These Shadow Moves are perceived as (and can be measured as) Working Actions. But the Working Actions at the disposal of a Character in Fusion are limited, because:

- a. the layer of Free Flow in the outer Variation 'melts' the inner Bound Flow (Pressing turns into Wringing in the example above).
- b. the layer of Bound Flow in the inner Variation 'tightens' the outer Free Flow (Floating turns into Gliding in the example).<sup>2</sup>

To make the theory concrete, Yat Malmgren invites his students to think of their involuntary moves when they are nervous: when they give wrong answers and wish to defend themselves with light, awkward aggression, they do not use the Flexible convex/concave extravert, open Flicking from the wrist or head - this is narrowed by the Bound Flow into tight Dabs with the chin, eyes or a pointed finger.<sup>3</sup>

Fusions also occur in the case of characters whose lies have to be visible to the audience. One cannot play a visible comic liar, a Munchausen, through total realistic identification, because the lies will have to be so well carried out as to fool the audience as well as the other characters on stage. Conversely, one cannot criticize the character to the point of playing "a liar", that is a caricature. The way to strike the right balance, says Yat Malmgren, is to play a Fusion: hidden thoughts (the lie) being constantly 'acknowledged' by the 'liar' to himself, despite his efforts at concealing it from the others. "*You're melancholy today*" says Roxane to the dying Cyrano. "*Never. I'm not the melancholy sort.*" retorts Cyrano, wincing with pain. He tries to conceal

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<sup>1</sup> Tapes: 16-13/14

<sup>2</sup> The Fusions occurring in the three Attitudes containing Flow are listed under Mobile, Adream and Remote respectively.

<sup>3</sup> Tapes: 17-4

his pain - he knows he is lying, so do we, but he does it well enough to fool his beloved Roxane. This is the essence of the Fusion.<sup>1</sup>

Finally, Yat Malmgren points out that Fusions are a movement of Bound Flow going Free, but not vice-versa. One cannot be in a state full of Free Flow and cover it, unsuccessfully, with Bound Flow.<sup>2</sup> Fusions, explains Yat Malmgren, are caused by a fixation of the emotion. Bound Flow means that the emotions are 'blocked'. Modern man turns to psychiatry for help when the 'blocked' emotions become unbearable. But characters written before the advent of the psychiatrist's couch suffer because of their 'blocked' industrial Bound Flow which, on the physical side, blocks their joints and therefore their ability to co-ordinate movement. The lack of co-ordination affects all other psychological functions: thought, sensing and decision making. This is why, faced with the need to relate 'sociably', such characters have to have recourse to Free Flow to 'soften' their tightly Bound inner. This 'softening' does not fool anyone, as is the case with all Fusions, but it does produce a comic veneer of sociability covering the basic hatred and resentment, but constantly allowing the latter to shine through the thin cover.<sup>3</sup> Such characters often resort to flattery, but are very bad at it: they do not want to flatter, they feel slightly ashamed - that causes the Fusion: they experience a false emotion and they are conscious of it.<sup>4</sup>

As we have seen, Fusions are based on the fact that the emotion, which normally flows from the inner out, is turned back on itself. But the normal flow of energy is central to the acting process. In consequence, all the "Interpretations" of the Variations include a description of the movement of energy *towards* and *away from* the Objective. In the example above "strong resolve" is *away from* the Objective and *towards* the Character, while "aggressive resolve" is *towards* the Objective and *away from* the Character. It is often easy to confuse the movement of energy described by the "Interpretation" with a like or dislike of another character. The "Interpretations", however, do not refer to relationships,

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<sup>1</sup> Tapes: 17-3; the example is mine - Edmond Rostand: "Cyrano de Bergerac", trans. Anthony Burgess, London, Hutchinson, 1985, p. 164

<sup>2</sup> Tapes: 27-3

<sup>3</sup> Tapes: 28-2

<sup>4</sup> Tapes: 31-6

but to the *Objective*, the abstract 'idea' which determines the direction in which the energy flows. To take another example - the "Interpretation" of Remote Direct/Bound (nicknamed "egocentric") is:

*"a narrowing egocentric withdrawal into 'unsociable solitude' or narrowing egocentric rejection of an 'unsociable solitude'".<sup>1</sup>*

A "rejection of solitude" may well seem in practice a movement of energy *towards* a relationship. In fact "rejection" means that the energy goes *towards* the idea of "unsociable solitude" and *away from* the relationship. When we go *away from* something we carry with us the sensation of the relationship we are leaving behind, as if attached to it by an elastic. Thus, the "Interpretations" always say "towards' or 'away from' to emphasize that moving in either direction does not eliminate the other side entirely, but that the latter is always kept at the back of our minds.<sup>2</sup> To convey this concept organically, Yat Malmgren uses the following simple exercise: the student lies flat on the floor, face upwards. He leans the head to the left as far as it will go, as if turning towards a loved one. Then he starts moving it very slowly away from left, towards something else that motivates him: ambition, say, or duty. He keeps in the mind's eye the image he had placed on the left throughout the movement to the right. That is the sensation of going *towards* without ever losing *away from*.

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As we have seen, the theory of Inner Attitudes opens choices of interpretation by outlining systematically the possibilities on offer. After all, the Inner Attitudes produce:

6 I.A. x 4 Var. x 2 'directions' = 48 possible Variations

into which a character's inner life can be analysed. The system predicates the existence of finite modes of characterisation, albeit in large numbers. As we shall now see, in actual expression, the Character

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<sup>1</sup> "Book": p. 24

<sup>2</sup> Tapes: 27-5

has at its disposal a complex of Action Attitudes as well, which increase the possibilities of expression much further.

d. Action Attitudes

The Inner Attitudes are inner states, they 'do not speak' - they cannot express anything directly in word or gesture. They do, however, react to the outside world. In the way of a worm or an amoeba, when 'touched' they rearrange themselves - they form and re-form combinations of Inner Participations and Elements. When this happens, the character is 'alive', that is capable of being moved, affected, changed by its contacts. These changes are described by the system in terms of Variations. They produce Shadow Moves and communicate intuitively, at a subliminal level for actor

and audience alike.<sup>1</sup> To articulate their communication, to 'speak', Yat Malmgren says, Characters engage in Action.<sup>2</sup>

In the chapter on "Effort and Action", I described how Yat Malmgren introduced the notions of Character and Action, reflecting the natural tendency to hide one's inner essence behind a sociably acceptable veneer. Nowhere does this idea come into its own more than in the theory of Attitudes. We may recall that for Laban the Inner Attitudes were indivisible. He accounts for the apparent changes in the behaviour of characters by assuming that the Inner Attitudes themselves evolve during a play. Moreover, in keeping with his tendency to apply the notion of Attitudes to real people, he seems to assume that a character can encompass several Inner Attitudes.<sup>3</sup> For Yat Malmgren, on the other hand,

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<sup>1</sup> "Suppose our mental sphere to look like a lighted globe. The surface from which the light emanates is the function by which you chiefly adapt. If you are a person who adapts chiefly by thinking, your surface is the surface of a thinking man. You will tackle things with your thinking, and what you will show people will be your thinking. It will be another function if you are of another type." (Jung: "Tavistock Lectures", p. 47) This is where the system and Jung differ considerably. For Jung the most developed function can be 'read' in a personality at first glance. He bases himself on the fundamental idea that the four functions are part of consciousness, of the Ego. Therefore, for him, the primary function is the outermost of the concentric circles which make up our personality and therefore what you see is what you get. However, elsewhere in the lectures he does mention the fact that people who came to see him often had repressed their 'natural' function and that they sought, through analysis, to have it restored to full and primary functioning. In such cases, the fact that they had a 'secondary' function developed already could ease the way towards individuation.

Characters are, I venture to say, in a situation not dissimilar to that of Jung's patients. Let us look at Oedipus, for example: He thinks that his primary function is thinking and tries to solve the problem of the plague through rational enquiry. He then discovers, with disastrous consequences, that his thinking cannot serve him in this extremity and - through his tragedy - gains, at Colonus, the "second sight" of prophetic intuition - the very function which he originally possessed and used to solve the riddle of the Sphinx, but which he had abandoned in favour of the seemingly 'superior' function of thinking. In the same way most characters are deluded into believing themselves to operate according to one function, when in reality they belong to a different type. The Miles Gloriosus thinks he is a Sensing type, but more often than not turns out to be a Feeling type; Moliere's Alceste thinks himself a man of reason and wit, but is prey to his repressed feelings, and so on. It is this contrast between apparent and real personality which creates the split between Character and Action.

<sup>2</sup> Tapes: 11-1

<sup>3</sup> "When depicting a character an actor has not only to mirror the general



the psychological essence of characters is unchangeable. Characters are! He therefore seeks an alternative explanation for the fact that, in different circumstances, characters *behave* in different ways. His conclusion is that there are psychological mechanisms at work which split the apparent unity of the Inner Attitude on *two* levels.

The first level is that of the Face. At this level, says Yat Malmgren, the most developed psychological function, dominating the character's unconscious, is resented by its conscious part as 'inappropriate' or 'not up to standards'.<sup>1</sup> A Sensing type shies away from what he perceives as the 'animal' in himself and aspires to intellectual status. A Thinking type feels 'dry' and 'aloof' and strives to experience the great passions of the Feeling type. The function towards which the character aspires is precisely the 'secondary' Inner Participation - the one which has combined with the primary psychological function (Jungian 'type') in order to form the Inner Attitude. Oedipus, Harpagon, Hedda are all both 'lopsided' and unaware of the unconscious sources of their behaviour.<sup>2</sup> Paradoxically, they tend to have an image of themselves which lies at the pole diametrically opposed to their true inner essence. However, they respond through their true nature whenever confronted with what Carpenter

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*effort make up of the character, but he must also be able to convey the development of that character's inner attitudes during the happenings of the play. Some characters might remain unchanged, presaging their tragic or comic fate. Others will develop... and their adaptation to these new situations might be the essential feature of the play.*" (Laban: "Mastery of Movement", p. 117, my underlining.)

<sup>1</sup> Interview: 4.6.93

<sup>2</sup> This, in Carpenter's opinion, is a natural, universal human tendency: "...we tend to take a greater subconscious interest in the two Motion Factors which we use with less facility and control as secondary characteristics than we take in our more frequently used primary Factors because of the inherent desire in each of us to seek completeness." "Conflict and Harmony", Chap. 3, pp. 7-8); and further on: "In reality we discover that many people erect so intensive a defence against acknowledging their personal lopsidedness...This resistance against accepting a treatment such as Movement or Analysis...is so widespread and is so deeply experienced that its origin must stem from a primitive and instinctive impulse."(Chap. 3, p. 11) The reference to "two Motion Factors" is due to the fact that Carpenter does not subdivide the Inner Attitude into its component Inner Participations - hence the interest is for the "opposite" Inner Attitude, not for the secondary function *within* the one Inner Attitude. But the idea of attraction towards the less developed function is there.

calls an "emotional emergency".<sup>1</sup> Yat Malmgren calls this 'other' part of the Inner Attitude the 'Outer Inner'. I find this somewhat confusing and I shall therefore describe the two parts into which the Character subdivides as:

- a. the Inner Character - the unconscious, primary psychological function (Inner Participation) which defines the character's Jungian 'type'. This stage is taken by Yat Malmgren directly from Laban's and Carpenter's original notion of Inner Attitude as a passive mental state. But whereas Laban and Carpenter did not differentiate between the component Inner Participations in an Inner Attitude, Yat Malmgren recognizes the importance of a second layer within it, namely:
- b. the Outer Character - the secondary psychological function (Inner Participation) with which the primary function has combined to create the Inner Attitude.

Yat Malmgren illustrates this idea with an analysis of Iago's Inner Attitude. He considers Iago a circumscribing Near character:<sup>2</sup> a combination of Deciding and Intending. His Super-Objective lies in a desire for promotion, seduction, monetary gain - all typical Near goals. Being circumscribing, Iago's most developed personality trait is his intuition (Deciding) - the Character is an Intuiting type. His Inner Character is therefore Deciding. Iago also has sensuality: his sensing is developed, albeit not to the same extent as his intuition. Intending (Sensing) is his Outer Character. His secret Super-Objective is an aspiration towards Intending (Sensing) - he would like, in this interpretation, to be 'another Othello', to have the powerful sensuality which makes the Moor into a successful soldier and lover. Iago would like to be fascinating, instead he is just plain clever. The inner conflict generated by this frustration 'drives' his actions throughout the play and is represented by the split between Inner and Outer Character within his Inner Attitude.

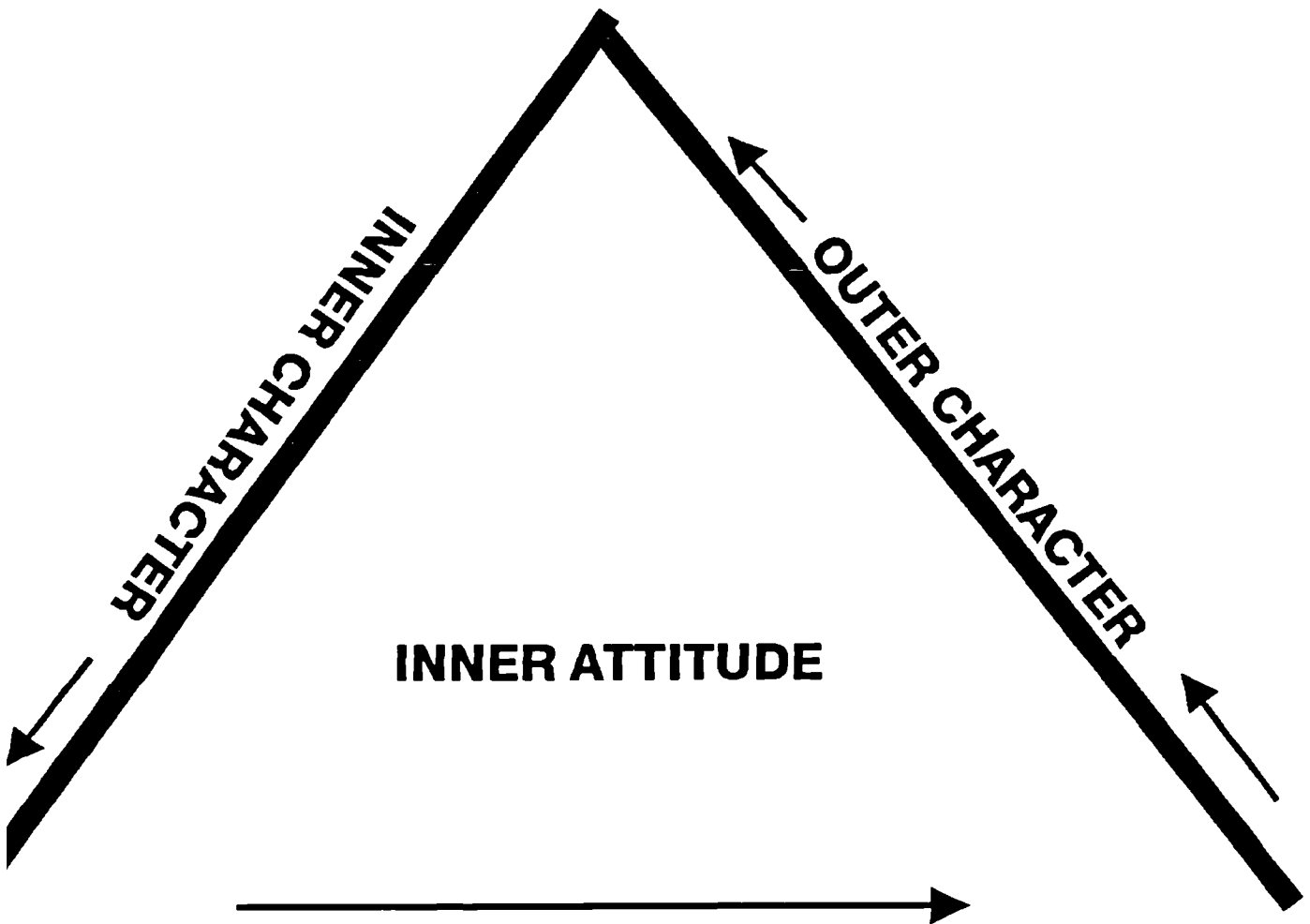
The same process applies to all Inner Attitudes and their Aspects.  
[ILLUSTRATION]

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<sup>1</sup> *ibid.*

<sup>2</sup> Interview: 21.11.95

# THE INNER AND OUTER CHARACTER WITHIN THE INNER ATTITUDE



The Outer is therefore made of that side of its psychological functions (Mental Factors) towards which the Character aspires *semi-consciously*. It is, in other words, its secret, unfulfilled self image. At times the Character identifies with it, at others he resents it as an impossible goal and a source of intolerable pressure. Either way, it constitutes an important layer of motivation as it *drives* the Character. Were the Character to be asked '*who he is*' he would reply, if honest, in accordance with his Outer Character self image, unconscious of his true nature as represented by the Inner Character. The actor, of course, is conscious of both. The aspiration towards the opposite leads characters to engage in actions motivated by a self image based on the secondary Inner Participations: Oedipus, an essentially emotional and sensuous type sees himself as a logical, cool, composed statesman; Harpagon, a creature dominated by a traumatic emotional fixation, acts the sensuous lover or the responsible *pater familias* and so on. Their Actions are a flight away from their inner natures (Inner Character) and towards an impossible goal.<sup>1</sup>

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<sup>1</sup> cf. Carpenter: "Conflict and Harmony", Chap. 3, p. 12: "*Too often we care not acknowledge our individual lopsidedness, even to ourselves, because we are afraid to admit that we are failing to deal successfully with the human and material problems of the environment.*" The idea of a 'great illusion' about the nature of one's own personality (and, when applied to acting, about one's own playing 'range') is well documented. The truism about clowns wanting to be Hamlet (and vice-versa) is not less true for being overstated. A possible explanation for this lack of self awareness in people who are otherwise excellent at understanding others (whether they be psychologists, priests or actors) may be found in the relation between the developed and undeveloped functions of the psyche as described by Jung: "*The inferior function is always associated with an archaic personality in ourselves; in the inferior function we are all primitives. In our differentiated functions we are civilized and we are supposed to have free will; but there is no such thing as free will when it comes to the inferior function. There we have an open wound, or at least an open door through which anything might enter.*" ("Tavistock Lectures", p. 21) We may believe that our actions are motivated by our differentiated (type) function - in reality they often reflect the hidden contents brought up from the unconscious by the compacted energy of the suppressed inferior function. As we have seen (see above, p. 384, n. 1) Jung himself was not immune to this type of delusion - he classified himself an introverted thinker, whose next best function to thinking was intuition. He says of himself: "*I had a definite difficulty with feeling, and my relation to reality was not particularly brilliant.*" (Jung: 'Face to Face', BBC script 1959) Perhaps this is why, in his diagram of the four functions ("Tavistock Lectures", p. 17, discussed above at "Effort and Action") thinking is placed at the top, and intuition pictured on the right; whereas feeling is relegated to the bottom and sensation placed on

In his latest thinking Yat Malmgren indicates that he considers this layer to be, from an acting point of view, the equivalent of the character essence, of the Stanislavskian "innermost centre", the "core" of the character.<sup>1</sup> The example he gives to illustrate the point is taken from Chekhov's "Three Sisters":

Both Masha and Olga are Adream, that is combinations of Feeling and Sensing. But as a 'first impression' they come across very differently. Olga is sensible, steady, responsible - her appearance is of solid Stability. Masha, on the other hand, is impulsive, highly strung, prone to moods and fits - the appearance of Mobility. The effect they have on us at first sight is a result of the image they have of themselves and of the persona they build accordingly.<sup>2</sup> Their conscious Super-Objectives, the ones which motivate those Actions upon which they have control through their will, are Stable and Mobile respectively. But the actresses need to be aware that underneath the Objectives which the Characters set for themselves, lie other, deeper layers of motivation: Adream Super-Objectives, to do with emotional and sexual lack of fulfilment, which, for most of the time the characters deny even to themselves. Yat Malmgren determines therefore two types of Super-Objectives.<sup>3</sup>

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the left (in Jungian terminology, the side of the unconscious). As Anthony Storr explains: *"It is arguable that Jung was more of a feeling, and less of a thinking type than he recognized. He generally made an excellent rapport with those he met; surely, in his terms, a matter of feeling. But almost every one who has attempted a critical assessment of Jung has come to the conclusion that his thinking was confused, that he contradicts himself, uses words in differing senses, and often makes use of 'blanket' concepts which include so much under a single heading that they actually explain less than at first appears."* ("Jung", pp.78-9)

<sup>1</sup> Interview: 7.10.93; cf. Stanislavski: "Creating A Role", p. 77

<sup>2</sup> Interview: 7.10.93

<sup>3</sup> Stanislavski travelled the same route when he was rehearsing "The Imaginary Invalid". He assumed for a long time that Argan's Super-Objective was a desire to 'be cured' and he went with great care into the minutiae of his 'diseases'. Unfortunately, while being true to the character's thought process, the role became pathetic rather than comic. Then came the realization that the character's acknowledged Super-Objective may be different from his unconscious desire. When Stanislavski began playing the Super-Objective 'to be cossetted as if I were ill' the characterization fell into place and Argan became one of his finest comic creations. (cf. Benedetti: "Biography", p. 205) Argan's 'conscious' Super-Objective is voluntary, extravert, wilful even - full of Intending in keeping with his self image as a *pater familias* and a business man in

The Inner Attitude as a whole remains the deep, deep background which colours what the Character is doing, in the way that a particular soil determines the taste of the wine. But the contradiction between psychological essence and aspiration causes the division of the Inner Attitude into Inner and Outer Characters.

All this, however, takes place at the level of the unconscious. At the level of the Action the passive Character Attitudes give rise to Active Action Attitudes<sup>1</sup> which the audience perceives as the 'doings' through which the Character expresses itself. These are carried out through words and gestures and measured through Working Actions which can be further analysed in terms of Motion Factors and Elements. Like their inner counterparts, these Elements combine to form a pair of Action Attitudes.<sup>2</sup> They have the same structure and bear the same names as the Inner Attitudes. They are:

- a. an Inner Action consisting of those things which remain unsaid or concealed from the partners through the character's conscious or unconscious decision. Stanislavski refers to this layer of Action as the sub-text and we may think of it as the character's "web"<sup>3</sup> of thoughts and feelings, its stream of consciousness.
- b. the Outer Action which is fully conscious and consists of the visible physical and psychological activities employed by the character in pursuit of an Objective. These are usually expressed in the form of transitive verbs.

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control of his destiny. His secret Super-Objective, on the other hand, lays emphasis on his conventional, frightened, child-like Deciding. They are both components of the Inner Attitude of Near (Argan is undoubtedly Near) - the difference is between enclosing and circumscribing Near. The second is funnier, because the character comes across quite clearly as a spoiled 'great pretender'.

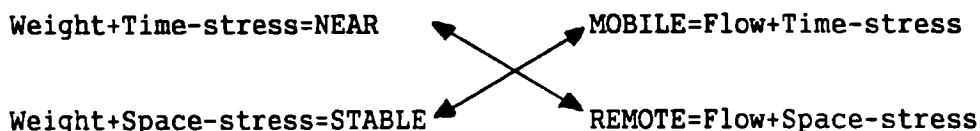
<sup>1</sup> Interview: 7.10.93

<sup>2</sup> Mr. Malmgren is used to refer to the two types of Attitudes as 'Inner Attitudes' and 'Attitudes' respectively. I have always found this somewhat confusing and, as mentioned above, I shall differentiate between them from now on by calling the inner pair Character Attitudes and the outer pair Action Attitudes.

<sup>3</sup> Stanislavski: "Building A Character", p. 113

Action Attitudes are formed by those Inner Participations from which the Character had distanced himself in the process of forming its Inner Attitude. In order to express itself, therefore, at any one time the Inner Attitude has at its disposal *one* of the two Inner Participations which are outside its own make up. The system calls this addition to the Character Attitude the **Stress**. The combination of the Stress with either the Inner or the Outer Character creates the Inner and Outer Actions respectively. To see how this works in practice let us return to an earlier example:

Othello and Desdemona belong to the same Character Attitude: they combine Intending and Adapting in Adream. They have therefore not 'used' the two 'outer' Inner Participations: Attending (Space) and Deciding (Time) which are now at their disposal for the creation of a Stress. Their Action can therefore be either 'Time-stressed' or 'Space-stressed'.<sup>1</sup> Let us now look at the Action Attitudes at their disposal:



Each of the two characters has at its disposal four (two contrasting pairs of) Action Attitudes to express itself: either Remote/Near or Mobile/Stable.

However, each of the two characters will prefer one pair of Action Attitudes, reflecting its psychological type. We may remember that Othello is a Sensing type, therefore an enclosing Adream character; while Desdemona is a Feeling type - a radiating Adream. The Stress is added to their Aspect, that is to the Inner Participation which constitutes their Inner Character.

Desdemona adds Time primarily to Adapting, thus favouring the Action Attitude of Mobile (see her panic stricken exit from the palace during the riot on her first night in Cyprus). Othello, on the other hand,

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<sup>1</sup> for convenience, the system uses the Motion Factors to name the stresses.

brings to his emphasized Intending mainly Space, thus favouring the Action Attitude of Stable. I shall call this, the strongest of Action Attitudes, created by a combination of the Stress with the Inner Character the *Dominant*<sup>1</sup> Action Attitude.

The Outer Action Attitudes play an important role in the establishment of stage relationships. In general, says Yat Malmgren, characters are attracted by their partner's opposing Outer Actions. Two Adream characters, for example, might be expected to repel each other and be attracted by characters with "awareness" (Attending) in their inner make-up - Awake or at least Stable. In reality, Desdemona produces a dominant Action Attitude of Mobile which attracts and is attracted to Othello's dominant Action Attitude of Stable.

The Inner Action is the other attitude in the pair of Action Attitudes. It represents the character's intimate thoughts and feelings, 'covered', hidden in public by the Outer Action. In Desdemona's case the Inner Action is Stable, while for Othello it is Remote.

Our two characters have a second choice of Action Attitudes as well: Desdemona occasionally adds Space to her Adapting, thus creating a Remote Outer Action (see, for example, her curt dismissal of Emilia's overpowering Nearness in the 'willow' scene); while Othello sometimes adds Time to his Weight to create a Near Outer (the concrete sensual imagery in the 'brothel' scene is a typical example). I shall call the Outer Action of this second pair the *Sub-Dominant*.<sup>2</sup>

In summary, the structure of Character and Action Attitudes looks like this: [ILLUSTRATION]

For me, the relationship between the Character and Action Attitudes is best pictured as a model of the atom. In the middle we have the apparently solid nucleus of the Character Attitude, encapsulating the inner contradiction of its two component Inner Participations. On the outer rings of the atom, we have four constantly shifting Action

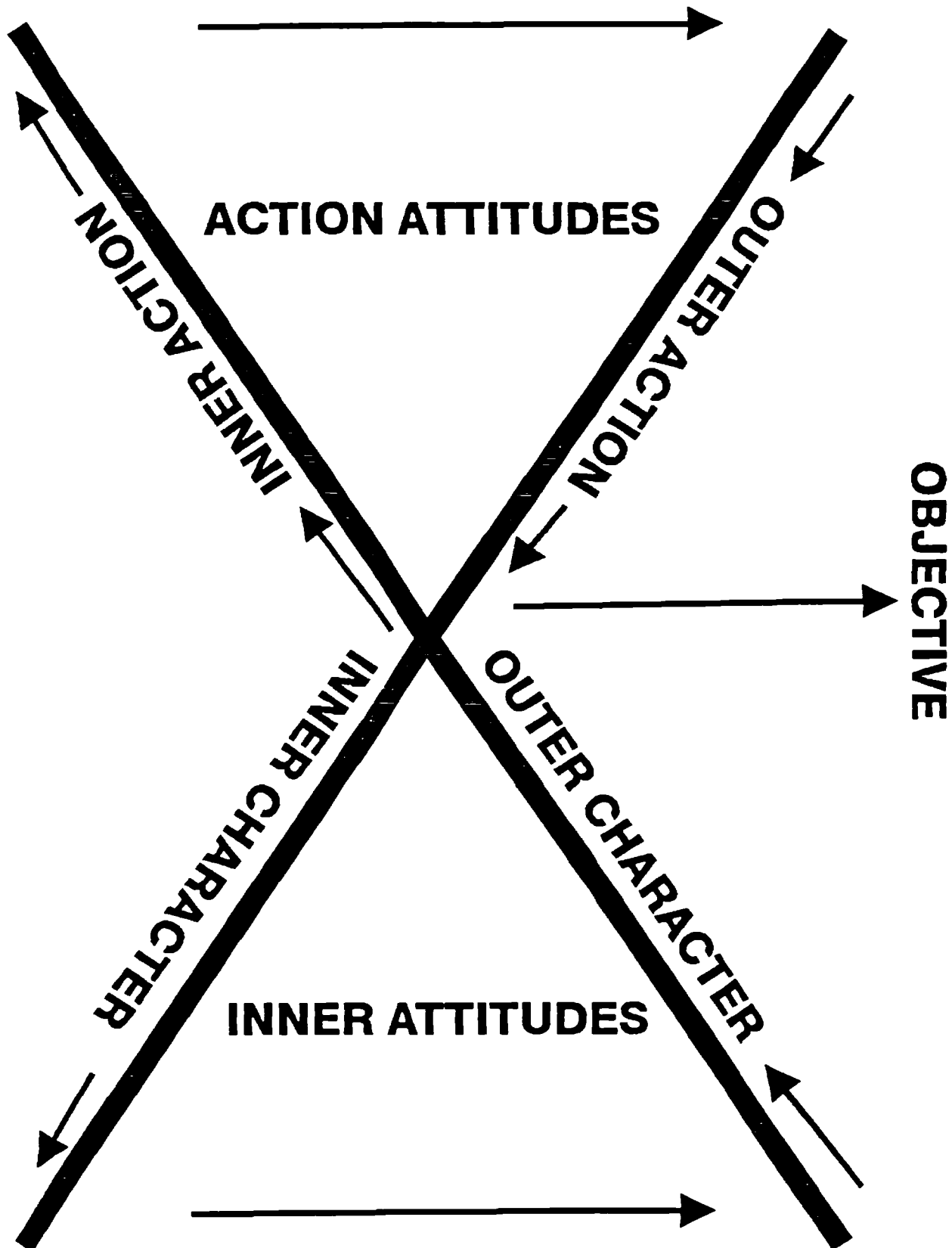
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<sup>1</sup> the term is mine

<sup>2</sup> the term is mine.



# INNER ATTITUDES AND ACTION ATTITUDES



Attitudes. Each of these Attitudes uses its Variations, thus creating a secondary 'atomic' structure. And outside the atom we have the sixth Attitude, the one diametrically opposed to the nucleus, the one from which the character has distanced itself in its formative stages and with which it has to 'deal' constantly.

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Yat Malmgren goes on to talk about each Inner Attitude in turn. He describes the different personality traits of characters represented by the Inner Attitudes, their relationships and the way in which they engage in Action. This amounts to a 'portrait in words' of the Inner Attitude. Throughout, he illustrates his descriptions with a variety of examples taken from plays.

These descriptions are essentially practical. As such they constitute the bulk of his teaching, because they form the platform for the practical exercises through which the students explore the various characters.<sup>1</sup> But the descriptions vary in length: those Inner Attitudes which are more useful to the students, because they represent characters they are likely to encounter in plays - namely Near, Stable and Adream - are dealt with at some length. Mobile is also described in great detail, because of its association with intense emotional states - essential tools for the actor. Remote and Awake, on the other hand, are described mainly as inspirational states, as visionary modes related to a character's Super-Objective. Moreover, in his descriptions of the Attitudes Yat Malmgren does not follow the strict 'academic' order in which they appear in Laban and Carpenter. The latter organise the Attitudes according to the order in which their component Inner Participations (Mental Factors) feature in Jung. Thus the combination of the first two of Jung's functions (Sensation and Thinking) is Stable, and Stable is the first of the Attitudes in Laban's list. It is followed by the combination of Sensation and Intuition (Near) and so on.

Yat Malmgren, on the other hand, introduces the Attitudes to his students in the order which he considers most accessible for young actors. He

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<sup>1</sup> see "The Application of the System in Actor Training", pp. 172ff.

starts with Near, the most basic and the easiest understood Attitude, as it represents that part of ourselves to do with earthy common sense without which we could not survive. He then goes on to describe the other Attitudes which contain Intending (Sensing): first Adream, the Attitude of the actor *par excellence* then Stable. Only then does he approach the more difficult, 'abstract' Attitudes of Mobile, Awake and Remote. This is, in Yat Malmgren's opinion, the most effective way of covering the subject in a teaching context. When it came to setting things down on paper, however, Mr. Malmgren felt that, in addition to emphasising the primacy of the Attitudes containing Intending for the actor, the reader might be helped if the Attitudes were to be presented in contrasting pairs. This may help to illuminate each Attitude by contrasting it to its absolute opposite. I have followed Yat Malmgren's suggestion and the pages which follow list the Attitudes in the following order:

Near	and	Remote
Adream	and	Awake
Stable	and	Mobile.

In addition, the descriptions of the Attitudes fall in general in the following pattern:

- The definition of the Attitude as it features in the "Book", with any amendments to Carpenter's original noted.
- A description of the main features of the Attitude as they are derived from its component Inner Participations, with Yat Malmgren's 'gloss' on the "characteristics" established by Laban and Carpenter for each Attitude.
- Examples of the two Aspects present in each Attitude, illustrated by characters from plays representative of the Attitude and Aspect.
- a 'definition in the negative': each Attitude can be seen as a 'lack' of certain characteristics and is therefore described in terms of its opposites
- a 'definition in the positive': through examples illustrating the salient features of characters belonging to the Attitude.

- a brief description of the way in which each Attitude can be used either as a tool in training or as a route into the creation of character.
- a description of the effect of the Attitude in space: in the way it shapes the physical life of the characters belonging to it and in the way the characters establish spacial patterns of movement on stage.
- a summary of the Action Attitudes open to each Attitude once it has brought a Stress to its fundamental Inner Participations.
- a final 'collage' of images connected with each Attitude, designed to create an organic impression of its essence.

As already mentioned, each Attitude has four Variations. These are described succinctly and typical examples from dramatic literature are given to illustrate characters which tend to emphasize a particular Variation. Each Variation is given a pithy "Interpretation" by Carpenter and these are commented on by Yat Malmgren. Finally, at the end of the Variations within each Attitude, I place a detailed analysis of a scene or speech illustrating the way in which the Attitude and its Variations operate in practice on stage. During the discourse on Near, the first Attitude, I also describe Yat Malmgren's method of identifying the Inner Attitudes of individual characters.

e. Attitude Cubes

Yat Malmgren illustrates the Attitudes visually with the help of "Attitude cubes". These are based on the Effort Cubes described in an earlier chapter<sup>1</sup>. They represent the directions in space taken by the Subconscious Motifs and by their outer manifestations, the Working Actions, within each Attitude. The Attitude Cubes are built thus:

- each Attitude has four Variations
- each Variation is composed of two of the Elements of the component Inner Participations. (Near Strong/Sustained; Adream Light/Free; and so on)

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<sup>1</sup> see above "Basic Concepts - The Effort Cube", pp. 359ff.

- each of these combinations of Elements gives rise to two Subconscious Motifs when we add the Elements of a third, 'Stressing' Inner Participation. Thus, for example:

Strong/Sustained + Direct Adapting = Pressing

Strong/Sustained + Flexible Adapting = Wringing

- the "Book" therefore says that the Subconscious Motifs of Near Strong/Sustained are Pressing and Wringing. This is how Strong/Sustained 'feels' in sensation to an actor engaged in a character using this Variation of Near.

- as we have seen when discussing the "Effort Cube", the Subconscious Motifs have precise locations in space which can be marked at the corners of the cube.

- therefore each Variation within an Attitude will occupy two corners of that Attitude's cube.

- the line joining the corners of each Variation represents visually the direction in space in which the Variation operates.

- the four lines representing the four Variations of a given Attitude mark the position of the Attitude on the cube.

- on the "Attitude Cubes" these lines are marked in the colours of the Attitude they represent. These colours are derived from the 'primary' colours of the Inner Participations which make up the Attitude.<sup>1</sup> Remembering that Deciding (Time) is neutral (white), the colours of the Attitudes are:

- Near = Intending (Red) + Deciding (Neutral) -> Red
- Remote = Attending (Blue) + Adapting (Green) -> Turquoise
- Adream = Intending (Red) + Adapting (Green) -> Orange
- Awake = Attending (Blue) + Deciding (Neutral) -> Blue
- Stable = Intending (Red) + Attending (Blue) -> Purple
- Mobile = Adapting (Green) + Deciding (Neutral) -> Green

We may recall, however, that Adapting (Flow) did not occupy a precise position on the Effort Cube. Adapting pervaded the entire cube, like a gas or a liquid in a vessel. This did not create a problem as long as the cube only represented Working Actions, which did not include Flow by definition. When it comes to representing graphically Attitudes, three of

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<sup>1</sup> see "Basic Concepts - Effort Cube" p. 359 above

which include the Inner Participation of Adapting, a way had to be found to show the all-pervasive nature of Flow. Yat Malmgren therefore shows the Variations which include Adapting not as straight lines, but as circles surrounding the corner of the cube corresponding to the Subconscious Motifs of the Variation (see below the cubes for Remote, Adream and Mobile).

Finally, the cubes of Attitudes containing Flow also show the Fusions. These are marked as interrupted lines crossing the cube diagonally between the Subconscious Motifs which have Fused. They are marked in the colour of the Attitude to which they belong.

## NEAR

"Near (characteristic 'relating') is a combination of the Mental Factors of Sensing and Intuiting which produce the Inner Participations of Intending/Deciding. When Intending is emphasized, the Aspect is enclosing. When Deciding is emphasized the Aspect is circumscribing. Its Action can be either Space-stressed or Flow-stressed. Depending on the Stress, the Near Action Attitudes are:

SPACE + WEIGHT = STABLE	←		→	AWAKE = SPACE + TIME
FLOW + WEIGHT = ADREAM	←		→	MOBILE = FLOW + TIME

The Variations of Near are:

<u>Variation</u>	<u>Subconscious Motif</u>
Strong/Quick ('materialistic')	Punching/Slashing
Light/Sustained ('human')	Floating/Gliding
Strong/Sustained ('warm')	Pressing/Wringing
Light/Quick ('cool')	Dabbing/Flicking <sup>1</sup>

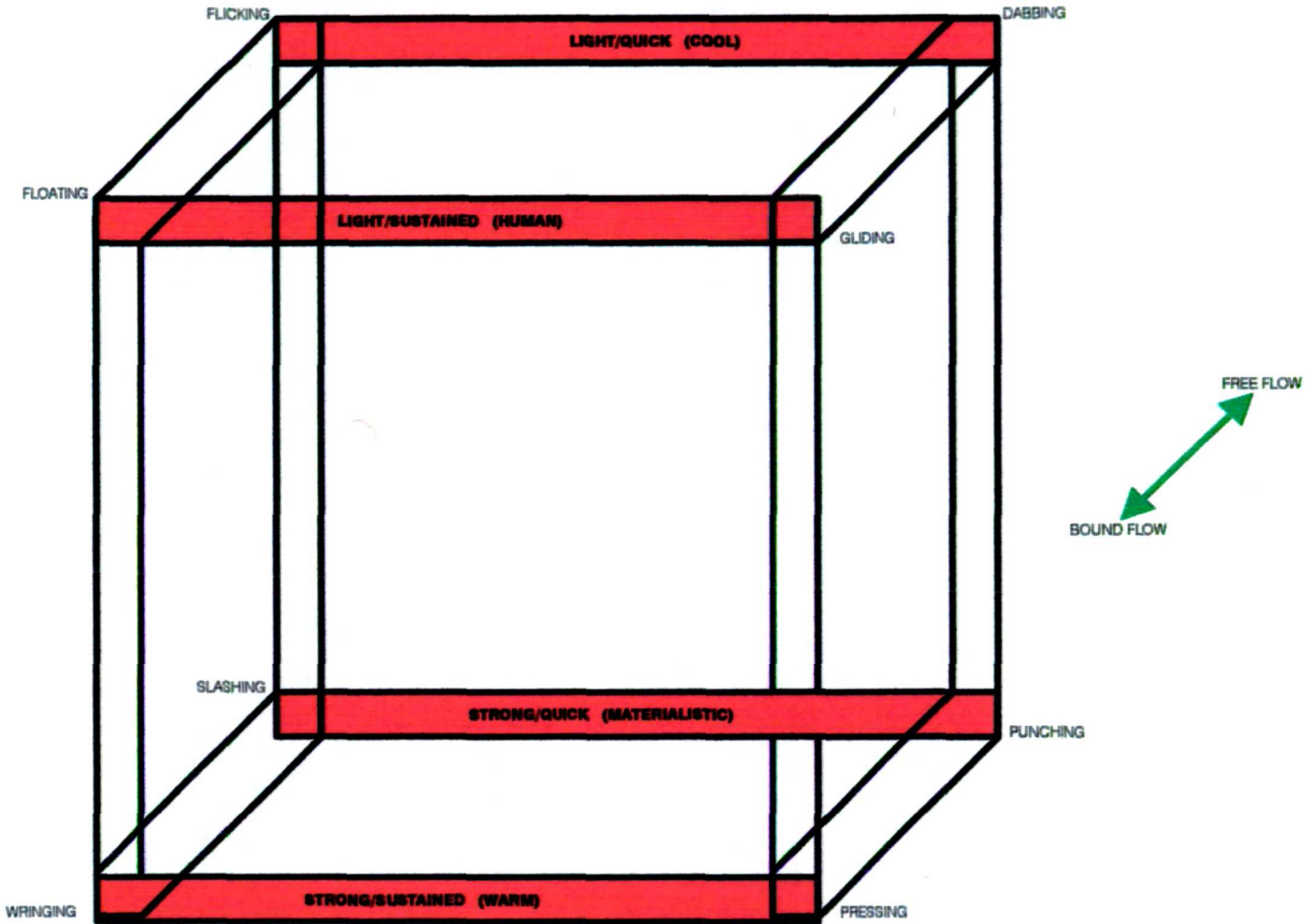
Near characters react to the world through their senses. They continuously take *decisions* about their sensations: they place intuitively every new sensation in a 'box' alongside other, similar experiences classified in neat mental drawers and files.

Here is how the process works: we hear a noise - a click of the fingers, a door banging - we know 'instantly' what the noise is because our brain relates it to any number of similar experiences stored in the memory. These are brought into play without a *conscious* process of identification and comparison. Furthermore, the brain analyses the noise and identifies it as pleasant or unpleasant, threatening or friendly. As a result we take a sensuous 'attitude' towards the noise: we like it or dislike it. The

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<sup>1</sup> cf. "Book": p. 22 and written corrections

# NEAR CUBE



# RIGHT ACTION



entire process is based on bringing into play our sense memory<sup>1</sup>. One can therefore say that Near characters display, above all, *common sense*, which is nothing more than intuitive decisions taken about sensation.<sup>2</sup>

This is a process we take for granted. For the actor, however, the senses have to be *creatively* active. Yat Malmgren enlarges the province of Sensing beyond the immediate five physical senses and into that part of our relationship to the world which borders on the moral. Our 'senses' include more nebulous concepts, such as our sense of decency, of fair play, of balance, of beauty and the grotesque: our 'moral sense' in its widest meaning.<sup>3</sup> These parts of our psychological make-up are under constant attack during normal social intercourse, says Yat Malmgren.<sup>4</sup> We develop a 'thick skin', become desensitized and the process of receiving and transmitting via the senses is impeded. A child, on the other hand, always tries to touch, even taste, every object he comes into contact with. The child has no labels for things - as a result he explores everything sensuously. As adults we replace sensation with a label: we can tell that coffee is different from tea, without *conscious* reference to the actual taste, smell, colour. In the terminology of the system, we take "decisions" about the world instead of engaging sensuously with it. These two attitudes towards Sensation define the two types of Near character: characters in which the Deciding factor is preponderant are *circumscribing*; those who engage their senses fully and directly are *enclosing*.

For Yat Malmgren the ultimate example of enclosing Near is the peasant.<sup>5</sup> English society, he complains, has lost any real concept of peasantry. Even the term, whose French or German equivalents are nothing if not honourable, has acquired pejorative connotations. To find the nearest examples of land-based labourers with a clear social identity many British

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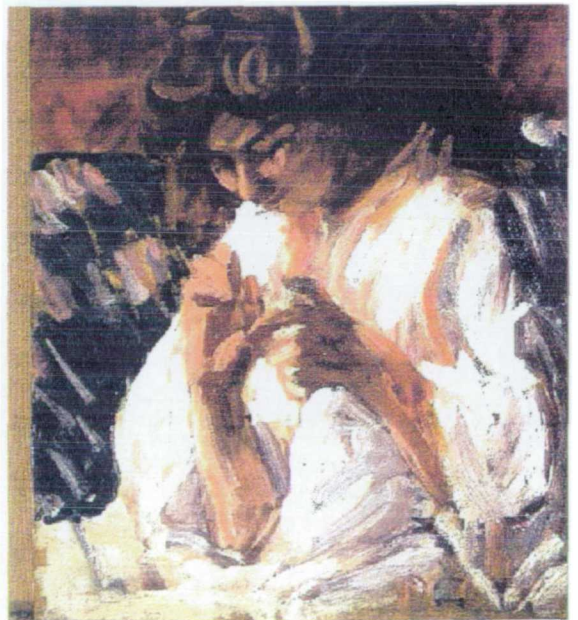
<sup>1</sup> cf. Hagen: "Respect for Acting", pp. 55-57 & p. 62

<sup>2</sup> Tapes: 11-7

<sup>3</sup> This widening of the area described by the concept of "sensation" was traditional throughout the eighteenth and nineteenth centuries. Kant in his "Anthropology" divides the psyche in three parts. The third division comprises everything which does not belong either to thinking or to the will, including emotion, sensation and the sensing of the good, moral and aesthetic values. (*apud* Hillman: "Typology", p. 96)

<sup>4</sup> Tapes: 11-3/4

<sup>5</sup> Tapes: 11-6/7



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**Collage - Near Images.**

**VERMEER:** The Lacemaker.

**VERMEER:** Lady standing at the Virginals.

**LICHTENSTEIN:** Girl in Bath.

**O'CONOR:** Girl Mending.

plays look to the Celtic fringe. We therefore tend to associate Irish or Scottish characters with a weightier presence. Juno and Captain Boyle excel in down-to-earth enclosing Nearness. In the same way, characters in German plays display Near qualities, because of the Weight which is an integral part of the national character<sup>1</sup>. Brecht's workers and peasants as well as landlords, placed in national settings with vibrant agricultural lives, (Yussup and Kazbeki; Puntila as well as Matti) are defined precisely through their Strong Weight and consequent Nearness.

On the other hand, Time-dominated Near characters tend to be conventional people, who react to changing circumstances on the basis of conventional decisions. A typical example of this type of character is the figure of the 'magpie' academic: Mr. Casaubon, the vicar in George Eliot's "Middlemarch", who spends his life taking notes for a *magnus opus* he will never finish, is a wonderful portrait of circumscribing Near.<sup>2</sup> Mrs. Elvsted in "Hedda Gabler" is a similar character. She 'thinks in objects' - has a boundless ability to classify information on cards, compile lists, remember streams of facts and figures.<sup>3</sup> Circumscribing Near characters sometimes lose even their common sense - usually a strength in Near - because they take decisions without either sense or sensibility. The Nurse in "Romeo and Juliet", who decides to help Romeo into Juliet's bed in spite of all reason and even against her own instinct for self

<sup>1</sup> Tapes: 11-9; One can therefore say that the Nearness of every nationality is slightly different. Yat Malmgren's assertion is made without wishing to open a fruitless controversy about generalizations. If we can speak of national characteristics at all - he maintains - or of a common 'feel' for a national or social group, we can measure them through their differing Motion Factors. (see the discussion of 'professional deformations' at "Effort and Action" above)

<sup>2</sup> my example; this type of character corresponds to a large extent to Jung's 'extraverted thinker' type: "*The direction of the extraverted thinker's thought is towards the outside world. He is interested in facts and material, and if he is concerned with ideas they will be derived either from tradition or from the atmosphere of the time; they will arise from what is generally known as 'reality'...The merits of extraverted thinking - namely, its 'down-to-earth nature', its concentration on objects, and the discipline that this imposes - is at the same time its limitation: it becomes all too easily tied to facts; it cannot see beyond them or free itself for the purpose of establishing an abstract idea. It becomes clogged by a mass of undigested material, and tries to escape from this dilemma by artificial simplifications - by inventing formulae and concepts which appear to give coherence to what is really disconnected.*" (Fordham: "Jung", pp. 35-36)

<sup>3</sup> written corrections

preservation, is a prime example of this kind of attitude, says Yat Malmgren.<sup>1</sup>

The dictionary explanation of *circumscribing* implies something which does not belong to the centre, something skirting the periphery. In acting terms this means that the character is not based on sensation, but is imitative, 'displayed'. *Circumscribing* modes are the stock in trade of politicians, insurance salesmen, street hawkers, newsreaders. Their defining characteristic is an ability to pretend to take a deep interest in their actions and in the people they address, while actually only going through a mechanical routine. Indeed, many 'professional deformations' - the idiosyncrasies bred out of a character's occupation - are aspects of *circumscribing* Near: the clerk selling stamps in the Post Office 'professionally'; the nurse displaying 'kindness' while thinking of her tea break, are both typical of this attitude.<sup>2</sup> Soldiers are drilled to a time based pattern precisely in order not to think - they acquire the capacity to take decisions based on lessons learned by rote. Perhaps the most striking example of *circumscribing* Near is to be found in Genet's "The Maids".<sup>3</sup> Here the three Maids have lost their identity, they have become imitations of "Madame". They speak like her, think like her, they are torn between two social groups. This kind of *imitation* is typical of the *circumscribing* aspect of Near.<sup>4</sup>

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<sup>1</sup> Tapes: 40-3; Yat Malmgren's observation echoes Coleridge's comment on the Nurse which might serve as a definition of Near in general: "*The great difference between the cultivated and uncultivated mind was this, that the cultivated mind would be found to recall the past by certain regular trains of cause and effect, whereas with the uncultivated it was wholly done by a coincidence of images and circumstances which happened at the same time.*" (Coleridge on Shakespeare - The text of the lectures of 1811-12; ed. by R. A. Foakes, London, Routledge and Kegan Paul, 1971, Lecture 7, p. 80)

<sup>2</sup> Tapes: 18-5

<sup>3</sup> Tapes: 12-6/7

<sup>4</sup> Throughout his description of Near Yat Malmgren emphasises the tendency of such characters to use their intuition to arrange sensuous reality into neat little boxes. But Near characters also have a deeper, perhaps darker side to their nature which I believe also stems from the way in which they bring their basic intuition into play. Confronted with 'hunches', guesses or other psychological emanation over which they feel they have no control, Near characters tend to react with distrust and almost always assume the worst. For them, everything of an intuitive nature which emanates from their own psyche is essentially unpleasant: "*If such a person had intuitions at all, - says Marie-Louise von Franz, attributing this phenomenon to the fact that intuition is the "inferior" function in*

The flip side of an interest in earthy matters is a corresponding decrease in interest in ideas.<sup>1</sup> The Near attitude has great difficulty with those aspects of life demanding a sense of vision or Flexible Attending. Since Near presupposes that all decisions have already been taken, flexible, doubting examination is alien to its character. Paradoxically, because of this, Near characters fall under the spell of others (leaders, stars) whose ideas, causes, slogans hypnotize them.<sup>2</sup> Near characters are thus dominated by outside influences which hold them under their spell - anything from a new freezer to 'to everyone according to his needs'.

Near manifests itself as a lack of imaginative distance - it has little power to conceive and use symbols. Near characters are blinkered - they can only see what is in front of their noses.<sup>3</sup> In consequence, in order to arouse a Near state in himself, the actor needs to move away from his natural Feeling and Thinking functions and allow Sensing and Intuiting to dominate. He needs to withdraw the emotional content from his inner life and leave room only for the ability to *do*, to engage in practical actions. Equally, he needs to move away from ideas and distant visions and allow a passion for the immediate and the concrete to take over.<sup>4</sup> Near does have passion, but this manifests itself in the form of 'embracing causes',

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*this type of personality - they would be of a suspicious or grotesque nature. This professor... would get suspicious fits about his colleagues and about the children in his class. You could see that he had some kind of dark intuition of something murky, for his intuition, being inferior, was like a dog sniffing in garbage pails....A type who is so accurate on the factual level can suddenly get melancholy, suspicious premonitions, ideas of dark possibilities, and one does not know how these suddenly creep up.*" ("Typology", p. 29)

<sup>1</sup> Tapes: 12-2/3

<sup>2</sup> Tapes: 13-1/2

<sup>3</sup> Tapes: 36-5; cf. Franz: "Typology", p. 28: "*Jung says that such people very often give an impression of being rather soulless. Most people have met such a soulless engineer type, where you have the feeling that the man is absolutely dedicated to engines and their oils and sees everything from that angle. He produces no feeling and does not seem to think much either. Intuition is also completely lacking; that is for him just the realm of crazy fantasy. The extraverted sensation type calls everything approaching intuition 'mad fantasy', completely idiotic imagination, something that has nothing to do with reality.*"

<sup>4</sup> Tapes: 11-8

busying oneself with details, like Linda Snell of "The Archers" on the environmental war path.<sup>1</sup>

As Near is 'down to earth' it sees the world in literal terms.<sup>2</sup> As "The Man" in "The Good Person of Setzuan" says when confronted with ideas of goodness, love, sacrifice: "a spade's a spade". Near prefers objects to ideas, yet it does not see anything in the object, no spiritual significance beyond the material appearance. In "Woyzeck" the Doctor's Nearness extends to seeing human beings as objects suitable for experimentation.<sup>3</sup> We can look at a polished parquet floor from a distance and imagine it as a flowing river, says Yat Malmgren. If we get closer, however, the 'river' stops moving and becomes just what it is - a collection of individual wooden slats. To see it 'moving' one has to put some distance, spiritually as well as physically, between oneself and the object.<sup>4</sup> A Near character, faced with the idea of the floor 'moving' will scotch it with a quick "don't be silly, floors don't move". We have to remember that the opposite of Near is Remote, an Inner Attitude dominated by ideas. Near characters find it difficult to surrender to ideas.<sup>5</sup>

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<sup>1</sup> the example is mine

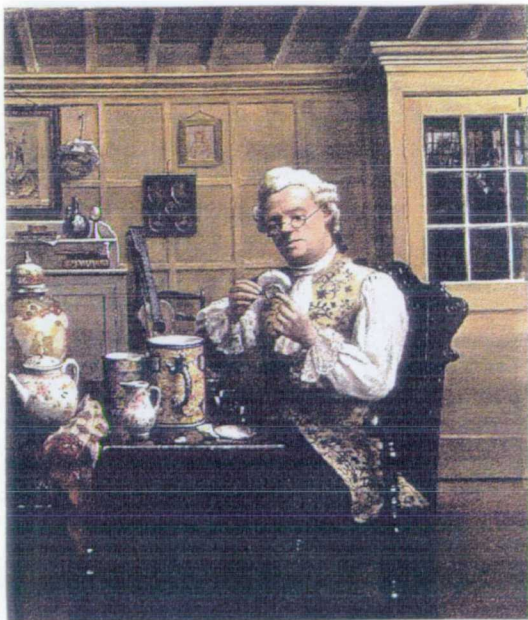
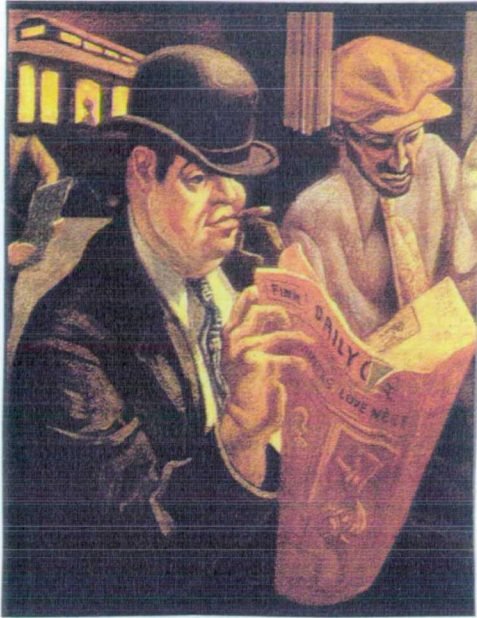
<sup>2</sup> Yat Malmgren's description is Jungian, even to the use of the same phrase: "The sensation type takes everything as it comes, experiences things as they are, no more and no less; no imagination plays around his experiences: no thought attempts to look deeper into them or explore their mysteries - a spade is a spade; neither is any real valuation made; what counts is the strength and pleasure of the sensation.

This type is therefore irrational; there is little logic in the experience of the senses, and even the same thing may arouse a different sensation at different times. They are often, however, mistakenly thought to be rational, since their insistence on facts and their calm, even phlegmatic natures, give a false impression of reasonableness. Sensation types are frequently easy, jolly people with a great capacity for enjoyment, but their danger lies in an over-valuation of the senses, so that they may degenerate into unscrupulous sybarites, or restless pleasure-seekers forever looking for new thrills." (Fordham: "An Introduction", p. 42)

<sup>3</sup> Tapes: 10-13

<sup>4</sup> Tapes: 10-9/10

<sup>5</sup> While Near characters do have Intuition in their psychological make up, this is limited to Deciding - to 'boxing' reality into abstract categories. Unlike the intuition of characters who have emotion or are capable of creative thinking, Near intuition does not rise above the mundane, to the level where it becomes "a function by which we conceive possibilities". (Franz: "Typology", p. 37)



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**Collage - Near Images. 'Bankers, landowners and politicians.'**

**BENTON:** America Today.

**DEGAS:** The Stock Exchange.

**CRUFFWELL:** A Doubtfull Bargin.

**BENTON:** Telex.

But Near characters are not without attraction - they have an endearing ability to respond to sensuous stimuli; to like old leather, or polished surfaces or the smell of grass.<sup>1</sup> On stage this is translated in an ability to react sensuously to 'contacts'. The actor, therefore, needs to be sensuously alive and able to call on a range of sense memories if he is to achieve the degree of reality of 'contacts' and the truth in his reactions required by a Near character.

One must also guard against disparaging Near as 'boring'. On the contrary, Nearness is vital: it uses the senses to explore the material world and takes decisions about the objects the senses have explored. These decisions are always functional - the world is judged in terms of its utility: dangerous, tasty, expensive, etc. - and therefore essential for survival. In addition, Nearness can be very attractive, as it has the capacity to produce warmth on stage. Yat Malmgren describes Near characters as 'radiators', capable of giving out a whole range of heat waves, from 'cool' to 'hot'. He thinks of the peculiar qualities of film stars: they are stars, he argues, because their physical, sensuous presence has an impact on the viewer. More often than not this impact is perceived in terms of 'heat'<sup>2</sup>: Mel Gibson is definitely 'hot', while Faye Dunaway can be said to be 'cool'.

Equally, one must not confuse Near with low class. Because of the link between Near and earthiness, and the subconscious cultural associations

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<sup>1</sup> in this and other aspects, Near characters are akin to Jung's "extraverted sensation type". *"The extraverted sensation type is represented in someone whose gift and specialised function is to sense and relate in a concrete and practical way to outer objects. Such people observe everything, smell everything, and on entering a room know almost at once how many people are present. Afterward, they always know whether Mrs. So-and-So was there and what dress she had on."* (Franz: "Typology", p. 27)

<sup>2</sup> Tapes: 11-4; more often than not, such Near characters are Flow-stressed, thus displaying a pleasant, sociable, endearing Outer Action. Under the influence of free flowing emotion, their outer behaviour is akin to that of the Jungian "extraverted feeling type": *"This type will...make friends very easily, will have very few illusions about people, but will be capable of evaluating their positive and negative sides appropriately. These are well-adjusted, very reasonable people who roll along amiably through society, can get what they want quite easily, and can somehow arrange it that everybody is willing to give them what they want. They lubricate their surroundings so marvellously that life goes along very easily."* (Franz: "Typology", p. 54)



between the latter and peasant societies, Near is often mistakenly limited to low status characters. In reality, while most servants, valets, Arlechinos and Figaros in plays are indeed Near, so are bankers, landowners and politicians. Genteel W.I. ladies in Surrey, providing tea after cricket matches and expending vast amounts of energy on jumble sales in support of the local church belfry are Near.<sup>1</sup> Linda Snell and Clarie Grundy in "The Archers" are both as Near as each other: both Flow-stressed Near - the latter bringing the emotions associated with coping with children to her fundamental Intending; the former coping with the emotions provoked by not having children by associating them with her fundamental Deciding function. Thus Linda Snell is a typical Flow-stressed circumscribing Near character, while Clarie is a Flow-stressed enclosing Near character.<sup>2</sup>

Further up the social scale, Marion French, the Tory minister portrayed with such delicate irony in David Hare's "The Secret Rapture" is Near. She is, however, a beautiful example of circumscribing Space-stressed Near. Like the real-life politicians on whom she is closely modelled, the Margarets, Edwinas and Virginias, she makes strenuous efforts to project images suggesting academic brilliance (Awake) or, on occasion, the inspirational leadership qualities which belong to Adream. But at her truest, she comes across as the 'nanny', the 'concerned sister' or 'the caring wife' - all Near role models.<sup>3</sup>

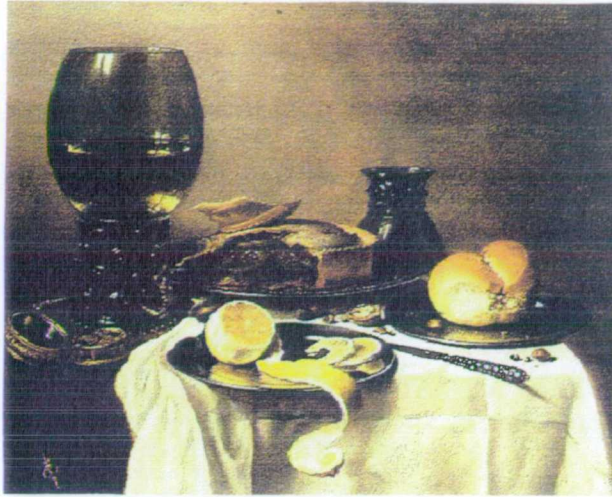
In space, Near has a tendency to spread out to the sides, on a horizontal axis. Near characters often swing from side to side when they move, goose-like, with a rolling gait. In the 50s and 60s cars were considered symbols of masculinity (associated with Intending -> Near) even more than today. As such they tended to get wider and heavier with each new model. In similar vein, in Victorian days, the furniture of those who could afford it and wanted the world to take note - the successful entrepreneurs - got colossally heavy: dark, wide mahogany sideboards, four posters and wardrobes. The same tendency to spread out was expressed in the ubiquitous

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<sup>1</sup> Tapes: 11-6

<sup>2</sup> The examples are mine

<sup>3</sup> Yat Malmgren lists a number of political figures from the Thatcher years whose public personae fit this description. (Tapes: 11-6) The dramatic character equivalent is mine.



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**Collage - Near Images. 'Near prefers objects to ideas.'**

**CLAESZ:** Breakfast still life.

**HEEM:** Still life with Oysters.

**CHARDIN:** The Officers Mess.

**ES:** Banquet still life.

presence of the whatnot: a useless item whose only purpose was to give vent to the Near tendency to fill all available spaces with objects. This association of Near with width is represented in the "Book" by the 'table' plane in the Effort Cube which bisects the vertical Weight axis. We may recall that on this axis, the 'table' plane represents the theoretical centre, the absolute point of balance between Light and Strong.<sup>1</sup> Yat Malmgren therefore speaks of Strong Near as being below and of Light Near as being above the 'centre' in the stage space as well as in the character's physical expression.

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How do we then go about identifying a character in a play as Near?

Big Daddy in 'Cat On A Hot Tin Roof' relates to the world mainly in terms of his senses: his money, his possessions (objects and people), his will which must be obeyed. He is therefore a Sensing type. Of the three Inner Attitudes open to him (Adream, Stable, Near) we discard the first on the grounds that Big Daddy does not operate at any point primarily through emotions. We are therefore left with either Stable or Near. To be Stable, Big Daddy would have to have a well developed Thinking function: to analyse situations and foresee the consequences of his actions. Instead, he seems to rely primarily on his common sense, of which he is inordinately proud. As we have seen, common sense is based on earlier decisions taken about sensuous experiences. In other words, it is essentially a function of Near characters. We reached this conclusion first by identifying the psychological type to which the character belonged and then proceeding by elimination.

The emotional element cannot be discarded altogether: Big Daddy is famous for his anger, hot or cold. This can be attributed to the Flow element which in this case is the Stress added to the Near Inner Attitude. As Big Daddy's Weight is his dominant characteristic (he imposes with it upon his surroundings, domestic and business alike) we can safely say that the character is an enclosing Flow-stressed Near character.<sup>2</sup>

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<sup>1</sup> see "Effort Cube" above

<sup>2</sup> Tapes: 11-9 and written corrections

However, most characters use both available Stresses for their Action. The question is therefore to decide which of the two represents the Dominant Stress. Again, Yat Malmgren proceeds by elimination:

Let us look first at the Porter in "Macbeth".<sup>1</sup> His immediate reaction at being woken up in the middle of the night is to get angry. The knocking comes at the 'wrong' time - it offends the Near character's sense of what is 'proper', that is of what conforms with the conventions. The Porter's anger is less of the personal kind (his sleep has been disturbed) and more directed against the breaking of the rules, in the same way in which an Italian would be outraged to hear the 'phone ring in the middle of his siesta. His powers of fresh, lateral thinking are not the greatest - even his best friends would not say that he shines through his intelligence. Faced with an unexpected situation, he does not stop to think, but reacts emotionally. The Porter is, therefore, a typical example of a *Flow-stressed* Near character. His Outer Actions are more Adream than Awake and more Mobile than Stable.

Emilia in "Othello", on the other hand, is also Near, but she is more intelligent, to the point where she solves Iago's plot by linking all the pieces of information into a coherent explanation.<sup>2</sup> She is also enclosing but, as she has no children and her marriage lacks sensuality, she has sublimated her Weight and tends towards Light. In her character the *Space stress* has the upper hand. Had she been Flow-stressed she would have found it extremely difficult to expose Iago once his plot had become clear to her. As a result of the emotional content of her relationship with her husband, as a Flow-stressed character she would have hesitated, asked herself "*how can I possibly accuse my husband?*" and clammed up. Emilia, however, is a thoughtful character throughout the play, so that she can bring herself to say: "*even though he is my husband he will have to face the consequences of his actions*". As a Space-stressed character she is not overwhelmed by emotion. Emilia's Outer Actions are more often Stable than Mobile and Awake than Adream. In addition, she is a good example of a Near character motivated by a Super-Objective *away from* purely materialistic

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<sup>1</sup> Tapes: 12-2

<sup>2</sup> Tapes: 12-4/5

desires. In her famous Act IV speech<sup>1</sup> she would take a lover, not for "petty exhibitions" but for "the whole world". Her Super Objective goes away from "trifles" and towards the Adream-like idea of being a "Queen" ("to make him a monarch"). But the underlying sentiment of the speech is Emilia's characteristic fear of losing control through emotion (Mobile Inner Action). She therefore asserts the virtue of controlling emotion with Weight (Stable Outer Action).<sup>2</sup>

Mrs. Malaprop in "School for Scandal" has all the characteristics of pretentious, Flow-stressed *circumscribing* Near. Such characters often appear phony because, in trying to behave 'above their class' they put on an imitation of class mannerisms. This works in the opposite direction as well - 'street cred.' is all about a *circumscribing* Near imitation of working class lore. In general, most hypocritical Restoration ladies are Near. Moliere's characters tend not to be two-faced - misers are misers. But in English Restoration plays characters hide everything to do with emotion, hence the plethora of Near *circumscribing* characters.<sup>3</sup>

*Circumscribing* Space-stressed characters are relatively rarer. They tend to be clever, cynical figures who hide their capacity for plotting under a mask of foppishness. Their venal aspirations are usually expressed in acerbic wit or venomous sarcasm. In the Near 'heat' spectrum they tend towards 'cool'. The two *petits marquis* in Moliere's "Misanthrope", Osric in "Hamlet" and Oswald, Goneril's steward in "King Lear", are possible examples of this type.<sup>4</sup>

Near characters tend to be more extravert than introvert because their preoccupations do not revolve around ideas and problems, but around material reality.<sup>5</sup> As a consequence, even their dreams are materialistic - achievement is measured in material acquisitions. Their imaginative world looks like the advertisement pages in a Sunday glossy: luxury, fast cars,

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<sup>1</sup> "Othello": IV, 3, 11.84-103

<sup>2</sup> Tapes: 12-4/5

<sup>3</sup> Tapes: 12-4/5

<sup>4</sup> the examples are mine

<sup>5</sup> cf. Fordham: "An Introduction", p. 42: "When the [sensing] type is extraverted the object arousing the sensation is the important thing, when introverted the sensation experienced is more important, and objects are secondary, or even do not count at all."

beautiful women in fur coats, gold tipped cigarettes; in a word - money! (As Freud suggested, there is an intimate connection between money and strong sensuality - Weight). Possessing objects of this kind gives a Near character an illusion of importance and of power: they feel like 'royalty' (a concept imbued with emotion), but their aspirations are only half-fulfilled. An excess of Nearness overwhelms the emotion. This conflict with all aspects of Feeling is one of the chief characteristics of Near.

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Laban and Carpenter gave each Inner Attitude a 'characteristic', a suggestive label. The characteristic of Near is "relating". This is because Near is strongly affected by its relationships. To go back for a moment to Yat Malmgren's example of the parquet floor: relating to it through Nearness sees it for 'what it is' - an inanimate object. But should we change the nature of this object, the Near reactions will change as well: the subconscious decisions, relating to material reality, identify a wooden floor as warm, a glass one as cool and a marble one as downright cold. Should the floor be carpeted, Near characters will again relate to it in terms of 'temperatures', according to the colour of the carpet: blue is 'cold', green feels 'warm', red is 'hot'.<sup>1</sup>

In the same way Near characters continuously *relate* to other people through subconscious decisions, especially within the family. Family relationships are at once sensuous and conventional.<sup>2</sup> A mother's

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<sup>1</sup> Tapes: 11-13 and written corrections

<sup>2</sup> cf. Fordham: "An Introduction", pp. 40-41, who, in describing Jung's extraverted feeling type, echoes almost exactly Yat Malmgren's idea of Flow-stressed "relating" Near. The attribution to Near of characteristics associated by Jung with the Feeling function is due to the different interpretation put on the latter by Carpenter and Malmgren. (see above "Mental Factors"). The Flow-stressed Near type is well described:

*"The extraverted feeling type is well adjusted to the world, valuing on the whole what is generally valued and finding no difficulty in fitting in with her tune and milieu. This is particularly noticeable when she marries, for she always chooses such an eminently suitable husband that one might well think she had planned it all, but in fact she falls in love quite genuinely with the 'right' kind of man.*

*She is specially concerned with personal relationships and has often tact and charm, smoothing awkward situations and pouring oil on troubled waters; and it is she who makes social and family life possible. She is naturally a good hostess and is thoroughly at home in groups, large*



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**Collage - Near Images. 'Family.'**

**SILBERT:** Tea with the children.

**MIDWOOD:** Bedtime Stories.

**CHRISTMAS CARD:** 'Twas the Night before Christmas.

**COMPTON:** Bedtime Stories.

relationship to her daughter is clearly based on the use of sensuality: feeding, warmth, care. But there is also a convention at work: there are proper ways to treat one's mother or one's daughter, ways which are socially acceptable and have therefore become 'common sense'. I may hate my aunt with a passion, but I will still be expected to take her Belgian chocolates at Christmas. We are almost robotical (incidentally, robots can be thought of as Near - no emotions, no independent thought, just preprogrammed sensors and decisions) in our family relations, the result of endless subconscious 'decisions' as to how we are supposed to behave. There is a well known acting exercise in which two actors are called upon to express the fact that they are brothers without ever mentioning it in words. The success of the exercise lies in creating a Near relationship in its true sense: not one based on statements, but one lived and expressed through subliminal body language. The actors playing Hamlet and Horatio in Ingmar Bergman's production in the eighties achieved this level of relationship - they felt like brothers, behaved like brothers, thus illuminating their relationship (Near, as conceived in that production) with a truth which went beyond the strict letter of the text.<sup>1</sup>

Near relationships give people the impression of being close, 'chummy', like a family gathered for Christmas. But were the Queen to step from the television screen into the room, the closeness would disappear; the warmth of the camaraderie would drain until it became cool; the physical proximity would be replaced by a respectful distance. The chummy Intending will be neutralized, in deference to a social superior who, being by definition 'above', is placed 'at a distance', Remote - not Near.

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*gatherings, and every social and communal activity. The feeling type who becomes aware of unhappiness or injustice has usually a real desire to help, and a great deal of excellent social work is based on this function. At best she is sympathetic, helpful, and charming; at worst superficial and insincere. So long as her feeling remains personal it is genuine, but if it is pushed to extremes it becomes unrelated and artificial, losing its original human warmth, and giving an impression of pose and unreliability."*

<sup>1</sup> The ability to establish such fundamental Near relationships between characters is the strength of great companies specializing in *ensemble* playing: the Moscow Art Theatre, the Berliner Ensemble, the Kammerspiele. (Tapes: 11-11) For me, perhaps the most illustrious example of such a network of Near relationships was Bhutto Strauss' adaptation of Gorki's "Summerfolk", directed by Peter Stein in the seventies with the Schaubuhne company.





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**Collage - Near Images. 'Instincts of the Herd.'**

**LOWRY: A Football Match.**

**HEATH: Beaux and Belles at Brighton.**

**SONDERLAND: Grandmothers Birthday Cake.**

**BALL: Twickenham: The Pilkington Cup Final 1992.**

Conversely, Near relationships are felt at their strongest in the gregarious instincts of the herd, the instinct which makes people congregate around the one spot in a half empty cinema.<sup>1</sup> As a result, Near characters are ill at ease if not in touch, in contact with somebody else. They are always to be seen sitting next to their 'best friend' in the pub or the lecture hall. In Restoration comedy the heroine is always accompanied by a maid or a confidante: the relationship between a Near companion and the Adream heroine is a device for revealing character. Often the Near character decides to imitate, in jest or in earnest, her betters, giving rise to circumscribing behaviour.<sup>2</sup> Perhaps the ultimate example of a Near relationship is the Greek chorus - especially male choruses such as those in "The Agamemnon" and "Oedipus Rex". The power of an assembled group of men speaking with 'one voice', and the 'voice of common sense' at that, is one of the most fascinating, and frightening, aspects of Near.<sup>3</sup>

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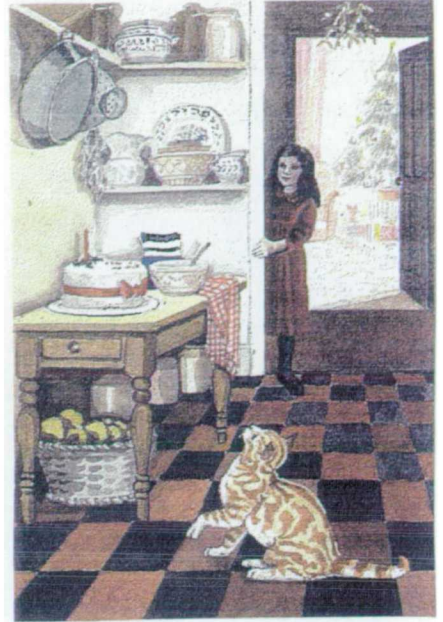
We shall now look at a few characters typical of Near's four Variations. We must remember, however, that a character uses all its four Variations, albeit in different degrees. Our examples are based on characters who show a distinct preference for one or the other of the Variations, thus giving the reader a clear sensation of their nature.

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<sup>1</sup> Tapes: 12-6

<sup>2</sup> Tapes: 12-6/7

<sup>3</sup> the examples are mine; the fascination of the male chorus may well spring from its archetypal associations and in particular from its echo of the "animus" figure. (cf. Jung: "Two Essays in Analytical Psychology", CW7, p. 207): *"The animus is rather like an assembly of fathers or dignitaries of some kind who lay down incontestable, 'rational', ex cathedra judgements. On closer examination these exacting judgements turn out to be largely sayings and opinions scraped together more or less unconsciously from childhood on, and compressed into a canon of average truth, justice, and reasonableness, a compendium of preconceptions which, whenever a conscious and competent judgement is lacking (as not infrequently happens), instantly obliges with an opinion. Sometimes these opinions take the form of so-called sound common sense, sometimes they appear as principles which are like a travesty of education: 'People have always done it like this', or 'Everybody says it is like that'."*



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**Collage - Near Images.**

**20th CENTURY ILLUSTRATION: Father Christmas with Sweets.**

**HAMER: The Christmas Cake.**

**WOODWARD: Politeness.**

**FREESTONE: British Jack.**

NEAR VARIATIONS

NEAR STRONG/QUICK ("materialistic")

"A sudden aggressive intention towards or away from a 'materialistic desire'".

**The Subconscious Motifs of Strong/Quick are Slashing and Punching."**<sup>1</sup>

Strong/Quick Nearness is clearly visible in the intensity of the desire which motivates the character, in the aggression displayed in pursuit of a sensuous Objective. Food, sex, success operate powerfully as Super Objectives and motivate Strong/Quick tempi which are best summed up in the phrase 'having guts'. This attitude is often frowned upon by middle class sensibilities which shrink before any overt displays of Weight. The excess of Weight makes such characters swear a lot. Swear words are Near Strong/Quick tempi: they are earthy, they belong and refer to the regions 'below the belt' where sensuality is often located and, by association, to the 'nether regions', the telluric, the earth whose gravitational pull creates Weight (Intending) and thus activates sensation. Yet, paradoxically, they take the sting out of sensation by 'labelling' it.<sup>2</sup>

One can see this tempo concentrated in a simple character like the Drum-Major in "Woyzeck". He says:

*"I am a man. [Pounds his chest] A man, do you hear? Anyone looking for a fight? If you're not as pissed as creeping Jesus keep away from me. I'll ram your nose up your arse. I'll- I'll-..."*<sup>3</sup> - all Punches: a display of Strong/Quick motivating an extravert outer tempo.

When speaking of Variations Yat Malmgren prefers to refer to them as inner tempi.<sup>4</sup> Strong/Quick is an aggressive tempo, the most extravert of the

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<sup>1</sup> "Book": p. 22

<sup>2</sup> Tapes: 11-5

<sup>3</sup> G. Buchner: "Woyzeck", trans. Victor Price, Oxford University Press, 1971, p. 125; cf. Tapes: 10-13

<sup>4</sup> written corrections

Near tempi. Punching and Slashing, its Subconscious Motifs, are both extravert Working Actions; Punching being an extravert aspect of Pressing and Slashing the extravert side of Wringing. As a consequence, Strong/Quick is more often than not the expression of a Strong/Sustained deeper inner tempo. One can see this process clearly at work in the character of Natasha in "Three Sisters":

She is set up as socially inferior to the sisters and the officers. She is a 'meschanaya' - a 'little shop-keeper'<sup>1</sup> as Masha calls her. Her ticket to improvement is Andrey - she will get hold of him and climb the social scale on his back. The sisters are keenly aware that she does not belong to their world: she dresses wrongly, she keeps making social *faux-pas* like bursting into French (considered vulgar in polite Russofile society in the 1890s). At this stage Natasha plays the innocent: a shy little girl only too aware of finding herself in a household far superior to her own. She admits to all that herself, mixing social excitement and fear: "*You've got a lot of people here - honestly I'm ashamed to be seen...I'm so unused to being in company.*"<sup>2</sup> She then seizes the opportunity of the flight from the table to make Andrey kiss her in public, thus all but forcing his hand into marrying her. From then on she takes over the entire household, first by getting the sisters out of their rooms ("for Bobik's sake"), then by reducing her husband and her lover (another step up - he is the Chairman of the local Executive Council) to mere appendages of herself and her children. As Andrey is a Feeling type he takes refuge in drinking and playing cards. But even his misdemeanours in the officers' mess are turned to good advantage: the debts result in the house being mortgaged (one gets a feeling that Natasha might have a hand in the mortgage, through her father or Protopopov or both) and she gets hold of the money.<sup>3</sup> At the end, she behaves like a French 'chatelaine', forever complaining about "the maids" and redesigning the garden to make it look "nice".

Natasha uses most of the Variations of Near, but her main 'theme' is Strong/Sustained constantly increasing towards Quick.<sup>4</sup> On the outer,

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<sup>1</sup> op. cit. trans. Frayn, p. 235

<sup>2</sup> *ibid.*, pp.214 & 216

<sup>3</sup> op. cit. p. 252: Masha: "*He's mortgaged this house to the bank, and his wife's got her hands on all the money.*"

<sup>4</sup> written corrections

however, she hides her inner rapaciousness with lots of light and pleasant 'niceness'. We must remember that the *words* are not actually Strong/Quick in themselves: words are Outer Actions, not inner tempi, but they are suffused with and thus reveal the 'silent energy' of the Inner Attitude. As a result of her efforts to hide, Natasha's body language and the tempo of her speech are evasive. Here she is in a typical moment, trying to get Irina (whom she knows to be in shock after Solyonyi's unwelcome overtures) to give up her room. Throughout, in order to create the impression of honesty, she brings Free Flow as the Stress to her basic Near make up. Let us see how her inner drive is hidden in outer tempi moving through the Light Weight scale of Working Actions: Flicking, Floating, Dabbing with an occasional vicious Slash.

*"Oh, by the way, my dear, (Flicking) there's something I've been meaning to say to you, (Floating) only you've been out all the time, (Flicking) or else I've been busy...(Flicking turning into Floating when the line trails off). I think it's too cold and damp for Bobik with the nursery where it is. (A nice line in emotional blackmail designed to undermine Irina's defences. A Gliding which could be increased to a very light Pressing). Now (again said with the Flicking upward inflection, like the earlier "my dear" - a Near Flicking inflection) your room would be such a lovely (like "nice", a typical Natasha Dab, sent straight to Irina's eyes with pert innocence) one for a baby. My dear, (Flicking) will you move in with Olga (hesitant, evasive Floating, trying it on) for the time being. (the final Dab, underplaying the duration of the change so as to make the pill easier to swallow. Then, the coup de grace:) "You'll be in the same room as Olga, (things are getting nastier, the Gliding has turned into a Pressing) just for the time being, (the Dab turns into a Punch, or if a little more insinuating, but not less insistent, into a Slash) and Bobik will have your room." (at last, the Inner motivation - Bobik - is allowed to show its head in a direct Punch). This last phrase is the Inner suppressed for so long under a wealth of "dear", "lovely" and "for the time being".<sup>1</sup>*

Underneath the words lies the pure materialistic desire, pursued without scruples, but hidden under the general 'niceness'. All this is typical of a Flow-stressed Near character - they avoid the direct approach: "can you

<sup>1</sup> the speech is discussed by Yat Malmgren; the detailed analysis is mine.

*do me a favour?", "Do you mind...", "give me your little finger and I'll take your hand".*

The point to retain from this example is that Natasha is not *playing* Strong/Quick - she *is* Strong/Sustained turning into Strong/Quick inside (the "sudden aggressive intention" of the interpretation can be seen in the last sentence: "*and Bobik will have your room*") but outside she plays Actions which are Adream (softening, emotional blackmail) with the Awake calculation behind it, or Stable (the outward display of determination) with a circumscribing Mobile Inner Action (the 'panic' at Bobik's cold room) behind.<sup>1</sup>

**NEAR LIGHT/SUSTAINED ("Human")**

"Slow decision to express or reject a 'gentle tenderness'".

**The Subconscious Motifs of Light/Sustained are Floating and Gliding."** <sup>2</sup>

The Light/Sustained ("human") tempo is the typical mode of being of the Near suburban type, says Yat Malmgren.<sup>3</sup> His reaction to everything he encounters is to label it "nice". He will praise his wife for "a very nice piece of cake", he will enjoin his brother to "be nice to auntie" and his children will have to "behave nicely" throughout.

The Interpretation describes Light/Sustained as "*a gentle tenderness*". Victorian young ladies 'decided' early in their childhood, under the influence of the conventions of the time, to express whenever possible a "*gentle tenderness*", not a million miles away from that of calves and lambs.<sup>4</sup> This dumb innocence is what characterises Light/Sustained. We must therefore not take the term "*to reject*" in the interpretation in the sense of 'to dislike'. It actually means that the character takes a subconscious decision to 'go away from' a natural impulse towards "*gentle tenderness*", which is its natural state. We do the same thing when we refuse

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<sup>1</sup> written corrections

<sup>2</sup> "Book": p. 22 and written corrections

<sup>3</sup> Tapes: 11-13

<sup>4</sup> cf. Tapes: 11-13

invitations with phrases like "you're so nice to invite me".. or "I'm very pleased, but I can't come to your party..." We assume a Light/Sustained mode, rejecting but "gently" and with "tenderness" while at the same time withdrawing, 'going away from' the "gentle tenderness" of the invitation. This is perhaps clearest in a phrase made of two distinct elements, such as: "I would love to come...but I can't on Sunday". The first half is a "gentle tenderness" exercised towards the contact, while in the second half the energy of the "gentle tenderness" is moving away from the contact. We can thus see how, within the same Variation, the character 'goes away from' a stimulus with a Weight (intensity) equal to the one which was applied upon it in the first place.

Miss Tesman in "Hedda Gabler" tells her nephew, as the latter is about to take possession of his new house: "But expensive, my dear Jorgen! It will be expensive for you, all this"<sup>1</sup>. One can feel the shiver of apprehension making its way through good Aunt Julle's spine at the thought of how much the house, the carpets, curtains and so on must have cost. She is a beautiful Near character and gets excited by her nephew's acquisitions (house and wife). As a result she takes an attitude of "gentle tenderness" towards her own misgivings (introvertly) and towards Jorgen (extravertly).

**NEAR STRONG/SUSTAINED ("Warm")**

"A staunch intention of 'warm consent' or of 'warm dissent'.

The Subconscious Motifs of Strong/Sustained are Pressing and Wringing."<sup>2</sup>

Strong/Sustained is the introvert, the background aspect of Strong/Quick, as it contains the yielding Time element. In terms of Subconscious Motifs, we may remember that a Pressing (Strong/Sustained) always precedes a Punching (Strong/Quick).

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<sup>1</sup> H. Ibsen: "Hedda Gabler", trans. Una Ellis-Fermor, London, Penguin Books, 1973, p. 270; written corrections

<sup>2</sup> "Book": p. 22 and written corrections



For a typical Strong/Sustained tempo let us imagine that we are presented with a tray full of chocolate cakes. The reaction will be Strong/Sustained with Free Flow: "Oh, yes! (upward inflection) *I would like that!*" Alternatively, we may choose the Sustained/Strong reaction: the more drawn out, stretched: "Wouldn't it be nice to have one of these?" For the dramatic equivalent, here is an exchange in "Three Sisters":

Olga: "Ladies and Gentlemen, this way, please. Lunch is served. We're having a pie!"...

Chebutykin: [puts the newspaper in his pocket and combs his beard] "Pie? Splendid!"<sup>1</sup>

The doctor, a Near character *par excellence*, has a Strong/Sustained reaction to Olga's announcement. Any idea that his reaction might be a Quick Punch rather than a Sustained Pressing is laid to rest by Chekhov's stage directions, which imply leisure and deliberation in anticipation of the sensuous pleasure - typical of Strong/Sustained.

The "consent" or "dissent" of the definition can also be exercised with Bound Flow. We may picture an affected, imperious character, a 'Lady Bracknell' in her box at the opera. She looks through her lorgnette and exclaims in a high pitched drawl: "I don't like that, do you?" The sub-text is "if I don't like it, neither should you!" - the imposition of one's decisions upon the other is, in Jungian terms, a sign of an introvert attitude to the world. In Carpenter's terms, this is reflected in the tendency towards disapproval of anything that moves - disparaging "dissent" is to be taken in this sense. However, Strong/Sustained is always "warm", either towards the materialistic desire ("consent") or away from it ("dissent"). Therefore, our character's tendency to disparage everything, her basic vulgarity, is what the "Book" calls "warm dissent". Here is an example of a character using both "consent" and "dissent" in the same speech:

Emilia in "Othello" begins by using "warm consent" in her relationship with Desdemona.<sup>2</sup> At first she tries to cheer up her mistress:

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<sup>1</sup> op. cit. Frayn trans., p. 211; the example is mine.

<sup>2</sup> Yat Malmgren gives this example on Tapes: 12-7. The details are mine.

*"The world is a huge thing; 'tis a great price  
For a small vice..." (IV,3, 11.69-70)*

If the line is spoken with the stress on "great" (which is where it should be logically anyway) - one can feel how the diphthong [eI] asks to be drawn out. This is Emilia's way to tease Desdemona gently, to apply to her the "warm consent" of Strong/Sustained. In the same way, in modern colloquial talk we tend to stretch out sounds like the [ju] in "huge" or the [o] in "enormous" to achieve the same effect of warm, sustained Nearness. Emilia again, this time exercising "dissent" in pursuit of her Objective:

*"In troth, I think I should" (towards the materialistic/sensuous desire)  
"and undo't when I had done." (away from the materialistic desire).  
"Marry, I would not do such a thing for a joint ring, nor for measures of  
lawn...nor any petty exhibition; but for the whole world..."<sup>1</sup> (and the  
last two words are said with upwards inflections and elongated [o]  
vowels). These are the inflections characteristic of Strong/Sustained  
Wringing and Pressing.*

**NEAR LIGHT/QUICK ("cool")**

**"Sudden pert intention of 'intimacy' or 'estrangement'.**

**The Subconscious Motifs of Light/Quick are Dabbing and Flicking."<sup>2</sup>**

The Light/Quick character distances himself from what is happening around him and therefore remains "cool". "Intimacy" in the definition means that the energy goes towards the object and away from the actor. "Estrangement" means that the energy is going away from the object and towards the actor.

Yat Malmgren takes two examples of Near Victorian girls from "The Importance of Being Earnest". Cecily and Gwendolen are both Near, yet Cecily's Nearness is different from Gwendolen's. Even the sound of their

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<sup>1</sup> "Othello": III, 4, 11. 72-76

<sup>2</sup> "Book": p. 22 and written corrections

names, says Yat Malmgren<sup>1</sup>, points to the fact that Cecily, a circumscribing Near character, belongs to the Light/Quick "pert" category, who - faced with a difficulty - always attacks. Her energy goes away from herself and towards the contacts. Gwendolen, on the other hand, is more the 'warm', grave, Flow-stressed Strong/Sustained enclosing kind and as such has a tendency towards self-destructive bouts of 'melancholy' and a defeatist attitude when under attack. Let us hear them in action:

Cecily: *"Mr. Ernest Worthing and I are engaged to be married."* (an aggressive statement, but kept within the bounds of her cheeky, pert manner)

Gwendolen: *[quite politely, rising]: "My darling Cecily, (deep, elongated [a] in "darling"] "I think there must have been some slight error" (hers is a very different tempo - weightier, deeper)) "Mr. Ernest Worthing is engaged to me. The announcement would appear in the Morning Post on Saturday at the latest."*

Cecily: *[very politely, rising]: "I am afraid you must be under some misconception. Ernest proposed to me exactly ten minutes ago." [Shows diary.]* (Listen to the biting pert Dabbing - like a hen pecking. Hens are essentially Near animals: they abound in thoughtless qualities - "as long as I get my food nothing else matters". They are earth bound, with no interests beyond the immediate tasks. In the market place, the two girls would soon fight each other, but Cecily and Gwendolen are too well brought up to tear each other's hair out. So Gwendolen resorts to merciless teasing, as she thinks she has the upper hand. Then, pushed against the wall, Cecily counter-attacks in typical "pert" Light/Quick manner):

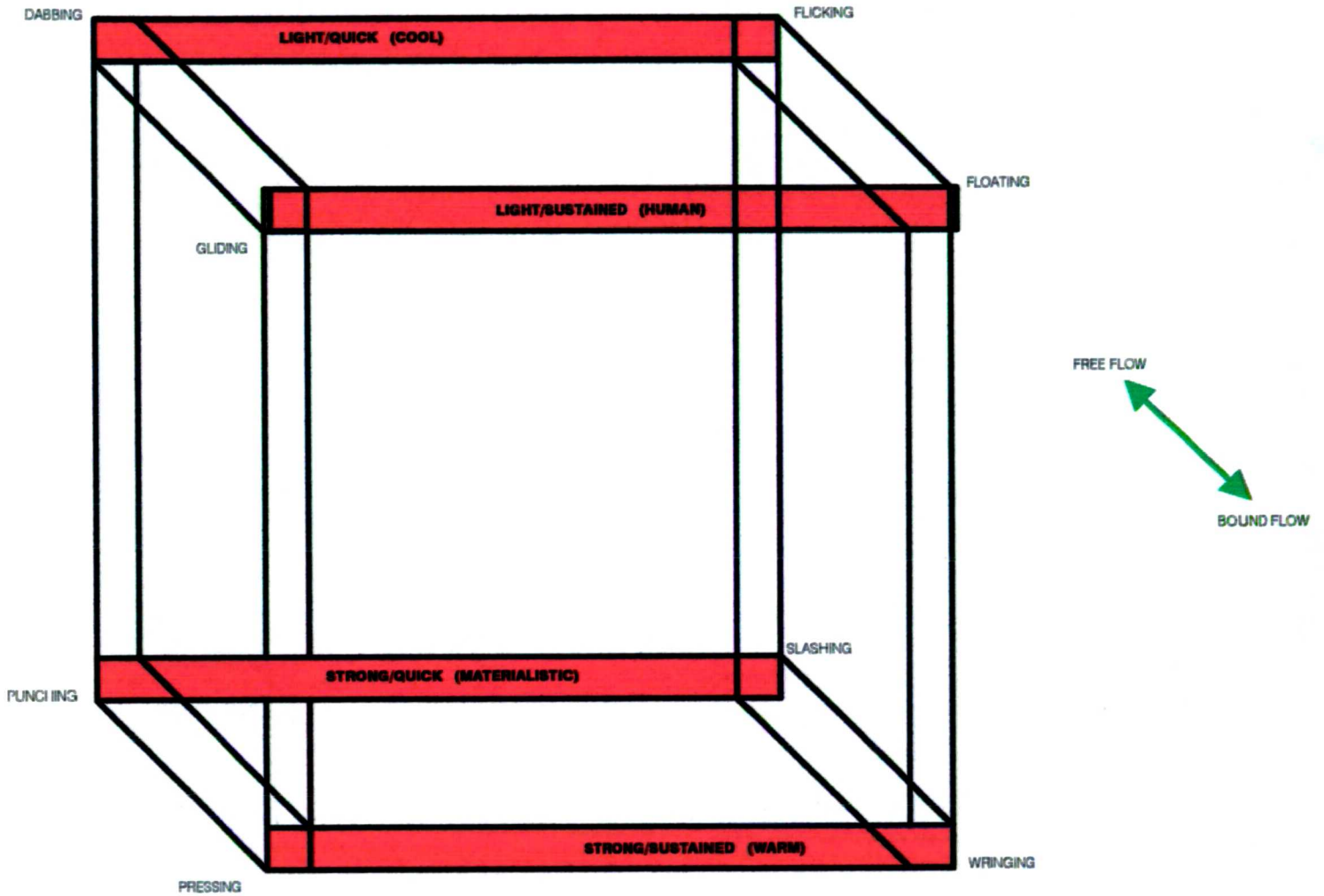
Cecily: *"It would distress me more than I can tell, dear Gwendolen, if it would cause you any mental or physical anguish, but I feel bound to point out that since Ernest proposed to you he clearly has changed his mind."*<sup>2</sup> (She nags, like a Chinese water drip. She uses her Space-stress to pick up and point every pedantic little detail. Cecily works on "intimacy" laced with cyanide.)

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<sup>1</sup> Interview: 4.6.93

<sup>2</sup> Oscar Wilde: "The Importance of Being Earnest", in *The Works of Oscar Wilde*, London and Glasgow, Collins, 1948 (1960), p. 352

# NEAR CUBE



# LEFT-ACTION

REMOTE

"Remote (characteristic 'solitude') is a combination of the Mental Factors of Thinking and Feeling which produce the Inner Participations of Attending/Adapting. When Attending is emphasized, the Aspect is penetrating. When Adapting is emphasized, the Aspect is radiating. Its Action can be either Weight-stressed or Time-stressed. Depending on the Stress, the Remote Action Attitudes are:

WEIGHT + SPACE = STABLE	←	→	ADREAM = WEIGHT + FLOW
TIME + SPACE = AWAKE	←	→	MOBILE = TIME + FLOW

The Variations of Remote are:

<u>Variation</u>	<u>Subconscious Motifs</u>
Direct/Bound ("egocentric")	Punching/Pressing
Flexible/Free ("altruistic")	Floating/Flicking
Direct/Free ("sociable")	Gliding/Dabbing
Flexible/Bound ("unsociable")	Wringing/Slashing

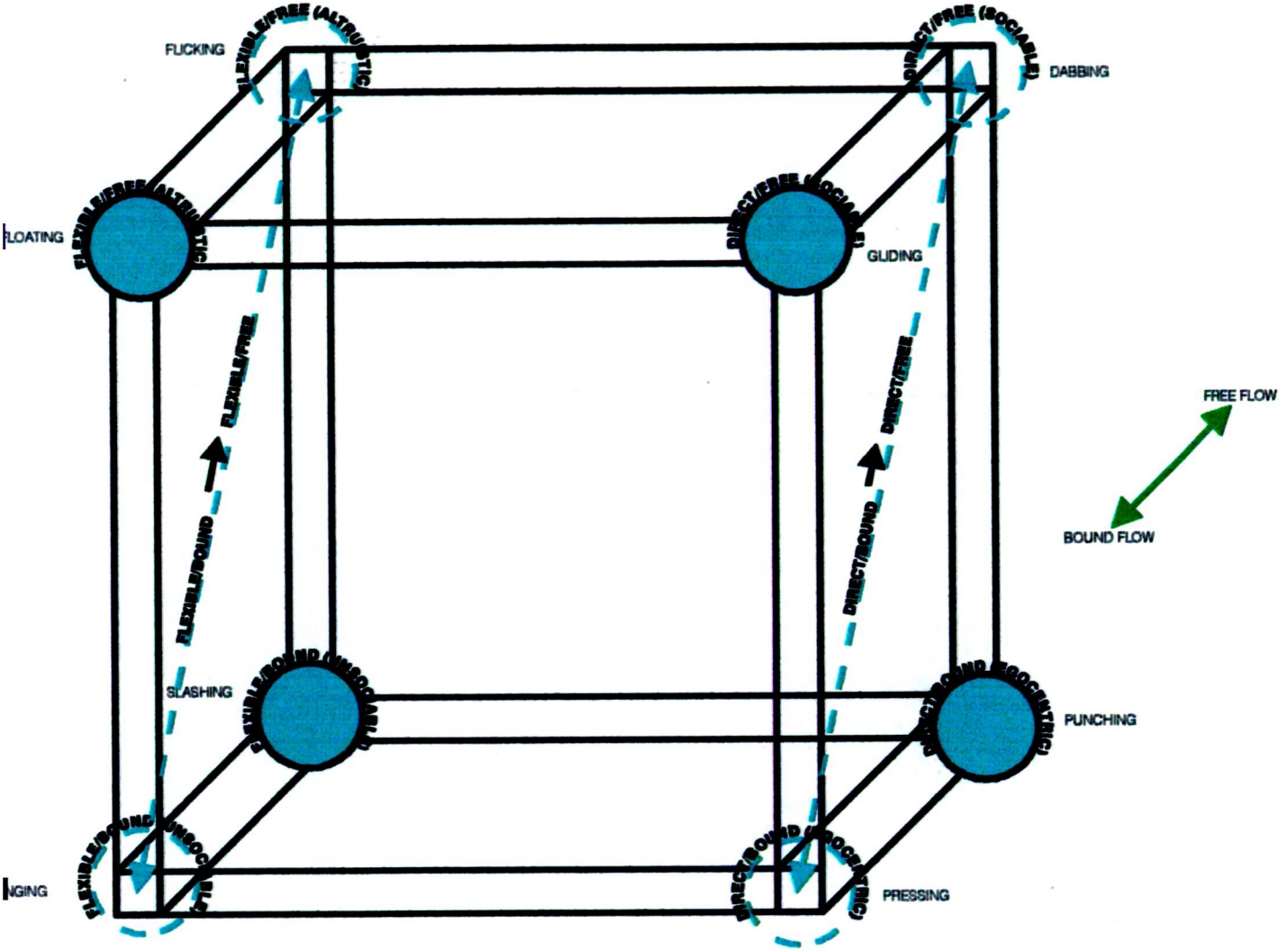
The Fusions of Remote are:

Direct/Bound <i>going</i> Direct/Free	Pressing <i>going</i> Dabbing
Flexible/Bound <i>going</i> Flexible/Free	Wringing <i>going</i> Flicking <sup>1</sup>

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<sup>1</sup> cf. "Book": p. 26; The "Book" speaks of Remote "Action Attitudes" - these are theoretical notions only. As already stated (see Attitudes - Introduction) Remote, like Awake and Mobile, not having Intending as a component, can only exist as an Action Attitude. We therefore speak of Remote 'states' or 'tempi', not of Remote Inner Attitudes or Characters. Its own, so-called "Action Attitudes" occur only as nuances of outer expression. The process of adding stresses and forming Attitudes at the level of the Action is described in the chapter on "The Confluence of the Externalized Drives" below. At this stage it must be remembered that Remote can only exist as an aspect of the Action of characters which are either Adream (Space-stressed) or Stable (Flow-stressed). It cannot exist

# REMOTE CUBE



# RIGHT-ACTION

Remote, deals with an idea which produces emotion. The idea is found in the Attending component, therefore is an integral part of the Inner Attitude. The challenge for the actor seeking to enter a Remote state, says Yat Malmgren, is to find an *intellectual* concept which can produce emotion without having recourse to emotional memory, in the Stanislavskian meaning of the word, because the latter operates on the emotions through the senses. And Sensing is inimical to the very essence of Remote.<sup>1</sup>

In consequence Remote ideas are not to be confused with reactions to personal hurt - "my girlfriend left me" is not a Remote-inducing idea. Remote is induced by ideas of the philosophical, political or religious type. Most actors, however, tend to approach Remote via an Adream reaction: the character's Nearness (pride, say) is hit by an unpleasant experience and he withdraws, as a result, from Near into Remote. It is essential to remember that this is happening at the level of the Inner and Outer Actions, like in many of Shakespeare's 'distorted'<sup>2</sup> Adream characters - Hamlet, Richard II, Antonio. They give the *appearance* of Remoteness because they have withdrawn from their Nearness - their physical life has been defeated, they have problems with sensuality. These problems make them fight against, distance themselves from, their Nearness: Hamlet cannot stop thinking of the Near images of his mother and

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as an aspect of Near, its opposite Attitude, with which it is incompatible.

<sup>1</sup> Tapes: 28-1; cf. Franz: "Typology", pp. 51-2 who describes thus the "introverted thinking type": "*The main activity of this type is not so much trying to establish order in outer subjects; it is more concerned with ideas. Someone who would say that one should not start with facts, but first clarify one's ideas, would belong to the introverted thinking type....All philosophy is concerned with the logical processes of the human mind, with the building up of ideas. This is the realm where introverted thinking is most at work...The introverted thinking type always goes back to the subjective idea, namely to what the subject is doing in the whole matter.*" Like his counterpart, the extraverted thinking type, which shares characteristics with Stable, this type has an inferior feeling function which causes it to behave in authoritarian, sometimes overwhelming ways towards those with whom he has an affective relationship. "*He would therefore say, in the Rilke style, 'I love you, and it will be your business; I'll make it your business!'. Otherwise, the introverted thinking type's feeling has very much the same characteristics as the inferior feeling of the extraverted thinking type. Very black and white judgements, either yes or no, love or hate. His feelings can be very easily poisoned by other people and by the collective atmosphere.*" (ibid.)

<sup>2</sup> see Adream in this chapter

uncle in bed. This does not make them Remote characters, but Adream characters striving towards distance, that is towards Remoteness in their Action.<sup>1</sup>

Yat Malmgren introduces Remote to his students by reminding them of the experience of silent, absorbed study. Such intellectual concentration cuts out all outside distractions - the telephone ringing, the door banging, sweet baking smells coming from the kitchen. The mental activity *distances* us from all 'Near' distractions - this 'distance' is the core feeling of the Remote state.<sup>2</sup>

Remote does not concern itself with physical realities - it deals only with ideas and problems and these are intangible.<sup>3</sup> In consequence, the 'purest' expression of a Remote attitude is found not in drama but in poetry. The metaphysical poets, for example, deal mostly with Remote subjects. Donne's or Herbert's religious sonnets are like arias in opera<sup>4</sup>, expressing the Remote inner state directly, without the intercession of an Action. The actor who wishes to do these poems justice in performance, says Yat Malmgren, needs, in order to create the distance inherent in Remote poetry, a voice capable of running up and down the entire dynamic range. He needs to be able to establish a world rich in sensation to begin with, so that he can then withdraw from Nearness into Remoteness. The latter sounds hollow, weightless, colourless - it has the disembodied resonance of the tomb.<sup>5</sup>

Remote lies at that deepest psychological level. At this level, says Yat Malmgren, we first adopt then adapt to an idea which takes us over. The ability totally to *surrender* to an idea therefore creates the Remote state. This is why Remote is closely associated with mysticism or with extreme dedication to a political cause.<sup>6</sup> Nuns, says Yat Malmgren, go into

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<sup>1</sup> Tapes: 28-3

<sup>2</sup> Tapes: 26-4

<sup>3</sup> Tapes: 10-14

<sup>4</sup> see also "Mobile" in this chapter

<sup>5</sup> Tapes: 26-5

<sup>6</sup> I think that in strict Jungian terms, Remote is closest to the 'introverted intuitive' type:

*"The peculiar nature of introverted intuition, if it gains the ascendancy, produces a peculiar type of man: the mystical dreamer and seer on the one hand, the artist and the crank on the other. The artist might be regarded*



the contemplative, silent world of the cloister and renounce, even denounce Nearness. The corollary of their renunciation is acceptance, surrender. They take vows of chastity (*against* sex) of poverty (*against* material desires) and of obedience, *accepting* decisions already taken by others, renouncing the temptation of independent deciding. Thus they remove Weight and Time from their psychological make-up and embrace Remoteness. They choose to be servants and adapt totally to the idea of Christ or Mother Church.<sup>1</sup> In strictly closed orders such as the Carmelites, nuns, in their flight from Nearness, do not even touch. St. Theresa of Avila is an example of the process reacting against itself: she broke the Remoteness induced by the strict rule of her order, got out of the convent and travelled into a world of Nearness. She is famous for telling her nuns that "Christ can be found amongst the pots and pans" - a Near reaction to the Remoteness of her original isolation.<sup>2</sup> But earlier mystics entered monasteries or isolated themselves as hermits in order to *surrender* themselves to an idea. In the same way communist ideologues, commissars of the Russian Revolution, were able to dominate their victims because they themselves had surrendered totally to the idea of *service* to

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*as the normal representative of this type, which tends to confine itself to the perceptive character of intuition. As a rule, the intuitive stops at perception; perception is his main problem, and - in the case of a creative artist - the shaping of his perception. But the crank is content with a visionary idea by which he himself is shaped and determined."* ("Psychological Types", CW6, p. 401)

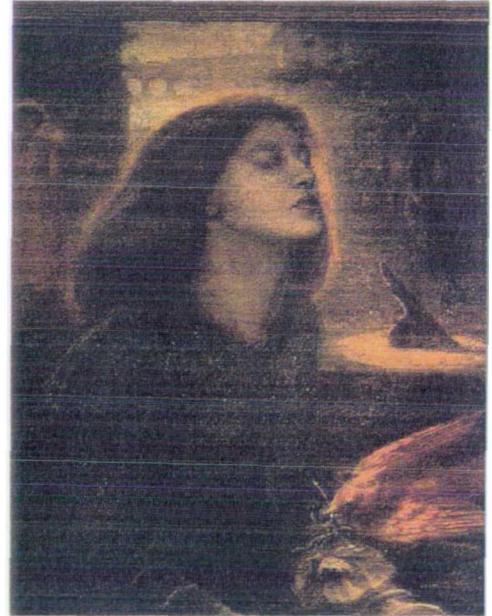
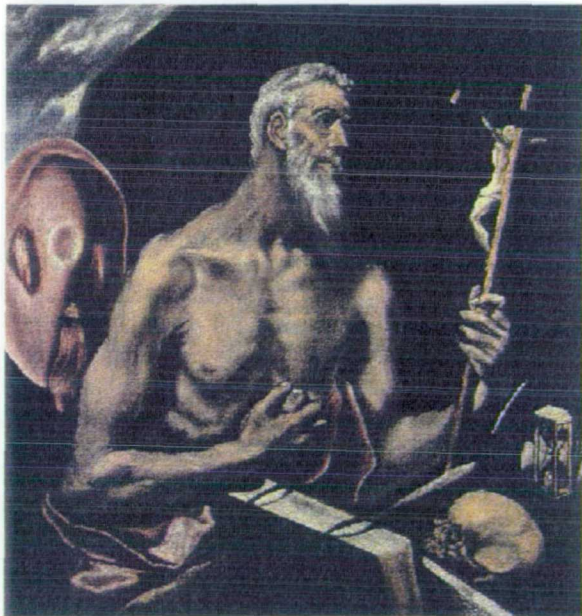
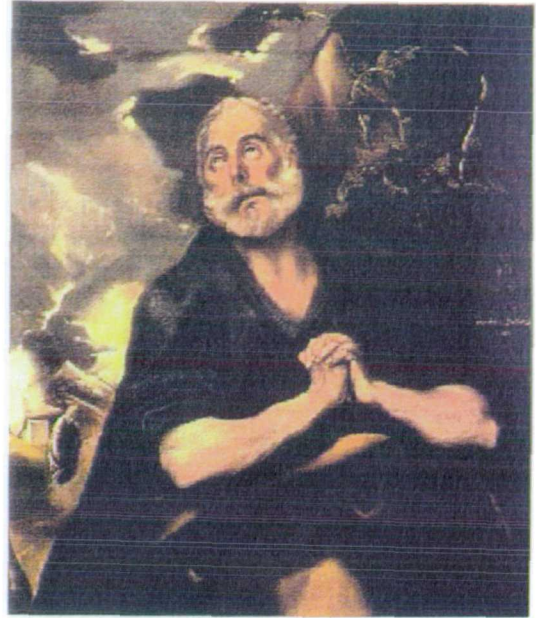
And Frieda Fordham adds:

*"This is the type that sees visions, has revelations of a religious or cosmic nature, prophetic dreams, or weird fantasies, all of which are as real to him as God and the Devil were to medieval man. Such people seem very peculiar to-day, almost mad, as in fact they are, unless they can find a way to relate their experiences with life. This means finding an adequate form of expression, something collectively sanctioned, not just a living out of fantasies. They can sometimes do this by finding, or even forming a group where their vision is of some value.*

*As a rule, the intuitive contents himself with perception, and if he happens to be a creative artist, with the shaping of perception; he will paint 'in iridescent confusion, embracing both the significant and banal, the lovely and the grotesque'. William Blake is a good example of an introverted intuitive who was both artist and poet."* ("An Introduction", pp. 44-45)

<sup>1</sup> Yat Malmgren points his students towards Spanish Counter-Reformation painting (Murillo, for example) where there are numerous portraits of religious figures who have dedicated themselves to an idea and gave their lives to it. (Tapes: 27-2)

<sup>2</sup> Tapes: 26-3



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**Collage - Remote Images. 'Adapt totally to the idea of Christ.'**

**MSIERIA:** Saint Theresa of Avila.

**EL GRECO:** The Repentant Peter.

**EL GRECO:** Saint Jerome.

**ROSSETTI:** Beata Beatrix.

a cause.<sup>1</sup> Closer to the Western experience is a king's belief in his divine right. The belief that they are God's representatives on earth is the kind of idea to which characters like Richard II or Henry VI surrender to achieve Remoteness, either as a fundamental personality trait (fanatical or saintly rulers) or at the level of the Action, where it is perceived as royal 'aloofness'.<sup>2</sup>

Remote can be either penetrating or radiating:

*Penetrating* Remote is characteristic of the Thinking type and is found usually as the Action Attitude of a penetrating Stable Character. It often manifests itself as cold, calculating arrogance, blind to anyone else's Feeling and above all to their Sensing. Yat Malmgren gives the example of an episode from the beginning of Dickens' "Dombey and Son" which illustrates this aspect of Remote Action:

Mr. Dombey is hiring a nanny for his infant son. Note the accuracy of Dickens' physical observation (Shadow Moves) and the way in which it establishes the rigidity of the Bound Flow variety of Remote:

*"My good woman", said Mr. Dombey, turning around in his easy chair, as one piece, and not as a man with limbs and joints, 'I understand you are poor, and wish to earn money by nursing the little boy, my son, who has been so prematurely deprived of what can never be replaced. I have no objection to your adding to the comfort of your family by that means. So far as I can tell, you seem to be a deserving object. But I must impose one or two conditions on you, before you enter my house in that capacity.*

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<sup>1</sup> Tapes: 26-4; The four Agitators in Brecht's "The Measures Taken" are a good example of this process of total surrender. Indeed, Brecht's earliest didactic play, "Die Badener Lehrstucke" (1929), translated into English as "A Lesson In Consent" starts with a powerful injunction towards the Remote attitude: "*We must learn consent*" intones the chorus to Hindemith's stirring music. ("A Lesson In Consent", text by Bertolt Brecht, music by Paul Hindemith, trans. Geoffrey Skelton, Mainz, B. Schott's Sohne, 1974, p. 1) Arthur Koestler's "Darkness at Noon" has several examples of Remoteness through total surrender to the cause. And the famous photograph of Lavrenti Beria, Stalin's chief of the secret police at the height of the show trials of the thirties and forties is, for me, one of the most striking examples of Remote dour, cold indifference. [ILLUSTRATION] (my examples)

<sup>2</sup> Tapes: 26-5



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**Collage - Remote Images. 'Royal Aloofness.'**

**NORTHCOTE:** The Entry of Richard II and Bolingbroke into London.

**MORO:** Portrait of Philip II of Spain.

**VELASQUEZ:** Philip IV King of Spain.

*While you are here, I must stipulate that you are always known as - say as Richards - an ordinary name, and convenient. Have you any objections to be known as Richards? You had better consult your husband.'*"

(By taking away her name, says Yat Malmgren, Dombey depersonalizes the woman - his own Remote Action takes away her Nearness. The Bound Flow creates a *staccato* speech pattern, beautifully rendered by the numerous comas with which Dickens punctuates the speech.)

*"'You have children of your own', said Mr. Dombey, 'It is not at all in this bargain that you need become attached to my child, or that my child need become attached to you. I don't expect or desire anything of the kind. Quite the reverse. When you go away from here, you will have concluded what is a mere matter of bargain and sale, hiring and letting: and will stay away. The child will cease to remember you; and you will cease, if you please, to remember the child.'*"<sup>1</sup>

Remote characters have no Sensing, no warmth, no conception of maternal feelings. All Dombey can do is to think through the *idea* of money - not the warm sensation of possession, but the abstract notion of commercial transactions. Dombey, says Yat Malmgren, is a typical example of an English egocentric of the upper middle class variety, moved by nothing but his idea of status.<sup>2</sup>

This kind of Remote Action out of Stable is fairly rare. Indeed, Yat Malmgren warns his students, it would be most unusual for a young actor to approach Remote from this angle.<sup>3</sup> The more convenient way of relating to Remote is in its *radiating* Aspect, as the Action Attitude of a Feeling type, of a radiating Adream Character.

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<sup>1</sup> Charles Dickens: *Dombey and Son*, London, Hazell, Watson and Viney, n.d., p. 21

<sup>2</sup> Tapes: 28-7/8; Penetrating Remote characters are not always as negative as that. One often finds this state in the Action of Stable, impersonal, objective judges, as judging is a product of the function of feeling, which for Jung is primarily concerned with establishing values. As Hillman puts it: "*Judging is a matter of feeling...A Solomonic decision is not one brilliant stroke through the Gordian knot of complexities, but rather a judgment made by feeling...We erroneously believe that feeling must always be personal and that law is always cut and dried, forgetting the impersonal feeling values of law, of its ideals and its general implications.*" ("Typology", p. 119)

<sup>3</sup> Tapes: 47-2



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Remote Images.

Lavrenti Beria, Stalin's Chief of the secret police.

Yat Malmgren cites an interesting example of this inner tempo taken from "A Woman Killed With Kindness", the Elizabethan domestic tragedy by Thomas Heywood. Frankford, the main character of the play, is a radiating Adream type, displaying a characteristic capacity for high emotion. Like most characters in this type he appears refined but somewhat light, because his Weight is under stressed. He has just found his beloved wife and friend asleep together. Yat Malmgren points out the way in which his speech starts with a hugely convoluted, Flexible thought which generates no fewer than eleven lines. This is typical of a radiating Remote attempt to cope with strong emotion through reason:

*"Stay, let me pause awhile.*

*Oh, God, oh, God, that it were possible*

*To undo things undone, to call back yesterday;*

*That time could turn up his swift sandy glass,*

*To untell the days, and to redeem these hours;*

*Or that the sun*

*Could, rising from the West, draw his coach backward,*

*Take from the account of time so many minutes*

*Till he had all these seasons call'd again,*

*Those minutes and those actions done in them,*

*Even from her first offence, that I might take her*

*As spotless as an angel in my arms.*

*But oh, I talk of things impossible*

*And cast beyond the moon. God give me patience,*

*For I will in to wake them." <sup>1</sup>*

Frankford is accompanied on stage by Nicholas, the trusted retainer who had alerted him to his wife's adultery. But he might as well be alone and the speech a soliloquy. He has withdrawn totally into himself - the whole thrust of the speech is 'backwards', into his own space: the symbols (sun, moon) - are all literally remote.<sup>2</sup> The character distances himself from everything around yet the voice of the actor, says Yat Malmgren, moved by pain, echoes, disembodied, round the theatre.<sup>3</sup>

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<sup>1</sup> op. cit. IV, 4, 50-64

<sup>2</sup> Tapes: 46-1/2/3

<sup>3</sup> Tapes: 26-6

From the examples above it becomes clear that the importance of Remote lies in the way it provides Adream or Stable characters with a complex, rich seam of Action. In particular, 'incomplete' Adream characters like Hamlet, Richard II, Laura in "The Glass Menagerie", often express themselves through Remote Outer Attitudes. Remote functions equally well at the level of the Inner Action. Behind every relationship or friendship there is an 'idea' which makes it viable or attractive. The idea is the Remote Inner Action behind the Near relationship. This is the Remote-Near opposition in an Adream Action, the two sides of the same coin. Ask yourselves, Yat Malmgren enjoins his students, what is there in Macbeth which attracted Lady Macbeth to marry him in the first place? The answer is the Remote 'other side' of their Near relationship.<sup>1</sup>

In "Cyrano de Bergerac" by Edmond Rostand, for example, Cyrano's final scene starts with *"a flurry of wind sending some leaves down"*.

*"They fall well. - says Cyrano - With a sort of panache.*

*They plume down in their last*

*Loveliness, disguising their fear*

*Of being dried and pounded to ash*

*To mix with the common dust.*

*They go in grace, making their fall appear*

*Like flying." 2*

The leaves are a symbol of life declining, says Yat Malmgren - Cyrano uses an Outer attitude of Remote, withdrawing from his Near Inner Action (his desire for Agnes). Cyrano is an Adream character, here with a Remote Outer Action and a Near Inner Action (in this scene he is coping with the physical pain of a wound which will prove fatal). However, in the earlier, pivotal scene in which he whispers, hidden in the shadows of Agnes' garden, a love poem for his rival's benefit, his Outer Action is Near (it consists mainly of mechanical versification) while his Inner Action is Remote (the renunciation, the sacrifice of his desire on the altar of spiritual love, the idea to which he submits).<sup>3</sup>

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<sup>1</sup> Tapes: 28-6

<sup>2</sup> op. cit., pp. 163-4

<sup>3</sup> Tapes: 26-3



To achieve this kind of inner state the Character has to renounce the world of the flesh (Near). Remote can therefore be seen as a *lack* of Sensing. Remote is created by the withdrawal of Nearness.<sup>1</sup> To get his students to understand this process Yat Malmgren invites them to imagine themselves as part of a group listening to a lecture. The lecturer asks a difficult question. In an attempt to answer, the students experience the sensation that 'time has stopped' - they 'withdraw' mentally, 'go away from' the Nearness of the relationship with the lecturer and their peers, into a realm where they *adapt* their thoughts to the problem. Domestic pets often feel this shift in focus - they can tell when someone gives them attention (Nearness) and when the attention is withdrawn because of some preoccupation, thus creating a 'distance' - they usually go and lie in another part of the room. Because of this distance Remote is characterized by Carpenter as "solitary".<sup>2</sup>

A rare, because extreme, example of this type of withdrawal from material reality is provided in "US", Peter Weiss' play about the Vietnam war. In it appears the character of a Buddhist monk who sets fire to himself in protest at the war. Throughout the play he sits by himself, not relating to anything around him. He is inspired by the image of the Buddha, whose statues themselves convey Remoteness. The Buddha sat under a tree and found wisdom - that Remote state through meditation is what the monk wishes to attain.<sup>3</sup> [ILLUSTRATIONS] In the same way, Yat Malmgren points out that sophisticated Greek statues of Apollo, by Praxiteles and others of his school, are Remote. They tend to portray the God turned away from the viewer, often with bent head and knees. Their very Remoteness is spell-binding and therefore of enduring fascination. When the Romans started to copy them, they became extravert and fully clothed, tending towards Nearness. One could no longer see the line of the body underneath the clothes, and so one lost sight of the 'soul' expressed in the Shadow Moves. The classical Greek statues were dressed in very thin,

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<sup>1</sup> Yat Malmgren says that 'Doubting Thomas' in the New Testament is an example of such a Near character who undergoes a massive conversion to the absolute faith of Remote. (Tapes: 10-14)

<sup>2</sup> Tapes: 26-2

<sup>3</sup> Tapes: 26-6



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Collage - Remote Images. 'Buddha, whose statues convey Remoteness.'

**MING DYNASTY:** Buddha on a Turquoise Matrix Throne.

'transparent' clothes, through which one could perceive the interplay of body and soul. Transparence itself is a Remote characteristic.<sup>1</sup>

Actors are often reluctant to engage with Remote states precisely because they involve a renunciation of the physical life which makes acting attractive and 'sexy'. Remote, however, is a very important Attitude for the creative artist, because it is a combination of Mobile and Awake. In other words, Remote encapsulates the artist's emotional relationship with the idea. In a Remote state, the actor surrenders emotionally to a character, is dominated by it, even to the point of becoming obsessed by it. Through the character, however, the actor can then dominate his surroundings. Remote is the Attitude of the medium and the hypnotist in us, says Yat Malmgren: it is our ability to be taken over completely by something else (the Character) and thus to dominate the audience with it. Moreover, Remote is the state in which the actor solves the character's problems, its inner conflicts.<sup>2</sup> As such, a Remote state is associated with the moment of inspiration when the character emerges from the unconscious.<sup>3</sup> Actors work on a part mainly through Near: Sensing - 'technical' activity (blocking, learning lines, etc.) or Intuitive discoveries in rehearsals. But the role falls into place, says Yat Malmgren, only when the actor surrenders, subliminally, to an idea imbued with emotion, to the 'problem' of the character. This then becomes the Super Objective, the engine which activates the outer mechanical activity.<sup>4</sup> The capacity to surrender to a character, to enter into a Remote state, is the essence of the interpretative process (as opposed to the creative act) - the ability to surrender to someone else's creation.<sup>5</sup>

As has become by now abundantly clear, in space Remote manifests itself by creating distance. It creates a 'vacuum' in the kinesphere, by removing itself from all Nearness. Yat Malmgren quotes Nietzsche: "*what is creative does not take place in the market place. In the market place the fleas bite you.*"<sup>6</sup> The corollary of withdrawal is that, when the Remote attitude

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<sup>1</sup> Tapes: 26-2

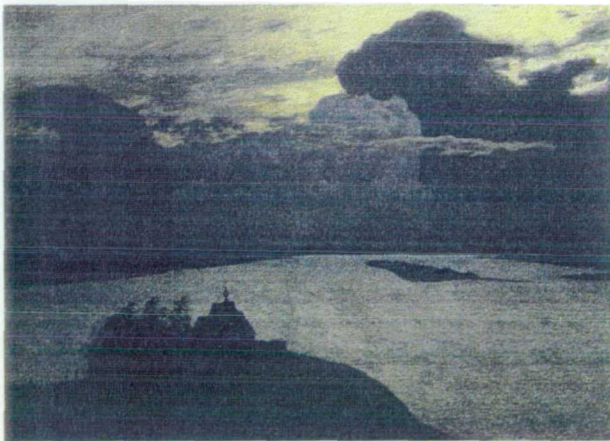
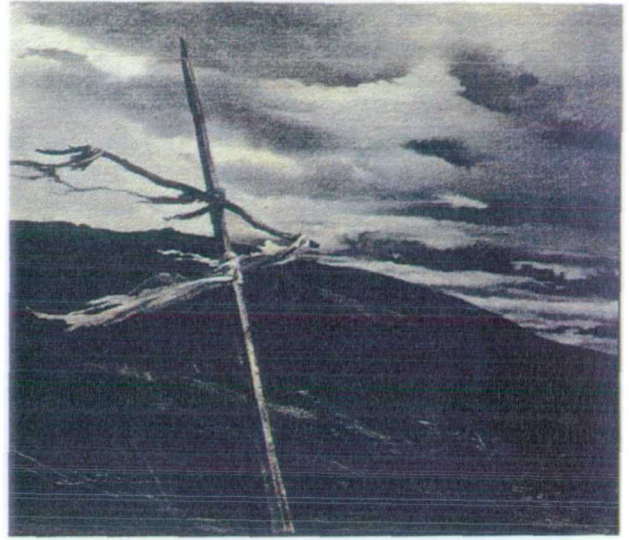
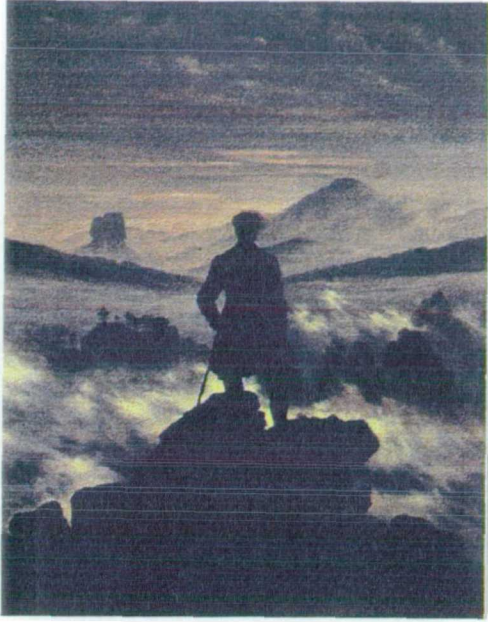
<sup>2</sup> Tapes: 26-1

<sup>3</sup> cf. Stanislavski: "An Actor Prepares", pp. 13-14

<sup>4</sup> Tapes: 36-4

<sup>5</sup> Tapes: 46-1

<sup>6</sup> Tapes: 26-2; the reference is to *Thus Spake Zarathustra*, trans. R. J. Hollingdale, London, Penguin, 1961 (1969) Part I, section "Of The Flies Of



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**Collage - Remote Images. 'Remote manifests itself by creating distance.'**

**FRIEDRICH:** The wanderer over the sea of clouds.

**WYETH:** Dodges ridge.

**LEVITAN:** Above eternal repose.

**MUNTZE:** Ice fishing.

is emotionally attracted by something, it admires from a distance, adores from afar. Remote relationships consist in sending emotion through Space, conveying it through forms of thought - prayers, sonnets, certain kinds of music.<sup>1</sup> Similarly, in paintings and icons saints are positioned on a diagonal so that they can look into the far 'beyond', creating a feeling of Remoteness.<sup>2</sup> This principle extends to blocking, as witnessed by endless Hollywood sequences in which the heroine looks wistfully out of the window, always at an angle designed to create the sensation of melancholy isolation. This cliché is a corruption of the true relationship between the Remote inner tempo and the position of the body in space.

Although it has no 'body', Remote can be felt physically because the production of energy which lies behind all acting can be measured in terms of distance: we rush to reach somewhere - from the closest partner on stage to God. "*Oh, God!, to call back yesterday*", sighs Frankford and the sound the actor produces (with *vibrato* in the voice) is imbued with emotion. Emotion resonates, like a long held piano chord, like the broken string in "Uncle Vanya". The voice is aspired, 'breathless', indicating the introvert, Remote Flexible movement of the thought. This audible withdrawal of the voice into the inner space is the clearest sign of a Remote Action.<sup>3</sup>

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The Market Place", p. 79

<sup>1</sup> Tapes: 26-4

<sup>2</sup> Tapes: 27-4

<sup>3</sup> Tapes: 46-5



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**Collage - Remote Images.**

**MURILLO:** Ecco Homo, or suffering Christ.

**BLAKE:** The third temptation.

**KRAMSKOY:** Christ in the Wilderness.

**EL GRECO:** Saint Bernardino of Siena.

REMOTE VARIATIONS

REMOTE DIRECT/BOUND ("egocentric")

"Narrowing egocentric withdrawal into or rejection of an 'unsociable solitude'.

**The Subconscious Motifs of Direct/Bound are Punching and Pressing."**<sup>1</sup>

In "ego-centric" mode the Character feels it is at the centre of the universe. Although Direct/Bound is the most contending of the Remote Variations (underpinned by the more yielding Flexible/Bound) it gives the actor the sensation of being very 'introvert', precisely because the Character is so indifferent to anyone else.<sup>2</sup>

The words "unsociable solitude" in the Interpretation indicate that the Character adopts a haughty attitude towards society. He feels himself above all things to do with Weight, including social relationships which are by definition Near. Characters in Direct/Bound mode do not need to worry about earning their daily bread. They despise people whose preoccupations revolve around money and would not condescend to get down to their level which they do not consider to be spiritual enough.<sup>3</sup>

"Withdrawal from" in the Interpretation means that the energy moves towards the Character and away from the relationship or the idea. Yat Malmgren points to Hamlet's Outer Action Attitude at "To be or not to be": his thoughts about killing (himself, others) are a "withdrawal", away from the idea of the possible consequences. Conversely, "rejection of" means that the energy moves away from the Character and towards the idea or relationship. The Character's feelings may be hurt by a remark he overhears and as a result he becomes silent; he then looks at the person who has uttered the remark and either sends the energy towards them ("rejection") or withdraws it away from them ("withdrawal"). The normal

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<sup>1</sup> "Book": p. 26

<sup>2</sup> Tapes: 26-7

<sup>3</sup> Tapes: 27-4

initial reaction at being hurt is to become silent, Yat Malmgren observes. The energy is withdrawn from the source of the hurt, creating distance - Remoteness. As the emotional distance increases, the importance of one's tormentors diminishes and they 'get smaller and smaller'.<sup>1</sup>

English literature (Dickens in particular) abounds in examples of Direct/Bound "egocentric" characters. They usually take the peculiar form of the 'English eccentric', an object of great interest to English writers before the war and after (John Mortimer's "Rumpole" springs to mind, for one). Egocentrics transcend class boundaries - one finds them among toffs as well as among Northern comedians specializing in one eccentric character.<sup>2</sup>

Often in the case of such characters Bound Flow Remoteness comes out as sarcasm - the Character withdraws, insulted, rejected or hurt and throws darts at his opponents. Irony and sarcasm create a tangible distance between the parties, a distance from which it is easier to say nasty things. One must not confuse 'being nasty' with Direct/Bound, however. 'Being nasty' is a form of Adream, in which Weight (insults, shouting) is thrown about. In Direct/Bound the bad feelings are conveyed through Thought, not Weight. 'To belittle' is a typical Direct/Bound psychological activity designed to enhance the character's status by lowering that of the opponent.<sup>3</sup>

Perhaps the most telling example of a character using Remote Outer Actions is Jimmy Porter. He is a prime example of Bound Flow Remoteness: both "unsociable" and "egocentric". His main mode of attack is Remote sarcasm. As a character he is Adream, but he attacks all the time through Remoteness built by running away from his Near Inner Action - his social aspirations.<sup>4</sup>

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<sup>1</sup> Tapes: 27-5

<sup>2</sup> Tapes: 27-4

<sup>3</sup> Tapes: 26-4

<sup>4</sup> Tapes: 26-8



REMOTE FLEXIBLE/FREE ("altruistic")

"Embracing altruistic feeling for or against a 'sociable cordiality'.

**The Subconscious Motifs of Flexible/Free are Floating and Flicking."**<sup>1</sup>

If the Direct/Bound character was at the centre of the Universe, a character in "altruistic" mode puts his 'centre' outside himself. Such characters see themselves as heroes: they rescue 'mankind' or 'animals' or 'the Party'. Flexible/Free is a very extravert variation.<sup>2</sup> Characters in this tempo see themselves as perfect gentlemen, generous hosts, selfless lovers. They project what Carpenter calls a feeling of "sociable cordiality", either by radiating bonhomie away from themselves and towards their nearest and dearest, or by coping with traumas through taking the energy inward, away from the evil world and towards their own forgiving, ever-loving "cordiality". Characters like Timon of Athens or Frankford in "A Woman Killed With Kindness" begin by playing Outer Attitudes of Flexible/Free from Adream. They seem almost angelic at first. Indeed Yat Malmgren's strongest image of Flexible/Free is Raphael's painting of the "Angel of Annunciation" in which the Angel prostrates himself, looking at the Virgin Mary. The painting was the inspiration behind Yat Malmgren's own character dance of the same title. The dance began with a fall to the ground, followed by a rise in a seemingly endless spiral, typical of the convoluted yet open and upwards movement which expresses Flexible/Free.<sup>3</sup>

In theatre terms, a similarly long, convoluted line opens Prospero's speech "*Has thou which art but air a touch, a feeling...*"<sup>4</sup> Prospero is Adream, but he plays a strong Remote Outer Action. We have seen him playing an aggressive "unsociable" Flexible/Bound Action earlier, to Caliban and Ariel, even to Miranda and Ferdinand. Here he turns from Bound to Free variations. Yat Malmgren points out in particular the interplay between Flexible and Direct, brought about by the release of Free Flow:

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<sup>1</sup> "Book": p. 26

<sup>2</sup> Tapes: 26-7

<sup>3</sup> Tapes: 27-5

<sup>4</sup> "The Tempest", V, 1, 21 ; Tapes: 34-2

*"Hast thou, which art but air, a touch, a feeling  
Of their afflictions, and shall not myself,  
One of their kind, that relish all as sharply,  
Passion as they, be kindlier moved than thou art?"*

(the lines are extremely Flexible, with a constant movement towards and away from, convex and concave, the central idea, yet spoken on one breath, as one 'phrase' of thought moving in a spiral.)

*"Though with their high wrongs I am struck to th'quick  
Yet with my nobler reason 'gainst my fury  
Do I take part;"*

(this is again a Flexible line, moving from Flexible/Bound to Flexible/Free; followed now by a Direct/Free summative line, coming out as an aphorism):

*"...the rarer action is  
In virtue than in vengeance;..."*

(and back to Flexible/Free:)

*"...they being penitent,  
The sole drift of my purpose doth extend  
Not a frown further."*

(and now comes the resolution in the form of a Direct/Free "sociable" action.<sup>1</sup> Flexible/Free is the most yielding of the Remote variations. As such, it provides the background, the 'inner', which always precedes the more contending Direct/Free.)

*"... Go release them, Ariel;  
My charms I'll break, their senses I'll restore,  
And they shall be themselves."<sup>2</sup>*

Note how different this lines would sound if they were played as a Direct/Strong "commanding" line, that is as a Stable and not a Remote Outer Action. The Remote delivery is full of grace and ease.

Behind the Remote Outer Action lies the Nearness of the tortures and punishments inflicted by Prospero on the Milanese out of his Adream vengeance. The Speech captures the moment in which Prospero goes away from

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<sup>1</sup> see Direct/Free below

<sup>2</sup> op. cit. V, 1, 21-32;

this Nearness into the Remoteness of renunciation, peace, altruism and sociability.<sup>1</sup>

REMOTE DIRECT/FREE ("sociable")

"Developing or contracting feeling of 'sociable companionship'.

The Subconscious Motifs of Direct/Free are Gliding and Dabbing."<sup>2</sup>

A character seized by a "sociable" tempo always defers to the decisions or desires of his companions. This is not to be confused with 'pub' gregariousness, which is Near. Direct/Free is closely linked with the concept of real manners, with a genuine concern for other people's opinions and well-being while being aware of one's duty, as a host, say, or a teacher.<sup>3</sup>

When the Character experiences a "developing feeling" the energy moves away from him and towards the idea of "sociable companionship". When the experience is of a "concentrating feeling", the energy moves towards the Character and away from the idea.<sup>4</sup> However, Direct/Free can also use sarcasm, but in a teasing, positive way, bordering on gentle irony.

An example of Direct Free Action was included in the discussion of Prospero's speech under Flexible/Free above.

REMOTE FLEXIBLE/BOUND ("unsociable")

"Growing reflective image of a 'welcome solitude' or of an 'unwelcome solitude'.

The Subconscious Motifs of Flexible/Bound are Wringing and Slashing."<sup>5</sup>

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<sup>1</sup> Tapes: 28-10

<sup>2</sup> "Book": p. 26

<sup>3</sup> Tapes: 26-7

<sup>4</sup> Tapes: 27-6

<sup>5</sup> "Book": p. 26

"Growing" in the Interpretation should really read "narrowing", says Yat Malmgren, because Bound Flow has a strong constrictive effect. Laban and Carpenter probably meant that the energy is increasing, but its direction is towards the Character, thus gathering in and gathering pace at the same time. As the movement of energy is Flexible, it has no stops, is 'endless', like the thread of a screw. "Reflective" points to the presence of thought in Remote - characters in Flexible/Bound moods 'brood'. This feeling of dark, introverted thought is emphasized by the key "solitude" element in the Interpretation. A "welcome solitude" means that the character is happy to be alone, because he is at one with the cause of his solitude. English upper class Characters have large amounts of Bound Flow, Yat Malmgren observes, because their energy is moving away from the world, which, by definition, is beneath them. Colonial haughtiness as well as the strangulated tones of Edith Evans' Lady Bracknell are typical of such Flexible/Bound attitudes.<sup>1</sup>

When it comes to glossing on "unwelcome solitude" Yat Malmgren admits defeat. Carpenter's definition does not make sense to him.<sup>2</sup> I can see, however, how Flexible Feeling could go away from the *idea* of solitude before it goes towards it. The character who has fallen prey to "unwelcome solitude" seems to me to be someone who does not like to be alone and *defends* himself against solitude and those who inflict it upon him.

Richard II is typical of the Shakespearian kings on whom the burden of their divine right bears heavily. His Adream pride is crushed in every conceivable fashion: he is a failure as a general, as a husband, as a lover. In his famous confrontation with Bolinbroke (his cousin, with whom he therefore might have been expected to have a Near relationship), Richard stands alone, isolated, suffering himself to be 'judged' by his conqueror and the assembled peers. His attitude says all the time, however, that this of no *real* significance, as no one on earth can judge a king, God's anointed. His Action uses the Bound variations of Remote:

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<sup>1</sup> Tapes: 27-6

<sup>2</sup> Tapes: 27-6

*"Alack, why am I sent for to a king,  
Before I have shook off the regal thoughts  
Wherewith I reigned?..."*

Richard begins with a Flexible/Bound convoluted sarcasm, as his thought moves away from Bolinbroke (a "king") to a larger, albeit interiorised universe ("regal thoughts") from where his tormentor can look insignificant. He distances himself from the Near situation, in which he will have to make political decisions, and thus creates Outer Remoteness. Note how the first word, "Alack", is a punch; but unlike Near punches ('Come on!', 'Get off') it is an in-drawing of energy, a gulp, a hollow sound - typical of Remote Direct/Bound.

*"I hardly yet have learned  
To insinuate, flatter, bow, and bend my knee."*

The line is directed to the subdued nobility around him, on whom he plays the psychological activity 'to belittle' - again typical of Remote sarcasm. Having thus distanced himself from the two enemy camps - Bolinbroke and the Court - Richard now turns towards his real and only object of interest - his melancholy self. Yat Malmgren points out the way in which this 'incomplete' Adream character plays the available Actions: he is Outer Stable in a very Mobile situation (he could, after all, lose his life) and Outer Remote covering a series of Near images relating to his pride. Throughout, the dominant idea which allows him to take a Remote Outer Attitude is the fact that, having been anointed, he is king by divine right:

*"Give sorrow leave a while to tutor me  
To this submission. Yet I well remember  
The favours of these men. Were they not mine?  
Did they not sometime cry 'All hail!' to me?  
So Judas did to Christ; but he, in twelve,  
Found truth in all but one; I in twelve thousand, none."*

(a series of Remote punches). Richard attacks the Court with darts - Direct/Bound Outer Action.

*"God save the King! Will no man say amen?  
Am I both priest and clerk? Well, then, amen.  
God save the King! although I be not he;  
And yet, amen, if heaven do think him me.  
To do what service am I sent for hither?"<sup>1</sup>*

The last line is typical of Remote 'haughtiness'.<sup>2</sup>

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The Remote Variations of Direct/Bound and Flexible/Bound are also subject to Fusions. We may recall that Fusions are appearances of Free Flow covering a Bound Flow inner. A character in Fusion tries to convince others that he has Free Flow, but in reality he is extremely Bound and that is apparent to everyone except himself.

In Remote, the phenomenon of Flexible/Bound going Flexible/ Free occurs in Characters best described as 'catty' or 'sweet and sour' like the Mona Lisa, says Yat Malmgren.<sup>3</sup> The Fusion of Remote Direct/Bound going Direct/Free, or, to use their nicknames, of "egocentric" going "sociable", describes a Character who is basically a self-obsessed egocentric but who makes visible efforts to be pleasant or sociable towards another character. The effect is mostly comical, but it can be unctuously sinister, like that of the character played by Edward Greenfield in "The Maltese Falcon".

In terms of Subconscious Motifs, the Fusion of Direct/Bound has on the inner a Pressing and a Punching. The Pressing is the most 'introvert' of the two. On the outer we have Direct/Free whose Subconscious Motifs are Dabbing and Gliding, Dabbing being the most 'extrovert'. The physical tempi of the Remote Fusion will therefore be Pressing going Dabbing. In

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<sup>1</sup> "Richard II": IV, 1, 162-176

<sup>2</sup> Tapes: 28-4

<sup>3</sup> Tapes: 27-3

psychological terms this will be felt by the actor as a tightening of hatred, resentment or boredom, tightly held inside and covered by a series of fake light touches: pats on the back, patting the sofa to invite someone to sit, etc.<sup>1</sup>

The Fusion of Flexible/Bound going Flexible/Free has on the inner the Subconscious Motifs of Wringing and Slashing. Of these Wringing is the most 'introvert'. On the outer we have the Motifs of Floating and Flicking, with Flicking being the most 'extrovert'. Thus the Fusion will express itself in Shadow Moves as a Wringing going Flicking - the gestures of a society hostess eaten inside with resentment or envy but covering her feelings (badly) with a series of casual flicks of ash in the ashtray, closing and opening of the fan or twitches from the corner of the mouth.

\* \* \*

To sum up our discussion of Remote we shall look at one of the few characters who, in Yat Malmgren's analysis<sup>2</sup> approach the impossible goal of true inner Remoteness - Rosita, in Garcia Lorca's "Dona Rosita, the Spinster." Her very name points to her Remote nature - in Spanish the word for spinster is *la soltera* - the lonely one.

Rosita has given everything to her lover, but he emigrated to America, leaving her behind. She knows in her heart of hearts that he will never come back, but she has invested all her emotions in the idea of his return and has therefore dedicated, obsessively, her entire life to the act of waiting. This is characteristic of the Remote capacity to surrender to an idea and then cling to it come what may. In Lorca's original "flower play" on which "Dona Rosita" is based (Lorca devised a play based on the flowers in his garden at Vaqueros) the character was a carnation - still, delicate yet strong in its self composure. In the later play, the carnation has become a symbol of divine constancy in the midst of pain, reminiscent of Christ's fatal wound.<sup>3</sup> Here is her Remote 'aria', in which she exposes her inner. Yat Malmgren notes that her speech is built around a seemingly

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<sup>1</sup> Tapes: 28-1

<sup>2</sup> Tapes: 28-6

<sup>3</sup> *Dona Rosita the Spinster*, trans. by J. Graham-Lujan and R.L. O'Connell, London, Penguin Books, 1977 (1965), Act One, p. 150)

endless Flexible/Bound Wringing. She feels herself trapped in her Remoteness like in a maze, without a future.

*"I've grown accustomed to living for many years outside myself, thinking of things that were far away, and now that these things no longer exist, I continue going around and around in a cold place, looking for a way out that I shall never find. (now she turns Direct/Bound, using a Punching Subconscious Motif) I knew everything. I knew he had married; (back to Flexible/Bound - a Slashing this time) some kind soul took care to tell me that. (now a tightly held Pressing) And I have been believing his letters with a sobbing illusion that surprised even me. (and now a series of drawn in punches) If people had not talked; if you had not learned it; if no one but I had known of it; (culminating in the long release of Pressing, like an exhalation of the long held breath) his letters and his lie would have fed my illusion like the first year of his absence. But everyone knew it, and I found myself pointed out with a finger that made my engaged girl's modesty ridiculous, and gave a grotesque air to my maidenly fan....(and here the Bound variations give way to Free Flow) and I stay the same, with the same trembling, the same; I stay as before, cutting the same carnations, looking at the same plants; and one day out walking I realized I don't know anybody. Girls and boys leave me behind because I get tired, and one of them says, 'that's the old maid,' and another, beautiful, with the curly head, comments: 'no one would cast an eye at her any more.' And I hear it, and I can't even cry out, but go on, with a mouth full of poison and an overpowering desire to flee, to take off my shoes, to rest and never, never move out of my corner again." <sup>1</sup>*

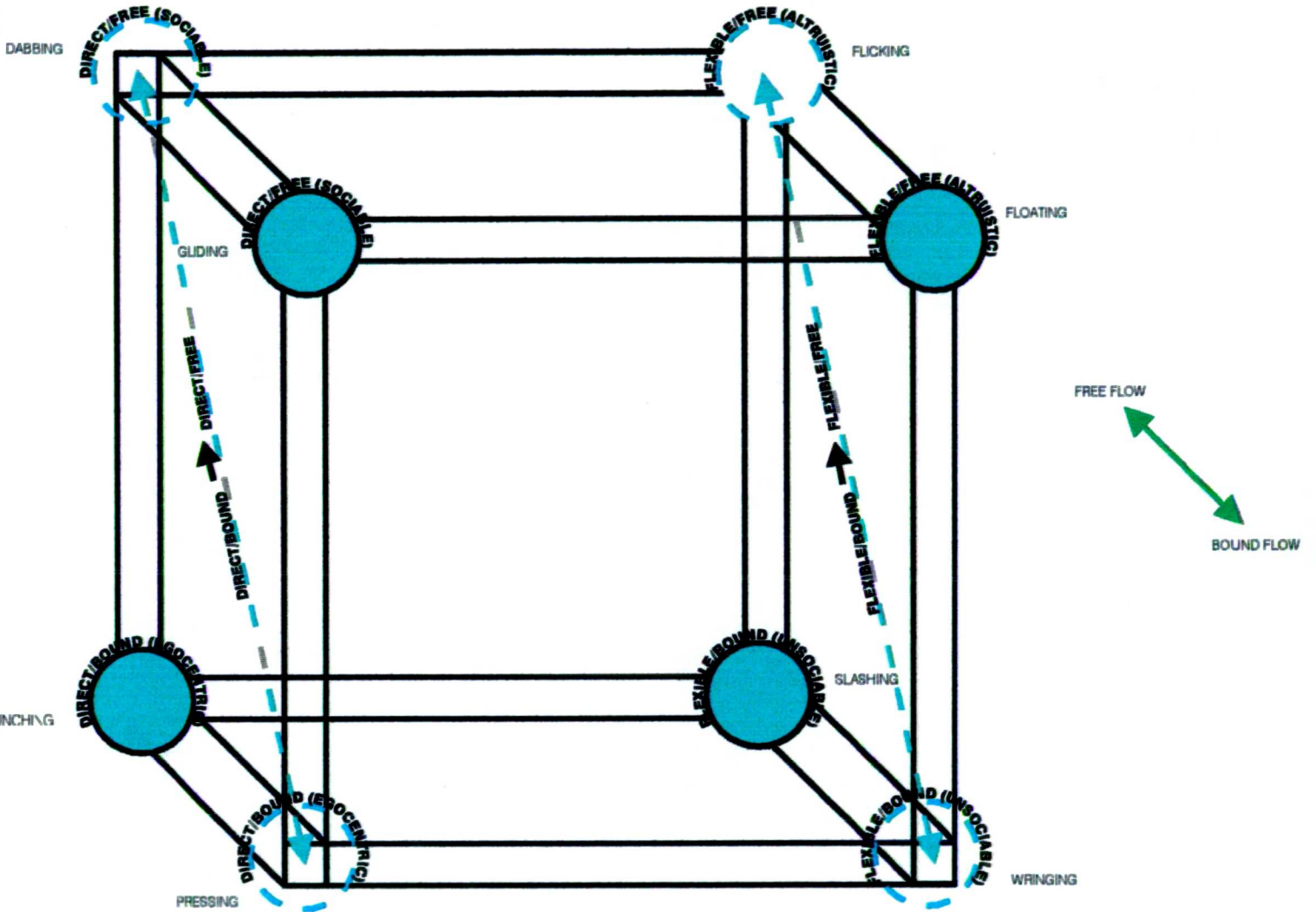
Her voice has no dynamic power, says Yat Malmgren. She kneels in front of her aunt, absolutely still, yet we can hear every word resonating in the hollow of her breast. She is as near as one can possible get to a real "altruistic" Remote character. She is beyond bitterness - despite her "mouth full of poison" she has come to terms with her loss. She says she trembles, that she is full of pain inside, but she really lives off her illusion, like all characters with Remote attitudes.

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<sup>1</sup> op. cit., Act 3, p. 185 The speech is discussed on Tapes: 28-6; the detailed analysis is mine



# REMOTE CUBE



# LEFT-ACTION

ADREAM

"Adream (characteristic "unawareness") is a combination of the Mental Factors of Sensing and Feeling which produce the Inner Participations of Intending/Adapting. When Intending is emphasized, the Aspect is enclosing. When Adapting is emphasized the Aspect is radiating. Its Action can be either Time-stressed or Space-stressed. Depending on the Stress, the Adream Action Attitudes are:

Weight+Time = Near      ←      →      Stable = Weight+Space  
 Flow +Time = Mobile   ←      →      Remote = Flow +Space

The Variations of Adream are:

<u>Variation</u>	<u>Subconscious Motif</u>
Strong/Bound ("sombre")	Punching/Pressing
Light/Free ("irradiant")	Floating/Flicking
Strong/Free ("overpowering")	Wringing/Slashing
Light/Bound: ("diffused")	Gliding/Dabbing

The Fusions of Adream are:

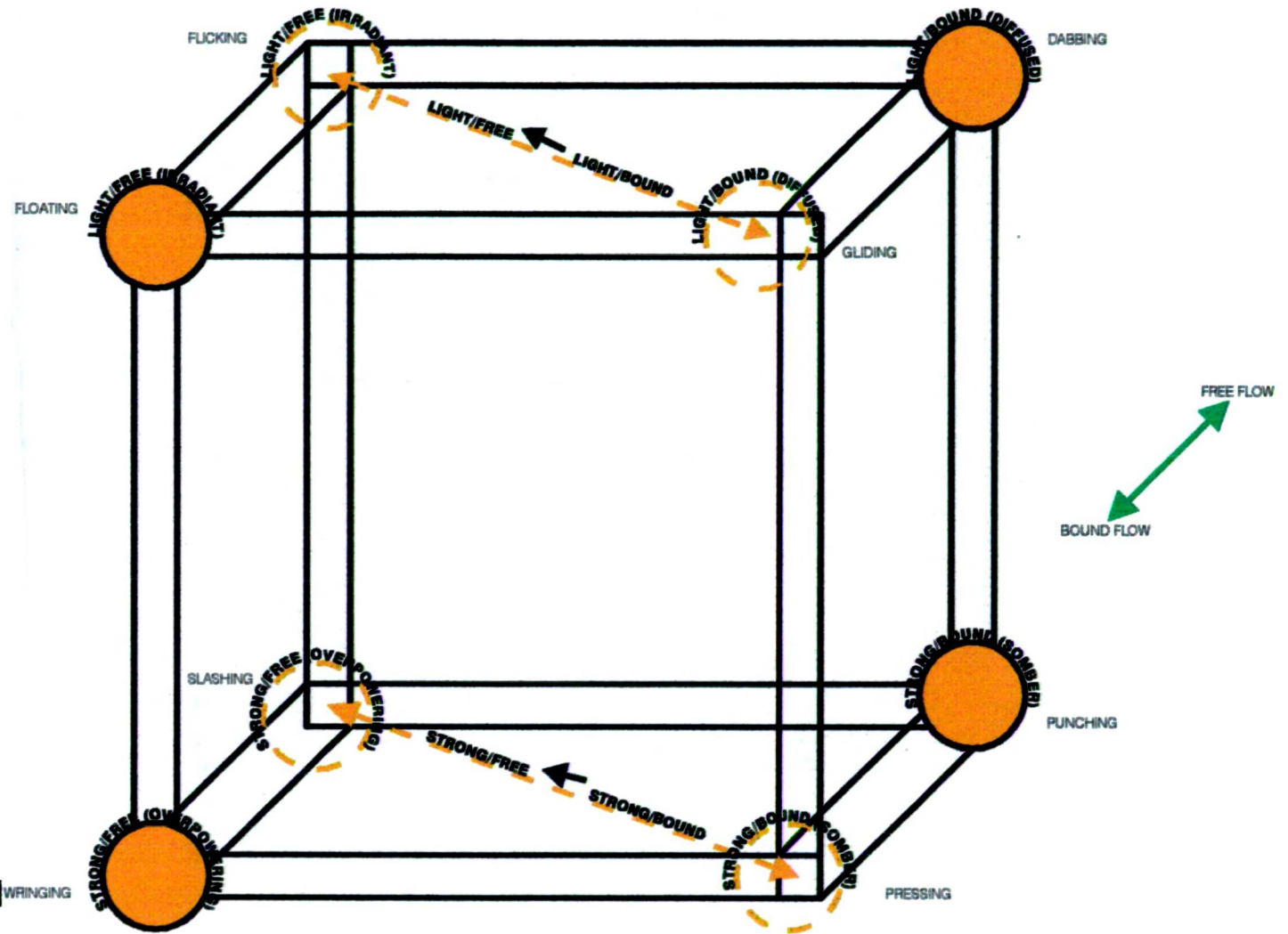
Strong/Bound <i>going</i> Strong/Free	Pressing <i>going</i> Slashing
Light/Bound <i>going</i> Light/Free	Gliding <i>going</i> Flicking <sup>1</sup>

Adream is part of the Sensing group of Inner Attitudes. It is therefore one of the Inner Attitudes which can exist physically as Characters on the stage. In Adream, the Character's Intending combines with Adapting (Feeling). As a result the Character's Intending (desires, Objectives and dynamic quality) is buffeted by the storm of his emotions. Yat Malmgren

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<sup>1</sup> cf. "Book": p. 30 and written corrections

# ADREAM CUBE



## RIGHT-ACTION

likens the Character to a car driving to a destination - Adream characters career wildly from one side of the road to another, prey to their emotions.<sup>1</sup> But Adream, like an Aston Martin or a Lamborghini is also highly seductive. Adream arouses both sensuously and emotionally.

Adream in a composite Inner Attitude, made of Near and Mobile. The essence of Near is Sensing; the essence of Mobile is Feeling. Sensing and Feeling are more often than not in conflict with each other. Indeed, within Adream each tries to get the upper hand and 'expel' the other from the Inner Attitude. Because of this, Adream characters are often torn between two contradictory impulses - one can almost say that they have a dual nature. As a consequence, Adream characters are sharply defined according to their Aspect: they are resolutely either "radiating" or "enclosing".

On the *enclosing* side, Yat Malmgren quotes characters like Mimi in "La Boheme" or Cho-Cho-San, the heroine of "Madam Butterfly". They reveal their inner nature in arias cascading with emotion: at the climax of such arias, the heroine is almost always in the Strong/Free Variation of Adream - Strong wilful and sensuous Intention combined with Free emotional Adapting. Both Inner Participations are directed towards an Objective, which in Adream is always emotional in nature - the idea of 'love', of 'vengeance', etc.<sup>2</sup>

Hedda Gabler is another example of enclosing Adream, albeit an unusual one: she is a Sensing/Feeling type, says Yat Malmgren, but she rejects her natural sensuality because it is an obstacle in the way of her aspiration to be an emancipated woman.<sup>3</sup> She *is* emancipated: she rides astride since a girl, she shoots, she is educated like a boy.<sup>4</sup> She is only too conscious that husbands, prurient lovers such as Brack and above all babies will tie her down. She does not have the courage to follow her love for Lovborg,

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<sup>1</sup> Tapes: 20-1

<sup>2</sup> Tapes: 10-16; see, in particular: Puccini: "La Boheme", Act I - "*Si, mi chiamano Mimi*" and her duet - "*O, suave fanciulla*"; and "Madam Butterfly", Act II - "*Un bel di*".

<sup>3</sup> Tapes: 13-5

<sup>4</sup> Yat Malmgren points out, based on recollections coming from his mother, that it was fashionable in the more enlightened groups in Scandinavian society in the 1880s to dress girls in boys' clothes, cut their hair like that of boys and generally educate them in this spirit in order to promote them to equal positions with their male siblings. (Tapes: 36-7)

partly for conventional reasons (General Gabler is an enormously important figure in a small country like Norway under Swedish rule and his daughter could not be seen to fall for such a disreputable figure); but mainly, says Yat Malmgren, because Lovborg threatens her with his overt sensuality. She defends herself by bringing Thinking to her basic Adream and therefore putting up a front of Stable and Remote Action Attitudes.<sup>1</sup> On the other hand, she rejects her Feeling side as well because she feels the need to be 'manly': she is obsessed with the image of her father, General Gabler, whose pistols play such an important role in her mythology and in the demonology of the other characters. Her ambition (her Super-Objective) is boundless, like that of Lady Macbeth, but, unlike her, she fails to achieve it. As a result, she marries the nearest weak man, Tesman, simply so as not to remain a spinster - an unpardonable social misdemeanour in her world. She can just about bear this alliance precisely because Tesman is weak - that is he has a low Intending function. Hedda's inner turmoil, caused by the rejection of her innermost psychological impulses, is typical of the 'dual' nature of Adream characters.

"Macbeth" is an example of the process working in the opposite direction. Lady Macbeth is a *radiating* Adream character (Feeling type, Adapting/Intending). In order to achieve her objective, however, she pretends to be enclosing. In the end she has a nervous breakdown because her emotions, long suppressed by her assumed Intending ("*unsex me here...*") rebel and reassert themselves in a chaotic manner - her Weight gives way to the emotional flood. Interestingly, Macbeth himself, a Sensing type, survives the trauma to fight - his Weight is on top and controls the emotions.<sup>2</sup>

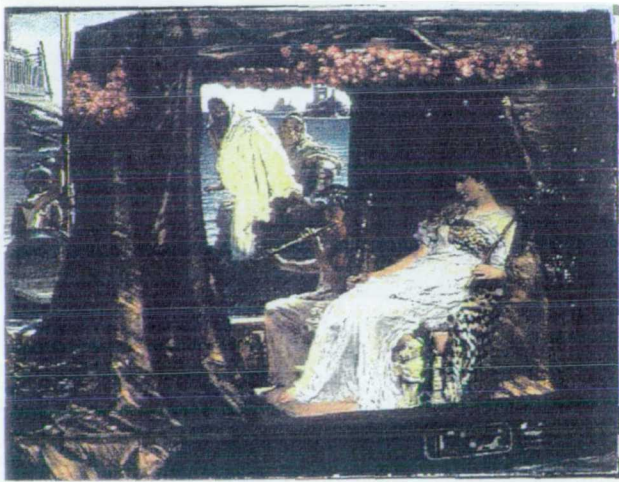
Shakespeare's plays are full of *radiating* Adream characters. Yat Malmgren considers that Richard II, Feste, Orsino, Antonio in "Merchant of Venice", Jaques in "As You Like It", and most of Shakespeare's 'melancholic' types belong to this category. Because of their almost total lack of Intending, Yat Malmgren speaks of such characters as 'incomplete' Adream personalities.<sup>3</sup> But one can find 'normal' radiating Adream characters as

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<sup>1</sup> Tapes: 36-8

<sup>2</sup> Tapes: 14-13

<sup>3</sup> written corrections. I prefer to call them 'distorted' Adream characters - see MOBILE, p. 505, n. 2



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**Collage - Adream Images. 'Shakespeare's Adream Characters.'**

**BROWN:** Romeo and Juliet.

**TURCHI:** The death of Anthony and Cleopatra.

**ALMA TADEMA:** Anthony and Cleopatra.

**MANET:** The Tragedian actor, Rouviere as Hamlet.

well: Sebastian and Viola in "Twelfth Night" are two such personalities, characterised by enormous charm and openness - an inner beauty which makes everyone fall in love with them, literally at first sight. Closer to our time, another Sebastian, in "Brideshead Revisited", or Tadzio, the young Polish youth who is the object of Aschenbach's passion in "Death in Venice" are examples of the same type.<sup>1</sup>

To arrive at an Adream inner state, the actor discards the Deciding (Time) element present in Mobile and Near, the component Attitudes of Adream. Adream thus lacks all Intuitive powers. It also lacks Thinking (Attending). It is doubly "unaware": Adream characters are not only unaware of anything around them, but neither are they interested in becoming aware. Yat Malmgren gives as an example of this attitude to life the type of actor who says: 'I am an actor, but I never go to the theatre'. For Adream characters ignorance is bliss.<sup>2</sup> They do not deal with any ideas, they 'feel' instead. Neither are they interested in deciding about courses of action, they prefer to float around trying to make up their mind. Compared to its component Inner Attitudes Adream underplays the common sense of Near or the spiritual vision of Mobile, but retains the hot-blooded passion they share.<sup>3</sup>

This is what makes Adream characters so attractive: the combination of Feeling and Sensing is supremely seductive.<sup>4</sup> Indeed, most central characters in plays are Adream, reflecting, I think, our fascination with this potentially explosive combination as well as the uncertainties and personality splits with which our culture is so concerned.

The actor who seeks to achieve an Adream character, says Yat Malmgren<sup>5</sup>, follows the path of a child growing up. A child wants Nearness first ("my toy!"; "don't touch that!"); then Mobile emotion (love, belonging) and then comes to Adream in adolescence. This process is reflected in the way in which Adream characters choose their Action Attitudes. They have at their disposal two possible Stresses: Time and Space. Immature

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<sup>1</sup> these examples are mine

<sup>2</sup> Tapes: 20-2/3

<sup>3</sup> Tapes: 20-1

<sup>4</sup> Tapes: 20-5

<sup>5</sup> Tapes: 20-2

personalities such as adolescents usually choose the first. A *Time-stress* causes what Yat Malmgren calls a 'split' in the Inner Attitude of Adream. Under its influence Adream divides into its component Near and Mobile 'simple' Attitudes. These are used by the Time-stressed Adream Character as its Action Attitudes. In doing this, immature characters deny themselves the possibility of Stable and Remote Actions, thus giving up on vision, on ideas. The more sophisticated Adream character uses the *Space-stress* to create an outer appearance of intelligence, control and aristocratic or intellectual aloofness: Action Attitudes of Stable and Remote.

Yat Malmgren considers that Hamlet and Ophelia are both radiating Adream characters.<sup>1</sup> Because of the tyranny of their upbringing, they have both pushed aside and 'renounced' their Intending, thus allowing the Mobile elements within Adream to overwhelm them, to "radiate" through them. Hamlet, however, brings Space to his inner state, thus keeping emotion in check up to a point with Thinking - he comes across as an intellectual, with Remote and Stable Action Attitudes. Ophelia, on the other hand, has no defence against her Mobility - her radiating Adream is Time-stressed, resulting mainly in Mobile Actions: she panics, whether from too much fear - of Polonius, of Claudius, for Hamlet, for Laertes - or from a surfeit of love - for her father, for Hamlet. At times, in her scene with Laertes, for example, she displays a gentle, warm Near Action Attitude. In the end, says Yat Malmgren, both Hamlet and Ophelia are victims of their inability to decide (lack of Deciding) and to act on the decision (lack of Intending) - Near missing from their radiating Adream personalities. Although they are similar in inner make up, they come across as very different on stage. This is because the Space-stressed version of Adream is more 'majestic' than the Time-stressed variety. The Space-stress imposes its slow, deliberate tempo on the erratic, mercurial, passionate nature of Adream.

It would be a mistake, however, to attribute the capacity for sophistication (Space-stress) only to radiating Feeling types. Sensuous Adream characters are often Time-stressed (Othello's lack of judgement and

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<sup>1</sup> Tapes: 21-2/3





Altera nunc rerum forma, non quere, nec oleum  
Non sunt qui fuerunt non potior esse. fin

IOHANNES CASANOVA P. M. M. DCC. LXXV. T.  
aetate de 63 ann.



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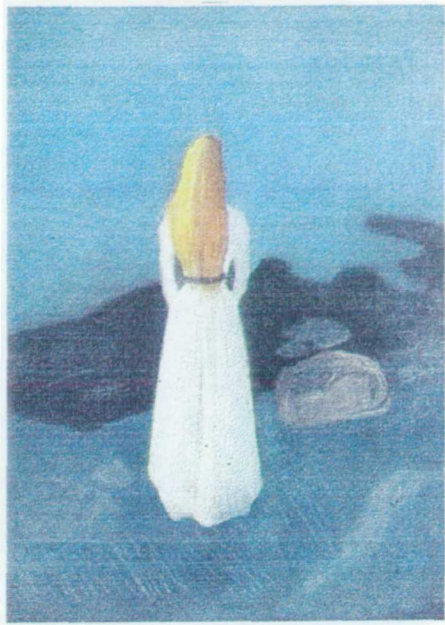
**Collage - Adream Images. 'Space stressed Adream.'**

**BRONZINO:** Portrait of a young man.

**VASARI:** Lorenzo the magnificent.

**BERKA:** Portrait of Giovanni Giacomo Casanova.

**PONTORMO:** Portrait of Cosimo I de' Medici.



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**Collage - Adream Images. 'Time stressed Adream.'**

**MUNCH:** Young girl on a jetty.

**WILDA:** Strauss and Lanner the ball.

**ETTY:** A Bacchante.

**MUNCH:** Inger on the beach.

consequent Near Outer Actions are an example<sup>1</sup>), but they can rise to the subtlety which comes with bringing Thinking to their basic nature. In "Hamlet", Claudius, says Yat Malmgren, is a Renaissance prince, Machiavellian but full of charm, elegance and charisma; above all a 'lover', fascinating all around him with his 'sex-appeal'.<sup>2</sup> He is therefore, unlike Hamlet, a Sensing type, a fully enclosing Adream character. But, like Hamlet, he is also primarily Space-stressed, a master of plotting and stratagems. His main Outer Action Attitude is Stable - the appearance of a deliberate, thoughtful, forceful statesman; covering an Inner Action of Mobile - his anxiety at having his crime discovered. He does, however, have moments when his normal Stable Outer Action gives place to a Remote Outer: in the prayer speech, for example, his ecstatic Remote covers a Near thought process about self-preservation. Claudius thus runs through the whole gamut of Action Attitudes open to a Space-stressed enclosing Adream character.<sup>3</sup>

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<sup>1</sup> There are a myriad other Adream Time-stressed characters: Paris and Romeo, Bertram, Don John, Irina, Vershinin, Vanya, etc., etc. They are the most endearing and the most frustrating of all characters. The type often comes across as bubbly and full of life, easily confused with Flow-stressed Near. At its most interesting, however, Time-stressed Adream can be quite interiorized, giving an appearance of frigidity even (I am thinking of Irina in "Three Sisters", of Yelena in "Uncle Vanya" or of Tatiana in "Enemies"). When in this mode, such characters are akin to Jung's "Introverted Feeling" type:

*"Introverted feeling is governed by subjective factors, and the type is outwardly very different from the warm, friendly extravert, often giving an impression of coldness; but the feeling in reality gathers intensity with its lack of expression, and one may truly say of this type that 'still waters run deep'. Whilst appearing reserved, they have usually much sympathy for and understanding of intimate friends, or anyone suffering or in need. In a woman of this type feeling often flows secretly into her children; she is not demonstrative, but has all the same a passionate love that will become apparent if the child is seriously ill, or if she is separated from it in some way. Introverted feeling also expresses itself in religion, in poetry and music, and occasionally in fantastic self-sacrifice.*

*The introverted feeling type is unadaptable. He or she is disconcertingly genuine, and if ever forced to play a role is likely to fall to pieces, for this reason being sometimes described as schizoid. But in intimate circles to which they are attached by strong emotional ties their value is well known, and they make constant and reliable friends." (Fordham: "An Introduction", p. 41)*

<sup>2</sup> Tapes: 38-5

<sup>3</sup> Tapes: 38-5

Since most central characters are Adream, Yat Malmgren observes that in plays, the sharpest of conflicts arise from this division between the Stresses of Adream characters. Most Adream characters are similar to Ophelia: they have 'regressed' to the basic Feeling function, keeping from their full Adream phase, from adolescence, only the memory of Near, reflected in the Time-stress. Only a minority of characters engage in the more developed<sup>1</sup> form of Adream, with Space-stressed Actions of Stable and Remote. The latter group's measure of Thinking, combined with the Passion inherent in Adream, is a powerful engine of political or social progress. Characters like Don Carlos, Brutus, Mortimer, Portia, fall in this category.<sup>2</sup>

To illustrate the crucial role played by Adream characters as forces for change, Yat Malmgren looks at the case of the two brothers in Ibsen's "An Enemy of the People".<sup>3</sup> Peter Stockman is a frigid, 'fixed' character. Socially, he represents the right wing of the period. He can persuade the good burghers of the town to accept any lies, so long as business can carry on as usual. Stockman represents the establishment: he is not an idealist, neither does he have the child-like intuitive quality associated with Adream. He goes straight to the point, acting from Weight and is Flow-stressed Stable.<sup>4</sup> His Bound Flow-stress manifests itself in his indigestion, his ill temper, his calculating moroseness.

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<sup>1</sup> As a rule, Yat Malmgren maintains that the more developed (more mature or higher in status) a character is, the more likely it is that it will have a Space-stress. Less developed Near characters are Flow-stressed, while Adream characters which are lower either in intelligence or in social position are Time-stressed. (Tapes: 40-1)

<sup>2</sup> the examples are mine; This category of characters have many similarities with Jung's "Introverted Thinking Type": this type is not interested in facts, but in ideas; the chief value of this type of thinking lies in the new view it promotes.

*"External facts are not the aim and origin of this thinking, though the introvert would often like to make his thinking appear so...It formulates questions and creates theories, it opens up new prospects and insights, but with regard to facts its attitude is one of reserve. They are all very well as illustrative examples, but they must not be allowed to predominate. Facts are collected as evidence for a theory, never for their own sake... the creative power of this thinking shows itself when it actually creates an idea which, though not inherent in the concrete fact, is yet the most suitable, abstract expression of it."* ("Psychological Types", CW6, pp. 480-1)

<sup>3</sup> Tapes: 20-4 & 21-10

<sup>4</sup> Tapes: 20-4 and written corrections



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**Collage - Adream Images.**

**CHAGALL: The Bride and Groom.**

**CHAGALL: Blue Landscape.**

**GOGH: Wheatfield with cypresses.**

**GOGH: Wheatfield with lark.**

Directly opposite him stands his brother, the child-like local doctor - spontaneous, generous, jovial. The doctor is an Adream character. Dr. Stockman is a great idealist, typical of Space-stressed Adream: passionate, articulate and inspiring. Unfortunately, like Hamlet's, his capacity for concrete action is minimal. Unlike Hamlet, he is what Yat Malmgren calls a 'healthy'<sup>1</sup> Adream: he has not repressed his Sensing function, he is simply a Feeling type, a radiating Adream character unable to deal with concrete relationships, whether in business or within his family. On the other hand, he *aspires* towards a great ideal and his dedication to truth is his way of going towards it. Space becomes his dominant Stress, giving him Action Attitudes of Remote (his relation with his family, wife and daughter as well as brother, is vague and absent minded) and Stable - part of his professional deformation as a doctor and a 'public health' official.

The play is therefore built around two major conflicts, both centred around the Adream hero. The first is between the doctor and his brother, or rather between their respective Stresses: the Flow Stress of the businessman comes into conflict with the Space Stress of the doctor.<sup>2</sup> The second is between the doctor's Stable outer and the Mobile outer of the Flow-stressed Near mob who attack him. The point Yat Malmgren makes is that such crucial conflicts are not defined primarily by the inner nature of the characters, but are more clearly seen in their opposing Outer Attitudes, themselves a product of the Stress.

#### ADREAM VARIATIONS

##### Adream Strong/Bound ("sombre")

"Overpowering, sombre unawareness of a 'staunch resolve' or of an 'aggressive resolve'.

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<sup>1</sup> written corrections

<sup>2</sup> written corrections

The Subconscious Motifs of Strong/Bound are Punching and Pressing."<sup>1</sup>

An Adream character in Strong/Bound mode is serious, angry, dour, contrary. The two Subconscious Motifs which determine the inner tempo are both strong, aggressive tempi: Pressing and Punching, in which Pressing is the more 'introvert' of the two, as it is more yielding. What Laban and Carpenter call a "resolve" is the source of the Character's anger, the objective cause of his "sombre" state. "Unawareness" means that, under the impact of his emotions the character is in a stupefied, stunned state.<sup>2</sup> After many an angry outburst, Yat Malmgren points out, we find ourselves saying, quite sincerely: "*I never said that!*" Emotion takes over, obliterating our Thinking function. It in this sense as well that Adream Strong/Bound is "unaware".<sup>3</sup>

The word "staunch" in Carpenter's Interpretation indicates that the energy goes towards the Character and away from the object. The Character is "staunch" in an effort to keep steady in the face of adversity. "Aggressive", on the other hand, means that the energy goes away from the Character and towards the object, as the Character exerts his Weight upon the object which has antagonized him.

Adream is the Inner Attitude of great heroes and Strong/Bound is one of their favourite Variations. Here is Lear cursing Goneril. He begins with a series of Strong/Bound Punches:

*"Nature, hear! dear goddess hear!"*

then continues with Pressings turning into Punching

*"Suspend thy purpose, if thou didst intend*

*To make this creature fruitful!*

*Into her womb convey sterility!"<sup>4</sup>*

Lear demands "aggressively" punishment for his daughter.

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<sup>1</sup> "Book": p. 30

<sup>2</sup> Tapes: 20-6

<sup>3</sup> Tapes: 20-7

<sup>4</sup> "King Lear", I, 4, ll. 299-302

Or listen to Cleopatra "Punching" from Strong/Bound at the idea of captivity:

*"Sir, I will eat no meat, I'll not drink, sir;  
If idle talk will once be necessary,  
I'll not sleep neither. This mortal house I'll ruin,  
Do Caesar what he can....<sup>1</sup>*

Cleopatra is "staunch" in the face of adversity.

Or again, perhaps the most concentrated example of Strong/Bound I know, Timon:

*"...Live loathed, and long,  
Most smiling, smooth, detested parasites,  
Courteous destroyers, affable wolves, meek bears,  
You fools of fortune, trencher-friends, time's flies,  
Cap and knee slaves, vapours, and minute-jacks!<sup>2</sup>*

Timon's imprecations move between Punching and Pressing. His intonation is staccato, his phrasing repetitive, like a boxer applying a series of body blows, hugging his opponent to regain his breath then punching again.

People taken over by this kind of anger are unaware of their effect on other people. As a consequence, they appear ridiculous, embarrassing, they 'make fools of themselves'. But, says Yat Malmgren, the actor should beware of *playing* the anger: the anger is the inner state, and in order to be dynamic and to avoid self-indulgence, it will have to be translated into transitive Actions - the characters above do what they do for a purpose: to humiliate, to belittle, to curse. And the motivation of the anger is not gratuitous, it is generated by something that happened before the outburst - the Mobile "idea" which provokes the anger and against which the anger is ultimately directed.<sup>3</sup>

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<sup>1</sup> "Antony and Cleopatra", V, 2, ll. 49-52

<sup>2</sup> "Timon of Athens", III, 6, ll. 104-108. The examples above are discussed on Tapes: 20-6

<sup>3</sup> Tapes: 20-7



Within the confines of Strong/Bound there are variations according to the Stress brought by each character to the Adream Inner Attitude. Lear is very Time-stressed Adream, and as such his Outer Actions are mainly Near and Mobile. His anger is totally uncontrolled by Attending (thought) and it spreads everywhere, filling the stage space. As a result of his lack of control he often comes across as 'stupefied' until madness allows him insight - the onset of intuition.

Cleopatra, on the other hand, is much more Space-stressed. She knows what she is saying. One feels there is even an element of calculation behind her words. As a result she comes across as controlled and intelligent.<sup>1</sup>

**ADREAM LIGHT/FREE ("irradiant")**

"Irradiant unfolding or irradiant enfolding of a 'sympathetic exultation'.

The Subconscious Motifs of Light/Free are Floating and Flicking."<sup>2</sup>

Light/Free characters look to the future in eager expectation, and the future is Quick. Light/Free characters are happy and, in an Adream character, happiness always results in a quickening of the heart beat, in a spring in the step. In terms of their inner tempi, Light/Free characters move between an initial stage of 'introvert' Floating (reverie) and a quicker, 'extravert' Flicking which is a result of the dreamy state being activated into an action directed towards a happy goal. When the energy moves away from the Character and towards the object of "sympathetic exultation" Carpenter describes the process as "unfolding". When the energy moves towards the Character and away from the object, the process is described as "enfolding". The energy is created by an unconscious (for the Character) feeling of exhilaration: a light feeling of 'butterflies' caused by the expectation of a happy event - Carpenter's "sympathetic exultation". Above all, Light/Free is a supremely yielding Variation: characters seized by this tempo do not fight against their problems. On the contrary, they yield to overcome an obstacle, they 'stoop to conquer'.

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<sup>1</sup> Tapes: 20-7

<sup>2</sup> "Book": p. 30

As an example of this kind of light exhilaration, Yat Malmgren looks at Phoebe's speech in "As You Like It". Phoebe has just been 'smitten' by Rosalind disguised as Ganymede. The memory of Rosalind's appearance and manner provokes inside Phoebe the introvert "enfolding". The thought of seeing Ganymede again, by means of a letter she is going to send through Silvius, creates the "unfolding" of the "sympathetic exultation" of which Carpenter talks. Phoebe's thought moves between the concrete presence of Silvius (outside, 'concave', extravert direction) and the internal idea of love for Ganymede ('convex', introvert)<sup>1</sup>:

*"Think not I love him ,(convex shape, extravert Flicking) though I ask for him"* (concave shape, introvert Floating)

*"'Tis but a peevish boy"* (Flicking); *"yet he talks well"* (Floating)

*"But what care I for words?"* (Flicking); *"yet words do well, When he that speaks them pleases those that hear"* (enormous, oozing Floating)

*"It is a pretty youth* (Floating, reversing the previous order); *"not very pretty;"* (Flicking)

*"But, sure, he's proud"* (again reversing the order through a repeated Flicking); *"and yet his pride becomes him...."*<sup>2</sup>

Her energy alternates between the extravert Flicks going away from her and towards Silvius and the introvert Floats going towards her (her attraction for Ganymede) and away from Silvius. Her Action is a Near teasing and she comes across as rather silly, brainless. Like her, most Time-stressed Light/Free characters are quite stupid, yet come across as charming.<sup>3</sup>

Another good example of Light/Free is Cressida's reply to Pandarus in "Troilus and Cressida". The speech begins with two extended Floating beats:

*"Words, vows, gifts, tears, and love's full sacrifice  
He offers in another's enterprise"* (first long Floating)  
*"But more in Troilus thousand-fold I see"*

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<sup>1</sup> Tapes: 20-8; the detailed analysis is mine

<sup>2</sup> "As You Like It", III, 5, ll. 109-114

<sup>3</sup> Tapes: 20-8

*Than in the glass of Pandar's praise may be."* (second long Floating)

The first Floating is away from the idea of Troilus and towards herself, her self-interest. The character "enfolds"

The second Floating is towards the idea of Troilus and away from herself. Cressida "unfolds".

Following this dreamy, Time-stressed Light/Free beginning, the speech changes to a Space-stressed Action:

*"Yet hold I off. Women are angels, wooing:  
Things won are done; joy's soul lies in the doing:  
That she beloved knows nought that knows not this:  
Men prize the thing ungained more than it is:  
That she was never yet, that ever knew  
Love got so sweet as when desire did sue."<sup>1</sup>*

Cressida's thought process revolves around three elements:

- a. what Pandarus has to offer
- b. what Troilus represents
- c. is she right in choosing Troilus?

Her Action, being Space-stressed, moves between Near common sense and Remote conviction, relating to these three mental points of contact. In the final part of the speech Cressida examines her action in the light of an abstract 'idea' - the idea that men prize more the "ungained" than the conquest. Her thought process revolves around two sources of temptation: Pandarus' Near temptation and Troilus' Adream seductive powers can both be reduced to the idea of gain. Cressida tempts herself, therefore, through Attending, with the idea of gain. As a result of her predominant Space-stress, she comes across, like Cleopatra, as mainly Stable. Phoebe, who is almost entirely Time-stressed, comes across as mainly Near. As I mentioned when discussing Strong/Bound above, Space-stresses and consequent Stable Action Attitudes are typical of Characters with higher status.<sup>2</sup>

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<sup>1</sup> "Troilus and Cressida", I, 2, ll. 307-316

<sup>2</sup> Tapes: 20-9

ADREAM STRONG/FREE ("overpowering")

"Irradiant intention of 'casting a spell' or of 'being spell-bound'.

The Subconscious Motifs of Strong/Free are Wringing and Slashing."<sup>1</sup>

Strong/Free is the romantic tempo *par excellence*. Lovborg, Don Carlos, Henry V all make extensive use of Strong/Free. These characters tend to be great liberators, heroes, revolutionaries.<sup>2</sup> One can imagine them played by figures which capture the popular imagination: Mick Jagger, Nureyev. They have the ability to "cast a spell" over their surroundings. However, the word "intention" in Carpenter's definition should not be taken to mean a *conscious* intention of casting a spell or of surrendering to one. The decision is taken at the level of the Character, which is unconscious. More often than not, says Yat Malmgren, Strong/Free types are unaware of their ability strongly to affect people around them. Only when the energy is introvert and the "intention" is to be "spell-bound" does the Strong/Free character become somewhat narcissistic and gives the impression of saying "I am fascinated by myself".<sup>3</sup> But when the energy goes away from the Character and towards the object, we are in the presence of the 'strong and silent' type, the kind of characters often played by film stars like Burt Lancaster and Kirk Douglas.

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<sup>1</sup> "Book": p. 30

<sup>2</sup> The Variation is very similar to the Jungian 'extraverted intuitive type'. The following could almost be a character portrait of Lovborg:

*"The extraverted intuitive type... dislikes intensely anything that is familiar, safe, or well-established. He is no respecter of custom and is often ruthless about other people's feelings or convictions when he is hot on the scent of something new; everything is sacrificed for the future. Neither religion nor law is sacrosanct, so that he often looks like a ruthless adventurer; but he has in fact his own morality based on loyalty to his intuitive view. For him not to 'take a chance' is simply cowardly or weak.*

*The danger to this type of man is that he sows but never reaps. He squanders his life in possibilities while others enjoy the fruits of his energy and enterprise. It is almost impossible for him to carry a thing through to the end, or at least beyond the point where its success is established. Naturally his personal relationships are very weak; he finds it difficult to stick to one woman, and home soon becomes a prison. On the other hand, as the wife of such a man once said 'life with him is never dull'." (Fordham: "An Introduction", pp. 43-4)*

<sup>3</sup> Tapes: 21-4

The Subconscious Motifs of Strong/Free are Slashing ('extravert', more contending) and Wringing ('introvert', more yielding). It is clear at first view, says Yat Malmgren, why we should have two of the four Strong Subconscious Motifs. But it is less clear perhaps why the Flexible Motifs are to be found here, at Strong/Free, while the Direct ones (Pressing and Punching) are the Motifs of Strong/ Bound. The answer lies in the effect exerted by Flow on the Space element in the Subconscious Motifs. Emotional openness, Free Flow, causes the inner energy of the Character to move in 'waves', similar to the vibrations and waves of sound. The Intending within Adream therefore mixes with Flexible ('wavering', vibrating) Attending. Free Flow also has the effect of 'softening' sharp corners into round shapes, of turning expression onto indirect, roundabout ways. Because of the Free Flow the Strong/Free tempo feels as if it were *swinging* inside the Character.<sup>1</sup>

Strong/Free characters are not particularly intelligent or intuitive, but they have an attractive 'animal' quality. This quality comes across as relaxation - the ability to submit one's body to the force of gravity, of experiencing one's Weight.<sup>2</sup> Such characters give the impression that they cast a spell - they dominate the audience like film stars through an increase in their usual emotional and physical 'volume'. Yat Malmgren likens them to opera singers reaching the climax of their arias: Mimi singing "*Si, mi chiamano Mimi*" in "*La Boheme*" seems to open up the volume as if 'pumping' her voice up - the precise device through which Strong/Free affects its surroundings.<sup>3</sup>

In the "*Agamemnon*" Clytemnestra often uses Strong/Free. She goes out to greet Agamemnon and invites him to enter his house and his bath, where he will be murdered. Her 'act' is to pretend, truthfully, that she can now relax from her duty as steward of the realm; now that her husband is back she 'can be a woman' again. To project this image she becomes very seductive. Yat Malmgren points especially to the last line, inviting Agamemnon into the bath and inside her:

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<sup>1</sup> Tapes: 21-3/4

<sup>2</sup> Tapes: 21-3

<sup>3</sup> Tapes: 21-5

*"I suffered and suffered.  
But now, gladly, I welcome home my lord:  
Watchdog of his people, mainstay of the ship,  
Pillar of the lofty roof,  
True son of his father,  
Land glimpsed at sea when all hope is lost,  
Bright sunlight after storm, clear water  
To the thirsty traveller. These are the names  
I give him, in the joy of sorrows ended:  
Names of happiness, untinged by envious hate.  
Our agony is over."*

With each of these lines, like Mimi in her aria, Clytemnestra opens her 'volume' of sensuality and emotion. The final effect is of an enormous outpour of loving Free Flow, coming down on Agamemnon like cascading lava. There are nine 'steps' in this increase and, says Yat Malmgren, the actress needs to 'open' her voice nine times without apparent strain under the influence of the crescendo of Free Flow. Then comes the pay off: "*Our agony is over*".<sup>1</sup>

**ADREAM LIGHT/BOUND ("diffused")**

"Diffused sensation of a 'welcome feeling' or of an 'irreconcilable feeling'.

**The Subconscious Motifs of Light/Bound are Gliding and Dabbing."**<sup>2</sup>

Light/Bound manifests itself as giggly embarrassment. It is provoked in an Adream character by a light attack or challenge, when the Character thinks he might be 'told off'. A Light/Bound character's immediate reaction is to touch things. This often takes the form of the hand covering the mouth in an 'oops' gesture, or of wringing the hands in an apron in abashed embarrassment. Either way, the character is so embarrassed that he

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<sup>1</sup> Aeschylus: "The Agamemnon", in *Plays: Two*, trans. F. Raphael, K. McLeish, ed. J.M. Walton, London, Methuen, 1994 (1989), p. 28; cf. Tapes: 21-5

<sup>2</sup> "Book": p. 30

'doesn't know where to put himself'. He will either touch things fleetingly, or put his hands in his pockets - the first is a Dabbing, the latter a Gliding gesture. Blushing is also a sign of Light/Bound - the blood is thrust out by the Weight (Light Intending) of the rejection of the 'idea' which caused the embarrassment in the first place. The energy goes away from the Character and towards his tormentor. The blood then stays just beneath the skin, prevented from returning by the constriction caused by Bound Flow. This is Carpenter's "irreconcilable feeling". The Character may also blush because he has been flattered and now reacts to flattery by being 'coy', thus taking the energy towards himself. (Carpenter's "*diffuse sensation of a 'welcome feeling'*").

Perhaps the most telling physical signs that a Character is Light/Bound are a silly laugh of 'welcome' (extravert) or, at the other extreme, breaking into a sweat as the Character refuses to accept, even to contemplate, the embarrassing suggestion (introvert).<sup>1</sup>

Shakespeare's upper class fools are often prone to Light/Bound states. Andrew Aguecheek is definitely prey to a "diffused sensation of an irreconcilable feeling" when Sir Toby forces him, through a mixture of flattery and bullying, into joining his drinking bout in the middle of the night, in spite of the "good knight's" sober intentions. Here he is, rabbit-like, trying to tiptoe his way out of embarrassment:

*"Sir Toby: Approach, Sir Andrew: not to be a-bed after midnight is to be up betimes; and diliculo surgere, thou knowest..."*

*Sir Andrew: "Nay, by my troth, I know not; but I know, to be up late is to be up late."<sup>2</sup>*

And one can imagine him blushing, not knowing where to put himself, his hands or his embarrassment in the long passage following Malvolio's entrance. Sir Andrew seeks in vain to sink out of sight and his Light/Bound embarrassment is so funny that Shakespeare allows the actor to steal the scene through gestures only - Andrew has no lines throughout Malvolio's admonition.<sup>3</sup>

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<sup>1</sup> Tapes: 21-6/7

<sup>2</sup> "Twelfth Night": II, 3, 11.1-5; the example is mine

<sup>3</sup> *ibid.*, 11. 95-135

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Adream, like all the Attitudes which contain Flow, is prone to Fusions. These are Strong/Bound going Strong/Free and Light/Bound going Light/Free.

The 'introvert' Subconscious Motif of Strong/Bound is Pressing, and the 'extravert' Subconscious Motif of Strong/Free is Slashing. Therefore, Strong/Bound going Strong/Free will manifest itself as Pressing going Slashing. That is why, says Yat Malmgren, adolescents slam doors and stamp their feet, hit their fists on the table or slap rivals (or the equivalent actions in words) - these gestures are outer Slashing moves motivated by an inner Pressing. The adolescent-like character is angry, but at the bottom of his anger there is fear and a search for self-preservation. If he were to remain in his "sombre" (Strong/Bound) mode and act with violent gestures, real Punches based on inner Pressing, he could kill in anger. This is socially unacceptable and dangerous, so such characters weaken the power of the anger through outer Free Flow, turning the Punch into a slap (Slashing).<sup>1</sup>

In Light/Bound going Light/Free the 'introvert' Subconscious Motif in Light/Bound is Gliding and the 'extravert' in Light/Free is Flicking. Light/Bound going Light/Free will manifest itself in the Subconscious Motifs of Gliding going Flicking. Teenagers giggling for no apparent reason, actors corpsing on stage, undergo this kind of Fusion.

One of the episodes in "La Ronde" by Schnitzler involves a young wife who has followed a young man for the first time to his *garconniere*. The scene captures the moment after they have just made love and she is 'ever so ashamed'. Her coyness is typical of Light/Bound ("diffused, shy") going Light/Free ("irradiant")

She: "Oh, I won't go! How can you think? Why?... ( a series of Dabbings).  
What would it be like if we met at a party one day, by chance?" (Gliding)

He: "One day, by chance? Surely you will be at the Lofheimers tomorrow.

She: "Yes, will you?" (Dabbing)

He: "Of course. May I ask for the cotillon?"

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<sup>1</sup> Tapes: 21-8



She: "Oh, why? I won't go!"(she is 'shivering' with tight Dabbings). "I would sink into the ground."

He: "Tomorrow at the Lobheimers. That's lovely."

She: "No, no, no." (three fast, tight Dabbings). "I can't come, definitely."

He: "Then the day after tomorrow, here..."

She: "Oh, it's an idea"

He: "At six."

She: "There are cabs in the corner, aren't there?" (she jumps away from the idea of the assignation)

Throughout the scene the young man gets more and more Pressing, in a callous way. The coy young wife becomes more and more insecure, Adream Light/Bound going Light/Free under the dual pressure of her attraction for him and her insecurity about his real feelings.<sup>1</sup>

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My examination of the four Adream Variation must not be taken to mean that Characters limit themselves to only one Variation at a time. On the contrary, most characters use at least three of the four 'tempi' open to them at the level of the Inner Attitude. Moreover, their Action has at its disposal two Stresses as well and Characters can switch between them within scenes, to create different relationships and different 'beats'. To round up our review of Adream, I would like to return to the example of Lear's curse against Goneril, quoted at Strong/Bound above. His speech is preceded and followed by two very different approaches.

Just before bursting out into the hot rage of the curse, Lear greets Albany, Goneril's husband, coldly, with a calculated superiority:

*"O! sir, are you come?*

*Is it your will? Speak, sir! Prepare my horses."* <sup>2</sup>

Here Lear brings Direct Attending to his Adream anger. This has the effect

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<sup>1</sup> Tapes: 21-9

<sup>2</sup> "King Lear", I, 4, 282-3

of turning the burning rage of the curse into a cold, deliberate spite. Attending produces Direct/Bound Remote and Direct/Strong Stable on the Outer Action. On the Inner Action there is a furious Mobility, constantly constructing and destroying with the idea of betrayal. There is also, under the Stable command "*Prepare my horses*", a Near Quick decision about the next practical course of action. And we may note how Shakespeare allows Lear to distance himself physically from Albany - thus acting out his Remote Outer Action - by making him turn towards his followers (with whom he has a Near relationship) to order his horses. I am not saying that Lear is even now fully aware of what he is doing - he is, after all, Adream and overwhelmed by emotion. Most people bring Deciding to their Adream when they are angry, thus producing Outer Actions of Near and Mobile. Their appearance alternates between ridiculous hysterical behaviour (Mobile) and throwing Near Weight all over the place. In a rage we smash china, throw record players out of the window, slam doors, hit our fist on the table and so on. All these are Near actions and consist of throwing Weight about. At the same time our voices get high pitched and strangled, our breathing quickens, our heart beats faster under the effects of a surge of adrenaline. These are the effects of Mobile Action. Lear does exactly these kind of things in the speech of the 'curse'. But for the moment still controls his emotions through Attending, keeping Near and Mobile on the Inner Actions and projecting Remote and Stable as the Outer Actions.

Interestingly enough, Shakespeare gives him a second opportunity to change from Time-stress to Space-stress. Lear exits after the curse speech (a metaphoric slamming of the door) only to return almost immediately with

*"What! fifty followers at a clap,  
Within a fortnight?"*<sup>1</sup>

The re-entry is almost comical, as Lear's line brings the whole grand universal curse to the Near level of a petty squabble. But then Shakespeare allows the amazed Albany a second line, thus turning Lear away from his Time-stressed fury and back to his original Space-stressed, more thoughtful, analytical mode. The control of Mobility afforded by the

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<sup>1</sup> I, 4, ll. 318-19

Space, allows the Near element in Adream to reassert itself and balance the Mobile out. The talk is of "manhood" regained, of Weight re-established, and Lear experiences the Near physical release of tears:

Albany: *"What's the matter, sir?"*

Lear: *"I'll tell thee.[to Goneril] Life and death! I am ashamed  
That thou hast power to shake my manhood thus,  
That these hot tears, which break from me perforce,  
Should make thee worth them."<sup>1</sup>*

For one moment we are led to believe that Attending has got the upper hand and reason will prevail, softening the Bound Flow and defusing the conflict. However, Lear's anger bursts out again, emotion sweeps away Thought and Weight, and he swings back to a Remote Inner and Near Outer Action, cursing Goneril again. Finally, at the extreme of the emotional swing of the pendulum, his Inner Action becomes Stable, 'dealing' in imagination with the problem of leadership and kingship, while his Outer Action is a ridiculous, pathetic, empty (for us who know of Goneril's agreement with Regan) Mobile threat of revenge:

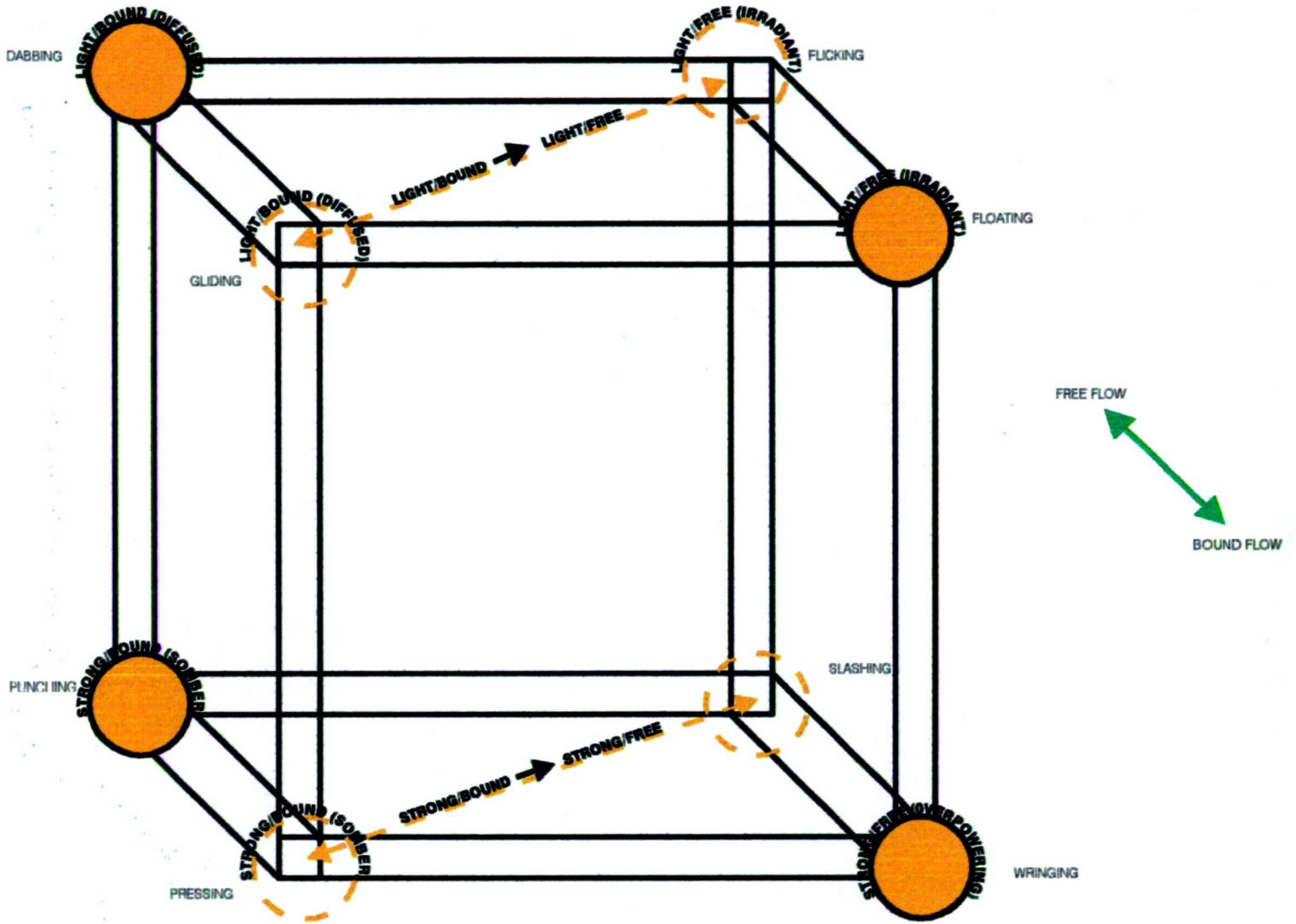
*"....Thou shalt find  
That I'll resume the shape that thou dost think  
I have cast off forever; thou shalt, I warrant thee."<sup>2</sup>*

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<sup>1</sup> I, 4, ll. 320-23

<sup>2</sup> I, 4, ll. 332-4; Lear is discussed on Tapes: 21-2; the detailed analysis is mine.

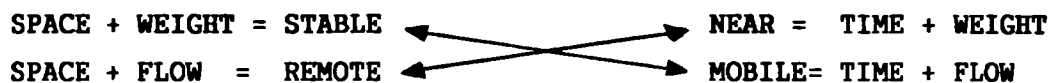
# ADREAM CUBE



## LEFT-ACTION

AWAKE

"Awake (characteristic 'awareness') is a combination of the Mental Factors of Thinking and Intuiting which produce the Inner Participations of Attending/Deciding. When Attending is emphasized, the Aspect is penetrating. When Deciding is emphasized, the Aspect is circumscribing. Its Action can be either Weight-stressed or Flow-stressed. Depending on the Stress, the Awake Action Attitudes are:



The Variations of Awake are:

Variation

Subconscious Motif

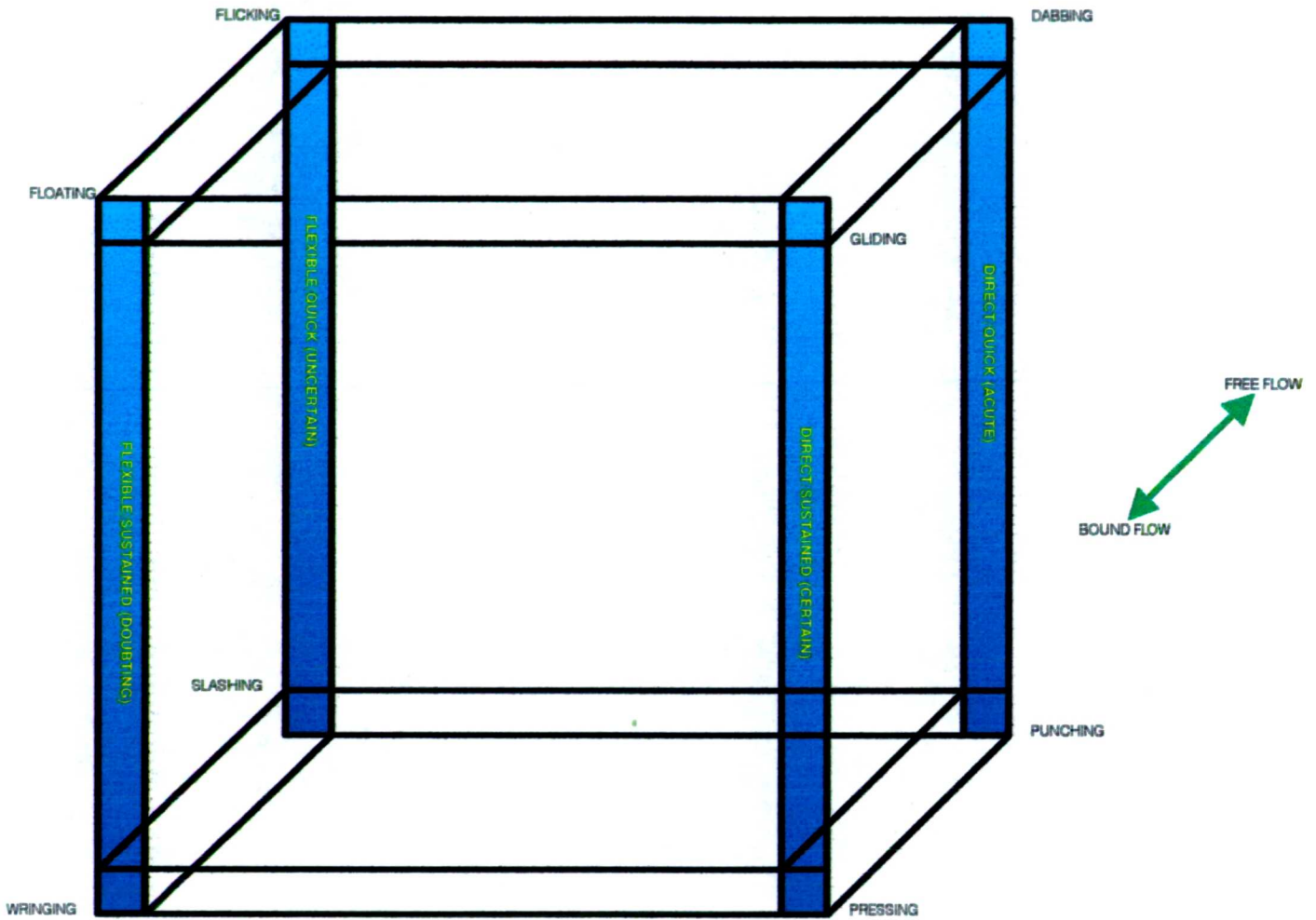
Direct/Quick ("acute")	Punching/Dabbing
Flexible/Sustained ("doubting")	Floating/Wringing
Direct/Sustained ("certain")	Pressing/Gliding
Flexible/Quick ("uncertain")	Flicking/Slashing" <sup>1</sup>

Awake is the name given by Carpenter to pure intellectual ability. Awake deals with ideas - it is pure thinking in action. Characters with Awake ability are master logicians, their thinking does not drift towards the intuitive. On the contrary, they deal mainly with facts - the essence of Awake is the intellectual ability to marshal facts in the service of an

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<sup>1</sup> cf. "Book": p. 28 and Tapes: 10-15; 18-3/6; although the "Book" talks of Awake "Action Attitudes", these are theoretical notions only. As already stated (see Attitudes - Introduction) Awake (like Mobile and Remote), not having Intending as a component, can only exist as an Action Attitude. We therefore speak of Awake 'states' or 'tempi', not of Awake Inner Attitudes or Characters. Its own, so-called "Action Attitudes" occur only as nuances of outer expression. The process of adding Stresses and forming Outer Attitudes at the level of the Action is described in the chapter on "The Confluence of the Externalized Drives" below. At this stage, it must be remembered that Awake only appears as a component of the Action of either a Stable (Time-stressed) or a Near (Space-stressed) character. It cannot exist as an aspect of Adream, its opposite Attitude, with which it is incompatible.

# AWAKE CUBE



# RIGHT-ACTION

idea.<sup>1</sup> This idea is the moving force behind the Awake Attitude - it provokes the Awake capacities of the character, who then reacts and exerts himself upon the world through abstractions.<sup>2</sup>

Mobile and Remote are also provoked by 'ideas'<sup>3</sup>, but in Mobile the idea is outside the subject, provoking emotion. In Awake the idea lies in depth, inside the subject.<sup>4</sup> Under the effect of Mobile 'ideas' the Character becomes like quick-silver. Awake, on the other hand, is solid, static, light and transparent: like glass, like crystal, like diamonds.<sup>5</sup> Awake eliminates both the sensuous and the emotional responses aroused by the objective world and replaces them with thought. This is why characters in Awake mode give the feeling of being sensuously cold and emotionally neutral. They are, however, excellent at speaking about their emotions and sensations in a detached manner.<sup>6</sup> They also appear (like diamonds, says Yat Malmgren) indifferent to everything around them. Characters seized by Awake give the impression of being supremely self-contained.<sup>7</sup> Because they do not get involved emotionally in conflicts, they do not fight in an

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<sup>1</sup> cf. Franz: "Typology", pp. 47-8, who describes the "extraverted thinking type" thus: *"This type is to be found among organizers, people in high office and government positions, in business, in law and among scientists. They can compile useful encyclopaedias. They dig up all the dust in old libraries and do away with the inhibiting factors in science which are caused by clumsiness or laziness or a lack of clarity in language. The extraverted thinking type establishes order by taking a definite stand and saying, 'If we say so-and-so, we mean so-and-so.' They put clarifying order into the outer situation. At a business meeting, such a man will say that one should get at the basic facts and then see how to proceed. A lawyer who has to listen to all the chaotic reports of contending parties is able, with his superior thinking function, to see which are the real conflicts and which the pseudo-contentions, and then to arrange a solution satisfactory to all parties... If pressed into saying what he understood by 'justice', he would be quite bewildered and probably throw you out of his office because he was 'too busy'. The subjective element remains in the background of his personality. The premises of his high ideals remain within the realm of his inferior feeling function. He will have a mystical feeling attachment to his ideals, but one would have to drive him into a corner to find out about them."*

<sup>2</sup> Tapes: 10-15

<sup>3</sup> see Mobile and Remote in this chapter

<sup>4</sup> Tapes: 18-1

<sup>5</sup> In the text of "Conflict and Harmony", Carpenter calls Awake "Brightness" (Chap. 4, p. 3) which points towards a luminous quality as well as to intellectual sharpness in the Awake personality.

<sup>6</sup> Tapes: 47-2

<sup>7</sup> Tapes: 18-1; in keeping with these associations, the colour of Awake is light blue, like that of Thinking, its main component. (Tapes: 19-8)



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Collage - Awake Images. 'Solid, static, light and transparent..'

The Agra Diamond.



argument, but discuss things quite coldly, characters with an Awake attitude make good diplomats and mediators.<sup>1</sup> On a lighter note, Yat Malmgren considers that characters with wit, in the particularly English meaning of the word, display Awake attitudes.<sup>2</sup>

Laban and Carpenter characterise Awake as "awareness". The question Awake always asks is: "what is the idea behind all these phenomena, details, objects?" In order to answer this question Awake relates it to previous experience. The character, says Yat Malmgren, goes into the past to remember when he encountered a similar problem. "When did he learn that? When did he understand that?" This recourse to memory is deliberate and *conscious* and thus different from the intuitive use of memory in Near.<sup>3</sup> If someone were to ask quickly: " $8 \times 8 = ?$ ", the character would not need to recall that distant moment in childhood when the eight times table finally sunk in. His answer will come quickly, decisively, without recourse to *thinking* - relying only upon summoning a 'decision' taken long ago that  $8 \times 8 = 64$ . Despite the fact that we commonly consider this to be 'thinking', this is the subliminal process which takes place in Near and which amounts to no more than automatic Deciding. Indeed, most of what we call 'thinking' in common parlance, says Yat Malmgren, is not actually Attending but simply having recourse to instinctive memory (Deciding). This is why a maths teacher in high school might describe examination papers as 'normal', that is requiring the automatic application of rules and formulae, and 'advanced' in the sense of requiring 'deep thinking'. The first will call upon the Character's Near Deciding capacities, while the second should fire his Awake Attending. Attending will leave the character drained, because it will feel deeper, more intense than everyday mental activity.<sup>4</sup>

The "Book" lists Attending as the first of the Inner Participations which go to make Awake in order to emphasize the intimate link between Thinking and this Attitude. Yat Malmgren stresses, however, that, as in the case of all the Attitudes containing Deciding, the latter comes first in the

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<sup>1</sup> Tapes: 19-4

<sup>2</sup> Tapes: 47-3

<sup>3</sup> see Near in this chapter

<sup>4</sup> Tapes: 18-2

natural order in which the Attitude is formed.<sup>1</sup> Characters using Awake first take an intuitive 'decision', based on previous experience, about their thinking - "I will deal with this methodically" Oedipus says when confronted with the injunction of the Oracle.<sup>2</sup>

The fact that Awake has Attending as part of its component Mental Factors does not mean that Attitudes without Attending have no Thinking. They have Thinking in their Action whenever they are Space-stressed. However, each of these Space-stressed Attitudes will display a specific form of Thinking coloured by the Inner Attitude from which they spring. Space-stressed Near characters only think in a limited, materialistic way. Equally, Adream types have their thought process distorted, usually resulting in dreamy or ecstatic personalities. But pure Awake deals with facts - characters with lots of Awake are brainy people dealing with facts.<sup>3</sup>

The Aspects of Awake can be either Penetrating or Circumscribing:

Penetrating means that the character is able to 'see through' everyday things to the underlying idea. It is a truism that thinking is seen in the eyes. Indeed, Thinking is intimately connected with the sense of vision - Oedipus gouges his eyes out when his logic has failed him. When a character thinks, his eyes 'penetrate' through obstacles, their focus changes, he does not look at people or objects but 'sees through' them.<sup>4</sup>

*Penetrating* Awake is usually encountered in the Action of Stable characters who rely on their intelligence, rather than on their senses, to solve a problem. Socrates, seen as a 'character' in Plato's dialogues, displays the cool, transparent, ironic but relentless logic typical of Awake. Characters with developed Awake abilities are relatively hard to find in plays - their lack of sensuality and of emotion makes them often unrewarding for the actor.<sup>5</sup> Sometimes, however, they can be truly striking, as in the case of detectives, especially those in the classical

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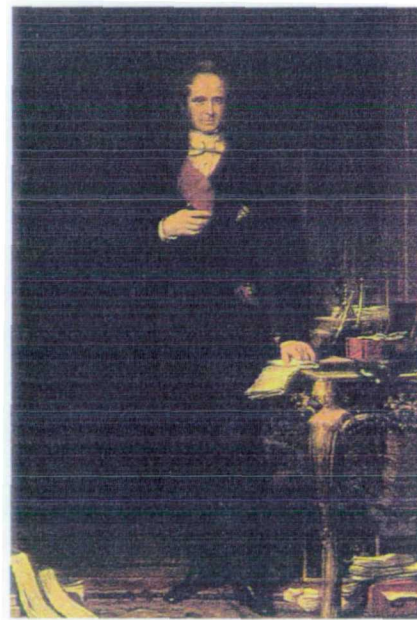
<sup>1</sup> Tapes: 18-2; see Near and Mobile in this chapter

<sup>2</sup> my example

<sup>3</sup> Tapes: 19-3

<sup>4</sup> Tapes: 18-6

<sup>5</sup> Tapes: 11-4. Yat Malmgren goes on to assert that Awake states do not endow the actor who relies on them with film star 'quality'. Awake, he says, makes no sensuous or emotional 'impact' on the audience. (ibid.)



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**Collage - Awake Images. 'Penetrating Awake'**

**GARNERAY:** Protrait of Maurice de Talleyrand Perigord.

**HUNT:** Portrait of Sherlock Holmes.

**WILES:** Sherlock Holmes.

**PARTRIDGE:** Henry 3rd Viscount Palmerston.

Anglo-Saxon tradition of writers like Conan Doyle, John Buchan, Agatha Christie. Sherlock Holmes (especially in Jeremy Brett's recent interpretation) certainly comes across as strikingly Awake. For me, however, the Awake mode, with its swings from extravert displays of activity ('doing' with facts) to periods of intensely introvert contemplation (examining ideas and problems) is embodied at its clearest in an Italian *homage* to Sherlock Holmes - in the character of Brother William, the monk-detective in Umberto Eco's novel "The Name Of The Rose":

*"Brother William's physical appearance was at that time such as to attract the attention of the most inattentive observer. His height surpassed that of a normal man and he was so thin that he seemed still taller. His eyes were sharp and penetrating; his thin and slightly beaky nose gave his countenance the expression of a man on the lookout, save in certain moments of sluggishness of which I shall speak. His chin also denoted a firm will, though the long face covered with freckles...could occasionally express hesitation and puzzlement. In time I realized that what seemed a lack of confidence was only curiosity...*

*He had perhaps seen fifty springs and was therefore very old, but his tireless body moved with an agility I myself often lacked. His energy seemed inexhaustible when a burst of activity overwhelmed him. But from time to time, as if his vital spirit had something of the crayfish, he moved backward in moments of inertia, and I watched him lie for hours on my pallet in my cell, uttering barely a few monosyllables, without contracting a single muscle of his face. On those occasions a vacant, absent expression appeared in his eyes, and I would have suspected he was in the power of some vegetable substance capable of producing visions if the obvious temperance of his life had not led me to reject this thought."<sup>1</sup>*

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<sup>1</sup> U. Eco: *The Name Of The Rose*, trans. by William Weaver, London, Secker and Warburg, 1983, pp. 15-16. This example is mine, as are the earlier references. Yat Malmgren's only example of a general Awake text comes from an article on spine alignment written by an orthopaedic surgeon and published in the Boston Medical Surgeon Journal in the fifties. (Tapes: 19-3/4) One can think of any number of similar intellectual discourses on 'facts', but I feel that descriptions such as the one above are more useful for the actor.



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**Collage - Awake Images.**

**KOSON:** An owl on a tree branch.

**MAGRITTE:** The present.

**ROOS:** Eagle owl and cat with dead rats.

At the opposite pole from Eco's "penetrating" detective stands the kind of vague, self-centred, shallow academic satirised by Stoppard in "Jumpers". George, Professor of Moral Philosophy, is a typical example of a character using "circumscribing" Awake. His philosophical pyrotechnics are a transparent cover for a Near Character ill at ease with the Sensing side of his personality. Challenged by the frustrated sensuality which surrounds him, and unable to respond to it, the character brings Thinking in the shape of a Space-stress to his remaining Near Deciding, thus creating a circumscribing Awake Outer Action:

*"Look...Consider my left sock. My left sock exists but it need not have done so. It is, we say, not necessary, but contingent. Why does my sock exist? Because a sock-maker made it, in one sense; because, in another, at some point previously, the conception of a sock arrived in the human brain; to keep my foot warm a third, to make a profit a fourth. There is reason and there is cause and there is the question, who made the sock-maker's maker?..."*<sup>1</sup>

This outer image has some similarities with that of Brother William: maniacal displays of (mainly verbal) energy, followed by periods of introspection, in this case in the form of maudlin self-pity; a continuous puzzled expression which here does not express genuine intellectual curiosity, but is a defence against the intrusions of the real world; a certain reluctance to involve himself with the world in a physical sense, which in the case of our Professor translates itself into cowardice, while in Brother William's case comes across as diplomatic detachment.<sup>2</sup>

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<sup>1</sup> Tom Stoppard: "Jumpers", London, Faber and Faber, 1972 (1976), p. 28

<sup>2</sup> the examples are mine. A familiar display of circumscribing Awake can be found, I think, in the central character of the American detective series "Colombo". The detective's mannerisms indicate "awareness": the head cocked to one side, the absent minded, 'introverted' gaze, the shuffling gait. But Colombo is Near: he always solves his cases through picking up inconsistencies of detail (a result of developed perception through Sensing) and by making intuitive links between ostensibly disparate elements. His outer demeanour, which says "I am only an insignificant policeman, lost in my own thoughts", is an *indication* of thinking, transparently fake, and thus designed to put pressure on his more astute victims precisely by making them think: "what is he *really* thinking?" This indication of thinking, combined with an unprepossessing physical life (underplayed Sensing) is typical of circumscribing Awake.

Awake can be seen as a *lack* of sensuality and emotion.<sup>1</sup> As a result, Awake does not radiate warmth. Awake is 'acting with ideas' and as such it belongs to the realm of the intellectual, of the lecture hall - words are its *modus operandi*, not the physical sensations behind them. In consequence, warns Yat Malmgren, the Awake function in itself - as opposed to Awake characters - is not very useful as a training tool in the development of the actor.<sup>2</sup> However, actors do bring Awake into play in their work when they need to answer analytical questions: "what is this play or character about?" The answer should be the determination of the dominant *theme* of the play or of the *essence* of the character. The decision to which the actor arrives is the result of direct penetration or flexible examination through Attending of the 'facts' of the scene or the character data. This process calls into play the Awake function.<sup>3</sup>

In Space Awake has the effect of drawing the body upwards, towards the head and, above it, towards the world of lofty ideas. Characters with Awake outers tend to be - like Brother William - gaunt and bird-like. In particular, they tend to emphasize the movements of the head and, within it, of the eyes. Awake 'stares' at people and things: penetrating Awake is associated, for me, with the owl; circumscribing, with the stork.

#### AWAKE VARIATIONS

##### AWAKE DIRECT/QUICK ("acute")

"Acute sudden decision in favour of or against an 'idea'.

The Subconscious Motifs of Direct/Quick are Punching and Dabbing."<sup>4</sup>

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<sup>1</sup> Tapes: 10-15

<sup>2</sup> Tapes: 11-4

<sup>3</sup> Tapes: 10-15; Yat Malmgren also considers that 'well made plays' or 'plays of ideas' are the product of an Awake attitude on the part of the writer. Ibsen would be the most striking example of this attitude, Racine another. (Tapes: 19-3)

<sup>4</sup> "Book": p. 28

Have you ever been startled in the middle of an exam, asks Yat Malmgren, by a fellow student who, after chewing his pen for a few minutes, suddenly exclaims: "Got it!?" His *inner* exclamation when the penny drops is the Direct/Quick state. It will be followed by a physical action, also Direct/Quick: he will put pen to paper in a rushed scribble of Dabs, he will put his hand up to answer, in a Punch. The answer will come 'pat': the Near character thrusting out his Awake Action from an inner state of certainty.<sup>1</sup>

Direct/Quick is the most contending of Awake variations and as such is underpinned by a lower, more flexible variation: Direct/Sustained. (see below) The essence of Direct/Sustained is "certainty". By extension, Yat Malmgren says, the actor who wishes to arouse a Direct/Quick state must ask the question: "what am I certain about?"<sup>2</sup> The answer, given either in the name of the character or of the actor, brings about a state of Direct/Quick.

In Carpenter's interpretation, "in favour" of an idea means that the energy goes away from the Character and towards the idea which provoked the Awake state. "Against" the idea means that the energy goes away from the idea and towards the Character. The important thing about these interpretations, says Yat Malmgren, is that they describe the movement of energy towards or away from the Character in relation to an *idea* - hence the energy is Awake.<sup>3</sup>

**AWAKE FLEXIBLE/SUSTAINED ("doubting")**

"Slowly dawning attention towards or away from a 'doubting awareness'".

**The Subconscious Motifs of Flexible/Sustained are Floating and Wringing."<sup>4</sup>**

In Flexible/Sustained mode the Character does not accept what has been offered by the Given Circumstances automatically, but takes time to think. In the process he places the accepted wisdom on trial, he judges the

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<sup>1</sup> Tapes: 18-3

<sup>2</sup> Tapes: 19-6

<sup>3</sup> Tapes: 18-8

<sup>4</sup> "Book": p. 28



evidence, he compares sources. Above all, he sees two sides of every argument and balances the facts.<sup>1</sup> The decision which comes at the end of the process is only arrived at gradually - hence Carpenter's "dawning attention".

The process can take place either towards an idea offered from the outside, in which case the energy flows towards the object and away from the Character; or away from the idea, which the Character finds unpalatable and towards inner certainties - in which case the energy flows towards the Character and away from the idea.

Flexible/Sustained is the most yielding of the Awake Variations: as such it precedes its sister variation Flexible/Quick. They are both variants of "doubting", but Flexible/Sustained is more introvert: the doubt is exercised more often than not towards insights and ideas emerging from the inner life of the Character rather than from outside circumstances. This is reflected in the Flexible/Sustained Subconscious Motifs - Floating and Wringing - which represent the tempi of a Character engaged in profound, yet intimate thought. Yat Malmgren quotes a convoluted line from Shaw's "Saint Joan" as an example of this inner flexibility of thought<sup>2</sup>:

*"If I went into England against the will of God to conquer England, and tried to live there and speak its language, the devil would enter into me; and when I was old I should shudder to remember the wickedness I did."*<sup>3</sup>

#### AWAKE DIRECT/SUSTAINED ("certain")

"Slow dawning of a 'certain awareness' or of an 'uncertain awareness'.

The Subconscious Motifs of Direct/Sustained are Pressing and Gliding."<sup>4</sup>

A state of Direct/Sustained means that the Character is seized by the inner "certainty" that he is right or wrong about an idea. He may approve

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<sup>1</sup> Tapes: 18-3

<sup>2</sup> Tapes: 47-6

<sup>3</sup> George Bernard Shaw: "Saint Joan", London, Penguin Books, 1946, p. 61

<sup>4</sup> "Book": p. 28

or disapprove of this idea, and that will determine his deliberate ("slow dawning") decision to accept or reject it. If the Character accepts the idea, then the awareness is "certain" and the energy goes away from the Character and towards the idea. If the Character rejects the idea, then the awareness is "uncertain" and the energy goes towards the Character and away from the idea. But the end product is total, conscious, certainty.<sup>1</sup>

In Prokofiev's ballet "Romeo and Juliet", in the scene of the secret marriage, at the moment when Juliet promises eternal fidelity, the choreography requires an *arabesque-pique*. The ballerina should rise on points and then 'shoot up'. In the Russian film version of the ballet, Galina Ulanova, the great ballerina who first danced Juliet, carried out the movement as prescribed and then stood there, keeping this seemingly impossible position in absolute stillness. It was one of the greatest achievements of classical ballet at the time, says Yat Malmgren, as nobody before had been able to carry out a movement which said with such absolute certainty - 'Yes!'. Ulanova came in with a Quick/Direct ("acute", bright, ready for action) entrance on points and then, after seeing Romeo, held the position miraculously in a vibrating Direct/Sustained Pressing of "certainty" before melting it all with Free Flow.<sup>2</sup> [ILLUSTRATION]

AWAKE FLEXIBLE/QUICK ("uncertain")

"Sudden embracing image of a 'new idea' or of a 'new problem'.

**The Subconscious Motifs of Flexible/Quick are Flicking and Slashing."<sup>3</sup>**

A character may be seized by Flexible/Quick when someone comes up with or suggests a new idea. The character gets his mind, flexibly, around the new suggestion: "But wouldn't it be better if we did it like that?" The Subconscious Motif behind his intonation here is Flicking. Alternatively,

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<sup>1</sup> The introvert energy is not a product of doubting the idea. Carpenter's "uncertain awareness" refers to the degree to which the Character is aware of his decision, not to the Idea itself, which has been resolutely rejected.

<sup>2</sup> Tapes: 18-4

<sup>3</sup> "Book": p. 28



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The Russian Ballerina Galina Ulanova in 'Romeo and Juliet'

the intonation can be a stronger Slashing: "Don't do it like that! Come on, let's do it like this!" The energy in Flexible/Quick moves away from the Character and towards an "idea"; but towards the Character and away from a "problem".<sup>1</sup> Overall, the Character is "uncertain": when characters are not sure of something, says Yat Malmgren, they tend to come up with silly answers and their Shadow Moves express this uncertainty in a series of Flicks and Slashes.<sup>2</sup>

Here is such a character, taken from Auden's great Christmas poem "For The Time Being". Herod has been given the news of the birth of the Son of God and defends himself with an Awake Outer Attitude. The defence is mounted from a Near Character, the 'clever' argument is an imposition on the true nature of the character and is therefore comical. Decisions are Awake Actions, and Herod is horrified at the momentous decision he is asked to take. At the end of a long argument, going round in circles in order to avoid the momentous decision, Herod bursts out, first with a Flexible/Quick, then with a Direct/Sustained tempo:

*"And for me personally at this moment it would mean that God has given me the power to destroy Himself. I refuse to be taken in. He could not play such a horrible practical joke. Why should He dislike me so? I've worked like a slave. ask anyone you like! I read all official dispatches without skipping. I've taken elocution lessons. I've hardly ever taken bribes. How dare He allow me to decide? I've tried to be good. I brush my teeth every night. I haven't had sex for a month. I object! I'm a liberal. I want everyone to be happy. I wish I had never been born."* <sup>3</sup>

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To illustrate a typical instance of Awake Attitudes, Yat Malmgren looks at the character of the Doctor in Act II of Strindberg's "The Father":

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<sup>1</sup> Tapes: 19-7

<sup>2</sup> Tapes: 19-8

<sup>3</sup> W. H. Auden: "For The Time Being" in *Collected Longer Poems*, London, Faber and Faber, 1968 (1974), pp. 189-90; discussed on Tapes: 47-7/8

Doctor: "After my conversation with your husband, I am by no means convinced that your fears are justified. You made a mistake when you told me he had reached these surprising conclusions about other heavenly bodies by the use of a microscope. Now that I hear that it was a spectroscope, he must not only be acquitted of any suspicion of derangement, but appears to have made a genuine contribution to science".

Laura: "But I never said that."

Doctor: "Madam, I took notes of our conversation, and I remember I questioned you on this very point, because I thought I must have misheard you". (Flexible/Sustained, "doubting" of himself as well as of her. Then Direct/ Sustained) "One must be most meticulous in such accusations, for they could result in a man being certified as incapable of managing his affairs." (he is "certain" of his professional principles.)

Laura: "Certified as incapable - ?"<sup>1</sup>

The Doctor's thought and phrasing go round and round like in a maze as a result of his Flexible Attending. The phrasing of the actor, says Yat Malmgren, should not break the flow of the thought by putting in unwarranted comas and full stops. Flexible Awake implies speaking long stretches of the text on one breath. If the same text were to be delivered staccato, in a pedantic, tight-lipped manner the character's Action would become Near Space-stressed rather than Awake, Flow-stressed. The difference will be that between a rather dry and unpleasant small time quack and what Yat Malmgren considers to have been Strindberg's intention - a genuine, well-intentioned intellectual, a specialist consultant, taking a high moral stance when confronted with domestic evil, but refusing to pass judgement. The Doctor is penetrating Stable. Intending is of secondary importance in his Inner Attitude, dominated by Attending. This is significant, because the Intending used in Awake is the weakest of all possible Weight-stresses.<sup>2</sup> The Doctor's Action also contains large elements of Remote, moving away from the Near Inner Action, which in this case is represented by the domestic relationship into which he does not wish to be drawn. In his over-intellectual way, the Doctor drops

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<sup>1</sup> A. Strindberg: "The Father", in Plays: One trans. Michael Meyer, London, Methuen, 1982 (1995), p. 48.

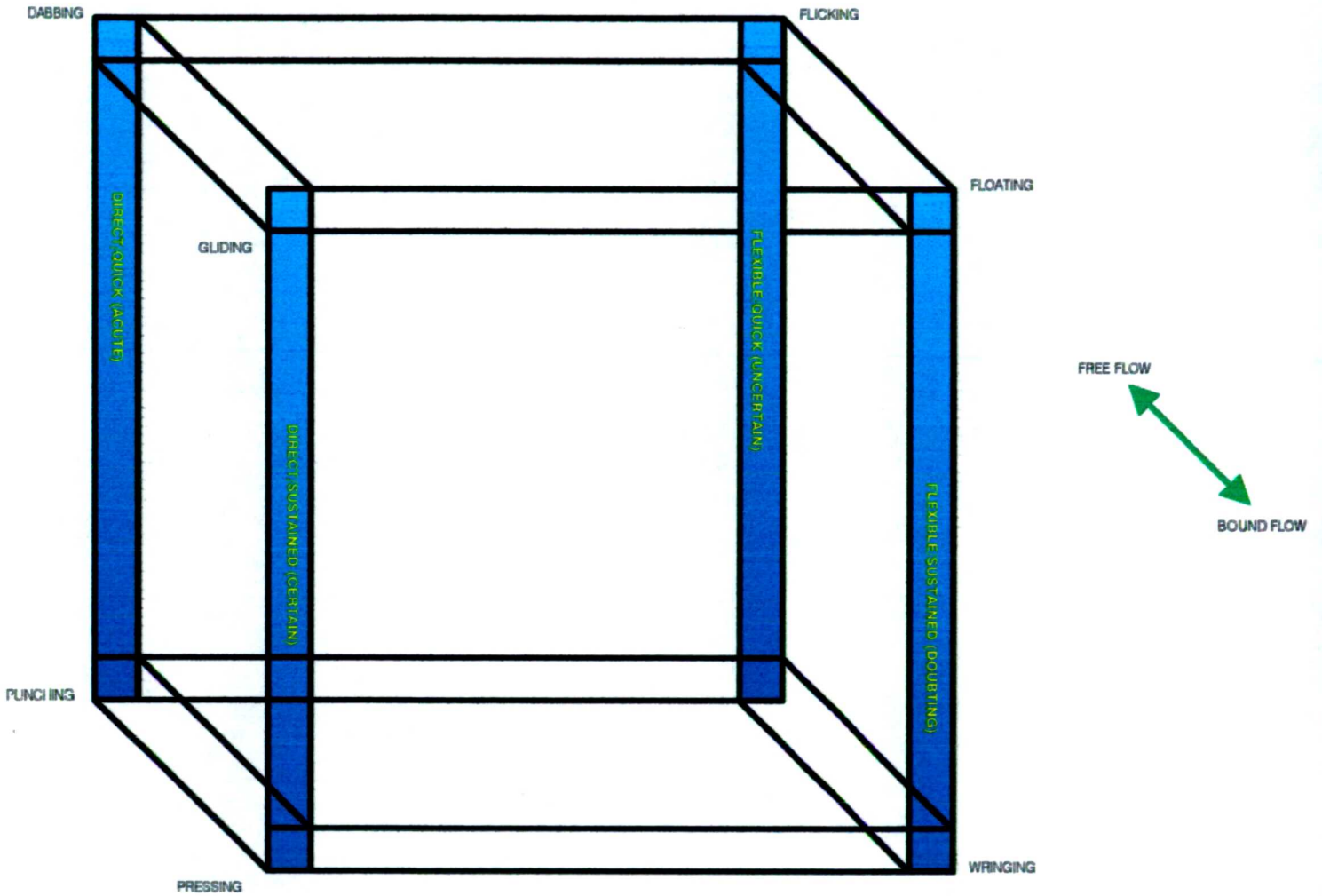
<sup>2</sup> the other two Weight-stresses are to Mobile and Remote. Mobile attracts the strongest Weight-stress because, being so self-centred, it leads to the strongest reactions to outer stimuli.

inadvertently the word "incapable", thus giving Laura the solution she had been looking for - to drive the Captain to madness.<sup>1</sup>

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<sup>1</sup> Tapes: 19-5/6

# AWAKE CUBE



# LEFT-ACTION

STABLE

"Stable (characteristic 'unadapting') is a combination of the Mental Factors of Sensing and Thinking which produce the Inner Participations of Intending/Attending. When Intending is emphasized, the Aspect is enclosing. When Attending is emphasized, the Aspect is penetrating. Its Action can be either Time-stressed or Flow-stressed. Depending on the Stress, the Stable Action Attitudes are:

TIME + WEIGHT = NEAR	←	→	AWAKE = TIME + SPACE
FLOW + WEIGHT = ADREAM	←	→	REMOTE = FLOW + SPACE

The Variations of Stable are:

<u>Variation</u>	<u>Subconscious Motifs</u>
Strong/Direct ("commanding")	Punching/Pressing
Light/Flexible ("receptive")	Floating/Flicking
Strong/Flexible ("practical")	Wringing/Slashing
Light/Direct ("self-contained")	Gliding/Dabbing" <sup>1</sup>

Stable is a complex Inner Attitude, a combination of Near and Awake. Because it contains Weight (Intending), Stable can exist at the level of the Character. Stable characters have highly developed intellectual powers, which they direct with strong will. Their Intending, that is their need to act, to *do*, is channelled intelligently by their thinking capacities. They always 'go somewhere'.<sup>2</sup> Because of this, Stable characters appear in control of events and, by extension, are considered to have an elevated social or spiritual status.<sup>3</sup> They are, says Yat

<sup>1</sup> "Book": p. 20

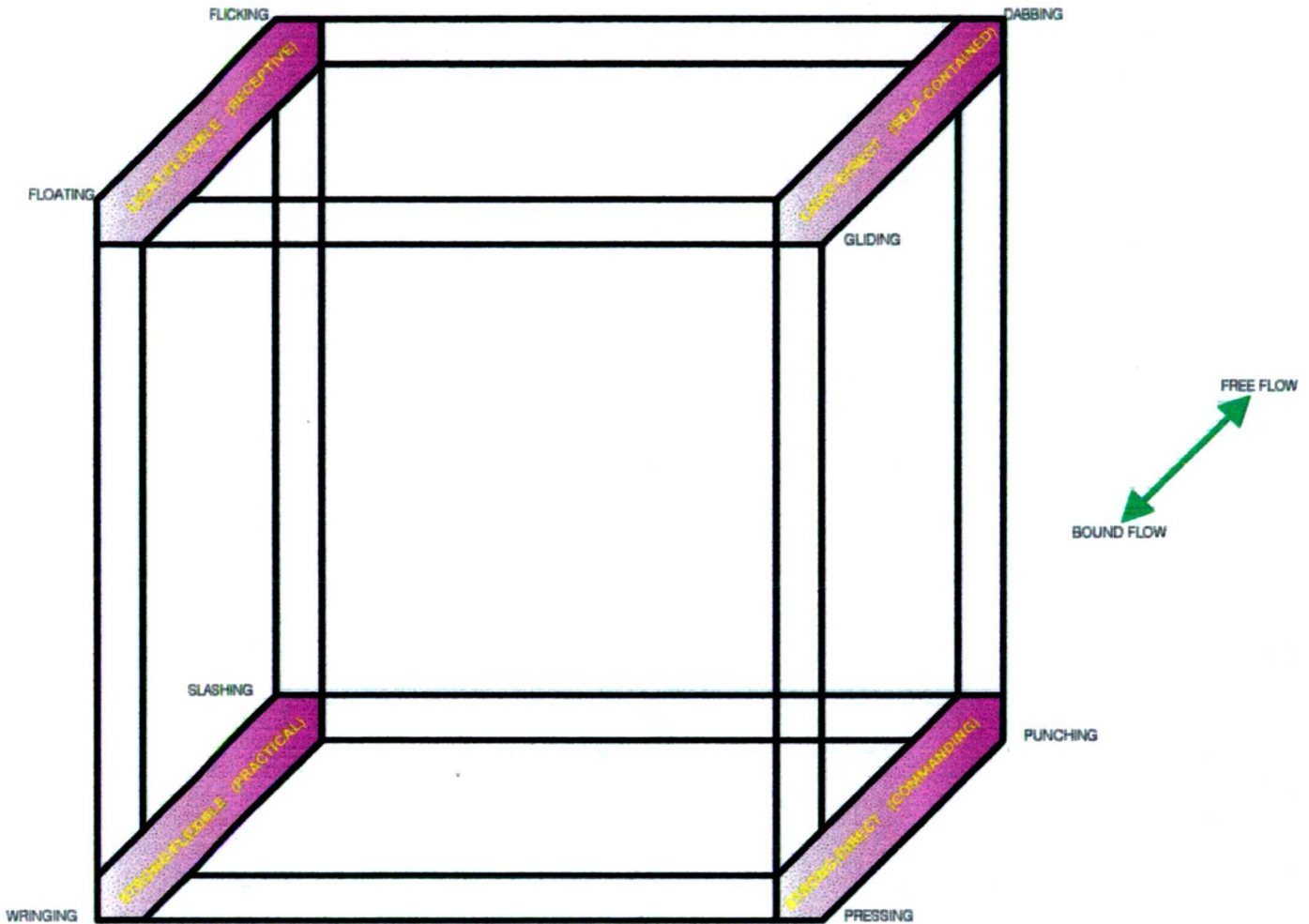
<sup>2</sup> Tapes: 9-21

<sup>3</sup> Fordham: "An Introduction", pp. 37-38 gives the following description of the Thinking type which I think amounts to a minor portrait of Stable:

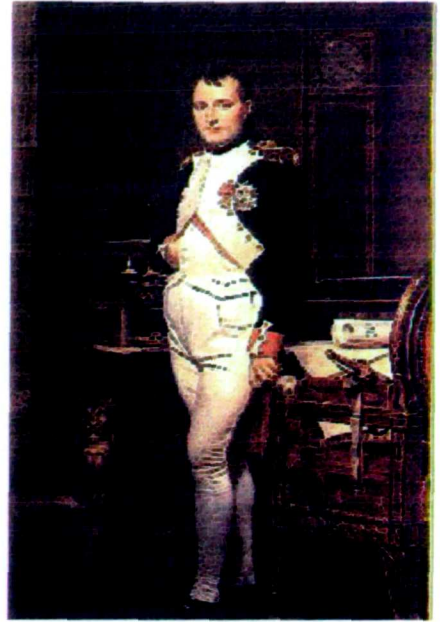
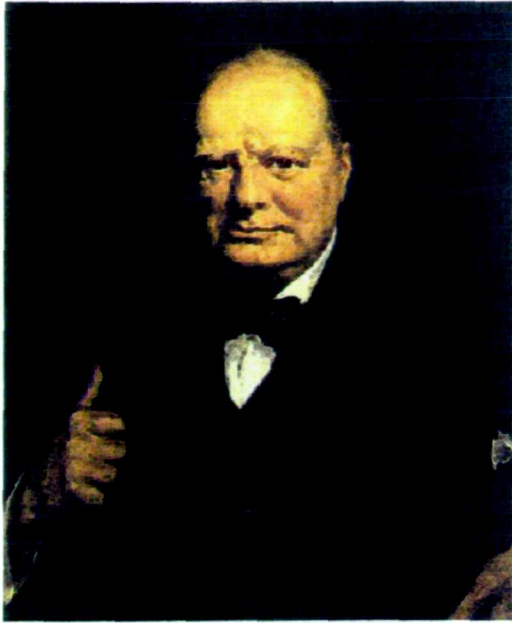
*"This type 'thinks things out' and comes to conclusions based on objective data - what he calls 'the facts'. He likes logic and order, and is fond of inventing neat formulae to express his views. He bases his life on*



# STABLE CUBE



# RIGHT ACTION



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**Collage - Stable Images. 'Elevated social or spiritual status.'**

**DUGDALE:** Portrait of Sir Winston Churchill.

**DAVID:** Napoleon in his study.

**LAWRENCE:** Sir Francis Baring Banking and Director of the East India company, with his associates.

**LA HIRE:** Moses and the Tablets of the Law.

Malmgren, like a powerful car, a Bentley or a Rolls-Royce: a lot of power contained under a smooth exterior and always giving the impression of knowing exactly where it is going.<sup>1</sup>

Near, the other strongly Weight-based Inner Attitude, is much coarser - it deals with collectives, with quantity rather than quality. Nearness wants 'much' - more colours, more frills, more figures.<sup>2</sup> Stability, on the other hand, tends towards the simple and the single minded: Stalin built his whole 'Stable' image by wearing simple grey suits with a vague military cut.<sup>3</sup> But strong historical rulers are usually too frightened to be truly Stable - nevertheless, the more frightened (Mobile) they are, the more they try to project Stable images. Here one can see, says Yat Malmgren, the essentially cerebral nature of Stable: unlike real, historical kings, the *ideas* of monarchy, of permanence, the law, the constitution, represent Stability.<sup>4</sup> Stalin betrays himself when he tries to project warmth and 'humanity' at the same time as Stability. Characters who come across as 'human beings' are not really Stable, they are only able to perform very Strong Outer Actions of Stable from Near or Adream. Thus images of Father, Mother are more than likely Near, as are most other family relationships.

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*principles and would like to see others do the same. Wherever possible his family, his friends, and his working associates are included in his 'scheme of living', and he has a strong tendency to believe that his formula represents absolute truth, so that it becomes a moral duty to press its claims. This can lead him into equivocal situations through assuming that 'the ends justify the means'. He believes that he is rational and logical, but in fact he suppresses all that does not fit into his scheme, or refuses to recognize it. He both dislikes and fears the irrational, and he represses emotion and feeling, and tends to become cold and lacking in understanding of human weakness. He neglects the art of friendship and of relationship to other people, and is often a family tyrant. He can sacrifice his friends and family to his principles without the least idea that he is doing so - it is all for their good. This type of man tends to have unfortunate love affairs, as his repressed feelings are likely to burst out with a violence beyond his control and attach themselves to unsuitable women. In addition, he suffers from irrational moods which he does not admit, and doubts about his beliefs which he stifles with fanaticism. He often has a strong sense of duty, and his formula for life may include much that is good, even noble, but his manner of putting it into practice will lack warmth, tolerance, and those human qualities that refuse to be fitted into schemes and formulae."*

<sup>1</sup> cf. Tapes: 9-21

<sup>2</sup> see "Near" in this chapter

<sup>3</sup> Tapes: 15-5

<sup>4</sup> Tapes: 22-7

Like rulers, great institutions dearly desire to be, and to be seen to be, Stable. Edwardian bank buildings aspired, through colossal granite facades, to create the impression of aloofness and security in the face of any adversity. Perhaps the most obvious Stable 'professional deformation' is that of captains of large ships, like oil tankers and cruisers. They spend their life coping with the sea which is supremely Mobile - ever changing and therefore dangerous. By extension, the Captains in "Twelfth Night" and "The Tempest" are also examples of Stable characters. In a minor mode, sport teams have 'captains' as well - their 'captaincy' usually consists in coping with the Mobility generated by the emotions of the players excited by the game.<sup>1</sup>

It is therefore clear that Stable is generated by moving away from the overwhelming emotion represented by Mobile. Stable can therefore be said to consist of a *lack* of Mobility. It requires the actor to draw on the experience of *overcoming* the kind of situations which normally induce Mobility: high emotional states, traumas. In addition, to reach Stability, a character needs to have experienced and *dismissed* the sensuous and emotional excitements characteristic of youth. Only then does a character reach the plateau of inner calm which is described as Stability.<sup>2</sup>

By discarding Mobility, Stable characters become devoid of Flow (Feeling) and Time (Intuition). Moving away from emotion, or rather 'solving', coming to terms with all emotional problems, is an essential formative experience for Stable characters. In the same way, Stable discards Time because the latter *changes* constantly. Stable has no need to take decisions (Time) on an on-going basis - for Stable all important decisions have already been taken and it is only a matter of pursuing the chosen course to the end.<sup>3</sup> By centring itself around Intending and Attending, in Stable the Weight places itself in Space and thus gives itself an intellectual, ideological direction.

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<sup>1</sup> Tapes: 23-2

<sup>2</sup> cf. Tapes: 11-1/2

<sup>3</sup> Although it apparently lacks Time, Yat Malmgren points out that in reality a Stable Character incorporates Time twice, from its components Near and Awake. (Tapes: 41-1) Before the Character can exercise thought and sensation, he must 'take decisions' about his Attending and Attending. (see the discussion of the ever present nature of Deciding at "Basic Concepts - Inner Participations", pp. 299ff.



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**Collage - Stable Images. 'Edwardain Buildings.'**

**HAVELL:** View of the bank of England.

**STADLER:** East India House.

**ANNON:** View of East India House.

**AMOUT:** The Bank of England.

Stable characters can be either enclosing or penetrating:

Hawthorne, the judge in "The Crucible" has all the characteristics of an *enclosing* Stable type. He is supremely "unadapting" - once embarked on a course, he pursues it to the end. Like most Stable characters he is higher in status than his surroundings: not only is he a senior judge, but he comes from Boston - a distinguished English colony.<sup>1</sup> He is enclosing Stable, says Yat Malmgren, because if he was penetrating he would not be so stuck in his ways. He feels so solid and reliable precisely because he lacks the flexibility inherent in Attending. He is Time-stressed more than Flow-stressed - in consequence he has no Feeling and remains always firm in his dealing with the 'witches'. Witches are mysterious, mystifying things for Hawthorne - coping with them is at the root of his inner certainties which give in turn rise to physical cruelty (Nearness). Therefore, despite the appearance of bookishness, he is not truly intellectual - like most judges he keeps to the strict facts of the law. And he always knows better, like all enclosing Stable characters.<sup>2</sup>

The Duke in "Measure for Measure", on the other hand, is full of inner doubts - an intellectual and Yat Malmgren's example of a *penetrating* Stable character.<sup>3</sup> Yat Malmgren subscribes to the interpretation of "Measure for Measure" which emphasizes its links with medieval models. In this interpretation the Duke withdraws from his creation, like God in the mystery plays. In the mystery plays God calls all Heaven before him, the hosts of Seraphim and Cherubim. (God, incidentally, is a Stable figure - 'our father', whom we associate with our own fathers, the ultimate source of Stability for the child). God announces his withdrawal:

*"To you, my most beautiful of angels, Satan,  
I give my throne"*

In the same way, says Yat Malmgren, the Duke departs, leaving behind, in charge, Angelo, the beautiful Adream youth who aspires towards moral perfection but will succumb to the sensuality inherent in his Adream

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<sup>1</sup> Tapes: 41-1

<sup>2</sup> Tapes: 41-5/6

<sup>3</sup> on Tapes: 22-6, where the analysis below is offered

character essence. The Duke then returns in the guise of a monk (another Stable father figure). Here he is consoling Claudio, sentenced to death by Angelo, with the thought that it is better to die than endure the miseries of everyday existence. The Duke starts with a Stable "command":

*"Be absolute for death: either death or life  
Shall thereby be the sweeter. Reason thus with life... 1*

He then goes on to contrast, logically as befits his Stable nature, man's aspirations with the disappointing realities life offers. Unlike Hawthorne, he looks at both sides of the coin, and this is a typical penetrating characteristic. Being Stable and a Thinking type, the Duke puts forward lots of ideas and uses Near as his main Outer Action, creating horrible, telluric, disgusting images of the sensuous aspects of life. Claudio's "own bowels" will desire his death through horrible diseases:

*"...Friend hast thou none;  
For thine own bowels which do call thee sire,  
The mere effusion of thy proper loins,  
Do curse the gout, serpigo, and the rheum  
For ending thee no sooner." 2*

The Duke sees life in abstract terms, as a product of original sin and universal corruption. This is the difference between Near Weight and Stable Weight. In Stable concrete facts are transcended, and Near narrow sensuality is moved to the Outer Action, backed by a Remote visionary Inner Action.<sup>3</sup>

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<sup>1</sup> "Measure for Measure", III, 1, 5-6

<sup>2</sup> op. cit. III, 1, 28-32

<sup>3</sup> I believe the Duke's Remote Inner action is a product of his fundamental Flow-stress, which is more in evidence elsewhere in the play and in particular in the ambiguous final scene. Flow-stressed Stable characters come across as softer, perhaps more sophisticated in their thinking, than their Time-Stressed equivalents. They are more 'pensive' and share many personality traits with Jung's introverted feeling type: *"Introverted feeling types...very often form the ethical backbone of a group: without irritating the others by preaching moral or ethical precepts, they themselves have such correct standards of ethical values that they secretly emanate a positive influence on those around them. ...Their differentiated introverted feeling sees what is inwardly the really*

The boy Claudio is Adream and at this point extremely Bound emotionally. The purpose of the Duke's speech, says Yat Malmgren, is to release the Free Flow within Claudio through the application of penetrating, strong and consoling reason. The Duke is Flow-stressed. His Outer Action, from penetrating Stable, is predominantly Adream and Remote. As a result we feel there is something almost feminine, flexible, yielding, introvert about his actions, in total contrast to the ponderous rigidity of enclosing characters like Hawthorne.

In space, Stable characters are recognized by the fact that they stand alone in their surroundings, which they usually dominate. In dialogue with his students, Yat Malmgren elicits a surprising degree of consensus about what are physical Stable images: oak trees, elephants, the pyramids, a moose standing alone in an icy wasteland.<sup>1</sup> The common link between these, he points out, is the fact that they are all 'free-standing'. The humble person, tossed about by emotion (Mobility) can lean against them and feel supported.<sup>2</sup> Oaks, Yat Malmgren points out, do not allow grass to grow under their crowns, they 'push' everything away from them. This is typical of Stable, who always stands self-contained in a barren landscape.

To complete the picture of the Inner Attitude, Yat Malmgren looks at examples of the two Stresses which create the Action of Stable characters. Stable can be either Flow-stressed or Time-stressed:

In Ibsen's "The Wild Duck", Werle, the "works owner and wholesale merchant" with a sexual secret to hide, is, in Yat Malmgren's opinion, an example of an enclosing, *Flow-stressed* Stable character.<sup>3</sup> His son Gregers is situated at the opposite pole - an Adream hysteric, bordering on Mobile.<sup>4</sup> But, Yat Malmgren points out, it would be a mistake to assume that all Stable characters are devoid of Feeling - in the case of Flow-stressed characters, Feeling is present in the overall character make-up as the Stress. More importantly, Feeling is present 'by default',

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*important factor.*" (Franz: "Typology", p. 60)

<sup>1</sup> Tapes: 23-1

<sup>2</sup> Tapes: 9-25

<sup>3</sup> Tapes: 22-7

<sup>4</sup> see in particular the scenes involving the two in Act I





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**Collage - Stable Images.**

**NASMYTH:** Dumbarton Rock.

**ROBERTS:** The great Sphinx and the Pyramids of Giza.

**ANNON:** The Pyramids of Giza.

precisely because characters like Werle have become Stable by moving away from Feeling, by trying to keep Mobility at bay.<sup>1</sup> Werle, while being controlled and weighty is nevertheless 'softer' because of his emotion-led outer. His 'soft' side is perceived in his preferred choice of Action Attitudes: the Flow-stress combines with Werle's dominant Weight to create a charming or somber Adream. In moments of tension, however, the Flow-stress is added to Space and creates the cold, distant, sarcastic versions of Remote.

Not so in the case of Creon in Sophocles' "Antigone". He has no such 'failing'. Unlike the slightly sentimentalized, 'humanized' character who appears in later versions of the story, Sophocles' Creon is larger than life. He is a typical example of a *Time-stressed* Stable character. Like Werle, he is enclosing, but his preferred Action Attitudes are Near (brutality) and Awake (cold calculation).<sup>2</sup> It is precisely because he is so rock-like Stable that his downfall (the death of his son) crushes Creon into a state of Mobility, the very state of heightened emotion which he had sought to "stabilize" throughout his life and which constitutes his Super-Objective.<sup>3</sup>

Finally, Yat Malmgren glosses on the "characteristic" of Stable ("unadapting") which he warns could be misleading. Stable characters, he says, have become Stable through emotional *adapting* in the first place, but adapting so absolutely and finally to an idea that all new adapting

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<sup>1</sup> Tapes: 23-1; see also my example of Pentheus in "The Bacchae" at "Attitudes - Introduction" p. 385

<sup>2</sup> This is not to say that this type of character is devoid of feeling. Their feelings, however, are relegated to the status of inferior function and therefore come out in dangerous and destructive ways: "*Outwardly, the extraverted thinking type does not give the impression of having strong feeling. In a politician, the inferior feeling function might unconsciously manifest itself into a deep rooted and steadfast loyalty to his country. But it might also induce him to drop an atom bomb or commit some other destructive act. Unconscious and undeveloped feeling is barbaric and absolute, and therefore sometimes hidden destructive fanaticism suddenly blurts out of the extraverted thinking type. These people are incapable of seeing that, from a feeling standard, other people might have another value, but they do not question the inner values which they defend. Where they definitely feel that something is right, they are incapable of showing their feeling standpoint, but they never doubt their own inner values.*" (Franz: Typology, p. 50)

<sup>3</sup> Tapes: 22-7

becomes redundant. Like in Mobility, the inner source of Stable is an idea; but unlike in Mobile the character does not change any more once it has fixed itself on the idea, once 'it has come to the conclusion that...'. In return, the Stable character tries to induce Mobility in others, to scare them with it or enthuse them through the central idea (the state, equality, the law, etc.) by which they themselves are dominated. Stable characters want to make everyone else adopt their 'great idea'. This is why Yat Malmgren would prefer the term "unchangeable" to Laban and Carpenter's "unadapting".<sup>1</sup> This would express more accurately the essence of characters like Creon, Hawthorne or even Werle.

#### STABLE VARIATIONS

##### STABLE STRONG/DIRECT ("commanding")

"Commanding demonstration or acceptance of a 'bold resolve'.

The Subconscious Motifs of Strong/Direct are Punching and Pressing."<sup>2</sup>

The Strong/Direct tempo is best understood, says Yat Malmgren, by looking at the statue of Edith Cavell which stands in front of the National Portrait Gallery near Trafalgar Square in London. [ILLUSTRATION] She "accepts", that is acknowledges inside herself, her "bold resolve" to rescue the distressed.<sup>3</sup> Her energy is introverted, going away from the idea of suffering and towards the Character. The Character gives the impression that, having listened carefully, intelligently, to all arguments, is now ready to say to herself, quietly but firmly: "Yes, yes, I agree!"

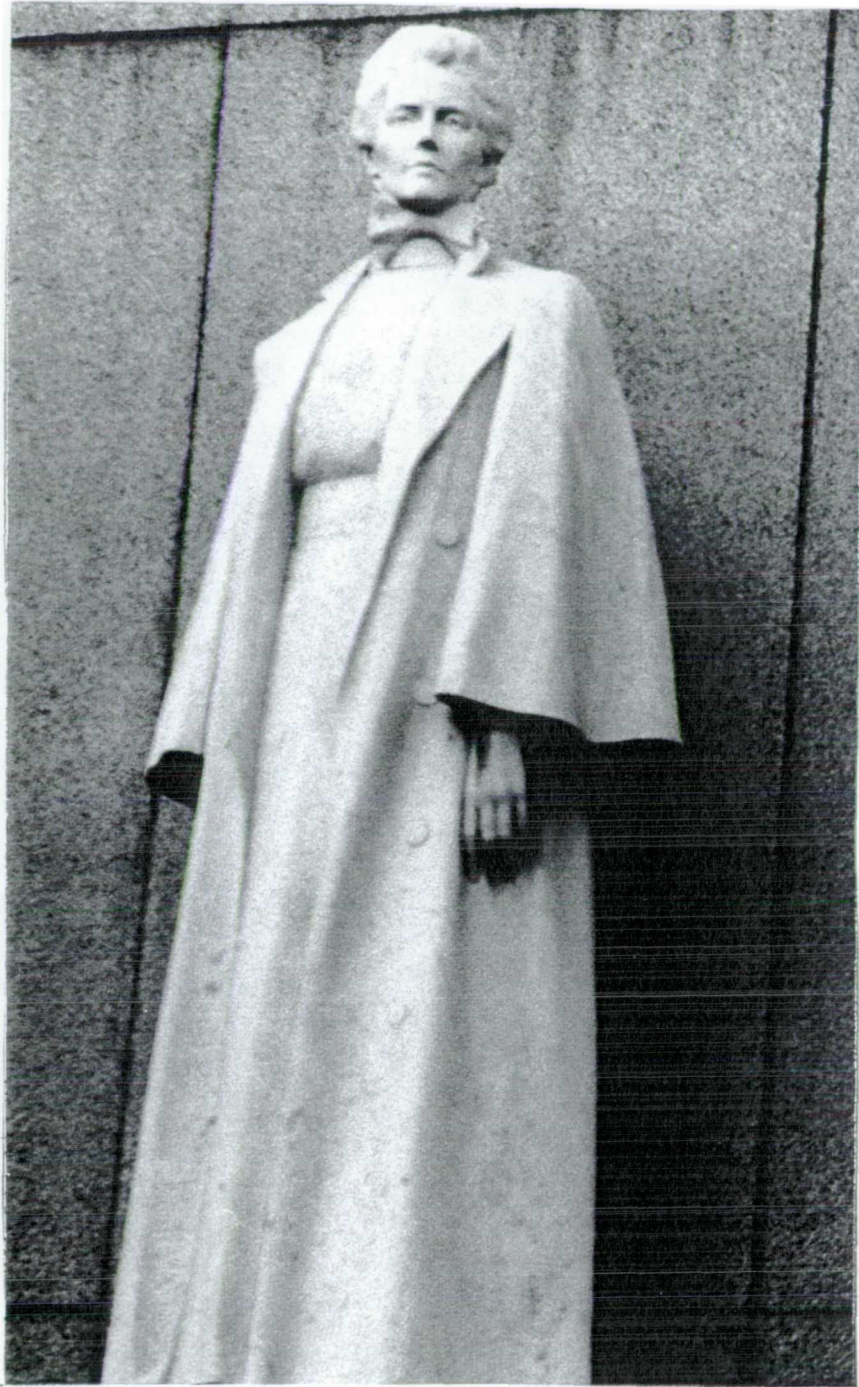
In extravert mode, when the energy goes away from the Character and towards an idea, the Character "demonstrates" a "bold resolve". "Commanding", in this context is a tempo in which Intending is directed,

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<sup>1</sup> Tapes: 23-1/2

<sup>2</sup> "Book": p. 20

<sup>3</sup> Tapes: 23-5



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STABLE Strong/Direct.

The statue of Edith Cavell which stands opposite the National Gallery.

focused by intelligence, giving a sensation of control and positive, outgoing energy.<sup>1</sup> Strong/Direct is the most contending of the Stable Variations and is therefore always preceded by the more yielding Strong/Flexible.

Examples of characters who live largely in a Strong/Direct tempo are Solness in Ibsen's "The Master Builder" (enclosing) and Zarastro in Mozart's "The Magic Flute" (penetrating).<sup>2</sup>

STABLE LIGHT/FLEXIBLE ("receptive")

"Receptive acceptance or receptive rejection of a 'welcoming tenderness'.

The Subconscious Motifs of Light/Direct are Floating and Flicking."<sup>3</sup>

Light/Free characters make excellent receptionists: they are flexible, amenable, ready to please.<sup>4</sup> They are supremely yielding on the outside, while knowing exactly what they want for themselves. "Receptive" in Carpenter's Interpretation should be taken, says Yat Malmgren, in this sense of open 'welcoming', like a kind old aunt opening the door at Christmas. A good archetypal image for Light/Direct is The Annunciation: when the Angel Gabriel says "Do not fear, Mary!" the Virgin "accepts" his word with a "welcoming tenderness".<sup>5</sup> This is the extravert form of the tempo.

"Receptive rejection" is more difficult to perceive, but becomes clearer if one remembers that it is a *Flexible* inner movement: it is a kind, positive rejection, like that of a love affair coming to an end but where one is concerned not to hurt the other. Nevertheless, the energy here is introvert - "rejection" means that the energy goes away from the idea (of 'union', say) and towards the character.

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<sup>1</sup> Tapes: 36-1

<sup>2</sup> Tapes: 41-4/6

<sup>3</sup> "Book": p. 20

<sup>4</sup> Tapes: 36-1

<sup>5</sup> Tapes: 23-5



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The Virgin Mary 'accepting' the word of God with a 'Welcoming  
Tenderness'.

BOURDICHON: The virgin receiving the Annunciation.

The Countess of Rousillon in "All's Well That Ends Well" could be played as Stable and would use a lot of Light/Flexible in her inner tempo.<sup>1</sup>

STABLE STRONG/FLEXIBLE ("practical")

"Developing intention to cast or to submit to a 'spell-binding power'.

The Subconscious Motifs of Strong/Flexible are Wringing and Slashing."<sup>2</sup>

The Interpretation of Strong/Flexible is similar to the one for Adream Strong/Free ("irradiant").<sup>3</sup> This is natural, because Flexible Attending and Free Adapting are very similar. Besides, characters who are Strong/Flexible are usually associated with a Free Flow stress. The difference between the two is the difference between an "irradiant" character who *just is*, a static object radiating spell-binding energy, and the "*developing*" essence of Strong/Flexible. Look at the film stars arriving for the Oscar ceremony, says Yat Malmgren. They stop and stand to allow the photographers to snap, while "radiating" their Adream quality all the while. Queen Margaret in Henry VI, on the other hand, is a good example of a "developing intention" to spell-bind the dejected fighters in order to achieve her objective - 'to restore their courage' in order 'to regain power'.<sup>4</sup> She "casts" her spell, thus allowing the energy to move away from her and towards the idea of victory. But when she appears again as an old woman in Richard III<sup>5</sup>, the movement of energy is towards her and away from the image of her murdered sons - here she "submits" to the "spell-binding power" of the idea of revenge.

"Practical" Stable characters do not hesitate to display their Strong Intending, but in a Flexible way - they assess the situation and decide what is possible, what can be done within the given parameters. The character asks: "what can I do with these Given Circumstances?" and, without trying to change anything, works within the limitations.

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<sup>1</sup> Tapes: 41-4

<sup>2</sup> "Book": p. 20

<sup>3</sup> see Adream Variations in this chapter

<sup>4</sup> Tapes: 23-6/7

<sup>5</sup> Tapes: 36-5

Dejaneira, Herakles' wife in "The Women of Trachos" by Sophocles is such a "practical" character. Herakles returns home in triumph after his labours, but also with a concubine in tow. Afraid of Dejaneira's reaction he stays outside the town with his men. Dejaneira, who has been awaiting his return for twelve years, hears about the concubine. She sends a messenger to find out the details. She now demands that the messenger tell the truth:

*"No. By Zeus who hurls his thunderbolts across  
The tree-lined slopes of Oeta, I want the truth.  
You are not addressing some craven creature,  
Nor someone ignorant of human nature".*

She belittles the messenger, all but swears at him, (Near and Adream Actions) but, when her Stable inner nature reasserts itself, she retorts:

*"I realise that affections may not remain constant.  
Only a fool would oppose the God of Love.  
To take on Eros would be mere Shadow-boxing."  
He numbers gods among his victims. Me too.  
And if me, why not any other woman like me?  
To blame my husband for succumbing to this disease  
Would put me as much at fault. Sheer foolishness."<sup>1</sup>*

She has acknowledged that her husband is constantly unfaithful, *accepts* it (acknowledges the Mobile-inducing idea of adultery) and therefore takes a Stable (controlled, calculated, intelligent) attitude towards it. The Strong/Flexible practical decision is underpinned by the inner Light/Flexible "receptivity" to the idea.<sup>2</sup>

**STABLE LIGHT/DIRECT ("self-contained")**

**"Cautious expression or cautious acceptance of a 'gentle deference'.**

**The Subconscious Motifs of Light/Direct are Gliding and Dabbing."<sup>3</sup>**

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<sup>1</sup> Sophocles: "The Women of Trachos" in Plays: Two, London, Methuen, 1994 (1979), p. 76

<sup>2</sup> Tapes: 41-2/3

<sup>3</sup> "Book": p. 20



Typical of Light/Direct is the tempo of an upright, Victorian lady. In "Gone With The Wind" there is a scene which calls upon such Victorian values to be exercised to the full. Melanie Wilkes is married to Ashley, the man for whom Scarlett O'Hara conceives a desperate passion. Despite the fact that she is aware of her husband's attraction towards Scarlett, she maintains throughout her breeding and her upper class composure. Melanie Wilkes is mostly Light/Direct. She is called upon to display this characteristic when Scarlett O'Hara appears, presumably uninvited, at her birthday party. When Scarlett appears, dressed in a deep purple dress and everyone looks daggers at the 'harlot's' brazen behaviour, this Stable lady goes straight to her and welcomes her back with a "gentle deference" exercised internally - a "cautious acceptance" of the idea of forbearance. She is the perfect Victorian idea of a lady - she will stand by her husband come what may. She will never complain, will always *yield* and do what is conventionally right. She does not adapt to the emotional upheavals around her, but dominates them, or, if one prefers, bobs on top of the waves of emotion, by sticking to her own perfect adherence to the conventions of social behaviour, by doing 'what is right'. She does not get emotional, but remains forever faithful to her idea of what it means to be a 'lady' and a wife.<sup>1</sup>

On a lesser scale, Light/Direct tempi can be found in the way in which Dickens portrays his clerks: very light, mostly Dabbing in their physical life, but very nasty underneath. They are typical examples of "gentle deference" being exercised "cautiously", with the energy being "expressed" away from the Character and towards the idea.<sup>2</sup>

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\*

The variations of Stable can be seen at work together in the last scene in "Hamlet":

Fortinbras is a general, an army leader. As a type, generals are seldom intellectual or emotional people - they tend to be good organizers, controllers. Fortinbras, says Yat Malmgren, is Stable. However, although

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<sup>1</sup> Tapes: 23-3

<sup>2</sup> Tapes: 23-6

as a general he gives the impression of unchangeable decisions and of lacking any romantic attachments, he can nevertheless be Flow-stressed and thus display Adream and Remote outers. Fortinbras charms the Danish nobility with his Adream outer demeanour, while at the same time keeping them at bay with his Remoteness. Surrounded by the chaos of the bodies strewn all around him, Fortinbras reacts by imposing order through Intending and Attending. Yat Malmgren looks in detail at his last two speeches:<sup>1</sup>

*" ... Let us haste to hear it  
And call the noblest to the audience"*

The first line is an order (Direct/Strong, extravert) as the use of the vocative indicates. Its Subconscious Motif is a Punching, reflecting the Stable inner ("commanding") and the Near Strong/Quick Outer Action. The second line is still Direct but Fortinbras lightens the Weight in order to re-assure the assembled Norwegian and Danish nobility. Nevertheless, his Attending is penetrating, the feel of the line is clear-cut and sharp, as it comes from Light/Direct ("self-contained") Stable, with a hint of irritation perhaps, (a Remote Outer Action). Fortinbras speaks 'reasonably', trying to incite through his own Attending the thinking faculties of his audience, on stage as well as in the auditorium. His audience, says Yat Malmgren, is made of the "noblest", that is of aristocrats of the mind as well as of blood. Their ability to attend to the situation in a thoughtful, intelligent, cautious, politic manner entitles them to be present at the telling of Hamlet's tale. At the same time, there is the hint of a threat in the invitation, as "the noblest" of Denmark may be called to account under the new regime for their role in the downfall of the old. (It is standard Renaissance Machiavellian practice for the new Prince to dispose of those whose treason, quiet acquiescence or incompetence had brought them to power: see, among many examples, Richard III and the end of Ford's "Love's Sacrifice".)

*"For me, with sorrow I embrace my fortune"*

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<sup>1</sup> "Hamlet": V, 2, 391-395 & 400-408. The speeches are discussed on Tapes: 22-2; the line-by-line analysis is mine

The line is flexible. Having asserted his authority through Weight, Fortinbras can now afford to turn into himself, however briefly. He makes a long inward journey from the wide circle of the "audience" to himself. The line is introvert, coming from a Stable Light/Flexible inner tempo with a Free Flow stress. As a result his outer Action becomes Remote Flexible/Free ("altruistic") which is seductive to his audience, while at the same time hiding the materialistic desire of the Near Inner Action.

*"I have some rights of memory in this kingdom,  
Which now to claim my vantage doth invite me."*

Fortinbras is keen to impress on his audience that his rights to the Danish throne are legitimate and to soften somewhat the impression created by his entrance in battle dress and surrounded by soldiers. It is important to remember that Stable characters are capable of flexibility. Fortinbras is often played as an imperious young man who uses a succession of Direct Punches and Pressings. When played like that he comes across as a dictator. But Yat Malmgren considers that if he is played as an older, more thoughtful character, he can provide a Stable contrast to the Mobility which precedes his entrance. Depending on the interpretation, he can either be played as signifying hope for a more positive future after the catharsis of passions, or as a calculating dictator about to take over a kingdom ripe for plucking. Either way, a degree of flexibility within Stable is desirable.

After Horatio's reply, Fortinbras continues to impose himself. This is done by establishing a series of 'relationships' or contacts with all the things which surround him. Fortinbras the man reacts humanely to the tragic picture (the Inner Action of the character is made up of his human reactions); while Fortinbras the general is dominated by his 'professional characteristics' which constitute the Outer Action. To begin with, Fortinbras comes out of his introspective moment and turns towards his soldiers with a characteristic Strong/Direct command:

*"Let four captains bear Hamlet like a soldier to the stage"*

This is followed by a Strong/Flexible line. The change from Direct to Flexible within Stable is brought about by the softening effect of the Free Flow on the Adream Outer Action caused by Fortinbras' admiration for Hamlet's qualities. The speech then moves between Direct orders and Flexible introspection, with the Action shifting between Awake Inner - Adream Outer (political calculation covered by admiration or regret) and Near Inner - Remote Outer (possessive greed for the kingdom covered by creating distance, so as to decline responsibility for the events):

*"For he was likely, had he been put on,  
To have proved most royal; and for his passage,  
The soldier's music and the rite of war  
Speak loudly for him.  
Take up the bodies. Such a sight as this  
Becomes the field, but here shows much amiss.  
Go, bid the soldiers shoot."*

Yat Malmgren considers that the key to the assertion of Stability over a Mobile situation is the establishment of a multitude of relationships with the stage "points of contact" described by Stanislavski<sup>1</sup>. He lists the principal relationships Fortinbras establishes in this sequence, reminding his students that a relationship or 'contact' implies the whole scale of associations evoked by the 'image' summoned by the character. Fortinbras is in 'contact':

- with the "audience" - both the "nobles" on stage and the spectators
- with the "I" - his inner self (pity, humanity, horror)
- with his past - his rights on Denmark, maybe embodied in mental images of his own father and grandfather
- with his future as King of Denmark
- with his "vantage" - his success in battle
- with his "captains"
- with Hamlet - here there is a major question of interpretation of course, depending whether the actor plays Fortinbras' regrets as sincere or as a calculated political gesture

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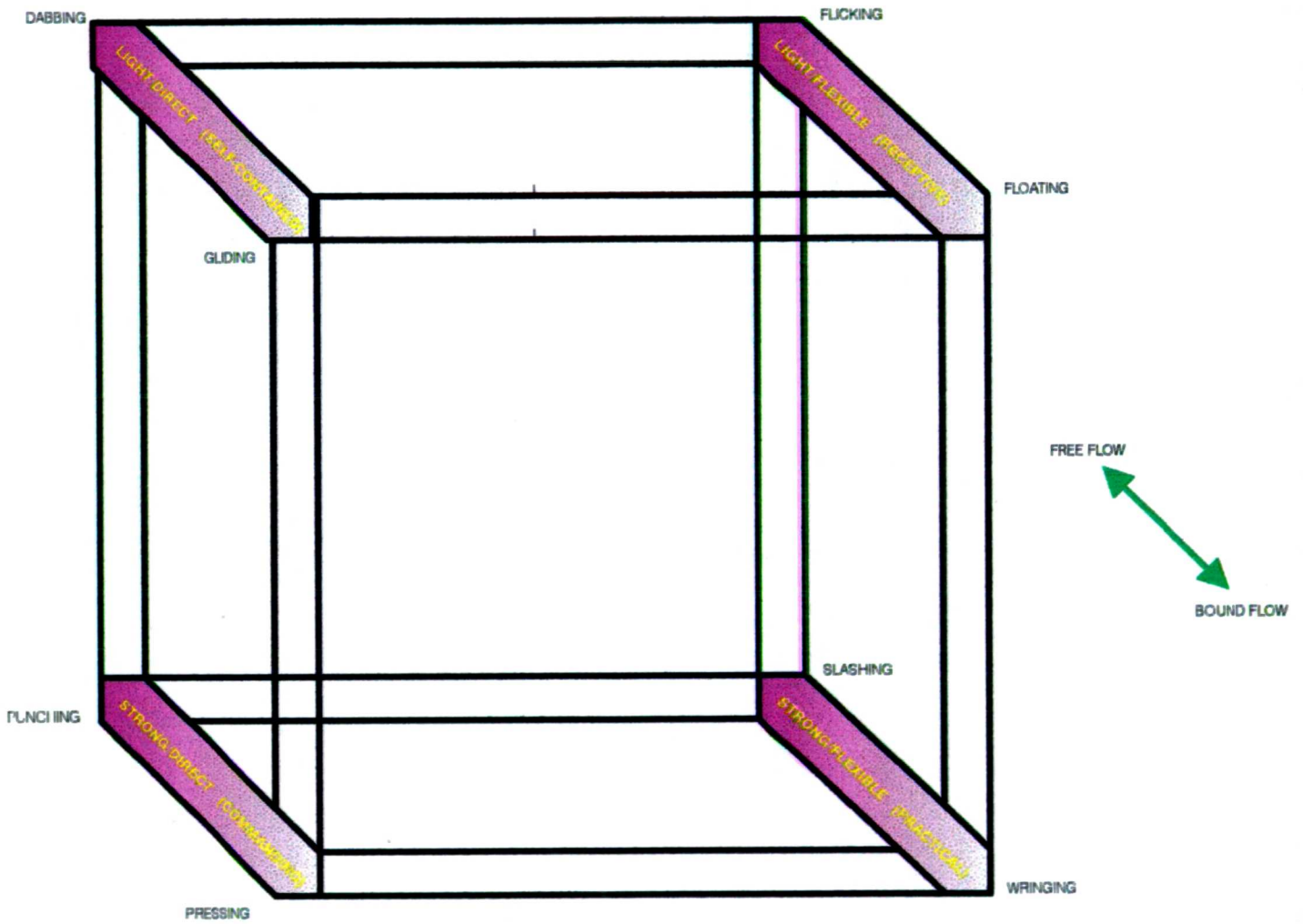
<sup>1</sup> "An Actor Prepares", pp. 258-9

- with his soldiers, especially those who are going to "shoot", that is fire the funeral cannon.

All these relationships affect Fortinbras: he has to relate to the past and the future, alternating between sustained and quick tempi; to swing between Strong and Light Weight; between extravert and introvert movements in space which express themselves as Direct and Flexible thoughts. Above all, the 'contacts' elicit either a positive or a negative emotional reaction, thus determining whether the character brings Bound or Free Flow towards each relationship.

Thus, Yat Malmgren's analysis shows how an actor can play in the space of a few lines only, the entire gamut of Stable variations and the Actions to which they give rise.

# STABLE CUBE



# LEFT ACTION

## MOBILE

"Mobile (characteristic 'adaptive') is a combination of the Mental Factors of Feeling and Intuiting which produce the Inner Participations of Adapting/Deciding. When Adapting is emphasized, the Aspect is referred to as 'radiating'. When Deciding is emphasized the Aspect is referred to as 'circumscribing'. The Action can be either Weight-stressed or Space-stressed. Depending on the Stress, the Mobile Action Attitudes are:

Flow + Weight = Adream      ←      →      Remote = Flow + Space  
 Time + Weight = Near      ←      →      Awake = Time + Space

The Variations of Mobile are:

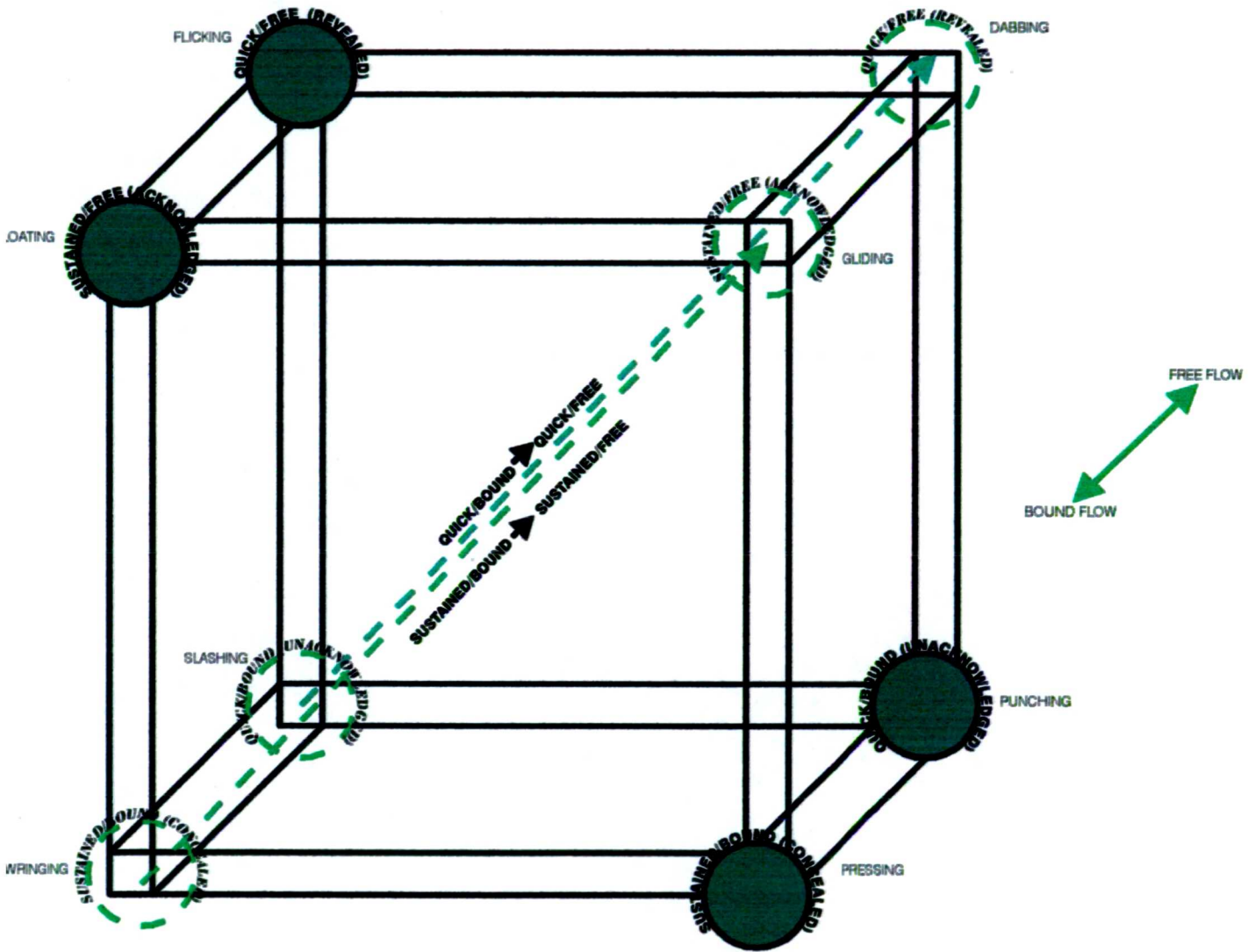
<u>Variation</u>	<u>Subconscious Motif</u>
Quick/Bound (unacknowledged)	Punching/Slashing
Sustained/Free (acknowledged)	Floating/Gliding
Quick/Free (revealed)	Dabbing/Flicking
Sustained/Bound (concealed)	Pressing/Wringing

The Fusions of Mobile are:

Quick/Bound <i>going</i> Quick/Free	Slashing <i>going</i> Dabbing
Sustained/Bound <i>going</i> Sustained/Free	Wringing <i>going</i> Gliding <sup>1</sup>

<sup>1</sup> cf. "Book": p. 20 and written corrections. The "Book" speaks of Mobile "Action Attitudes" - these are theoretical notions only. As already stated (See Attitudes - Introduction) Mobile, like Awake and Remote, not having Intending as a component, can only exist as an Action Attitude itself. We therefore speak of Mobile 'states' or 'tempi', not of Mobile Inner Attitudes or Characters. Its own, so-called "Action Attitudes" occur only as nuances of outer expression. The process of adding stresses and forming outer Attitudes at the level of the Action is described in the chapter on "The Confluence of the Externalized Drives" below. At this stage it must be remembered that Mobile can only exist as an aspect of the Action of Characters which are either Adream (Time-stressed) or Near (Flow-

# MOBILE CUBE



# RIGHT-ACTION



Mobile is a combination of emotion and intuition. As it has no Weight, it is a state, not a character who can be embodied physically on stage. However, because its essence is unadulterated, overwhelming emotion, it is one of the most rewarding, and often the most sought after, of acting states. Its importance, therefore, lies in the way it describes high emotional states within those Inner Attitudes which can be embodied, Adream in particular. By working towards a Mobile state the actor works towards achieving truthful, organic emotion. As such, exploration of Mobile states through exercises is an important part of Yat Malmgren's training programme.<sup>1</sup>

The essence of Mobile is an overpowering Feeling about which the Character takes unconscious decisions. The actor can activate such feelings by triggering an extreme emotional state through an "emotional memory". Alternatively, he can use an external factor (Objective, relationship) as the trigger, as long as the emotional reaction it provokes is strong.<sup>2</sup>

Yat Malmgren points out that, despite the fact that he approaches the description of Mobile first from the angle of its Feeling component, in the "Book" Intuiting is listed first in the order of Mobile Inner Participations. This is because in reality a Mobile state involves first taking a *decision* about an idea. This, in turn, generates the overwhelming emotion associated with Mobile. This decision is like the wind which moves a 'mobile' sculpture - like it, a character in a Mobile state feels

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stressed). It cannot exist as an aspect of Stable, its opposite Attitude, with which it is incompatible.

<sup>1</sup> Mobile is intimately connected with the Stanislavskian concept of emotional memory. However, Yat Malmgren warns against confusing emotional memory exercises and exercises (scenarios - see "The Application of the System in Actor Training", pp. 172ff. above) designed to explore Mobility. Emotional Memory exercises use a sensuous route (the recall of the sensory details of a situation) to achieve emotional recall. (cf. R. Lewis: "Method or Madness", pp. 35-36) Mobile exercises, on the other hand, are based on contacting an abstract idea as the prime motivator of emotion. Mobile uses the idea and not the memory (Stanislavski's "*inner image of some forgotten thing, place or person*" ("An Actor Prepares", p. 168) to activate emotion. (Tapes: 15-4)

<sup>2</sup> Tapes: 10-4; cf. Lewis: "Method or Madness", pp. 57 & 95

suspended in the air, turning and twisting with every thought: "I am going to be ostracized, shamed in public, reprimanded..."<sup>1</sup>

Mobile states can be either "radiating" or "circumscribing".

As we have already mentioned, Mobile can only exist as a passive state or as an Action Attitude. Characters have to add Weight to their emotion in order to exist realistically, in the flesh. As a consequence, even characters who appear Mobile are, more often than not, "distorted"<sup>2</sup> Adream personalities, Feeling types whose Weight has been undermined by an exaggerated flow of emotion - as a result such characters have an ethereal quality, they glow, they are, in Carpenter's phrase, "radiating". Yat Malmgren considers Ophelia to be a prime example of such a personality: an Adream character robbed of its Near element by her domineering, over-protective father. Her mother is never mentioned (we presume she is long dead) and her father's possessiveness is almost incestuous. As a result, she has no Near powers left. She is not able to think for herself, decide for herself, act for herself: she only does as she is told, allowing herself to be spied upon and used. She is Adream, but *seems* Mobile, especially by the time we see her losing her mind. In her fully fledged state of Mobility, she becomes pathologically disturbed since her emotions are swinging wildly, uncontrolled by Weight.<sup>3</sup>

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<sup>1</sup> Tapes: 15-6/7; cf. Hillman: "Typology", p. 109: "A prerequisite for feeling is therefore a structure of feeling memory, a set of values, to which the event can be related...This...has the advantage of stressing the importance of time in regard to the functions, and especially the importance of an accumulation of feeling-experiences as a basis of the feeling function."

<sup>2</sup> Yat Malmgren tends to describe such characters as "deficient", "incomplete" or "disturbed" Adream personalities. I prefer the term "distorted" because it represents an accepted psychological occurrence: "distorted types...happen in cases where someone would naturally have become a feeling type or an intuitive, but was forced by the surrounding atmosphere to develop another function. Suppose a boy is born a feeling type in an intellectually ambitious family. His surroundings will exert pressure upon him to become an intellectual, and his original predisposition as a feeling type will be thwarted or despised. Usually, in such a case, he is unable to become a thinking type: that would be one step too far. But he might well develop sensation or intuition, one of the auxiliary functions, so as to be relatively better adapted to his surroundings; his main function is simply 'out' in the milieu in which he grows up." (Franz: "Typology", p. 6)

<sup>3</sup> Tapes: 14-12; cf. Franz: "Typology", p. 43: "The inferior sensation of an introverted intuitive is extremely intense, but it breaks through only

Abigail in "The Crucible" is also Mobile within Adream, but in a secretive, Bound Flow way: unscrupulous and revengeful. In a society with an extreme, strict code of moral conventions (Near) Mobility is dangerous. Like most Mobile personalities, Abigail has the capacity of provoking love in others and she uses it to defy the prevailing code of behaviour: her Mobility leads her to blackmail, steal, manipulate. Her scenes with Proctor and Paris are typical examples of the *circumscribing* use of Free as well as Bound Mobile states to achieve an ulterior motive.<sup>1</sup> But Abigail is herself prey to her emotions - significantly, before the play starts she takes the children to the well to try out black magic. Like Ophelia, her Mobility attracts her to water, the changing, adaptive, emotional element *par excellence*. About to be exposed, she runs away 'across the water'.<sup>2</sup>

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*here and there and then fades again from the field of awareness. The introverted intuitive has particular trouble in approaching sex because it involves his inferior extraverted sensation."*

<sup>1</sup> Psychological manifestations akin to circumscribing Mobile states are assigned by Jungian analysts to the effects on the feeling function of an 'invasion' of consciousness by the anima. The anima is the archetype which embodies vitality and telluric energy and is represented in Greek mythology by heroines like Ariadne, Persephone, Aphrodite or Artemis. It is at once fascinating and dangerous. Its effect on the normal operation of the feeling function is described in detail by Hillman ("Typology", pp. 148-50). In summary, Hillman finds that distortions of feeling caused by the anima-complex cause personalities to be:

a. *too sensitive.* "Virginal, reclusive, cautious, [such a person] fears being hurt or hurting the other person. For fear of someone being hurt, feeling matters are shyly veiled and not aired."

b. *"too polite.* "In an exaggeration of harmony and the feminine knack for smoothing things over, polite feeling yields to the other, giving in before tensions mount."

c. *too light and charming.* "There is always a laugh and the right remark which cuts the deeper feeling, as if feeling were a tap dance on twinkle toes that skirts the edges of involvement. So, too, anima-feeling shows vacillation...owing to a flirtatiousness with values. Half-values with half-smiles are proffered."

d. *auto-erotic...* "a man is in love with his love, feels only his feelings, finds it marvellous that he feels something at all, which leads to the worship of feeling for its own sake."

e. *too aesthetic,* "love only for the beautiful, or love only for beautiful women, or the inability to enter into that aspect of feeling which is harsh and savage." (emphasised in the original)

<sup>2</sup> Tapes: 14-13; cf. Arthur Miller: "The Crucible" in *Plays: One*, London, Methuen, 1991 (1988), p. 315 (Paris: "I think they be aboard a ship...My daughter tells me how she heard them speaking of ships last week..."). In the same way, Yat Malmgren points out, Midsummer Day's magic rituals, designed to release suppressed emotion, were held in medieval times on St.



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**Collage - Mobile Images. 'Mobility attracts to water.'**

**MUNCH:** The dance on the shore.

**BLAKE:** The first book of Urizen. Man floating upside down.

**TRAUTSCHOLD:** Ophelia.

I think that the difference between circumscribing and radiating Mobile states is perceived mainly through how 'genuine' the emotion affecting the character is. If the character stresses the circumscribing Aspect of Mobile, then he displays rather than lives his emotions<sup>1</sup>: little *marquis* in Moliere and Marivaux, flapping in affectation of love or fright are typical examples of this outer state. If the emotions are lived, however, the Mobile personality "radiates". For me, the most extraordinary display of such "radiating" emotion came in Liv Ullman's interpretation of O'Neill's Anna Christie in a Broadway production in the seventies. At her appearance the whole stage was suffused with a warm glow, clearly the product of a wholly achieved inner state and not assumed or indicated in any way. I am sure one can think of a plethora of similar examples, from Garbo and Bergman to Vanessa Redgrave. Film stars in general, Yat Malmgren points out, "radiate", i.e. they display an enormous emotional volume, the ability to identify naturally with strong, passionate feelings.

Like the 'mobile' sculpture, Mobile is 'weightless' - it loses common sense and the ability to deal with daily life or to think calmly. Mobile can be seen therefore as a 'lack' of Sensing (Intending) and Thinking (Attending). In order to achieve a Mobile state, the actor moves *away from* these two functions. Exercises designed to arouse Mobile states rely almost entirely on the recreation of situations in which the character is "thrown off centre" to the point where it loses most of its Weight and Space.

In order to bring this process home to his students, Yat Malmgren asks them to remember the common experience of going to see the bank manager for an overdraft. The cause of embarrassment is money and should therefore create a Near experience. However, as we are all sensitive souls, the *idea* of being in the red, conventionally wrong, makes us fret. As a result, the air of supreme confidence we assume when entering the manager's office is

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John's day, that is on the feast of St. John the Baptist, a saint closely connected with water. The feast came about through the imposition by the Church of a Christian figure connected with water on the feast day of a pagan water deity. The same atavistic instinct towards places and rituals where it is safe to release pent up emotions drives the tourists who still throw coins in Roman fountains as a form of white magic. (Tapes: 14-14)

<sup>1</sup> Tapes: 15-13

undermined by the feelings of guilt associated with being in the red. Feeling gets in the way of the Weight we try to put forward, we are literally 'off centre'<sup>1</sup>.

We know that a preponderance of one Mental Factor implies weakness in others. In particular, in the dual structure of rational and irrational functions described by Jung, it involves the regression of the function opposite to the status of 'inferior function'. In the case of Feeling, the 'inferior function' is Thinking.<sup>2</sup> The latter exercises control over Feeling, as we saw in analysing the case of Emilia in "Othello"<sup>3</sup>, and inhibits Mobility. But, in a departure from Jung, Laban and Malmgren consider that Mobile's strongest antagonist among the Inner Participations is not Attending, but Intending (Sensing).<sup>4</sup>

In Mobile, Yat Malmgren says, Intending is thrust out of the Inner Attitude by the centrifugal force of the emotion. As a result, a character in a Mobile state aspires towards outside Weight, clings to Weight like ivy to the 'Near' oak tree, defends itself with Weight on the Outer Action. Observed from the outside, however, it is clear that the character is in a state of emotional turmoil, despite its protestations.<sup>5</sup>

Imagine a character shoplifting, says Yat Malmgren. If caught, panic, shame, insecurity overwhelm him: the Quick/Bound variation of Mobile. Even if the character has not actually been caught, his imagination would have given rise to these emotions, in frightened anticipation, at the moment when he committed the crime. These feelings, whether caused by a real or imaginary situation, have the effect of 'knocking him off centre'. However, even though the character is seized by panic, he often puts on a

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<sup>1</sup> Tapes: 17-2

<sup>2</sup> cf. Jung: "Tavistock Lectures", p. 15; this is not to say that characters who display marked Mobile features do not have Thinking. On the contrary, they can often act through an Action in which their Mobility combines with Thinking to create a cold, strict exterior. As Hillman observes: "*It is...claimed that people who are cold are not feeling types. Nevertheless, feeling can be expressed in cold, exact, remote manners, as in diplomatic language and in realms of aesthetic taste where classical formulations and accuracy can be compared with the exquisiteness of mathematical formulae.*" ("Typology", pp. 118-9)

<sup>3</sup> see "Near" above

<sup>4</sup> Tapes: 10-7

<sup>5</sup> Tapes: 15-6

cover of 'innocence' or 'outraged denial'. These are outer manifestations of light or strong Weight. Inside, his knees turn to jelly - outside he foolishly throws metaphorical Punches in all directions ("Who? Me? Never! How dare you?!") attempting to bring Weight to what is essentially a Weight-less situation. The contradiction between a self image of Weight and control and the way reality submerges it in emotion, makes such characters look comical.<sup>1</sup> Classical French farces rely almost entirely on this device for their comic climaxes.

The system does not depart from Jung completely. Yat Malmgren also observes that the second function which disappears when Mobile gets hold of someone is Thinking. The thought processes become jumbled and illogical - no planning is possible. The Character is not aware of this, however, and clings desperately to Space. In the shop-lifting scenario, in his vain attempt to cope with the Mobility, the Character starts lying: he invents, elaborates, embroiders around the real situation. Everyone knows he is lying, but he persists, in an attempt to counteract the Mobile state by the addition of Space. He tries to control emotion with reason, but fails.<sup>2</sup>

Traditional police methods of interrogation are designed to throw the suspect 'off centre' in accordance with these principles. Though he might be innocent, the police will probably succeed in making a Feeling type Mobile and convince him of his guilt, even if only while the interrogation lasts. Interrogation techniques are designed to induce Mobility by making the person being interrogated lose his Intending - deprivation of sleep, hunger, cold, pain, all weaken the senses and the will. As a result, disorientation sets in and the Attending goes as well - the Feeling type can neither think straight nor act to defend himself. Characters prey to Mobile states seem guilty even when they are not.<sup>3</sup>

The lack of Weight renders Mobile personalities highly susceptible to outside influences. In consequence, they are easily led and swayed. Perhaps the most telling example of this kind of suggestibility lies in

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<sup>1</sup> Tapes: 17-2

<sup>2</sup> Tapes: 15-6

<sup>3</sup> Tapes: 10-6 & 17-2

the behaviour of large crowds swayed by emotion such as those at pop concerts. Their dramatic equivalents are the Bacchantae tearing Pentheus to pieces or the mob throwing stones in "An Enemy of the People" - both seized with Mobile frenzy.

The idea of rejection, of being an outcast, is also a great producer of Bound Flow Mobility. Yat Malmgren invites his students to imagine being abroad and losing passport, money and air tickets: they would feel helpless, stateless, lost - hysteria takes over and all the sensible steps they ought to be taking elude them. Of course, many people react quite differently - they become Stable and proceed immediately to "take measures": ring the consulate, contact the police, etc. This reaction is itself a defence against Mobility - radical steps are taken to kill the surge of emotion. Overwhelming emotion endangers the ability to do what is 'sensible' and society teaches us to react against it.<sup>1</sup> This conflict is at the centre of many a play. For me, it is strikingly realized in Brecht's "The Measures Taken" in which a group of communist agitators, representing the exercise of logic and will power in the service of political action, kill a young comrade who consistently endangers their secret activities by giving in to his feelings. The play takes the form of a re-enactment, during which each of the agitators takes on the role of the young victim. It thus provides a striking illustration of the process by which Mobility is 'eliminated' in order to make action possible.<sup>2</sup>

On the positive side, Mobile has constructive emotions, like being in love. Some variations of Mobile can be "bliss": an idea (love, success, freedom) can create a state of complete relaxation, like a Yogi reaching Nirvana.<sup>3</sup> Romeo, at the end of the balcony scene, is seized by just such a state, for the brief moment immediately following Juliet's exit but before the need to act (to go to Laurence's cell to arrange the marriage) brings with it a resurgence of Intending.<sup>4</sup>

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<sup>1</sup> Tapes: 15-3

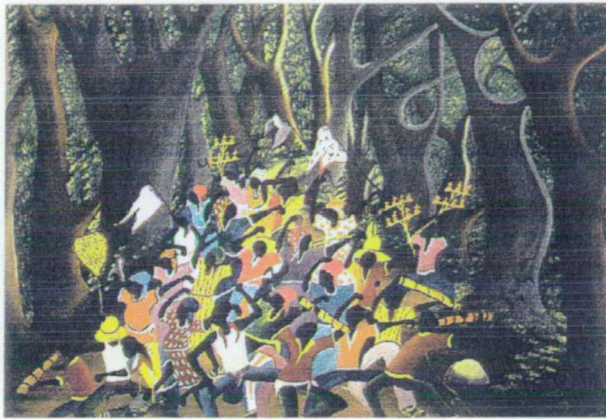
<sup>2</sup> cf. Brecht: "The Measures Taken", pp. 9-34; the example is mine

<sup>3</sup> Tapes: 10-8

<sup>4</sup> "*Sleep dwell upon thine eyes, peace in thy breast!*

*Would I were sleep and peace, so sweet to rest!*" (2, II, 11.186-7); the example is mine





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Collage - Mobile Images. 'Mobile Frenzy'

**JEAN-PIERRE:** Voodoo danse in the forest.

Mobile states are only possible in characters where Feeling (Adapting) is part of the Inner Attitude. Their reactions to emotion (love, for example) change according to the psychological type of the character. A Sensing type like Romeo has Adapting as part of Adream. His reactions to the affection and affliction of love is coloured, dominated even, by the presence of Weight. In a Thinking type, on the other hand, emotion can only manifest itself as Remote - a most un-sensuous type of emotion, like that which occurs in religious ecstasy. In a Feeling (radiating Adream) type, however, falling in love knocks the personality "off centre" - the character (Laura in "The Glass Menagerie", for example) becomes *dependent* on the 'phone ringing, on the postman arriving with a letter. Being Mobile and in love, says Yat Malmgren, is like sitting on an unbalanced, wobbling top.

The actor playing such characters must remember, insists Yat Malmgren, that it is the *idea* of love, not the desire for physical contact, which creates Mobility. Faced with the physical reality of love Laura tightens every muscle in her body - the result of Bound Flow produced by embarrassment, shame, fear. When the Gentleman Caller, a gross, sensuous Near character, kisses her, it is like kissing glass - Laura has no Weight and therefore no warmth, her radiation is purely emotional. The Gentleman Caller is thrown by such a brittle, weightless, cool contact.<sup>1</sup>

When characters like Laura get knocked off centre, it is the *idea* of the consequences which induces the Mobile state: "what will my parents say, I will get a criminal record!", etc. Mobile is induced by an idea of future consequences, anticipated in dread or in pleasure, rather than by the memory of a past experience, pleasant or unpleasant.

Yat Malmgren is aware that his use of the word "idea" to denominate the abstraction which induces emotional states can be a trifle confusing at times, as the term means slightly different things in different Inner Attitudes. For example, a Near desire ("I want a yacht") can be called "an

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<sup>1</sup> Tapes: 17-5; We must remember that there are no Mobile characters, only Mobile states in characters with a large Feeling element in their Inner Attitude. Laura, Yat Malmgren points out (written corrections) is radiating Adream, but prone to Mobile states because her Sensation function is suppressed.

idea" - the idea of the yacht which motivates the character in speculating on the Stock Exchange, working overtime or marrying an heiress. Strictly speaking, however, this is not an idea, as it belongs to the realm of the 'animal drive' - it is an outside, sensuous *Objective*. But in Mobile, ideas are *abstract* notions. The ideas which induce Mobile states are like shimmering visions - they lack a body.<sup>1</sup>

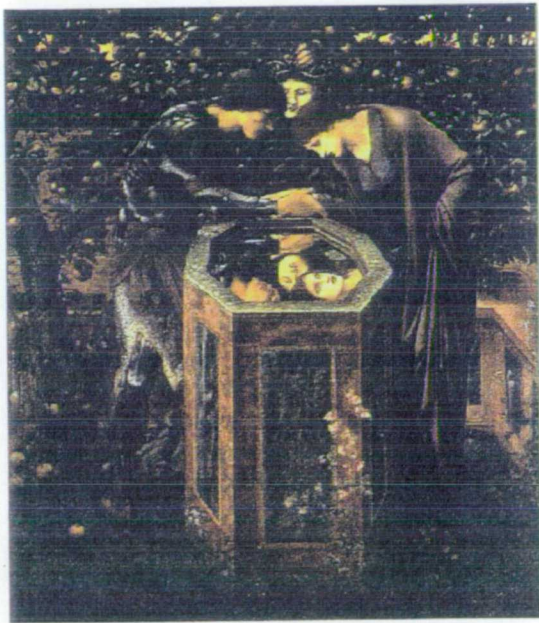
Such ideas are to be found often in the early stages of our development. A literary-minded teenager might fall in love with a character in a novel: Scarlett O'Hara in "Gone With the Wind", Natasha Rostov or Andrey Bolkonsky in "War and Peace". The memory of this *abstract* love can be the trigger for a Mobile surge of feeling when working on a character. In the same way, the trigger for Bound Flow might be a childhood experience of disappointing someone's expectations. I steal a car - Yat Malmgren imagines - get caught and put in a cell. Mobility is aroused not by the physical threat from the interrogators or indeed from my father who has been called to the station (fearing *physical* pain is not a Mobile, but an Adream reaction), but by the *idea* that I am going to spoil my father's illusions, that he is going to have to change his image of me. The Bound Flow generated in this way is all the greater because I care to be spotless in my father's eyes. It is this loss of self-image - in the eyes of others - which is the ultimate source of Mobile.<sup>2</sup>

However, this process need not rely on emotional memory and imagination alone. Like other aspects of the system, Mobile can be aroused by physical means. The ideas which produce Mobile states often hit the character in the form of a sudden realization which throws him off centre and makes him, literally, unbalanced. To engender Mobility the actor needs to look for means of throwing himself off balance physically. Yat Malmgren uses a simple exercise to illustrate the process: he asks a student to stand in the middle of the room and turn on the spot, keeping the trunk and arms relaxed. As he accelerates, the chest 'expands' and the arms move, as of their own volition, upwards and sideways in a gesture of ecstatic welcome. His centre of gravity 'lifts' under the influence of the centrifugal force. The corresponding emotion is one of freedom and elation. This

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<sup>1</sup> Tapes: 15-1/2

<sup>2</sup> Tapes: 15-4/5



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**Collage - Mobile Images.**

**RIGNAUD: Romeo and Juliet.**

**BURNE-JONES: The Baleful head.**

**BOTTICELLI: The Lamentation of Christ.**

arises because the rotation has generated industrial Free Flow which translates itself on the psychological plane into Sustained/Free Mobility. Yat Malmgren notes that a Free Mobile state opens up ("scatters", Laban says) while the opposite, Bound Mobility, tightens the joints and muscles of the body ("gathers" in Laban's terms). In a Mobile state, the spine is affected, as Mobile resides in the nervous centres, not in the muscles. As a result of Mobility, characters 'lose their legs', get 'weak in the arms' - the limbs collapse and the expression comes directly from the centre, from the spine - Mobile swings inside the body like a pendulum.<sup>1</sup>

Such wild swings are socially unacceptable, as they prevent the practical activities which enable us to be *useful*. As a result, in real life, most people tend to hide Mobility behind a Stable facade. On stage, on the other hand, high emotional states are the very meat of drama. The actor has to achieve Mobile states by eliminating and then keeping at bay his natural Stability, which is an impediment to identifying with the Super-Objective. As we have mentioned before,<sup>2</sup> Super-Objectives are forms of hidden Mobile 'ideas' which we carry within us all our lives. Mobile energies are aroused by Objectives which are either emotional or intuitive in nature, but do not belong to the senses or to our intellect.<sup>3</sup> Pursuing a Super-Objective means seeking an ultimate *emotional* satisfaction: "serenity", "power". By their very nature, therefore, they are Mobile - they involve a fundamental *adaptation* of the psyche to the objective world.<sup>4</sup> The route into Mobility is via a personal image - one's "room 101" (in Orwell's "1984") in which the worst terrors come true. Having identified this image, the characters have to *adapt* to it - we allow it to "hypnotize" us, to bind us in its spell, to take us over. If the process is successful, the actor's inner tempo *changes* towards that of the character. Mobile, says Yat Malmgren, is the ability to change.<sup>5</sup> The ability to enter in a Mobile state is therefore essential for the process

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<sup>1</sup> Tapes: 14-6

<sup>2</sup> see Feeling in "Basic Concepts - Mental Factors and Inner Participations" above, pp. 304

<sup>3</sup> cf. Stanislavski: "An Actor Prepares", p. 301: "Can we use a main theme which is mainly intellectual? No, not a dry product of pure reason... What about an *emotional* objective? It is absolutely necessary to us, necessary as air and sunlight." (emphasised in the original)

<sup>4</sup> Tapes: 10-4

<sup>5</sup> Tapes: 15-13 and written corrections

of transformation which can be seen as *adapting* to the ideas as well as to the ebb and flow of emotion and sensation in the text.<sup>1</sup>

This is why Laban and Carpenter labelled Mobile "adaptive". The Mobile personality slavishly adjusts its inner state to the demands of the outside world. The supremely adaptive 'actor' is the medium - so Mobile that he is truly open to becoming someone else. Actors are not mediums, of course, but they undergo a similar process, says Yat Malmgren, albeit within different bounds. This medium-like quality enables the actor to adapt (assume, identify with) the thought-process of the character, the situation, the relationships and all the other Given Circumstances.<sup>2</sup>

#### MOBILE VARIATIONS

##### MOBILE QUICK/BOUND ("unacknowledged")

"Concealed sudden decision accepting or denying an 'unacknowledged feeling'"

The Subconscious Motifs of Quick/Bound are Punching and Slashing."<sup>3</sup>

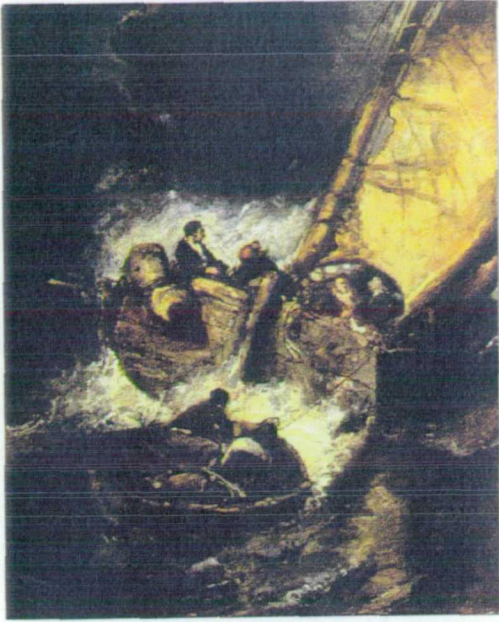
Quick/Bound is dominated by intense, astringent, sultry Bound Flow. But, says Yat Malmgren discussing "unacknowledged", Carpenter's 'label' for the Variation, the character refuses to confront the unpleasant idea which has created the Bound Flow. He would prefer the unpleasantness to drop out of mind and out of sight. He would like to 'shake it all off', hence the Quick/Bound Shadow Moves of jerking the head and lifting the shoulders (Punching) characteristic of Strong/Bound. These are the outer signs of the inner process described by Carpenter in the Interpretation as "denying" the "unacknowledged feeling". When Quick/Bound involves "accepting" the "unacknowledged feeling", the acceptance is introvert: the character destroys an inner part of himself before constructing outwardly

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<sup>1</sup> Tapes: 23-5

<sup>2</sup> Tapes: 14-9

<sup>3</sup> "Book": p. 22



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**Collage - Mobile Images.**

**ISABEY:** Boat in a storm.

**REDON:** The Red Boat.

**HAYES:** A Dutch fishing boat entering Calais Harbour.

**BROWN:** Don Juan discovered by Haydei.

by "denying". The destruction takes the form of self-condemnation, of a diminution of his self esteem ("It's all my fault!"). The character "accepts" the blame ("I know I've done wrong and I feel guilty about it") as well as deny it ("Who says it's wrong!... Who are they to tell me...") Quick/Bound swings between denial and acceptance of the unpalatable facts.<sup>1</sup> Claudius' 'repentance' speech is a typical example of Mobility based on guilt and is full of Quick/Bound swings.<sup>2</sup>

Characters in a Mobile state with Bound Flow find images of horror long forgotten, but registered in the unconscious memory coming to the surface: prisons, concentration camps, articles on police brutality, Khmer Rouge massacres are the kind of images which prey on the character's mind.<sup>3</sup>

As a consequence of their Bound Flow, characters prey to Bound Mobile states are extremely tense, brittle, near to breaking point (see Claudius' impulsive, panic-stricken Quick/Bound shouts for light at the end of the 'dumb show'). Bound Flow gathers. Characters who are Bound often think they are strong, but the reverse is the case. The contact which makes them bound - the character with whom they are in conflict - is the strong one. As a result he makes the Mobile character withdraw, gather in. Athletes who lift weights in the gym 'gather' - their muscles swell, bulge. Gathering is a physical reaction designed to give the illusion of strength, in compensation for being made to feel weak when confronted with real strength coming from outside. Clenching one's fist in anger is probably the most common example of such gathering through Bound Flow. It is, however an Adream form of Bound Flow, as it is expressed through Weight. In Mobile the tightening happens inside, at the emotional, psychosomatic level. It manifests itself usually as an inability to breathe. A character who takes fright, for example, jumps, startled - a gathering, expressed as a Mobile Subconscious Motif of Punching (a direct jump) or of Slashing (the kind of "Oh!" which is the outward expression of a feeling of mad 'swings' inside).<sup>4</sup>

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<sup>1</sup> Tapes: 16-5/6

<sup>2</sup> cf. "Hamlet", III, 3, ll. 36-72; the example is mine

<sup>3</sup> cf. Tapes: 15-7

<sup>4</sup> Tapes: 16-5



Quick/Bound is the most contending of the Mobile Variations. As such it lies at the top of the 'hierarchy' of Variations - it is the most 'extravert' amongst them. Beneath it lies the more yielding Variation of Sustained/Bound: behind every Punch is a Pressing and behind Slashing is a Wringing.<sup>1</sup>

MOBILE SUSTAINED/FREE ("acknowledged")

"Slow revelation of enjoying or evading 'affection'.

**The Subconscious Motifs of Sustained/Free are Floating and Gliding."**<sup>2</sup>

For me Sustained/Free is 'bliss', Nirvana. Carpenter talks about "affection" as the key word of his Interpretation for Sustained/Free. Yat Malmgren tends to think more in terms of feelings of admiration, faith, belief, as generators of Sustained/Free states. When you admire something you melt, *yield* to it - hence the two yielding elements which make up the Variation. Yat Malmgren's image for this moment of yielding rapture is a memory of seeing a tourist at the Louvre coming all of a sudden before the Venus of Milo and 'melting' before it - *bouche-bee* as the French say.<sup>3</sup> My own image of this supreme yielding moment comes from "The Measures Taken", which I mentioned above in terms of the conflict between Mobility and purposeful thought. In the penultimate scene of the play, the Young Comrade is asked whether he is willing to be killed and thrown into the lime pit (in other words to forgo all remnants of individuality) for the greater good of the "revolution". He replies in only two words - "I agree" - which for me encapsulate more than any erotic moment the supreme act of submission in the name of either Carpenter's "affection" or Yat Malmgren's "admiration".<sup>4</sup>

Both concepts imply looking up to someone and trying to lift oneself up to their level, says Yat Malmgren. Affection need not be taken in the restricted sense of "to feel affectionate" towards something, but in the wider sense of "believing in" somebody or something. In this context,

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<sup>1</sup> Tapes: 16-5

<sup>2</sup> "Book": p. 22

<sup>3</sup> Tapes: 15-7

<sup>4</sup> op. cit. p. 34

faith, in the religious sense, is a Mobile capacity. A Catholic making confession and penance, reciting the prescribed number of rosaries, makes contact with an imaginative point outside himself and thus receives and transmits the emotions associated with prayer. In doing this he allows emotion to circulate like blood through his veins and thus releases Free Flow out of the state of Bound Flow induced by the idea of sin. St. Theresa of Avila, often quoted by Yat Malmgren as an example of pure, mystical Feeling, unadulterated by contact with Sensing, talks about the need to open an endless number of "doors in a castle", through continuous meditation upon Christ's wounds and passion. In doing so she seeks to achieve a state of mystical Mobility typified by Sustained/Free.<sup>1</sup>

But Carpenter is clear that the Mobility lies in the moment of "revelation" itself. With the terms "slow revelation of enjoying affection" Laban and Carpenter try to capture the precise moment when one "realizes" the bliss of love or of faith. The Mobile state occurs in the moment of revelation, not in the enjoyment which precedes and follows it, which is mostly of a sensuous or intellectual nature. It is the idea, the realization of one's own enjoyment ('My God, she loves me...; My God, I've passed the exam') which is Mobile, not the states of relief or of happy exhaustion which precede it.<sup>2</sup>

When the Character is "enjoying" the affection the energy goes away from it and towards the object. When "evading" - the energy goes towards the Character and away from the object. Free Flow is conducive of lightness - the Character seized by a state of Sustained/Free feels like flying, like lifting himself above all others, above life itself. In productions of "Romeo and Juliet" one can see this clearly by the stroke of genius which made Shakespeare give Capulet's orchard "high walls".<sup>3</sup> Romeo is full of Sustained/Free bliss both at the beginning and at the end of the 'balcony' scene. Both times, in most productions which allow for a 'wall', however symbolic, Romeo feels as if he is about to lift off: first above Mercutio and Benvolio, his drunken, ribald peers; then above his own adolescent nature. Both times the 'lift' is caused by the realization that he is in

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<sup>1</sup> Tapes: 16-7

<sup>2</sup> Tapes: 16-7

<sup>3</sup> II, 2, l. 63

love in a real, meaningful way. But for me the truly Sustained/Free "slow revelation" is expressed in the sighing, sustained, drawn diphthongs of "It is my lady; O! it is my love/ O! that she knew she were." <sup>1</sup>

Yat Malmgren's example of an Adream character in a Sustained/Free moment comes from "Venice Preserv'd" by Otway. Pierre, a Venetian youth, has betrayed Jaffeir, his best friend and co-conspirator. He is now full of remorse, and his admission of guilt gives rise to an ecstatic outburst of love and submission:

*"Tread on me, buffet me, heap wrongs and wrongs  
On my poor head; I'll bear it all with patience,  
Shall weary out thy most unfriendly cruelty,  
Lie at thy feet and kiss'em though they spurn me,  
Till, wounded by my sufferings, thou relent,  
And raise me to thy arms with dear forgiveness".<sup>2</sup>*

Sustained/Bound Punches ("Tread on me, buffet me"), give way to Sustained/Bound Pressing and finally fuse into Sustained/Free Mobility aroused by the idea of "dear forgiveness". <sup>3</sup>

### Mobile Quick/Free ("revealed")

"Sudden revelation expressing or rejecting an 'ardent sympathy'.

The Subconscious Motifs of Quick/Free are Dabbing and Flicking"<sup>4</sup>

Free Flow gives Characters the sensation of being light inside - lighter even than mere physical Light Intending. Combined with Quick Time, this results in the production of the inner tempi of Dabbing and Flicking. Quick/Free has the tempo of a teenager in love skipping home after a

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<sup>1</sup> II, 2, ll. 10-11; the example is mine

<sup>2</sup> T. Otway: "Venice Preserv'd" in *Restoration Plays*, Everyman's Library, London, J. M. Dent & Sons, 1976, p. 286

<sup>3</sup> Tapes: 16-11

<sup>4</sup> "Book": p. 22

successful date. Here is such a schoolboy, seized by a Quick/Free tempo, expressing himself in 'skipping', flicking lines:

*"Love goes toward love, as schoolboys from their books  
But love from love, toward school with heavy looks." <sup>1</sup>*

To experience these tempi, Yat Malmgren enjoins his students to leave aside any inhibitions and sing at the top of their voices two contrasting tunes:

First "Twinkle, twinkle, little star...". The energy of the song, Yat Malmgren points out, moves *away from* the singers and *towards* the 'happiness' of the little star? The tune is based on three Dabbing 'motions' sung in sequence. The happy, Quick/Free tempo of the song reflects the Dabbing sparkling light of the imaginary star.

Yat Malmgren then asks his students to listen to, and if possible sing along with Gilda's love aria in "Rigolletto". Gilda sings to her future lover, the Duke disguised as a student. The aria is built around a series of Light and Flexible Flicking moves. Gilda is an Adream character, but the aria, being - like all music - a direct expression of an inner state, expresses her current Mobile Quick/Free state. This inner tempo has got hold of her and has 'expelled' her Weight within Adream. Gilda is prey to the overwhelming emotion of "ardent sympathy" for her newly found lover.<sup>2</sup>

Carpenter considers that the energy aroused by the "sudden revelation of an ardent sympathy" moves either away from or towards the Character. In his Interpretation, "expressing" means that the energy moves *away from* the Character and towards the object; "rejecting" indicates that the energy moves *towards* the Character and *away from* the object. Yat Malmgren stresses to his students that these terms refer to psychological events which happen inside the Character and are perceptible only through Shadow Moves. "Expressing" and "rejecting" do not occur towards the audience, but towards the "inner revelation", that is towards or away from the idea of

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<sup>1</sup> "Romeo and Juliet", II, 2, ll. 156-7

<sup>2</sup> Tapes: 16-7/8

love, etc. and not towards the outer object which had provoked the feelings in the first place.<sup>1</sup>

Quick/Free, like its negative counterpart Quick/Bound, is one of the more contending Variations of Mobile. As such, its more yielding counterpart - Sustained/Free - lies behind all Quick/Free tempi. Behind every Flicking is a Floating and behind every Dabbing is a Gliding.

MOBILE SUSTAINED/BOUND ("concealed")

"A slow decision in favour or against a 'frigid self-assertion'.

The Subconscious Motifs of Sustained/Bound are Wringing and Pressing."<sup>2</sup>

Carpenter's 'nickname' for Sustained/Bound is "concealed". The Variation is mostly associated with the emotion of guilt. Sustained/Bound is the inner layer of Quick/Bound - the silent guilt from which a character like Claudius produces anger (quick fearful Punches and Slashes).<sup>3</sup> The outer manifestation of anger, which throws Weight in all directions, is designed to "conceal" the inner guilt represented by Sustained/Bound. In moments when it is allowed to take hold of the Character fully, such as at prayer or confession, it produces endless, painful Wringing sensations in the pit of the stomach. But the realization of guilt is like a slow awakening, it dawns gradually upon a bewildered character. Because the realization is such a gradual process, it lacks the warmth of the sudden, impulsive moment of revelation in Quick/Bound. Sustained/Bound is slow, deliberate - hence "frigid", as Carpenter puts it. "Mea culpa, mea culpa, mea maxima culpa" accompanied by the ritual beating of the breast is a typical example of what the Interpretation calls a "frigid self-assertion" of guilt. When the energy moves *towards* the Character, ("in favour of.."), he takes the blame, accepts the criticism, bows his head. The Character acknowledges his faults, albeit reluctantly or deliberately (hence a "slow

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<sup>1</sup> Tapes: 16-8

<sup>2</sup> "Book": p. 22

<sup>3</sup> Tapes: 15-8; the example is mine

decision"). When the energy moves *away from* the Character, the guilt is acknowledged, experienced, but the Character takes the "slow decision" to deny the impulse towards "a frigid self-assertion".<sup>1</sup>

This type of guilt arises usually from the idea of failure - disappointing the hopes of parents, of society or other such conventional expectations. Yats Malmgren points towards memories of childhood embarrassments - trivial to an outsider but which still fill us with a sense of dread - as the best route into a state of Sustained/Bound. Imagine yourself, he enjoins his students, as a six year old in the 1900s, invited to tea at the 'big house' of a little provincial town. The table is set with exquisite china and a beautiful white damask cloth. The climax of the party is the arrival of a magnificent chocolate cake. You get very excited, lean over to grab a slice and spill the jug of milk on the cloth. The hostess asks indignantly "who did this?" You are 'destroyed' for weeks afterwards by guilt at having behaved 'improperly', that is not in accordance with your parents' idea of how a well brought-up child should conduct himself. Similarly: you are ten and you have been entrusted with reciting a long poem at the end-of-year 'concert'. You have been preparing for weeks. The hall is full of parents. You come in front of the curtain, an expecting silence descends. You start your poem, but half way through you 'dry' - panic! Frantic whispering from behind the curtain is of no avail. You are frozen. Someone in the audience takes pity of you and starts to clap. You rush from the stage and run, howling your eyes out, all the way home. You are guilty at disappointing your expectations of *yourself*, at betraying your self-image as a confident, competent child. Now imagine yourself at fifteen. You bring a girl home and, in an show of independence, you lock the door to your room. At the dinner table that evening, your mother says loudly, in front of the girl: 'there is no need to lock your door. Nobody is going to spy on you'. End of independent self-image, beginning of Strong/Bound guilt and embarrassment.<sup>2</sup>

Tennessee Williams' Adream characters are very prone to fall into states of Sustained/Bound guilt and self-loathing. Here is Blanche du Bois at her Sustained/Bound best:

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<sup>1</sup> Tapes: 16-8

<sup>2</sup> Tapes: 16-2

"Yes, I had many intimacies with strangers. After the death of Allan - intimacies with strangers was all I seemed able to fill my empty heart with...I think it was panic, just panic, that drove me from one to another, hunting for some protection - here and there, in the most - unlikely places - even, at last, in a seventeen-year-old boy but - somebody wrote the superintendent about it - "This woman is morally unfit for her position!"<sup>1</sup>

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Characters with Mobile Attitudes are also prone to Fusions. In Mobile Fusions Sustained/Bound goes Sustained/Free and Quick/Bound goes Quick/Free. A typical example of the latter is Richard II's speech which starts: "*Alack, how is't that I am called before a King, ere...*" (see Remote above). The Fusion occurs because Richard pretends to be puzzled - he is 'playing a game' - the essence of Fusion. His Mobility occurs, however, within a Remote Action Attitude (sarcasm) coming from a radiating Adream character.<sup>2</sup> Richard's Subconscious Motifs in Quick/Bound are Punching and Slashing, the latter being more yielding and therefore more affected by the softening effect of the outer Free Flow. The Subconscious Motifs of the outer Quick/Free are Dabbing and Flicking - Dabbing being more 'extravert', hardened by the inner Bound Flow. Thus Richard's Fusion comes across in Shadow Moves as Slashing going Dabbing: the need to 'cut the opposition to the quick' covered, transparently, by ineffectual little pointing gestures with chin, eyes and finger.

The other Mobile Fusion is Sustained/Bound going Sustained/Free. Here the contending Punching typical of Sustained/Bound is softened into a more 'introvert' Wringing; while the outgoing Flicking of Sustained/Free hardens into a Gliding. The Fusion is therefore Wringing going Gliding and is typical of characters who feel guilty, but cover their guilt with frozen, broad smiles.

<sup>1</sup> Tennessee Williams: "A Streetcar Named Desire" in A Streetcar Named Desire and Other Plays, edited by E. Martin Brown, London, Penguin Books, 1959, pp. 204-5

<sup>2</sup> Tapes: 34-2

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To round up our examination of Mobile, let us look in more detail at a character in a typical Mobile-inducing situation and see how this weak Adream personality falls prey to the Mobile state and runs through the gamut of Mobile Variations.<sup>1</sup>

Johnny Boyle in "Juno and the Peacock", has taken to his bed partly to nurse a bad arm, but mostly out of terror, because he is sought by the IRA as an informer. He is ridden with guilt and expects the worst. Every time the staircase creaks, at every knock on the door, he starts anxiously. At last, his nightmares come true. He is confronted by two "irregulars":

Second Irregular (to Johnny): *"Come on, Sean Boyle, you're wanted; some of us have a word to say to you."* (imagine Johnny's reaction at "Come on!", itself said as a Mobile Outer, provoked by the 'idea' of hatred for the traitor. "Come on" is a Quick/Bound Outer Action from a Time-stressed Adream character).

Johnny: *"I'm sick, I can't - "* (Quick/Bound weak Punch, covering the Sustained/Bound. The words are almost inaudible, Johnny is frozen in terror and guilt) *" - what do you want with me?"* (Sustained/Bound Pressing away from the idea of death).

Second Irregular: *"Come on, come on; we've a distance to go an' haven't much time - come on!"*

Johnny: *"I'm an oul' comrade - yous wouldn't shoot an oul' comrade."* (nobody mentioned shooting, but a Mobile personality gives away its innermost thoughts. The line starts with a Punch and turns into a whining Wringing, out of Quick/Bound turning into Sustained/Bound.

Second Irregular: *"Poor Tancred was an oul' comrade o' yours, but you didn't think o' that when you gave him away to the gang that sent him to his grave. But we've no time to waste; come on - here, Dermot, ketch his arm. (To Johnny) Have you your beads?"*

Johnny: *"Me beads!"* (Mobile Quick/Bound terror as the "unacknowledged feeling" that he is going to be executed bursts into his consciousness; a Punch recoiling away from). *"Why do you ass me that, why do you ass me that?"* (struck with Mobility by the idea of death made concrete).

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<sup>1</sup> Tapes: 16-10/11



Second Irregular: *"Go on, go on, march!"*

Johnny: *"Are you goin' to do in a comrade? - look at me arm, I lost it for Ireland."* (typical Mobile attempt towards Awake "reasoning" through a lie - the arm was shot by mistake in an accident. Being Mobile, he does not fool anyone with this Sustained/Bound Wringing - one can imagine the smirk on the faces of the Irregulars).

Second Irregular: *"Comrade Tancred lost his life for Ireland."*

Johnny: (until now he swung between Quick/Bound terrified Punches and Sustained/Bound agonized Wringing. Now he collapses completely and his Bound Flow gives way to the pressure and becomes Free - Sustained/Free - the yielding, submissive aspect of Mobile. He resorts to Sustained/Free prayer): *"Sacred Heart of Jesus, have mercy on me! Mother o' God, pray for me - be with me now in the agonies o'death!... Hail, Mary, full o'grace...the Lord is...with Thee."*<sup>1</sup>

Johnny Boyle makes use of three of the four Mobile Variations. The one he has not used is the 'ecstatic' Quick/Free produced by the idea of death as an end to torment. Johnny's thoughts move *away from* this idea constantly.

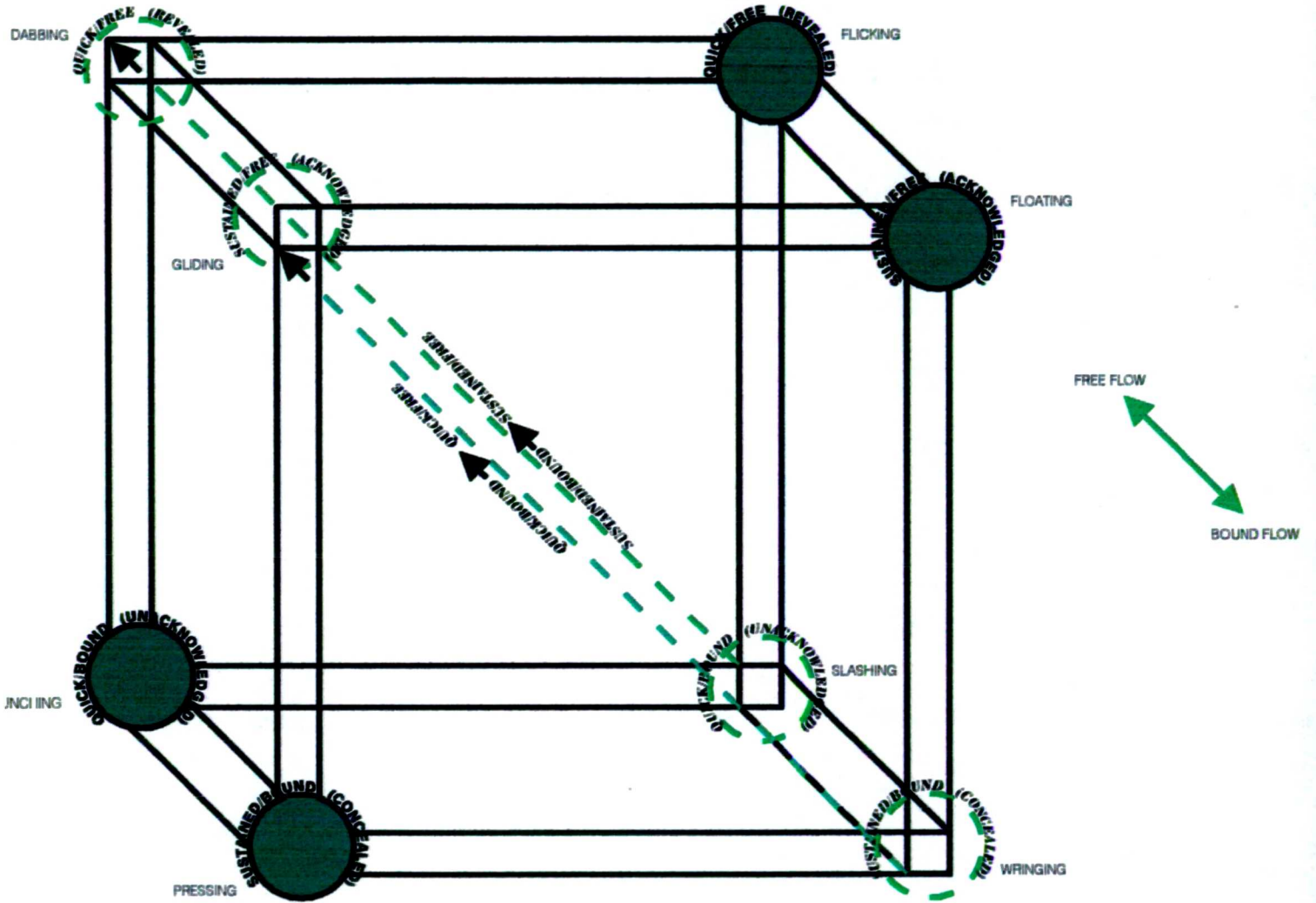
Johnny is an Adream character whose Feeling side overwhelms the Sensing under the pressure of the threat of death. Because of this he becomes so close to being Mobile that Yat Malmgren analyses his Action Attitudes as if they were those of a Mobile character.

Johnny adds Weight to his Flow at the beginning, thus producing an Adream outer aggression (*"What do you want?"*) running away from an Awake Inner Action (the Space goes, he can't think straight). Towards the end, he switches to bringing Space to the Flow, first deciding to do something with the idea (lie about his arm); then *surrendering* to the idea and producing an Outer Remote (the prayer), thus going away from any remnant of a Near ability to *do* within his very weak Adream. As a result he collapses - his Weight has literally gone and he is as Mobile as a character can physically be on stage.

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<sup>1</sup> Sean O'Casey: *Juno and the Paycock*, London, Pan Books, 1980, pp. 68-9.

# MOBILE CUBE



## LEFT-ACTION

CHAPTER III

EXTERNALIZED DRIVES

EXTERNALIZED DRIVES - INTRODUCTION

"The four mental states of:

DOING (exerting/reacting)

PASSION (constructing/destroying)

SPELL (dominating/surrendering)

VISION (ideas/problems)

which are motivated by the subconscious Inner Attitudes and which activate us into the conscious Actions. Each Externalized Drive is revealed (expressed) as a compound of three Elements of movement." <sup>1</sup>

a. General

Polonius in "Hamlet" is a busy man: cabinet sessions to chair, ambassadors to receive, players to harangue, intrigues to solve. Faced with a problem (whether it be the fate of the heir to the throne or the departure of his own son to Paris) he first "reacts", then "exerts" himself. He is, above all, a Doer.

His daughter, Ophelia, is anything but. Her ability to think and decide for herself has been obliterated by her father's overwhelming, overprotective presence.<sup>2</sup> Ophelia, says Yat Malmgren, is confused - she obeys those who overwhelm her with their power (her father, Claudius and Gertrude, Hamlet eventually) and thus "destroys" herself: at first her own personality, her ability to exist independently, eventually her very mind and body. But throughout, she also attempts to "construct" loving relationships: with Polonius, with Laertes and eventually (tragically) with Hamlet. We see Ophelia buffeted by Passions stronger than herself.

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<sup>1</sup> "Book": p. 32; as mentioned before, Carpenter uses "subconscious" in the sense of the Jungian "personal unconscious". Indeed, the two are sometimes interchangeable in Jung's work as well (cf., for example, "Tavistock Lectures", p. 40.) For a discussion of the role of these Jungian concepts in the Laban-Malmgren system see above "Introduction - Energy Defined", pp. 57ff.

<sup>2</sup> see above p. ??

Fortinbras, on the other hand, gives the impression of being supremely able to deal with any situation. Faced with the problem of asserting his authority in the midst of a civil conflict whose fatal consequences have divided the Danish court, he first "surrenders" to the circumstances - he does not act immediately or react emotionally, but gets himself informed, absorbs the facts, takes time to reflect. Only then does Fortinbras rise to his full political and moral height and "dominates" the assembled court, enthralled them, binds them with his Spell. His ability to do so comes from having "surrendered" totally to an Idea - the Idea of his absolute right to the crown of Denmark. The Idea of divine right is 'timeless', it does not depend, as far as Fortinbras is concerned, upon political expediency. This absolute certainty contrasts with the hesitation and prevarication to which the court had become accustomed - it confers upon Fortinbras an almost mystical, Spell-binding quality which awes the Danish nobles into submission and arouses admiration, mingled perhaps with fear, in us.

His erstwhile rival, Hamlet, on the other hand, has an altogether different way of dealing with such problems. Not for him the comfortable adherence to a single governing idea. On the contrary, Hamlet - whether commanded by the Ghost to act, or faced with his mother's 'betrayal' - examines the "problem", turns it on all sides, applies to it the full force of his speculative intellect. He may finally formulate an 'idea', but it will never lead to a deliberate gesture, a moment of political pageantry like that ordered by Fortinbras - no, Hamlet will turn 'idea' into 'ideas', see the other side of the coin, the other fellow's point of view and therefore challenge all assumptions (and actions) with the power of his Vision. We admire him for his charm, his vulnerability, his intellect; and yet are frustrated at his inability to act, at his lack of "Doing".

These four 'overwhelming impressions', these 'qualities' which stand out from the general demeanour as well as the individual acts of the Characters are what Laban and Carpenter called 'Externalized Drives'. As the name indicates, we are talking primarily of a movement of energy, a "drive" which is "externalized" in the sense of being immediately

perceptible in the way in which *Inner Attitudes* were not. In practice, the *Externalized Drives* are used to identify the *Inner Attitude* of a Character, precisely because this peculiar form of energy is turned outwards and is immediately evident in performance. From a theoretical point of view, however, the notion of *Externalized Drives* presents some difficulties, especially in respect of their relationship with the *Inner Attitudes*. Indeed, the notion of *Externalized Drive* was considered by Laban himself to be the most difficult of the concepts he and Carpenter had devised.<sup>1</sup> To this day students of the system come to it last and often find it difficult to grasp, even when they do recognize it in practice. This is also due, at least in part, to the complexity with which Yat Malmgren has endowed Laban and Carpenter's original concept. It might be useful, therefore, to examine their different approaches to the notion of *Externalized Drive* and try to arrive at an understanding encompassing both.

The fathers of the system seem to have had a fairly narrow concept in mind. If I understand the definition in Carpenter's "Glossary" correctly, the *Externalized Drives* are presented as seamless combinations, "fusions" of *Inner Attitudes*. They are, in other words, *created* by the *Inner Attitudes*. In turn, they lead to Action. The actual definition runs:

*"The four drives of Doing, Passionate, Influencing and Visionary. The mental states which are motivated by the subconscious Inner Attitudes and which activate us into conscious Actions. Each Drive is revealed as a compound of three Elements of movement".<sup>2</sup>*

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<sup>1</sup> cf. Tapes: 29-5

<sup>2</sup> "Glossary", p. 2, my underlining. In "Conflict and Harmony", Chap. 1, p. 8, Carpenter is even more explicit regarding the relationship between *Inner Attitudes* and *Drives*: "*These Drives activate us into Action and, as already explained, are the living link between the indivisible parts of our subconscious and conscious world.*

*The Externalized Drives are in turn normally motivated by our subconscious Inner Attitudes, which in their turn, are motivated by a thought or feeling, a sense perception or an intuition and these derive from an infinite range of stimuli...*" It is clear that Carpenter sees the *Inner Attitudes* as the motivators and the *Drives* as:

- a. the recipients of the motivation
- b. the transmission belt linking the motivation to the action.

In other words, Externalized Drives are a by-product of the Inner Attitudes, a 'transmission belt' between these and the Action.

Yat Malmgren introduces the Externalized Drives by reminding his students that one cannot have a Character without an *Idea* to provoke it. This Idea is the abstraction (Super-Objective) which *moves* the character towards a certain way of experiencing life and therefore towards one or the other of the Inner Attitudes. Mr. Malmgren then extends this notion to the Externalized Drives, which he identifies with the "Big Objectives which drive the character in life".<sup>1</sup> It appears that for him, it is the Externalized Drives which act as *motivators*, as agents leading to the formation of Inner Attitudes.<sup>2</sup> The 'quality' of this 'Big Idea' corresponds to one of the four psychological types: characters are motivated by Super-Objectives which are essentially sensuous, emotional, intuitive or intellectual in nature.

We thus have a correspondence between the four Externalized Drives and the Mental Factors:

SENSING	generates	DOING
FEELING	generates	PASSION
INTUITING	generates	SPELL
THINKING	generates	VISION

Yat Malmgren insists, however, that particular Externalized Drives do not emerge directly from one of the Mental Factors. Thus, one cannot say that a character dominated by Sensing is *exclusively* a Doing character, or that a radiating (Feeling dominated) character is defined *exclusively* by Passion. They are indeed intimately connected, but they are generated in several stages: Yat Malmgren considers that at first the psychological type determines the Character's Super-Objective; this generates Externalized Drives, which in turn create the Inner Attitudes. Above all,

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<sup>1</sup> Tapes: 29-2

<sup>2</sup> cf. Tapes: 18-5. We may recall that the definitions of the Inner Attitudes include the words "*forming part of the Externalized Drives of...*". (cf. "Book": pp. 20, 22, 24, 26, 28, 30) This, says Yat Malmgren, (Tapes: 18-5) can be misleading - in his view the Variations of the Inner Attitudes are created by, are the product of the Externalized Drives, like the Inner Attitudes themselves.

he insists on the supremacy of the 'Idea' in the formation of the Externalized Drives: characters move 'towards' or 'away from' an Idea to which they are committed at a deep emotional level and in the process acquire the peculiar qualities Carpenter called Externalized Drives. The sequence looks like this:

PSYCHOLOGICAL TYPE -> SUPER-OBJECTIVE -> EXTERNALIZED DRIVES (INNER) ->  
-> INNER ATTITUDE -> EXTERNALIZED DRIVES (OUTER) -> ACTION ATTITUDES

The Externalized Drives seem thus to have a dual function: the Inner Attitude *stands still*, as if at a 'crossroads' - into it come Externalized Drives which feed the character's fundamental attitudes to life. Out of it depart other Externalized Drives which *move* the character into Action.

For my part, I feel that the two approaches can be united in one concept: I tend to imagine Externalized Drives as a red thread running through the character's inner nature as well as through his actions: a *quality* which shines through the actions and reveals their connections with the intimate personality of the character. I would therefore say that the Externalized Drives are a *unifying force*, joining the Character with his Actions. In other words, an Externalized Drive is the linking force between an internal fusion of Inner Attitudes on the one hand and the Actions of the character on the other. It is a *bridge* made of energy, or perhaps a spurt of energy transmitting intentions from Super Objective to Character to Action.<sup>1</sup> The Externalized Drives are expressed 'fully' through three Motion Factors creating complete Working Actions. The Inner Attitudes, on the other hand are only expressed through two 'incomplete' Motion Factors, in the form of Shadow Moves. Herein lies the importance of the Drives for the observer of acting: their ability to translate themselves into fully fledged Working Actions renders them immediately and clearly perceptible, thus offering a direct route to the inner content of the character's personality.<sup>2</sup>

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<sup>1</sup> I shall confine myself here to discussing the relationship between individual Externalized Drives and their related Inner Attitudes. Their role in the Action Attitudes will be made clearer when discussing the Inner Attitude diagrams in the next chapter.

<sup>2</sup> cf. Carpenter: "Conflict and Harmony", Chap. 1, p. 6: "*We have already mentioned that our inner attitudes of mind are expressed in Shadow Movements which are motivated subconsciously. Now the links which connect*



I shall proceed to examine briefly each Externalized Drive in turn. But first, I must make the general observation that Externalized Drives are formed when three psychological elements combine (giving rise, in expression, to three Elements of movement, as Carpenter's definition explains) to the *exclusion* of the fourth.<sup>1</sup> It is this 'lack', this apparent abhorrence for one or the other of the psychological functions which defines the nature of a particular Externalized Drive. Carpenter gives each Drive a "characteristic", described precisely as that among the four possible Inner Participations which is ignored or 'subdued'. In the definitions which follow, this missing factor is marked in square brackets as a reminder of its crucial importance in the formation of the Drives: it is only by moving *away from* a certain psychological aspect that the character defines its positive energy. In other words, the energy of a certain Externalized Drive is recognized just as much, if not more, by what it does *not* have as by what it possesses.

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*these deep inner subconscious attitudes to our working actions are Drives which originate in the subconscious mind and yet activate a conscious functional action. These Drives are displayed in our movements with three Elements from three Motion Factors with, as we have explained, one Motion Factor neutral as a source of recovery."* Carpenter clearly sees the Externalized Drives as a 'red thread'; as the link of the Inner Attitudes with the Motion Factors via the Externalized Drives. Moreover, in a later passage, Carpenter asserts that the Externalized Drives, like the Actions are "more conscious" (op. cit. Chap. 1, p. 7) than the Inner Attitudes. Clearly, for him, in the journey of energy from inner to outer, the Inner Attitudes lie at a deeper level than the Drives. For Yat Malmgren, the position is reversed.

<sup>1</sup> We remember that Inner Attitudes are formed by combining two Inner Participations and thus excluding the other two from the Character.

b. The Four Externalized Drives"DOING (Exerting/Reacting)

CHARACTERISTICS	FLOWLESS [Adapting is subdued]
MENTAL FACTORS	SENSING THINKING INTUITING [FEELING]
MOTION FACTORS	WEIGHT SPACE TIME [FLOW]
INNER PARTICIPATIONS	INTENDING ATTENDING DECIDING [ADAPTING]
INNER QUESTS	WHAT? WHERE? WHEN? [WHY?]
ELEMENTS	
	LIGHT/STRONG
	FLEXIBLE/DIRECT
	SUSTAINED/QUICK
	[FREE/BOUND]
INNER ATTITUDES	STABLE NEAR AWAKE
	<i>purple red blue</i> <sup>1</sup>

Yat Malmgren emphasizes that Externalized Drives, like all the other components of the system, are only useful to the actor if they are perceived as sensuous 'contacts' or 'images'.<sup>2</sup> He likens the energy of Doing - the dynamic Drive *par excellence*, with a tank or a bulldozer, with a steel ball tearing down walls. Like these objects, Doing is "Flowless": it has discarded Feeling in order to create ruthless, focused, unimpeded action. Perhaps the most telling image Yat Malmgren uses is to liken Doing to the effect bayonet training used to have on young army recruits. They were taught to scream as they stabbed the sack with their bayonets: they screamed in order to dominate with sensation the emotions aroused by the thought of killing - in so doing they rendered themselves 'machine-like', full of nothing but blind "Doing".

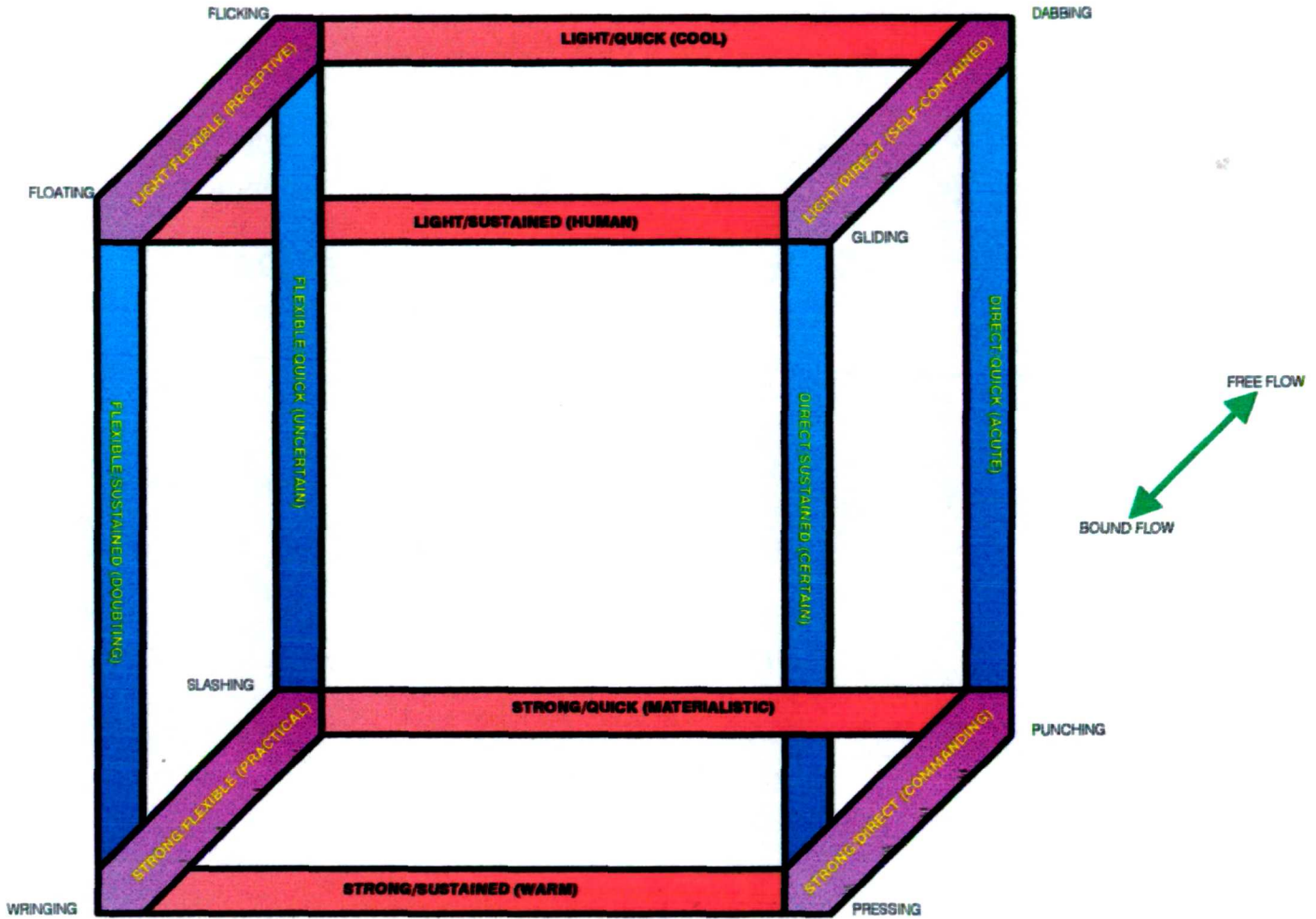
Doing is defined as reacting/exerting<sup>3</sup>: the soldier reacts to the impact of the 'enemy' or the screaming sergeant and exerts his 'effort' upon the

<sup>1</sup> "Book": p. 34. In "Conflict and Harmony", Chap. 4, p. 3 and elsewhere, Carpenter calls Doing - "Practical".

<sup>2</sup> see above, "Introduction - Energy Aroused", pp. 46ff.

<sup>3</sup> It must be noted that in the "Book" the Characteristics of Externalized

# DOING CUBE



# RIGHT-ACTION

target. A Character animated by a Doing drive subdues that part of his psychological make-up which is primarily emotional. Thus he moves away from the Attitudes of Mobile, Remote and Adream, which contain Adapting (Feeling). This is not to say that the Character has no feelings - only that it has moved away from them and towards a way of reacting to the world which is dominated by Sensing or Thinking.<sup>1</sup> The Attitudes open to him are therefore those containing Intending or Attending: Stable, Near, Awake.

We cannot speak, therefore, of a "Doing" Character, only of a Character whose Inner Attitude is shaped by Doing. Thus, once we have detected the presence of Doing in a Character's make up, we need to identify in which precise Inner Attitude the Character's Doing is expressed. We already know that the choice of Attitudes with Doing is limited to Near, Awake and Stable. We then proceed by elimination: is the Character strong or weak in his Thinking function? If weak, then his Awake and Stable Attitudes are not well developed and he is likely to be Near. On the other hand, a Character weak in Intuiting, in spontaneous decision taking, means that Awake and Near are weakened and therefore Stable is the likely Inner Attitude. Finally, if a Character displays a lot of Doing, but uses logic and an ability to manipulate ('do with') ideas, he is likely to have Awake as one of his Action Attitudes.<sup>2</sup>

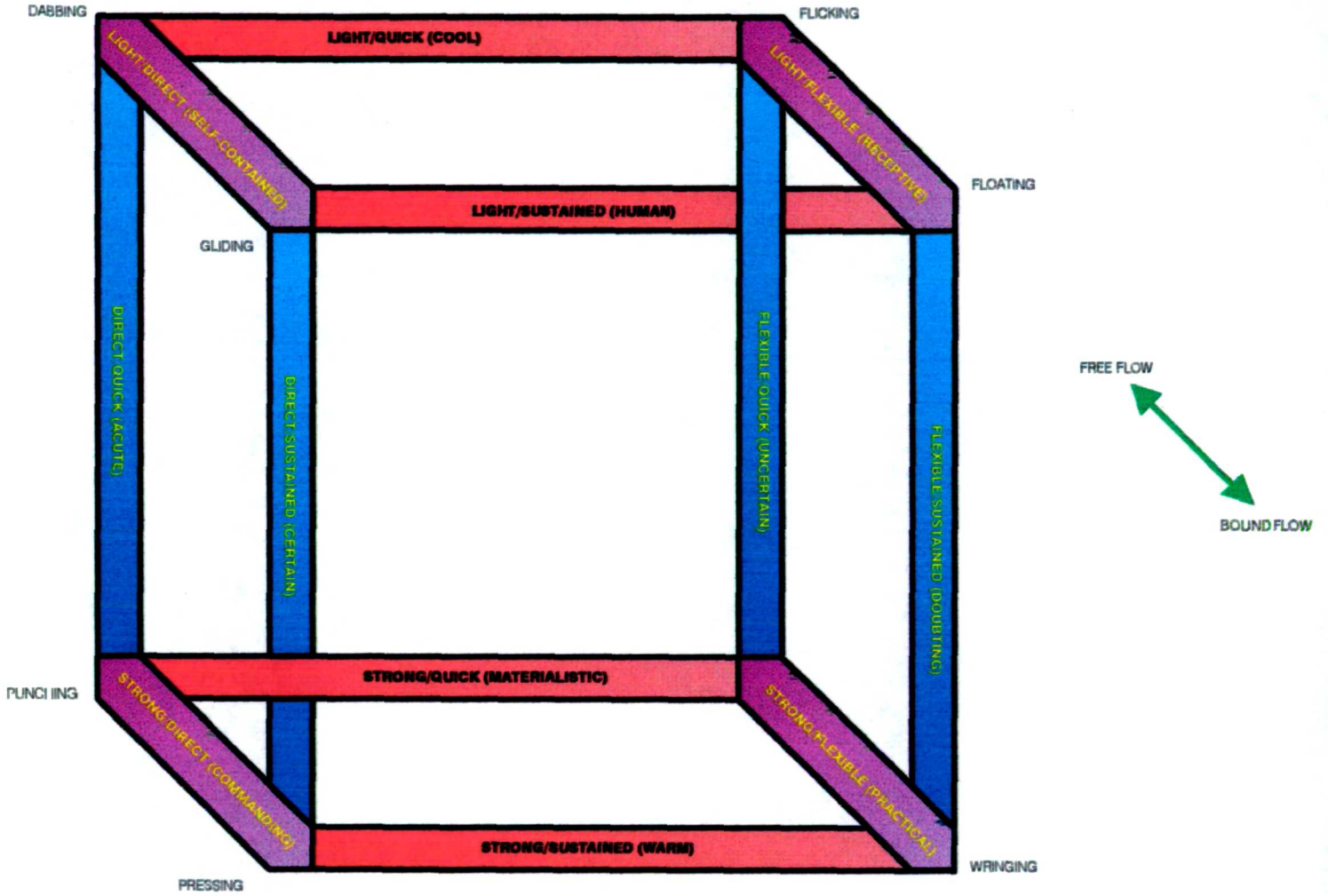
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Drives (marked in brackets after their names) are not in the natural (inner-outer, cause-effect) order which occurs in acting, but in the reverse outer-inner, 'academic' order. In reality DOING, for example, is reacting/exerting not exerting/reacting. To illustrate with a simple example: we have to assess the mass and volume of a table before lifting it. We react first to what we sense, and exert muscular energy only in the second place.

<sup>1</sup> Tapes: 31-1

<sup>2</sup> From either a Stable or Space-stressed Near Inner Attitude. We recall that Awake does not contain Intending (Weight) and therefore can only exist as an Action Attitude.

# DOING CUBE



# LEFT-ACTION

PASSION (constructing/destroying)

"CHARACTERISTICS	SPACELESS (Attending is subdued)
MENTAL FACTORS	SENSING [THINKING] INTUITING FEELING
MOTION FACTORS	WEIGHT [SPACE] TIME FLOW
INNER PARTICIPATIONS	INTENDING [ATTENDING] DECIDING ADAPTING
INNER QUESTS	WHAT? [WHERE?] WHY? WHEN?
ELEMENTS	LIGHT/STRONG
	[FLEXIBLE/DIRECT]
	SUSTAINED/QUICK
	FREE/BOUND
INNER ATTITUDES	MOBILE NEAR ADREAM
	<i>green red orange</i> " <sup>1</sup>

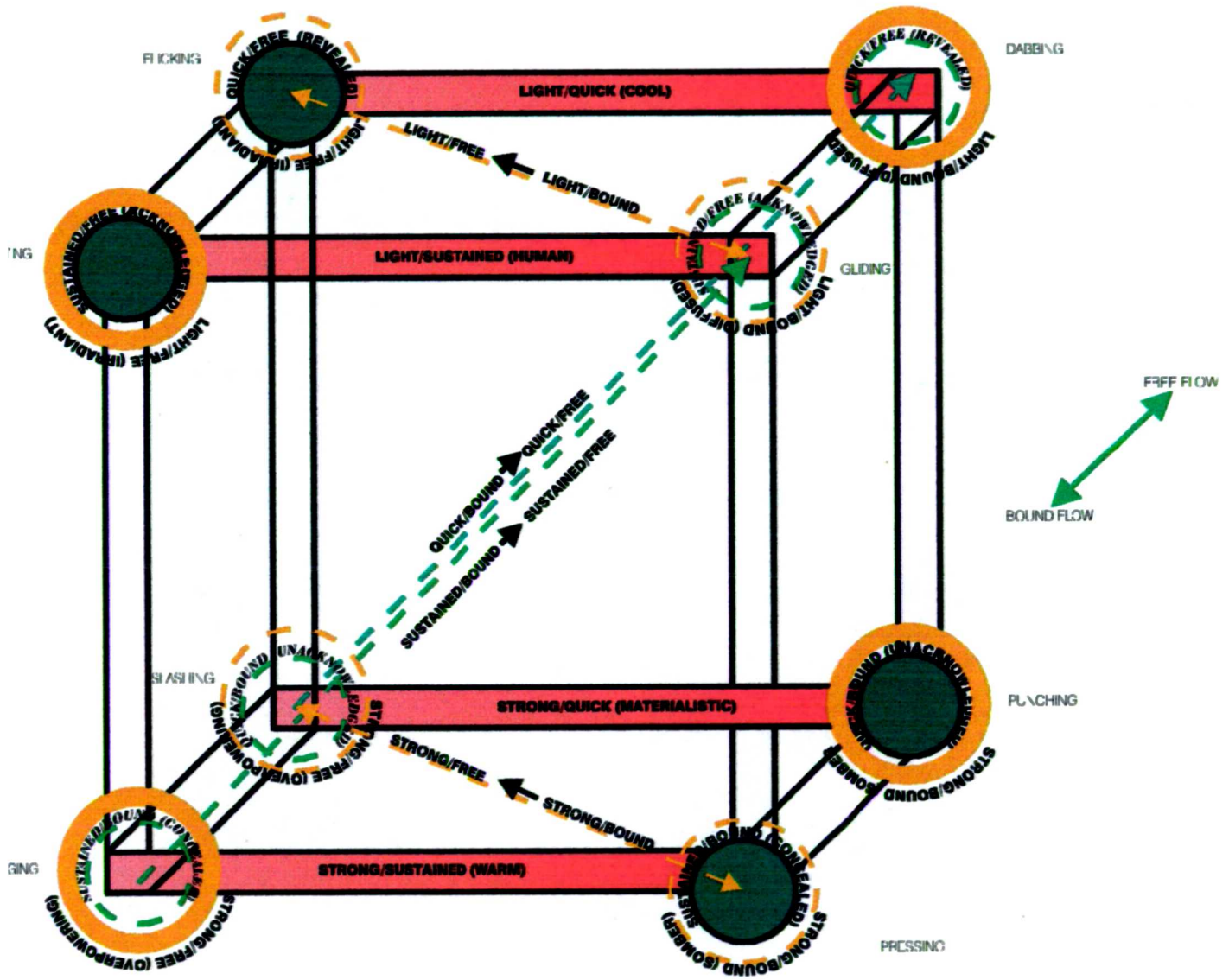
Passion begins by acting on the Character's inner nature. It starts by "destroying" decisions taken long ago and left unchallenged, in order to "construct" a new understanding. Yat Malmgren brings the process home to his students by reminding them of their experiences in building Characters. While building a Character, the actor's own 'history' - place of birth, country, social environment, family, etc. - can stand in the way of his becoming someone else. Actors therefore "destroy" themselves in a small way in order to "construct" the new Character. The process is often painful because it involves passing through a stage when one is neither one nor the other - like a refugee who has lost his roots but has not adapted yet to his new country; as a consequence actors sometimes become restless and vulnerable at stages in the rehearsal process.<sup>2</sup> In the same way, we are all bound psychologically by strong beliefs and assumptions: our self-image, our identity. It is very difficult to stop seeing ourselves as our father's sons, for example, so that *his* position, social aspirations, achievements drive us forward as well as our own. Only in middle age - if ever - do we come to define ourselves in terms of our own

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<sup>1</sup> "Book": p. 36

<sup>2</sup> Tapes: 29-3; Stanislavski also notes the "*moments of helplessness, like labour pains*" endured by actors at these "*terrifying, hopeless, irreparable*" moments. ("Creating A Role", p. 93)

# PASSION CUBE



## RIGHT-ACTION

achievements.<sup>1</sup> To do this, the "destruction" of an assumption held very close to the very essence of our being needs to take place. An actor has to endure these major rites of passage, in relation to different aspects of himself, with every Character he takes on. In a way, says Mr. Malmgren, talent is the ability to "destroy" certain aspects of an actor's inner life in order to build new ones.<sup>2</sup> In this context, "destruction" is intimately connected with change<sup>3</sup>: Passion is experienced by Characters and audiences alike as constant change.

As we have seen, Passion is intimately connected to Feeling. Passion Characters are 'excitable', but while Passion indeed has Feeling, it is not exclusively Feeling - it is, as the definition indicates, a compound of three Mental Factors: Sensing, Feeling and Intuiting. Above all, it is recognizable by its lack of Thinking. Hence the saying "I've lost my head": Passion overrides Thinking.<sup>4</sup> To the Character Passion feels as a form of 'enthusiastic pleasure'<sup>5</sup>, however masochistic. As we have seen, more often than not the destructive power of Passion is directed towards the Character itself, especially in radiating Adream Characters like Ophelia. But even with enclosing Adream Characters like Arnolphe in "School for Wives"<sup>6</sup>, Passion obliterates any attempt at exercising judgement. The jealous man, trying to cope with his emotions, misses the tell-tale signs: a trembling of the knee, a sigh. His Passion, turned against himself, has 'blinded' him. Thus in radiating Characters Passion is an 'enthusiasm of emotion', while in enclosing Adream or Near Characters it is an 'enthusiasm of the senses'.<sup>7</sup>

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<sup>1</sup> cf. Fordham: "An Introduction", p. 60

<sup>2</sup> Tapes: 29-3

<sup>3</sup> Tapes: 31-3

<sup>4</sup> cf. Hillman: "Typology", p. 124: *"Recalling...that feeling and thinking are incompatible, we would expect people who habitually feel themselves through life to have difficulties with thinking and with thoughts...Feeling-types tend to become fantastic and emotional in thought, but the thought itself, so overwhelmingly important, cannot be thought further, cannot be carefully worked out. It remains doctrinaire. Rather than their having ideas, ideas seem to have them."*

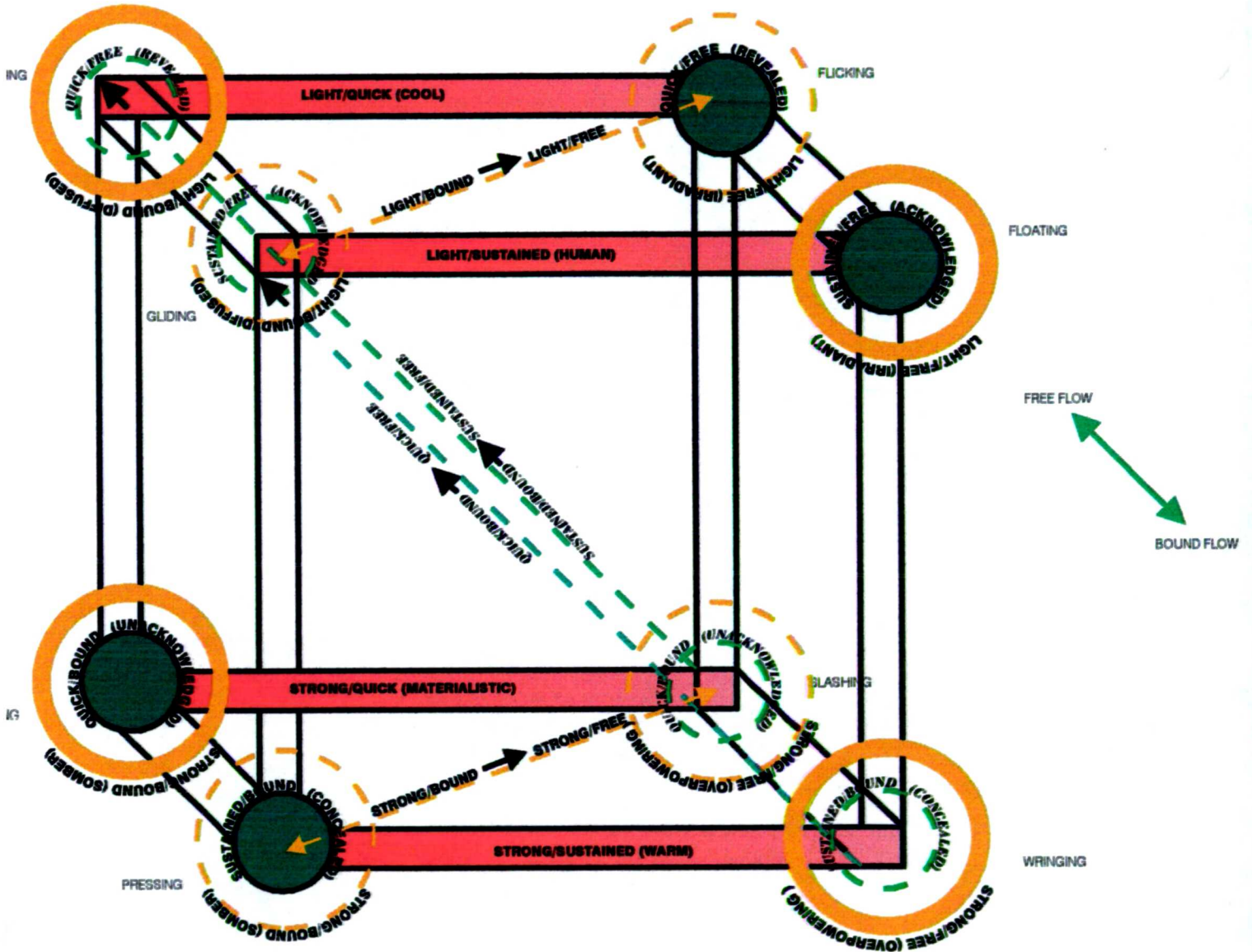
<sup>5</sup> Tapes: 31-4

<sup>6</sup> my example

<sup>7</sup> Tapes: 31-4; Carpenter on Near Passion: *"a sweating Boiler Attendant overheated emotionally and physically, will slam his boiler door shut with a Passionate Punch as he mutters "Why... am I doing this ruddy job" demonstrating in his Passionate Action a Thoughtless and Attentionless Feeling of dislike for the boiler."* ("Conflict and Harmony" Ch. 3 p. 17)



# PASSION CUBE



## LEFT-ACTION

SPELL (Dominating/Surrendering)

"CHARACTERISTIC	TIMELESS (Deciding is subdued)
MENTAL FACTORS	SENSING THINKING [INTUITING] FEELING
MOTION FACTORS	WEIGHT SPACE [TIME] FLOW
INNER PARTICIPATIONS	INTENDING ATTENDING [DECIDING] ADAPTING
INNER QUESTS	WHAT? WHERE? [WHY?] WHEN?
ELEMENTS	
	LIGHT/STRONG
	FLEXIBLE/DIRECT
	[SUSTAINED/QUICK]
	FREE/BOUND
INNER ATTITUDES	STABLE REMOTE ADREAM
	<i>purple turquoise orange</i> <sup>1</sup>

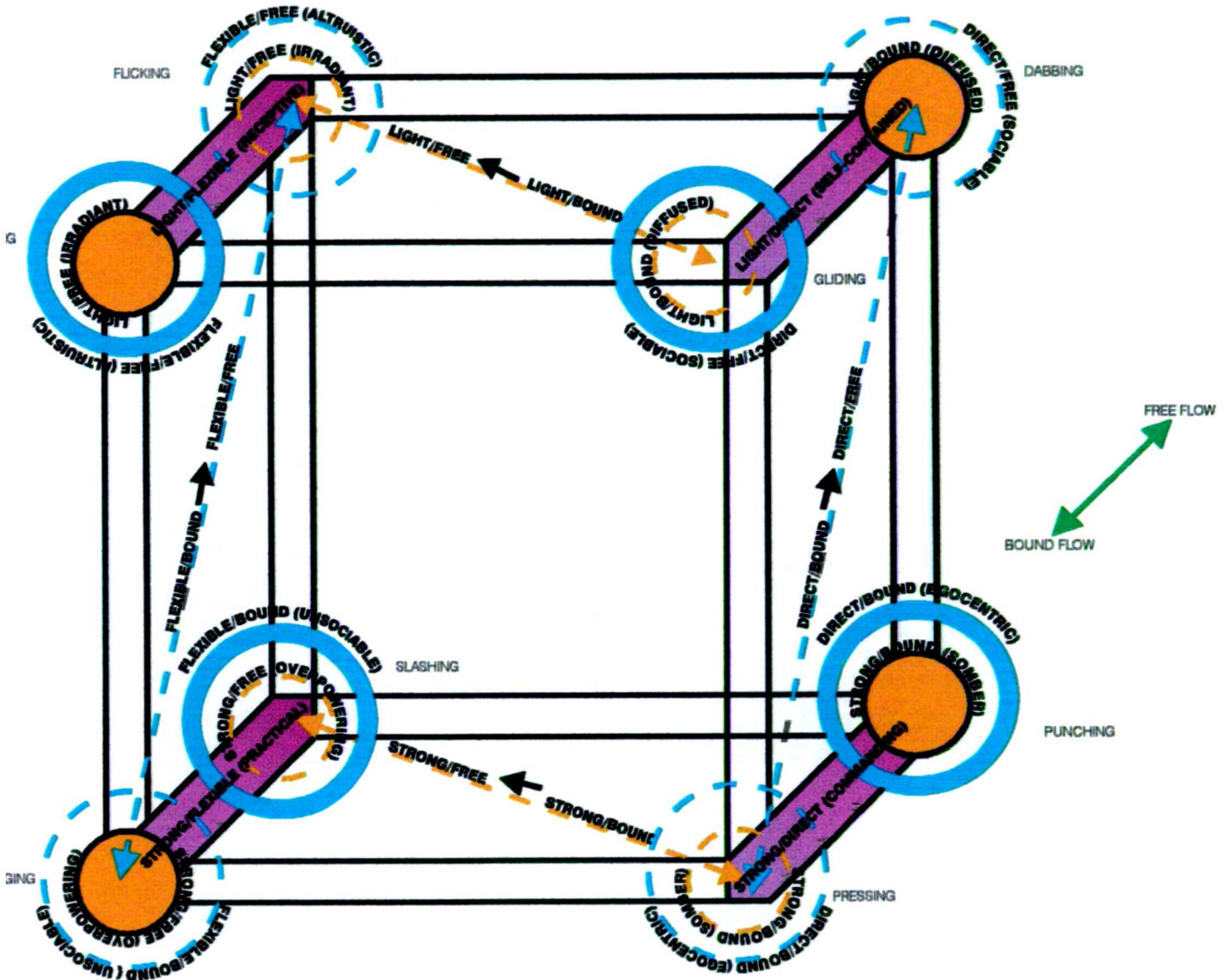
Spell is "dominating" and "surrendering". "What would I do *if* I were him?" - the answer to this Stanislavskian question necessitates the "surrender" of one's own moral or social attitudes and the acceptance of those of the Character, however evil, menial or alien these may be.<sup>2</sup> The Character dominated by Spell surrenders to an idea so absolutely that he can eventually "dominate" with it. Once he has surrendered, there are no more *decisions* to take - they have all been taken and future actions will always conform to this single idea. It would seem therefore that Characters with Spell should be dominated by Intuiting. Yet, paradoxically, they are, in the description of the "Book": "timeless" or, as Carpenter puts it in his definition, "decisionless". Laban and Carpenter's definition, with their insistence that Intuiting is the 'subdued' Mental Factor in Spell, is thus confusing, to say the least. One can see, however, how the 'mathematical' reasoning works:

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<sup>1</sup> Book: p. 38

<sup>2</sup> Tapes: 29-3; the process is not literal, of course. As Stanislavski shows, the "magic if" works precisely because the actor is aware of "playing a game": "*With this special quality of if...nobody obliges you to believe or not believe anything...the secret of if lies first of all in the fact that it does not use fear or force...On the contrary, it reassures...through honesty.*" ("An Actor Prepares", p. 47)

# SPELL CUBE



# RIGHT-ACTION

DOING is based on SENSING but has no FEELING

PASSION is based on FEELING but has no THINKING

VISION is based on THINKING but has no SENSING

This leaves us with the paradox of:

SPELL is based on INTUITING but has no INTUITING

Yat Malmgren's confesses to be puzzled by this part of Carpenter's book. His understanding of Laban's and Carpenter's meaning is that Spell is the most 'introvert' of the Externalized Drives. Intuiting, its parent, is a fundamental ingredient in *all* other Externalized Drives, just like Deciding had to be present in all 'fundamental' Inner Attitudes. Since it cannot be absent from the other three Externalized Drives, it follows that it has to be both present and absent in the Drive which it generates itself - Spell.<sup>1</sup> As such, the sense in which Sensing and Deciding are 'subdued' is to be taken, in the case of Spell, to mean 'repressed' to the deepest subconscious layers, rather than 'lacking'. The Character goes 'away from' decisions only in the sense that, in relying on decisions taken long ago, it has stopped taking new ones. It does not mean that the Character has no Intuiting - only that Intuiting lies at a very deep unconscious level.<sup>2</sup>

Where Passion was constant flux, Spell opposes itself to change. It does so in different ways, in accordance with the Inner Attitude which it informs:

A Remote frame of mind, (that of the saint or the political fanatic) declares: "I will die for an idea; I will dedicate myself to the point of absolute certainty, regardless of consequences. Nothing will be able to change my mind because 'I know what I know'". Great religious figures like the Buddha, are 'timeless': unchangeable either in their dogma or their absolute values.<sup>3</sup>

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<sup>1</sup> see above "Inner Participations - Deciding", pp. 299ff. and "Attitudes - Introduction", pp. 366ff.

<sup>2</sup> see below under "Vision", p. 536, note 2

<sup>3</sup> The fascination exercised by Characters with Spell expressed through Thinking-based Inner Attitudes (Remote and Stable) may well be due to their association with powerful archetypes. Jung has shown that the spell-binding powers of the *anima* are sometimes transferred to the archetype he calls "the wise old man". Large groups of people often fall under the

Adream Characters with Spell oppose themselves to change because they are content with the position they have achieved - they have no Doing. A Character like Queen Christina in Garbo's famous interpretation can be said to be 'timeless' - not in the sense of adhering to eternal values, but because the Character has abandoned her own subconscious decision taking in the process of transformation into a royal *persona*.<sup>1</sup>

In Stable, Spell is against Mobility, that is against change driven by emotion and in favour of the social, political and above all personal *status quo*.<sup>2</sup> Characters like Fortinbras are essentially conservative.

Characters with Spell are themselves Spell-Bound by something. As a result their Mental Factors become slower - Spell Characters generally display a Sustained tempo. This is because Deciding is a rhythmical, time-based process.<sup>3</sup> In Characters dominated by Spell, Deciding being subdued, the resulting quality is dream-like: almost, but not literally, in slow motion. Hence Spell has a magnetic quality akin to that of folk dances or Arabic singing and Gregorian chants, all of which rely on the monotony of repeated gestures to draw participants and audiences alike into their Spell.

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spell of embodiments of this archetype (Stalin, Einstein, Macmillan), which can play an important political or social role. *"This archetype represents a serious danger to personality, for when it is awakened a man may easily come to believe that he really possesses the 'mana', the seemingly magical power and wisdom that it holds. It is as if the fascination of the anima had been transferred to this figure, and the one possessed by it feels himself endowed with great (perhaps esoteric) wisdom, prophetic powers, the gift of healing, and so on."* (Fordham: "An Introduction", p. 60)

<sup>1</sup> Tapes: 32-4/5; Garbo's Spell-binding qualities, through her embodiment of the *anima* archetype is also remarked upon by Jungians:

*"For the animus or anima to be fully projected requires that the recipient of the projection be somewhat remote. Greta Garbo, who of all film stars provided the most apt frame upon which to project anima images, is a case in point."* (Storr: Jung, p. 53)

<sup>2</sup> Tapes: 36-5

<sup>3</sup> see above, "Inner Participations - Deciding", pp. 299ff.; the quality of Spell in Characters is intimately associated, I believe, with the Jungian archetype of the *anima*:

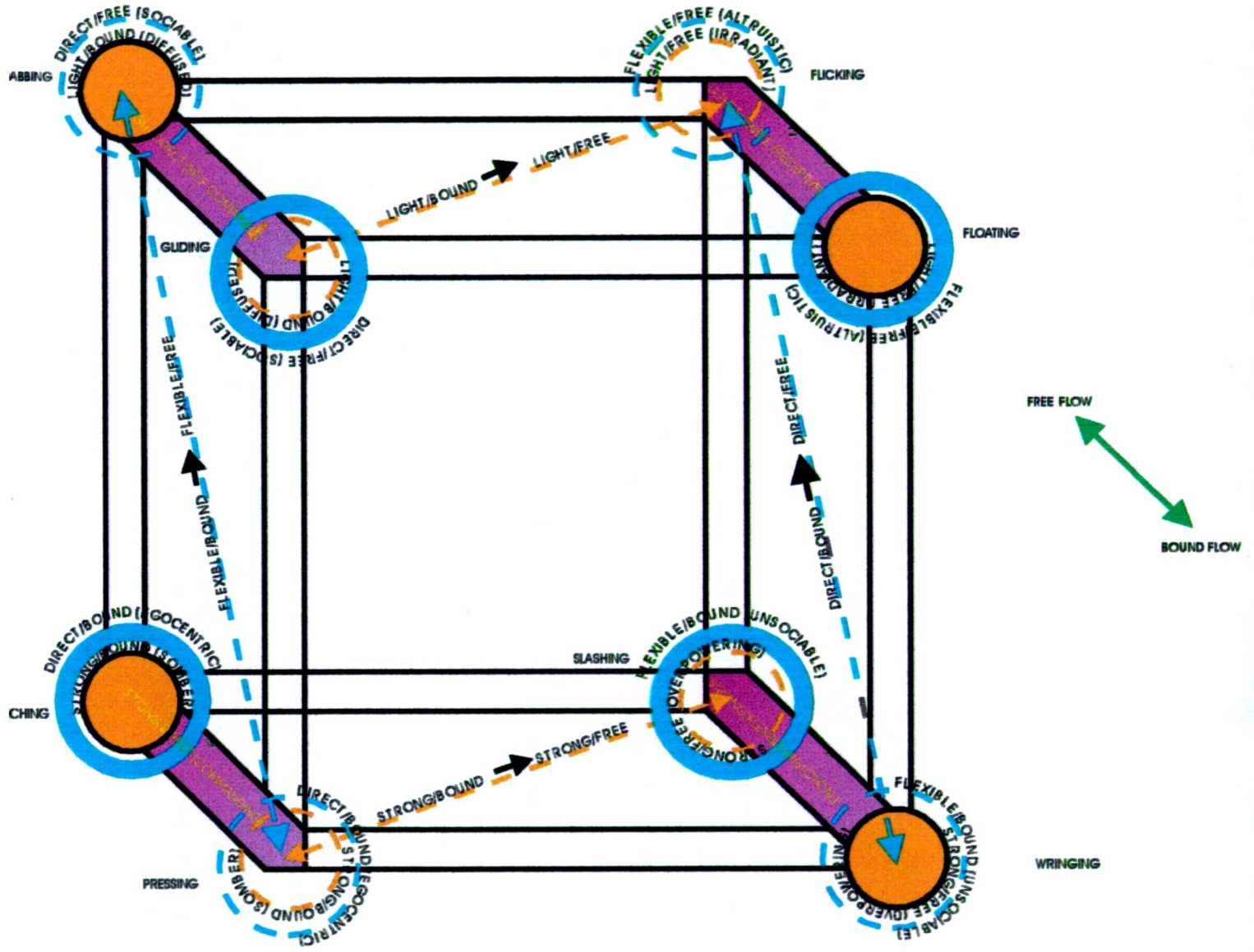
The *anima* has a timeless quality - a beautiful young woman who gives the feeling of wisdom and experience beyond her years. *"Something strangely meaningful clings to her, a secret knowledge of hidden wisdom."* (Jung: "Archetypes of the Collective Unconscious", CW 9,i, pp. 30-31)



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Greta Garbo as Queen Christina.

# SPELL CUBE



## LEFT-ACTION

VISION (Ideas/Problems)

"CHARACTERISTIC	WEIGHTLESS (Intending is subdued)
MENTAL FACTORS	[SENSING] THINKING INTUITING FEELING
MOTION FACTORS	[WEIGHT] SPACE TIME FLOW
INNER PARTICIPATIONS	[INTENDING] ATTENDING DECIDING ADAPTING
INNER QUESTS	[WHAT?] WHERE? WHEN? WHY?
ELEMENTS	
	[LIGHT/STRONG]
	FLEXIBLE/DIRECT
	SUSTAINED/QUICK
	FREE/BOUND
INNER ATTITUDES	MOBILE REMOTE AWAKE
	<i>green turquoise blue</i> " <sup>1</sup>

Characters with Vision deal with ideas and problems. These are, by their very nature, abstract. As a consequence Characters like Ophelia 'lose' their physical presence - they become "weightless". Vision suggests noiseless, disembodied, floating apparitions: Hamlet sees the Old King's ghost, Macbeth has the vision of the Kings.<sup>2</sup> Saints in general are visionary - one has the impression, in pictorial representations as well as in the popular imagination, that they 'float'.

One has to remember, however, that there are three types of Character which can 'float' under the influence of Vision: Mobile, Awake and Remote. Their common link is *flexibility in thought* (Attending).

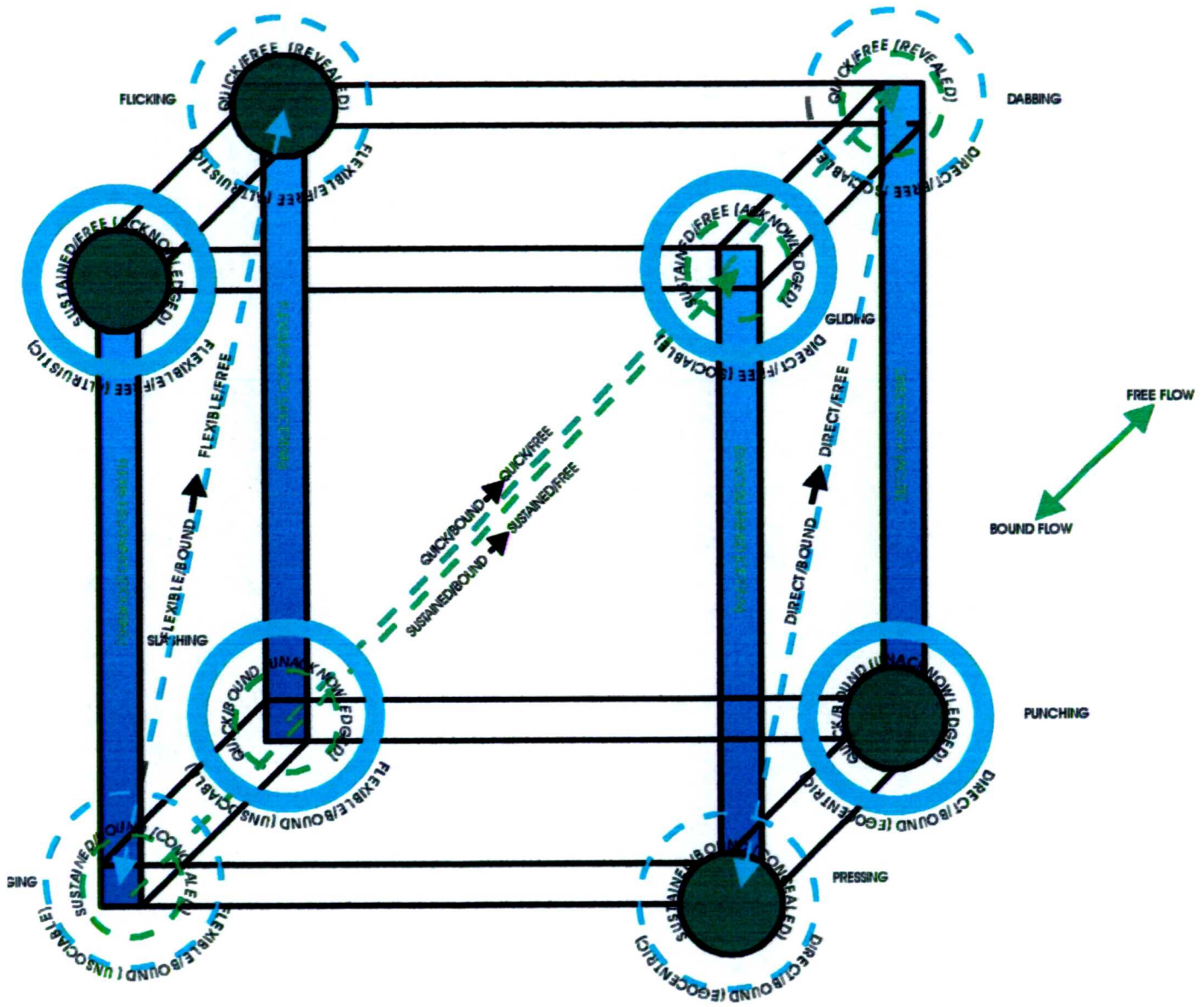
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<sup>1</sup> "Book": p. 40

<sup>2</sup> Yat Malmgren considers that the Ghost in "Hamlet" is best played as a 'visionary' (weightless and noiseless): creating a still, sustained tempo. One can argue that many productions of "Hamlet" feel the need to play the Old King as an impressive, powerful presence capable of affecting Hamlet and making clear to the audience the overwhelming imperative which attempts to move Hamlet to action. Mr. Malmgren's point is that Vision need not necessarily mean a lack of physicality, only a peculiar form of Intending. Joan of Arc, in both Shaw's and Anouilh's plays, has a strong physical existence (rides horses, leads armies...) yet is a visionary - her Vision comes from her intuitive intelligence, which counteracts the telluric effect of her Weight and 'lifts' her, as it were, above her peers and almost above ground. (Tapes: 33-5)



# VISION CUBE



# RIGHT-ACTION

The Remote visionary attitude is that of Jesus on the cross, calling "Father forgive them, for they know not what they do" - the ultimate "altruistic" (Remote Flexible/Free) statement. Jesus "surrenders" to the Idea of forgiveness and in so doing "dominates" his persecutors.

The Mobile visionary quality is that displayed by Ophelia in the madness scene - an outpouring of emotion expressed through erratic, flexible associations. Ophelia "destroys" the concrete reality around her as well as her own identity and "constructs" a new, idiosyncratic inner world.

Awake Vision is that of the boffin, of the scientist 'with his head in the clouds', disconnected from practical reality but connected to a world of abstract "ideas and problems". The Awake Character "does" ("reacts" and "exerts") with ideas: he produces 'projects' - his attitude to ideas is essentially dynamic.

None of these three Inner Attitudes have Weight - all these Character types have achieved Vision precisely by rejecting or moving away from Weight: Vision is "Weightless".<sup>1</sup>

To round up our discussion we must return to Yat Malmgren's point of departure: there can be no Inner Attitude, no Character, without a Super-Objective, a motivating 'Big Idea'. This Idea is essentially 'visionary' - we can therefore say that Vision, while informing directly the "Weightless" Inner Attitudes must also be present, as a condition of their very existence, in the three Inner Attitudes which contain Weight.<sup>2</sup>

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<sup>1</sup> cf. Carpenter: "Conflict and Harmony", Chap. 3, p. 17: "*In an action activated by the Drive of Vision, and only in this Visionary Drive, are Weight and Sense Perception relegated to the latency of the recovery factors. In this Drive, Sensing is superseded by Feeling and Flow and accordingly such a Visionary Weightless and Intentionless Intuitive Action will not be performed with accuracy.*" (my underlining) Weightless therefore is not to be understood as the disappearance of Intention, but its relegation to the "latency of the recovery factors". This is a significant departure from strict Jungian theory, where the 'opposite' of Thinking (Vision) is Feeling (cf., for example, Fordham: "An Introduction", pp. 39-40). The implications of this departure are discussed above in "Introduction - Energy Defined", pp. 57ff.

<sup>2</sup> we will recall that only these three (Near, Adream and Stable) are physically possible on stage. One can therefore say that the "weightless" or "visionary" Attitudes (found in reality only as Action Attitudes) are linked to the Character precisely through this component of Vision which, to use my earlier simile, runs through both Character and Action like a red thread. Vision appears therefore as an omnipresent catalyst, similar in its effect to the Motion Factor of Time (Deciding/Intuition) which, as

We can therefore say that Vision is a 3-fold approach towards an Idea,

we saw in an earlier chapter, is present in all Attitudes. (see above "Basic Concepts - Motion Factors - Time", pp. 323-4) Contrary to expectations, therefore, Vision seems to be linked more to Time and Intuition than to Thinking and Space. It is to be understood as the way in which we realize intuitively that a major change is needed in our lives: emigration, a divorce, a change of career. This realization is not an intellectual decision, it is an insight. The Character 'has to do it', he 'feels like doing it' and 'he feels it'.

Linking Vision to Intuition has the added advantage of restoring Jung's original opposition between Intuition and Sensation. One can then see how Carpenter's Vision can be "weightless", that is lack Sensing in a Jungian sense. Yat Malmgren himself sets great store on the difference between, on the one hand, Thinking in Near Characters (which he considers to be the simple faculty of making logical connections between facts); and on the other hand 'creative' Thinking, which he considers to be the ability to see things in an unexpected light. Or, Jung's description of *Intuition* declares: "Whenever you have to deal with strange conditions where you have no established values or established concepts you will depend upon that faculty of intuition." ("Tavistock Lectures", p. 14) It seems to me that this is very close to the distinction which Yat Malmgren draws between Thinking 'in facts' and 'creative thinking'. This, I feel justified in arguing, may be the source of the confusion between Vision and Spell - Vision in this sense is a function of Intuition, not Thinking. If my supposition is true, it may offer a way out of the conundrum regarding the paradoxical nature of Spell. (see above p. 534) I have come to ask myself whether in fact Laban's and Carpenter's definitions need not be amended as follows:

SPELL is generated by THINKING and lacks INTUITING (is Timeless)

VISION is generated by INTUITING and lacks SENSING (is Weightless)

Close reading of Carpenter's typescript seems to indicate that he may have been moving in the same direction. In the pages devoted to Externalized Drives ("Conflict and Harmony", Chap. 3, p. 17 in particular) Carpenter makes the following connections between Externalized Drives and Motion Factors:

Passion is "Thoughtless" but full of FEELING

Spell is "Decisionless" but full of THOUGHT ("*thoughtful*")

Vision is "Weightless" but full of INTUITION ("*a Visionary, Weightless and Intentionless Intuitive Action*"; my underlining).

In an earlier discussion in the same chapter, DOING ("*the Externalized Drive of Practical Behaviour*" op. cit. Chap. 3-17) is clearly marked as lacking in "feeling" but full of SENSING.

The point is that, unlike in Yat Malmgren's "Book", or indeed in Carpenter's own Glossary, here Spell is associated with Thinking and Vision with Intuiting - precisely as in my supposition.

I have argued above for rooting Vision in a form of 'lateral thinking', based on Intuition. I can also see a case being made for Spell being generated precisely by the logical, systematic, cold 'mathematical' thought processes which oppose themselves fundamentally to free floating intuition. Wittgenstein's figure springs to mind as an example of such cold, logical Spell.

each defined by the way in which Vision *combines* with one of the other Externalized Drives:

- Mobile is Vision and Passion: destroying and constructing with ideas
- Remote is Vision and Spell: surrendering to or dominating an idea
- Awake is Vision and Doing: reacting to and exerting upon an idea.<sup>1</sup>

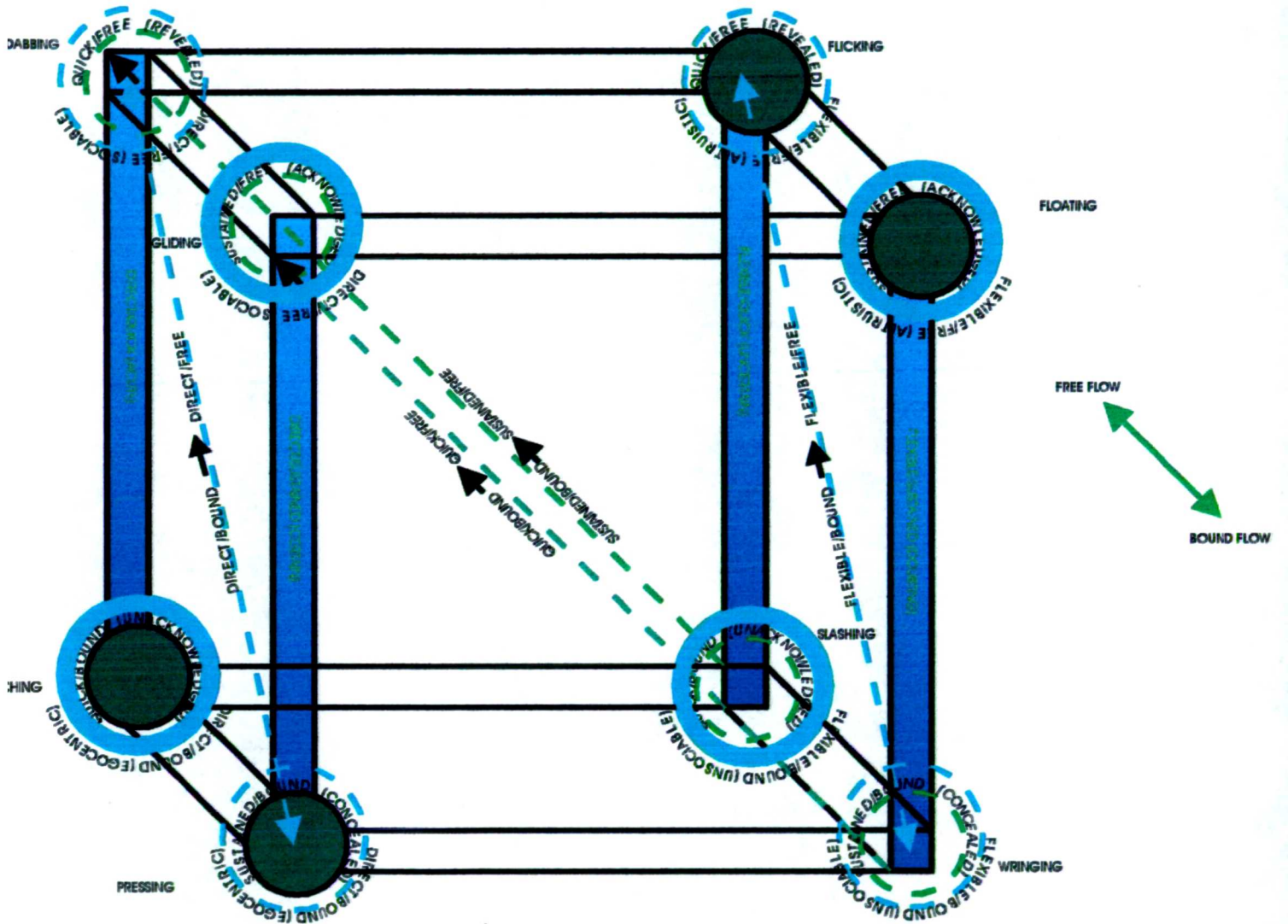
This is the final point about the Externalized Drives: like the Motion Factors, they do not act upon a Character in isolation. As we shall see in our next section<sup>2</sup> they combine *in pairs* in different proportions, to inform as well as to express a Character and his Actions.

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<sup>1</sup> Tapes: 42-4/5

<sup>2</sup> see "The Confluence of the Externalized Drives" in this Chapter

# VISION CUBE



## LEFT-ACTION

c. Externalized Drives Cubes <sup>1</sup>

The cubes are graphic representations of the diverse forces (Inner Participations, Inner Attitudes and their Variations) which relate to the Externalized Drives. Here is how they are constructed:

a. To make the explanation easier the empty shell of a cube is drawn, although in reality the cube 'emerges' as the final outcome of the process described below.

b. One of the component Inner Attitudes is chosen (say Stable, first in the 'academic' order). The four Variations of the Inner Attitude are listed.

c. Each of the four Variations produces a specific set of Working Actions. Thus, if we take the two contending Variations of Stable (Strong/Direct and Strong/Flexible) we find the following Working Actions:

Strong/Direct produces Pressing and Punching

Strong/Flexible produces Wringing and Slashing

d. Each of the corners of the cube is marked with the relevant Working Action.<sup>2</sup> Thus, for example, in a Right Effort cube, Punching, the most

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<sup>1</sup> please refer to the Illustrations above, placed under individual Externalized Drives. The explanation which follows is mainly useful for those wishing to teach the Laban-Malmgren system. The reader interested mostly in the practical applications of the system can overlook this section.

<sup>2</sup> see above, chapter on "Effort Cube" for a detailed explanation of how this is done (pp. 359ff.)

In summary, the cubes are created by combining the graphic representations of the three Inner Attitudes which relate to each Drive. As we remember, each Inner Attitude has a specific direction or plane in space, reflecting the direction of its dominant Inner Participation. Thus, in order to represent graphically the Externalized Drive of Doing, we need to combine the three planes representing its component Inner Attitudes: Stable, Near and Awake:

- Stable is represented by the Backward-Forward axis (see Stable Cube, following p. 487) -the lines are marked with the "nicknames" of the Variations they represent. Thus we have "Commanding - Practical" (the Strong Intending Stable) at bottom and "Self-contained - Receptive" (the Light Intending Stable) at top. They are coloured purple - the Stable colour.

- Near is represented by the Left-Right axis. On the cube, they are marked "Materialistic - Warm" at bottom and "Cool - Human" at the top. Coloured red for Near. (see illustration following p. 410 above)

- Awake: the Up-Down axis. Marked "Doubting - Uncertain" on the right (introvert in Left Effort cube) and "Acute - Certain" on the left (extravert in Left Effort). On the Right Effort cube the positions are

contending of the Working Actions, will be placed deep (Strong), forward (Quick) and to the right (Direct). Pressing will also be deep (still Strong) and to the right (Direct), but backwards, since the movement is Sustained, not Quick.

e. The lines *joining* the positions of the Working Actions represent the Variation which has produced those particular physical expressions. We then identify them through the colour of the Inner Attitude (purple in the case of Stable) and through their description (Strong/Direct and Strong/Flexible) and their "nicknames" ("Commanding" and "Practical" respectively).

f. The process is then repeated for the Light variations of Stable and eventually for the four Near and four Awake variations which go to make, together with Stable, the Externalized Drive of Doing.

g. The end result is a three-coloured cube representing the 12 Variations and three Inner Attitudes making up the Externalized Drive of Doing.<sup>1</sup> The resulting Effort Cube for Doing is a very 'square' box, with no rings or diagonals in the middle - it looks solid and sensible like the Externalized Drive it represents.

The other three cubes are built following the same procedure, with the proviso that when we come to Effort Cubes involving Flow (Feeling) a new element is introduced: as we explained in an earlier chapter Inner Attitudes involving Flow are shown not as lines, but as circles in the corners of the cube. In addition, because of the presence of Flow in the Externalized Drive, these cubes feature the interrupted diagonals of Fusions.<sup>2</sup>

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reversed. Coloured blue, for Awake. (see illustration following p. 474 above)

<sup>1</sup> Tapes: 30-2/3

<sup>2</sup> see above "Attitudes - Introduction", sections on "Variations and Fusions" and "The Inner Attitude Cubes", pp. 386ff. and 407ff.

In summary, Flow introduces two new graphic elements:

a. Inner Attitudes with Flow are represented graphically as circles, those with no Flow as lines.

b. Fusions are created by starting from the extremes of contending and yielding. Thus in Sustained/Bound -> Sustained/Free the extremes are Pressing and Floating respectively. In a Fusion Pressing is 'softened' by the Free Flow into a Wringing, while Floating is 'tightened' by the Bound Flow into a Gliding. Thus the axis of the Fusion Sustained/Bound *going* Sustained/Free is represented on the cube as a diagonal uniting the points representing Wringing and Gliding. (Tapes: 31-6)

Therefore, the Cubes for Spell and Vision<sup>1</sup> have both Fusion diagonals and two sets of rings around certain corners, due to the abundance of Flow in their component Inner Attitudes.

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<sup>1</sup> "Book": p.37; see Illustrations facing pages 532 and 535 above



THE CONFLUENCE of THE EXTERNALIZED DRIVES

a. General

Chapter 3<sup>1</sup> of Yat Malmgren's "Book" unites Externalized Drives with Attitudes, and shows the way in which each Attitude is formed by a combination of two Externalized Drives. Each page in this chapter of the "Book" describes an Attitude and shows how this was *created* out of the "confluence"<sup>2</sup> of two Externalized Drives.

I will reproduce here the first of these as an example of how Mr. Malmgren organizes this summative list.

EXERTING/REACTING (DOING)

*CHARACTERISTIC:* *FLOWLESS (Adapting is subdued)*  
*INNER ATTITUDES:* *STABLE - NEAR - AWAKE*

DOMINATING/SURRENDERING (SPELL)

*CHARACTERISTIC:* *TIMELESS (Deciding is subdued)*  
*INNER ATTITUDES:* *STABLE - REMOTE - ADREAM*

STABLE - NEAR - AWAKE  
STABLE - REMOTE - ADREAM

STABLE<sup>3</sup>

From a simple, 'mathematical' point of view one can see in the recapitulation of Attitudes at the bottom of the list that each *pair* of Externalized Drives has in common one, and only one, of these Attitudes.<sup>4</sup>

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<sup>1</sup> "Confluence Of The Externalized Drives", "Book": pp. 41-47  
<sup>2</sup> the term suggests the confluence of two rivers (the Externalized Drives) joining to create a new, combined flood of energy - the Character, complete with Inner Attitude and Action. Neither the term nor the concept feature in Carpenter's typescript.  
<sup>3</sup> "Book": p. 42  
<sup>4</sup> The list of Attitudes at the bottom of each confluence page represents

This is logical, because each Externalized Drive in the pair 'subdues' one of the Inner Participations. There are four Inner Participations: if two are weakened into inaction, there are only two left to combine into active psychological energy - the Attitude. Stable is thus formed<sup>1</sup> by the "confluence" of Doing and Spell. Both Externalized Drives lack Mobile among the Attitudes they 'inform'. This is because Mobile is the combination of their 'subdued' Inner Participations of Deciding and Adapting. And by moving away from Mobile the Character emphasizes the remaining Inner Participations of Intending and Attending, out of which Stable is born.<sup>2</sup>

Following this reasoning, the system shows that:

STABLE	is formed at the confluence of	DOING	and	SPELL
MOBILE	is formed at the confluence of	PASSION	and	VISION
NEAR	is formed at the confluence of	DOING	and	PASSION
REMOTE	is formed at the confluence of	SPELL	and	VISION
ADREAM	is formed at the confluence of	PASSION	and	SPELL
AWAKE	is formed at the confluence of	DOING	and	VISION

Yat Malmgren emphasizes, however, that Attitudes are always created under the impact of an outside force - the Objective - which provokes the Character into taking a position (Attitude) towards it. The Objective elicits a reaction through Vision, Passion, etc. thus creating, at the confluence of two such Externalized Drives, an Attitude.<sup>3</sup> In addition, the limitations of choice which we discussed regarding the formation of Attitudes<sup>4</sup> also apply to the Externalized Drives. The choice of Drive in the face of an outside 'provocation' depends on which of the Mental Factors the Character has developed well and on which he has suppressed.

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the entire 'atomic structure' of that particular Character Attitude: in the case of Stable we have the pairs Near/Remote and Awake/Adream as the Action Attitudes.

<sup>1</sup> As we have seen (cf. above "Externalized Drives - Introduction" pp. 524-6), unlike Carpenter, Yat Malmgren considers that the characteristics and Variations of an Attitude are *created by*, are the product of Externalized Drives.

<sup>2</sup> Tapes: 35-4

<sup>3</sup> Tapes: 36-2

<sup>4</sup> see above: "Attitudes - Introduction", p. 366ff.

The Character adopts an Attitude in accordance with his inclination towards one or another of the Mental Factors: the element of choice is therefore limited to the three Attitudes which belong to his psychological type.

In consequence, within each Attitude we can have characters which emphasize one or the other of the component Inner Participations. Stable characters, for example, can be either "enclosing" or "penetrating". This, in turn is reflected in the *relative balance* between the Externalized Drives which converge to form the Character. Let us take an example which illustrates this difference:

Gorky's play "Enemies"<sup>1</sup> revolves around a strike in a factory. The factory is owned by two partners: Zakhar Bardin and Mikhail Skrobotov. They are both driven by materialistic Super-Objectives (comfort, possessions) and are therefore Near. They should, and do, display the two Drives specific to Near: Doing and Passion. But how different they are! Zakhar is a liberal, a lover of music, a generous, delicate soul whose prime objective is to be liked by all and sundry - his outer personality is charming and easy going. His partner, Mikhail, on the other hand, has dedicated his life to running the factory. He comes across as brooding, irascible, antagonistic. He is forceful and dynamic - he has to be if he is to keep the factory going in difficult times. Mikhail, the 'boss', is a Doer while his liberal, sensitive partner tends towards light Passion. To the outside observer the Doing partner will appear Stable, while the Passionate one appears Mobile.<sup>2</sup> But Mikhail is not *actually* Stable: he cannot manage the difficulties of the strike, loses his temper and eventually his life, thus showing that his inner constitution includes Passion as well as Doing and that Passion has weakened his power of control. Equally, Zakhar is not exclusively Passion - faced with the need to protect himself and his family he calls upon some reserves of Doing, albeit in the ineffective form of nervous agitation. The example shows that the Externalized Drives of Doing and Passion define the Near Characters, but that they are not homogenous - within each Character one of the Drives has the upper hand

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<sup>1</sup> trans. Kitty Hunter-Blair and Jeremy Brooks, London, Methuen, 1972

<sup>2</sup> This reflects their basic combination of Weight (enclosing) with a Space stress (Mikhail) and Time (circumscribing) with a Flow stress (Zakhar).

but the other, while weakened, is nevertheless always present. The Drive with the upper hand corresponds to the Character's Aspect, that is to that part of the Inner Attitude which is most developed - ultimately to its psychological type. The confluence of Drives which leads to the formation of an Attitude is therefore not a partnership of equals; within it one of the Drives dominates, reflecting the character's psychological type.

**b. The Diagrams of the Inner Attitudes**

These complex relationships are summarised in the Diagrams of the Attitudes.<sup>1</sup> These are graphic representations of the entire panoply of terms and tools created by the system: Inner and Outer Attitudes, their Variations, Aspects and Externalized Drives. They are used as an 'aide memoire', enabling the actor to see at a glance the overall analysis of a character.

I would like to extend the examination of Gorky's play to two other characters in order to illustrate the way in which the system uses the diagrams. The analysis starts with the Externalised Drives which form the Character. In order to pinpoint them, we proceed, as always, by elimination:

Zakhar, the liberal partner, has a brother: Yakov Bardin is an artist, once idealistic and enthusiastic, now - as he approaches middle age - haunted by artistic and personal failure. His art has become meaningless, his marriage to the beautiful, successful actress Tatiana is falling apart: throughout the play, Yakov does nothing but moan and drink while the world about him is about to collapse. The quality he displays *least* is Doing. Second only to Doing in order of weakness is his Vision - perspicacity, either intuitive or intellectual, is not one of his attributes. He is therefore left with a lot of Passion and some Spell: these are his formative Externalized Drives.

At this point of the analysis the diagrams come into their own. Each diagram is identified by the two Externalized Drives marked at the base of

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<sup>1</sup> "Book": pp. 48-67

the drawing: a glance at the diagram on page 561a below<sup>1</sup>, showing the combination of preponderant Passion with secondary Spell (the Passion/Spell Character) identifies Yakov as a radiating Adream Character. We note, however, that there are two diagrams for this particular type: both Passion/Spell, but displaying different Action Attitudes. In one case (Diagram "A") the Character acts through a Near Outer Action, backed by a Remote Inner Action. In the other case (Diagram "D") the Action Attitudes are Mobile and Stable. To identify the one which pinpoints Yakov's case, we need to decide which Outer Externalized Drive (the Drive marked at the top right corner) conveys the main 'quality' of his *Actions*. The diagrams offer two possibilities: a Doing Outer Drive ("A") and a Vision Outer Drive ("D"). As we have seen, Doing is Yakov's weakest suit - he does not have even the appearance of Doing, the flapping agitation displayed under pressure by his brother. The pervading *outer* quality which defines Yakov is Vision - a quality consistent with his artistic nature and perceptible in the highly charged speeches Gorky gives him. Yakov is represented by Diagram "D" - he is a Passion/Spell Character with a Passion->Vision Action. His Action Attitudes are Mobile and Stable.

His wife Tatiana, in spite of being a successful, apparently confident actress, displays the same lack of Doing at the level of the Character: at a crucial moment in the play, when she is called upon to take sides in the political conflict, she hesitates and then does nothing. Vision also eludes her - she is not the brightest of the play's characters and to the end remains adrift, confused despite a great deal of soul searching. Her overwhelming 'quality', her 'red thread' is Spell: as a successful actress and a beautiful woman she enthralls her 'public' - the local intelligentsia and even the officials come to quell the strike. Her Passion, on the other hand, is weaker: she feels herself "dead" inside. A look at the diagrams of Adream<sup>2</sup> reveals her to belong (with her primary Spell and secondary Passion - the Spell/Passion Character) to the category of enclosing Adream characters. Again, the system offers two diagrams for Spell/Passion: one with a Mobile-Stable Action (Diagram "B") and one with a Near-Remote Action (Diagram "C"). Each of these displays a particular outer 'quality' of Action: Diagram "B" offers Doing while Diagram "C" has Vision. As we

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<sup>1</sup> cf. also "Book": p. 67

<sup>2</sup> cf. also "Book": p. 66

have seen, Tatiana's Doing is particularly weak: her enclosing quality, derived from her strong Intending within Adream, is subdued by fear of commitment, whether political or personal. In consequence, she displays a peculiar form of Vision towards the world, through a Remote Outer Action (assuming unto herself the kind of distance which Greta Garbo was so good at creating) backed by Near calculations about safety, decency and comfort. Diagram "C" represents Tatiana's overall Character and Action. She is a Spell/Passion Character with a Spell->Vision Action.

We can now see how the diagrams encapsulate, in a single graphic image, the entire 'atomic structure' of a Character: its formative Externalized Drives, the Character Attitude these create and the Action Attitudes and Outer Drives through which the Character expresses itself.

#### Construction of the Diagrams

The diagrams are constructed according to a logical progression, from Inner Participation to Externalized Drive<sup>1</sup>. All of them are based on the same 'matrix' - the 'hour glass' or 8-shape which describes the flow of energy from Inner Character to Outer Action.<sup>2</sup> The direction in which the energy flows, following the curves of a figure 8, has to be borne in mind during the description which follows. I will also follow Yat Malmgren's lead in taking my examples from the Adream Inner Attitude<sup>3</sup> - with its combination of Sensing and Feeling, this is probably the most congenial of Attitudes for the actor. All other diagrams are built according to the same principles and following an identical method - therefore the Adream diagram can serve as a model:

a. we start with the 'hour-glass' or 8-shape of the flow of energy from Inner Character to Outer Character, from there to Inner Action and finally

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<sup>1</sup> I will describe the method of construction below, but - since knowing how they are built is not a prerequisite for being able to use them - the reader may wish to skip these details, more useful to the teacher than to the actor interested mainly in their use in practice.

<sup>2</sup> see Illustration. For a description and discussion of the 'hour glass' see above, "Effort and Action", pp. 264ff.

<sup>3</sup> please refer throughout the following pages to the Adream diagrams - see Illustration on p. 561a below

**EXTERNALIZED DRIVE**

**EXTERNALIZED DRIVE**

**MAIN  
INNER  
ACTION**

*SECONDARY  
OUTER  
ACTION*

LINING

LINING

**IDENTIFICATION**

*SECONDARY  
INNER  
ACTION*

**MAIN  
OUTER  
ACTION**

LINING

LINING

**OBJECTIVE**

**INNER PART. INNER PART.**

**ATTITUDE**

**VARIATIONS**

**STRESS**

**ASPECT**

**EXTERNALIZED DRIVE**

**EXTERNALIZED DRIVE**

# **ATTITUDE DIAGRAMS**

*GENERAL SCHEME*

to Outer Action and physical expression.<sup>1</sup> The hour glass is represented graphically by two intersecting diagonals - a large X. The diagonals *below* the intersection represent the Inner (left) and the Outer (right) Character. The Inner Character diagonal represents the *primum mobile*, the fundamental motivation of the Character. The Outer Character diagonal represents the character's awareness of its conscious objectives, or, in Carpenter's words, its "conscious volition".<sup>2</sup>

b. we write the Inner Participations of the Attitude to be described on either side of the intersection of the X, making sure that the Inner Participation which determines the Aspect is written on the outside. Thus, for enclosing Adream we will write Intending/Adapting - Adapting/Intending and for radiating Adream the reverse: Adapting/Intending - Intending/Adapting.

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<sup>1</sup> cf. "Book": p. 49.

a. we must remember that the 'hour-glass' is positioned inside the actor.

b. the writing on the sides of the lines follows the direction of the flow of energy.

<sup>2</sup> Tapes: 37-2. See also above, chapter on "Effort and Action". In his re-examination of the thorny question of the difference between Inner and Outer Character, Yat Malmgren offers the additional explanation that the Inner Character is the past, the character's entire history. The Outer Character is that part of the character's unconscious processes which relate directly to its powers of decision in the immediate circumstances of a scene. The Outer Character is therefore the process of taking decisions about what the Character wants and about how it will act on those wants. However, this must not lead to the misunderstanding that the Outer Character is concerned directly with Action. On the contrary, the Outer Character is still within the province of the unconscious, but it represents the part from which decisions shaping the nature of the Action emerge. (Tapes: 37-3)

In an interview on 4.6.93 Yat Malmgren indicated that a constructive way of looking at the relationship between Inner and Outer Character is through their graphic representations in the diagrams with which we are now concerned. As we know, the Attitudes are created at the confluence of two Externalized Drives. The order of the Externalized Drives, however, is not fixed: now one, now the other can be placed on the Inner Character and the Outer Character respectively. They are interchangeable according to the way in which the Character reacts at any given moment to one of its formative stimuli: the Inner stimulus (memories, affective or sensuous) and the Outer stimulus (the impact of outer contacts and Objectives). A Near Character can be Doing/Passion at one moment, but Passion/Doing at another. This does not invalidate the idea that the Inner Character is a function of the psychological type (Aspect) of the Character. It simply means that sometimes the immediate need to act elicited by the given circumstances of a scene can prevail and that the Externalized Drive associated with the Outer Character becomes preponderant.



c. we write the name of the Inner Attitude and its four Variations in the gap at the bottom half of the X. The order of the Variations is:

Enclosing      or      Radiating

Contending/Contending	(for Adream): Strong/Bound or Bound/Strong
Yielding/Yielding	(for Adream): Light/Free or Free/Light
Yielding/Contending	(for Adream): Light/Bound or Bound/Light
Contending/Yielding	(for Adream): Strong/Free or Free/Strong

followed by the "nickname" of each Variation.

d. we then add to the Inner Attitude the Stress caused by the Objectives which activate the Character into Action. The Stress is added to both Inner Participations, not only to the Aspect. In the case of Adream we have a choice of Time-stress or Space-stress. Adding the Stress creates one such diagram or X for each of the four 'types' or variants of the Inner Attitude. Each Attitude is therefore represented by four diagrams.

In Adream we thus have a diagram each for:

1. Space-stressed enclosing
2. Space-stressed radiating
3. Time-stressed enclosing
4. Time-stressed radiating

e. The combination of Stress with the component Inner Participations gives us the Action Attitudes. These are marked (according to the 'matrix' of the flow of energy) - thus:

i. the Outer Action Attitude is formed by a combination of the Stress + Aspect<sup>1</sup> and is marked on the right of the X, just above the joint of the 'hour glass'.

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<sup>1</sup> i.e. the Inner Participation written furthest from the joint of the X.

In Adream with an enclosing Aspect the main Inner Participation is Intending (Sensing):

- with a Time-stress it will produce an Outer Action of Near - Diag. A
- with a Space-stress it will produce an Outer Action of Stable - Diag. B<sup>1</sup>

In Adream with a radiating Aspect the main Inner Participation is Adapting (Feeling):

- with a Time-stress it will produce an Outer Action of Mobile - Diag. D
- with a Space-stress it will produce an Outer Action of Remote - Diag. C

ii. the Inner Action Attitude is formed by a combination of the Stress<sup>2</sup> with the secondary Inner Participation and is marked at the top left of the X.<sup>3</sup>

In enclosing Adream the secondary Inner Participation is Adapting (Feeling);

- with a Time-stress it produces an Inner Action of Mobile - Diag. B
- with a Space-stress it produces an Inner Action of Remote - Diag. A

In radiating Adream the secondary Inner Participation is Intending (Sensing):

- with a Time-stress it produces an Inner Action of Near - Diag. C
- with a Space-stress it produces an Inner Action of Stable - Diag. D

f. Here Yat Malmgren introduces a new concept. He reminds us that all Attitudes, whether Character or Action, are formed by moving 'away from' a certain set of Inner Participations. The latter are 'subdued', but continue to affect the Attitude. In consequence, he marks under each of the Action Attitudes<sup>4</sup> the Attitudes which have been 'discarded'. This is a reminder that the Stress is 'fluid' and can combine at any given moment

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<sup>1</sup> a specific Character will have a preferred Stress. I call the Outer action created by this favoured Stress the **Dominant Action**. The Outer Action occasionally created by the less favoured Stress I call the **Sub-Dominant Action**.

<sup>2</sup> please note that the Stress remains the same - the same Stress affects both the main and the secondary Inner Participations, thus determining both the Outer and the Inner Action Attitudes.

<sup>3</sup> Tapes: 37-4/5/6

<sup>4</sup> in subscript, and crossed over with a faint line in the diagrams.

with either Inner Participation.<sup>1</sup> Thus, as we have seen, in radiating Time-stressed Adream, the Outer Action is formed by the Stress (Deciding) + the main Inner Participation (Adapting) = Mobile (Diag. C). There is, however, a residual of Intending, however small, left from the basic Adream make-up. When the Time-stress combines with this residual Intending, we get a small, residual, secondary Near. This in turn affects the quality of the Mobile Outer Action which gains a Near 'lining'<sup>2</sup>. The Mobile Outer action is therefore not pure - it has itself gained a 'stress'. In this case it is Weight-stressed, reflecting Intending, the dominant element within the Near 'lining'. The 'lining' therefore refines further the Action Attitudes, by specifying not only the nature of the Attitude itself but its Stress as well. An actor referring to one of the diagrams can recognize not only that his Adream Character plays a Mobile Outer Action at a given moment, but that this Mobile Action is itself Weight-stressed, giving a specific sensuous quality to the display of emotion.<sup>3</sup>

g. we now determine the Externalized Drives which create the Character as well as informing the Action Attitudes and mark them at the four corners of the X. They are derived from the Attitudes which have made up the diagram so far, by observing which Externalized Drives are shared or 'common' to the pairs of Attitudes shown on the diagram. The prevalent Drive is marked at the bottom left corner, the secondary Inner Drive at the bottom right corner, and the two remaining Drives, representing the 'qualities' of the Action Attitudes are marked at the top two corners.

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<sup>1</sup> Tapes: 47-3/4

<sup>2</sup> my term

<sup>3</sup> An example illustrates this analysis in practice: As mentioned before (see "Inner Attitudes - Mobile", pp. 503ff. above), the radiating Adream type produces a Mobile outer more often than not. Thus, the twins in "Twelfth Night" both have Mobile Outers - these are extremely attractive and so all those who meet them - their respective rescuers, Orsino, Olivia - instantly fall in love with them. However, there are subtle differences between them: Viola displays a more Space-stressed Mobile Action - she appears cleverer, more able to manipulate situations than her twin brother whose Mobile Action is Weight-stressed. One of them (Viola) is Passion->Vision while Sebastian is Passion->Doing: Sebastian's Action is Near with a Mobile 'lining', while Viola's is Mobile with a Near 'lining' (Diagram "D" for Viola and "A" for Sebastian).

The Externalized Drives are derived as follows:

i. For the two at the bottom of the X (the Inner Character and Outer Character Externalized Drives) we read across the top part of the X. The two lower Attitudes (the main Inner Action-Outer Action pair) determine the Inner Character Drive. The secondary pair of Action Attitudes, again read across the X, determine the Outer Character Drive.

ii. In order to determine the Drives at the top of the X, that is those representing the Action, we read the pair of Attitudes on each side of the top part of the X. For the Inner Action (written in the top left corner) we read the two Attitudes on the left side of the X. For the Outer Action (top right corner) we combine the pair on the right side.<sup>1</sup>

Thus the axis Deep-Left -> High-Right represents the main Character-Action Drives; while the diagonal Deep-Right -> High-Left is the secondary, or underpinning axis of Drives. In the case of Adream, the Inner Drives are Passion and Spell, while the Outer Drives are Doing and Vision. We therefore speak of a Character as being Spell/Passion and of his Actions as being Spell->Vision or Spell->Doing.<sup>2</sup> Equally, the axis between the Inner Character and the Outer Action is defined by the names of the two Drives marking these corners. Thus, the Character represented by diagram "A" is formed by Passion/Spell, but its active energy flows on the axis Passion->Doing.<sup>3</sup> The spectator perceives the essential quality of Passion through an appearance of activity (Doing) as we have seen in the case of Gorky's ineffectual liberal Zakhar Bardin.

The diagrams show that the order in which the Externalized Drives occur (that is which of them is marked at the Inner Character and which at the Outer Character corner) is determined by the Stress.<sup>4</sup> Thus the

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<sup>1</sup> Yat Malmgren refers to the Drives at the top of the diagrams as "introvert" and "extravert": the one which is on the Outer Action axis (down left to top right) is "extravert" and the one which is on the other axis is "introvert". For example Hawthorne, the judge in "The Crucible", is enclosing Stable, Time-stressed (diagram "A" of Stable). Hawthorne is formed by Doing and Spell. Its Outer drives are Passion and Vision. Hawthorne has an introvert, subdued and hidden Vision (his 'idea' of witches) while the Passion (his need to assert himself on the problem) is extravert, immediately perceptible by the audience. (Tapes: 41-6)

<sup>2</sup> Tapes: 38-6/7

<sup>3</sup> the sign / is used by Yat Malmgren to indicate the interchangeable nature of the two formative Drives. The sign -> indicates the cause and effect relationship between Character and Action.

<sup>4</sup> We speak of a Character as being *predominantly* Flow, Space or otherwise

Externalized Drives of Time-stressed Adream are Passion/Spell while Space-stressed Adream is formed by Spell/Passion.<sup>1</sup>

h. finally, we draw a symmetrical, or 'mirror image' diagram for the same Stress, but assuming that the other Aspect is now the main one. (In Adream this will be still the Spell/Passion version, but for an enclosing, not a radiating Character). The process is then repeated for each of the four variants of the Attitude, and eventually for all six Attitudes. The final result is a set of 24 diagrams, representing the complex of Attitudes and Externalized Drives, or - as Yat Malmgren puts it - the 'harmonics' produced by the vibrations of the Inner Attitude under the impact of the Stress.<sup>2</sup>

The diagrams show that a Character uses all its four Mental Factors and Inner Participations. Attitudes are not - as the primitive understanding of their operation might lead us to believe - a matter of excluding altogether any of these functions: even the ones which do not feature within the Inner Attitude are there, residually, in the Action Attitudes. Therefore, the diagrams show on the one hand the relationship between Inner Attitude and Motion Factors, and on the other that of Character to Action Attitudes and demonstrate that these relationships are a matter of *proportion*, of the degree in which the Inner Participations are activated.<sup>3</sup>

Moreover, the diagrams show that the relationship between the Character and its Action Attitudes is determined organically by the fundamental Inner Participations of the Character. At first sight, the Inner Attitudes seem to express themselves through Action Attitudes made precisely from those Inner Participations which were 'discarded' in the process of Character formation. But if we look, for example, at diagram "C" in Stable we observe that the Remote and Awake Inner Actions are both Weight-stressed (one with an Adream, the other with a Near 'lining'). This is the

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stressed. A Stress does not mean that we have eliminated the other possible Inner Participation completely, only that the main Stress occurs more frequently. (Tapes: 42-1)

<sup>1</sup> Tapes: 38-1

<sup>2</sup> Tapes: 38-1

<sup>3</sup> Tapes: 39-1/2

consequence of the fact that these are the Actions of a Stable Character, that is of a Character in whom Weight (Intending) is a fundamental trait. Examining the Outer Actions on the same diagram reveals that the Adream and Near Outer Actions are 'lined' with Awake and Remote, both Attitudes dominated by Space - again reflecting the fundamental Space (Attending) component of Stable. We infer therefore the general point that a character's Actions, while essentially a 'cover' for the Inner, are nevertheless imbued with the Aspect of that Character's Inner Attitude.<sup>1</sup>

Finally, a word of caution: for the purposes of our explanation we have assumed so far that a Character fits only one of the 24 possibilities illustrated by the diagrams. This has the advantage of making things simpler in this complicated structure. It has the signal disadvantage, however, of not being true. In fact, a Character has at its disposal *all four* Variations given to its Inner Attitude. In practice, we find that one of these variations tends to occur less often, reflecting the character's Aspect and its preference for one Stress upon another. But the other three are used to a large extent and their use makes for variety and interest in performance. Thus, to round up our discussion of the system, we must go back to one of its earliest concepts: that of the 'atomic structure'. The Inner Attitude, its components, its satellite Attitudes and the 'rockets' of Externalized Drives flying between them are all in *perpetual motion*. The skill of the actor or director is to use the terms of the system in order to chart the precise location of a given moment in the life of the Character on the map of this constellation.

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<sup>1</sup> Tapes: 42-1

**CHAPTER IV**

**APPLICATIONS**

**CHARACTER DIAGRAMS and EXAMPLES**

As we have seen, Yat Malmgren has devised a series of diagrams which incorporate in graphic form all the information relevant to the inner structure and outer actions of each Inner Attitude. They are used as a quick reference tool when analysing a character and identifying the nature of its actions. They enable the practitioner to see at a glance:

- a. the Inner and Outer Character Drives (marked with a / in the text)
- b. the Action axis of Drives (marked with a - in the text)
- c. the different Variations opened to the character
- d. the Inner and Outer actions, with their respective 'linings'
- e. the Aspects and Stresses.

The diagrams offer a quick route into the entire scheme of a character, regardless of the point of entry through which the actor arrives at it. Thus, if an actor starts with the Externalized Drives and defines his character as having, say, Spell and Passion, a glance at the diagrams will show an Adream character (Spell/Passion) and will give (Diagram "A") the rest of the analysis: enclosing Space-stressed, with an Outer Action of Stable (with a Near 'lining'), covering a Mobile Inner Action (with a Remote 'lining'). Finally, the diagram will show that the preferred Action axis of this character is Spell-Doing.

I reproduce the diagrams below, re-drawn from the "Book" with the help of a computer programme. I have added a number of examples of characters and situations typical of each Inner Attitude. These may provide a model or paradigm easy to access and helpful to those using the diagrams. For further examples the reader is invited to refer to the detailed descriptions of the Variations of the Inner Attitudes.



ADREAM DIAGRAMS

Character Examples:

In "Hamlet":

- Gertrude is an enclosing, Time-stressed Adream character: Passion/Spell character with a Passion-Doing Action (Diagram "C"). Her outer Action is Near, backed by the Remote idea of surrendering to Claudius's sensuality and presence so as to dominate still as the Queen.
- Claudius is an enclosing Space-stressed Adream Character with a Stable/Mobile outer (see above). He is Spell/Passion with a Spell-Doing Action (Diagram "A").
- Ophelia is a radiating, Time-stressed Adream Character: Passion/Spell Character with a Passion-Vision Action (Diagram "D"). Her Intending has been totally annihilated by her submissive upbringing. Her last worldly prop (Nearness) is taken away when Laertes departs for Paris. She is left with a predominant Mobile outer Action 'lined' with Near (i.e. Weight-stressed - her desire for a Near relationship with Hamlet). She has almost no Doing - her Stability is very weak, and in the rare occasions when she has a Stable Outer Action it is 'lined' with Remote.<sup>1</sup>
- Hamlet is a radiating, Space-stressed Adream: Spell/Passion Character with a Spell-Vision Action (Diagram "B"). Others like him in Shakespeare: Richard II, The Duke in Measure for Measure, Melancholy Jaques in "As You Like It".

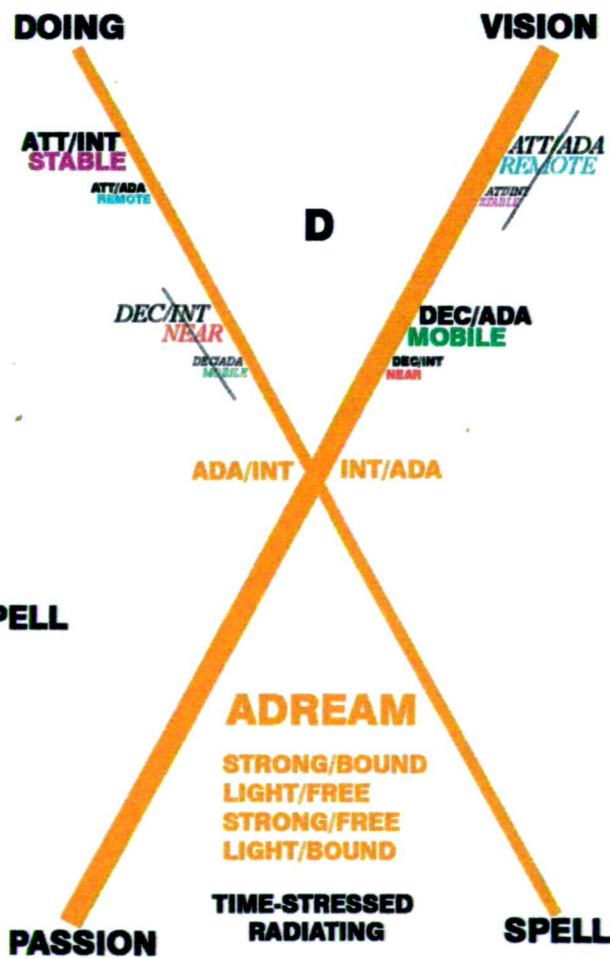
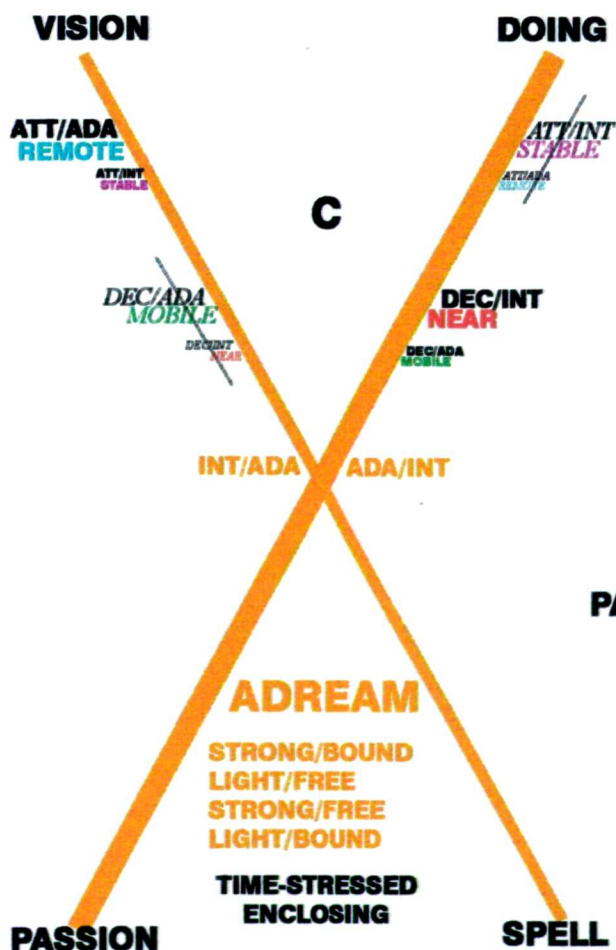
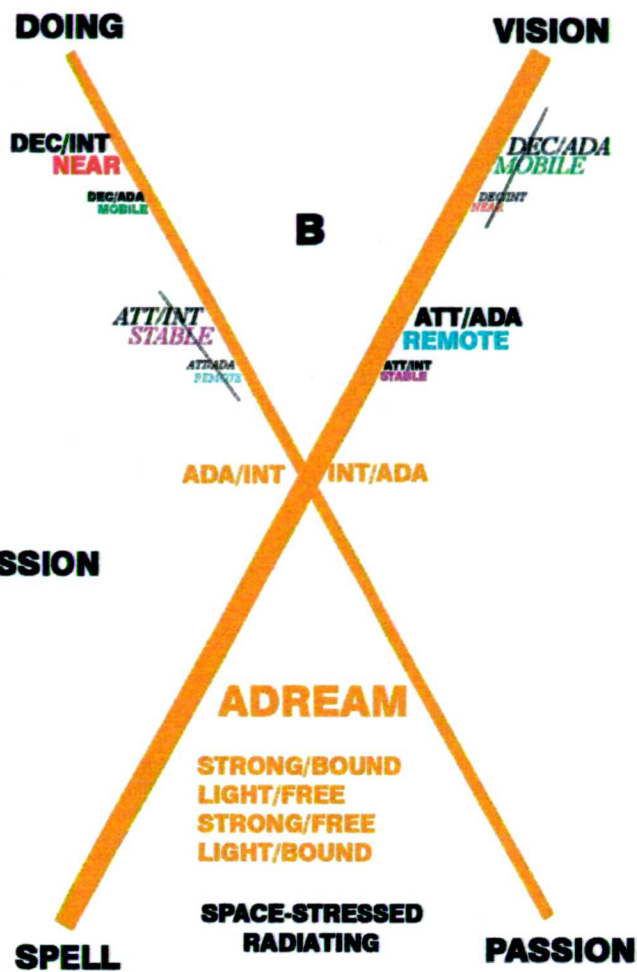
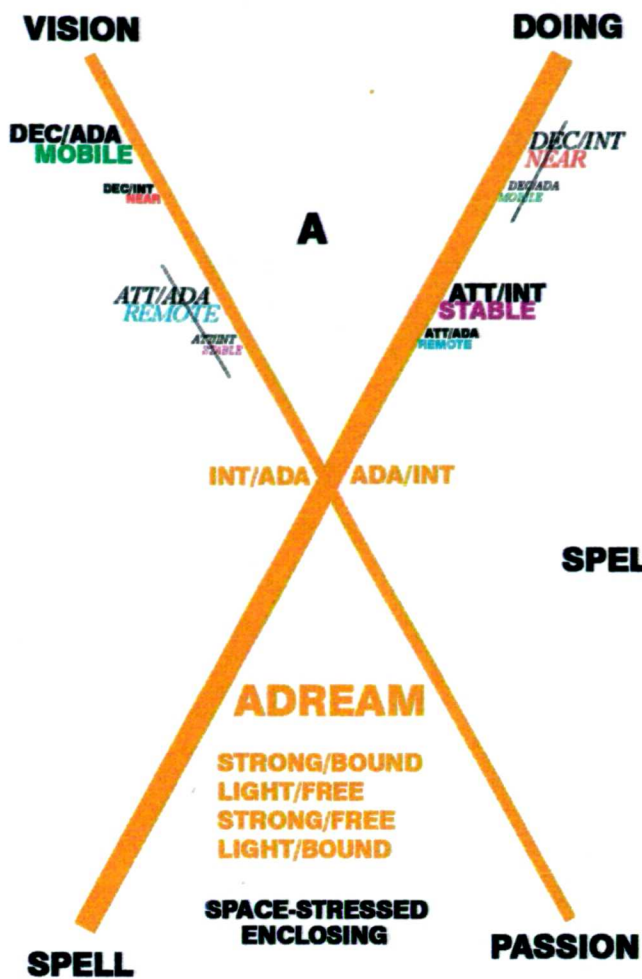
In "King Lear":

- Lear is Passion/Spell (Diagram "C").
- Cordelia starts as a Feeling type, but comes back at the head of an army: she starts as radiating Time-stressed, returns as a Passion/Spell time-stressed Character: Lear and her change places, says Yat Malmgren<sup>2</sup>

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<sup>1</sup> cf. Tapes: 39-2

<sup>2</sup> Tapes: 38-9/10



- Olivia in "Twelfth Night" is not too fond of voluptuous, sensuous gentlemen in Orsino's mould. She, like Blanche du Bois, likes light weight youths - they are both radiating Adream attracted to Mobile outers ("B").

In "Hedda Gabler":

- Brack - enclosing Space-Stressed Adream: Spell-Doing ("A")
- Hedda - radiating Space-stressed: Spell-Vision ("B")
- Lovborg - radiating Time-stressed: Passion-Vision ("D")

In "A Streetcar Named Desire":

- Blanche - radiating Time-stressed Adream: Passion-Vision ("D")
- Stella - enclosing Space-stressed Adream: Spell-Doing ("A")
- Stanley - enclosing Time-stressed Adream: Passion-Doing ("C")

In "Miss Julie":

- Miss Julie - radiating Space-stressed Adream, Remote Outer Action: Spell-Vision ("B")
- Jean - enclosing Time-stressed Adream, Near Outer Action: Passion - Doing ("C")
- Father - enclosing Time-stressed Adream: Passion-Doing ("C") (Jean and him share an inner nature, despite the class differences)

NEAR DIAGRAMS

Character Examples:

In "Twelfth Night":

- Malvolio is a perfect Near Character - he shows two sides of the Near coin. He is as Space-stressed as he is Flow-stressed. He is an ambitious hypocrite who would like to show himself as super-Stable: very reliable - he is, after all, responsible for the welfare of a considerable estate. He also needs to show a lot of Awake - he can 'do' with ideas - he has a certain intellectual ability. In reality he reveals himself as circumscribing Near (terribly efficient). Behind the efficiency of Awake and Stable is a very sensuous Adream Inner Action, full of desires. We might imagine him in a "private moment" dressing up as if he were Orsino - with a dream of sensuous languor. Malvolio is different from Tartuffe, another hypocrite, who is Adream. Near is pedantic, exact. But Malvolio is only circumscribing in his outer behaviour, as a professional deformation, in his role as a steward, keeper of order and books. Underneath, he is ambitiously enclosing. Thus a very complex Character. (Diagrams "B" and "C" both apply to him)

- Sir Toby : he has not got two sides, like Malvolio. He drinks, belches, plans simple stratagems to gain possession of Olivia's wine-cellar - enclosing Near, Flow-stressed with an Adream outer, covering the Awake idea of marrying Olivia to Sir Andrew in order to achieve his own Stability ("D").<sup>1</sup>

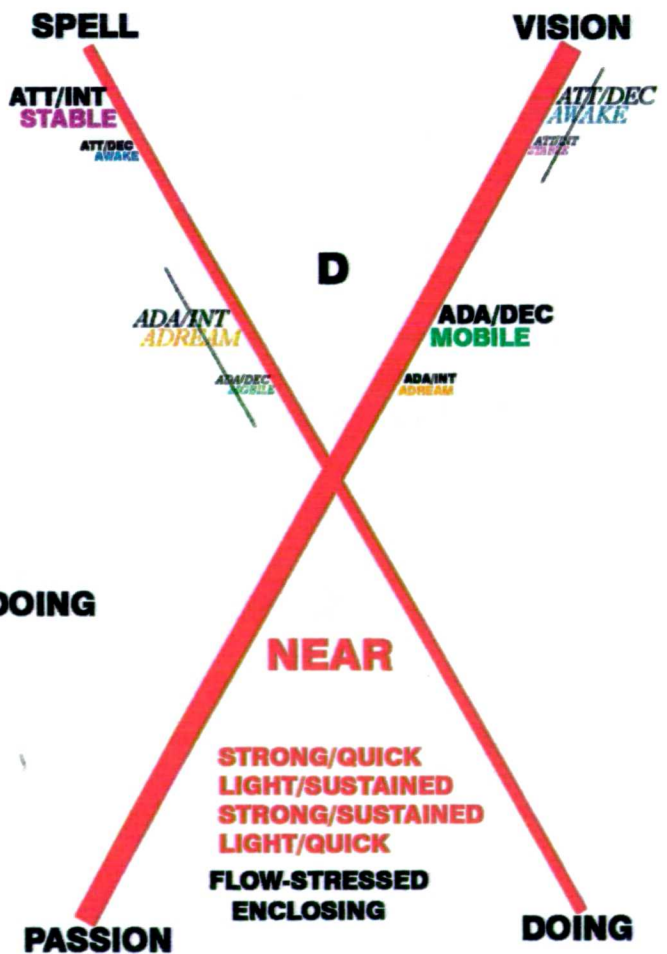
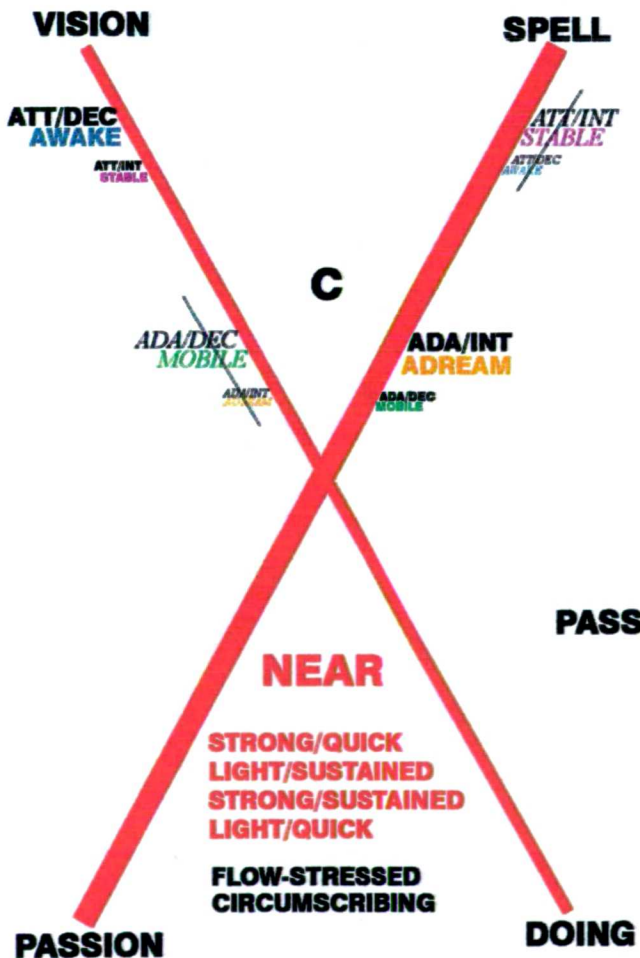
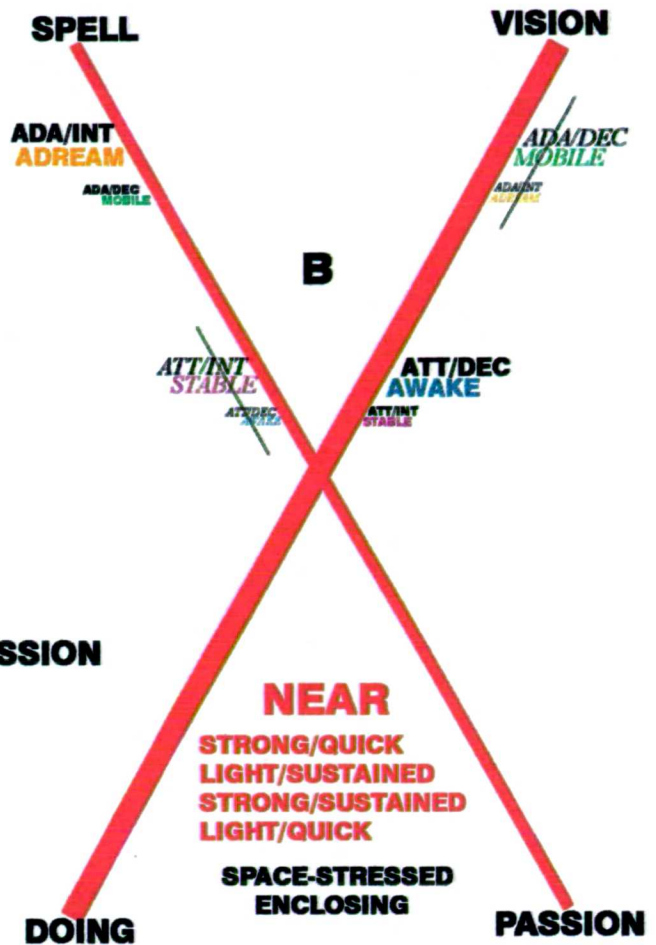
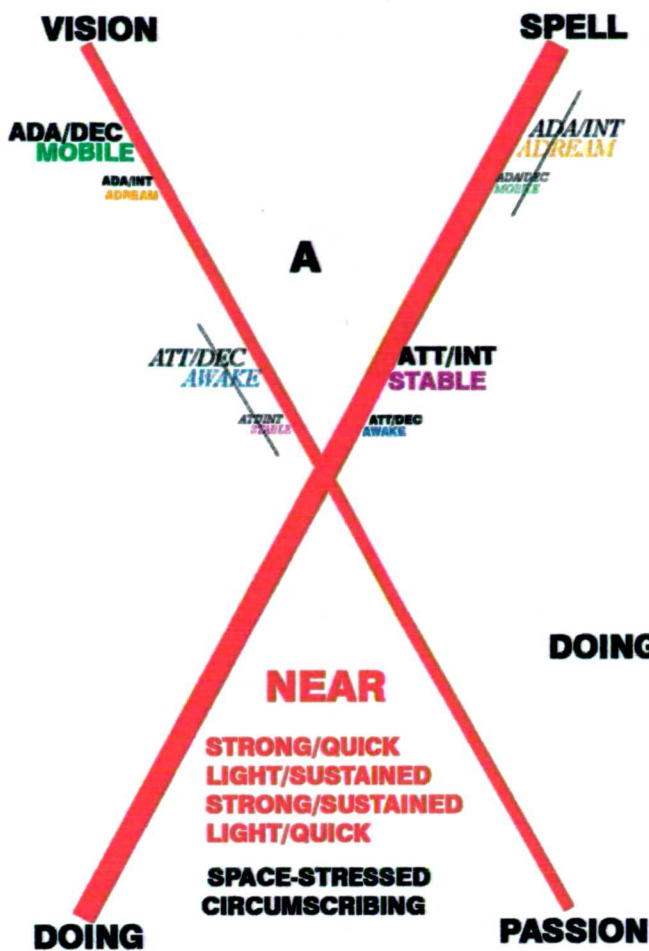
- Feste ("A") and Maria ("B") are also Near, but, unusually, Space-stressed. Yat Malmgren reminds his students that Near does not have to be low class. Maria is a high-class lady in waiting, not a servant. In the same way, Orsino's attendants, Curio and Valentine are high class gentlemen in waiting.<sup>2</sup>

The Nurse in "Romeo and Juliet" is the most common type of Near circumscribing Flow-stressed Near: Passion-Spell ("C")

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<sup>1</sup> Tapes: 40-4

<sup>2</sup> Tapes: 40-1/2/3



Rebecca Nurse in "The Crucible" is enclosing Flow-stressed Near: Passion-Vision ("B"). She has warmth (Adream 'lining') but her outer Action is Stable (midwife - professional deformation).<sup>1</sup>

In Othello:

- Is Iago Near or Adream? If Iago is Near, he is a very intelligent, circumscribing, Space-stressed, cool type: Doing/Passion ("A"). He plays games, does not really covet anybody sexually. His Action axis is Doing - Spell. Othello's is a sensuous jealousy, Iago's is a mean, calculating jealousy. Is his jealousy just professional or physical? In a recent German production, Yat Malmgren recalls, the play started with a picture of Iago leaning against Othello and then being dismissed. Russian productions also point out the physical relationship between the two - it need not be pure homosexuality, but the sentimental infatuation of an undeveloped mind.<sup>2</sup>

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<sup>1</sup> Tapes: 40-3)

<sup>2</sup> Tapes: 40-4/5

## STABLE DIAGRAMS

Character Examples:

Hawthorne, the judge in "The Crucible": unlike his colleague Hale, he does not change - once embarked on a course, he will pursue it to the end. He comes from Boston - at the time a distinguished, English colony.<sup>1</sup> He has the cool reserve and self confidence of the colonial establishment. He is enclosing Stable ("A"). If he were penetrating he would not be so stuck in his ways. He feels solid, lacks flexibility. He is predominantly Strong/Direct. He is Time-stressed more than Flow-stressed - he has no Adapting, remains always firm. Hence his outer Actions are Near and Awake. The Nearness is his strongest Attitude - mostly "warm" - Strong/Sustained - out of a dangerous Sustained/Direct ("certain"): his working Actions are mostly Pressing and Gliding. His diagram is therefore "A": Doing/Spell with a Doing-Passion Action.

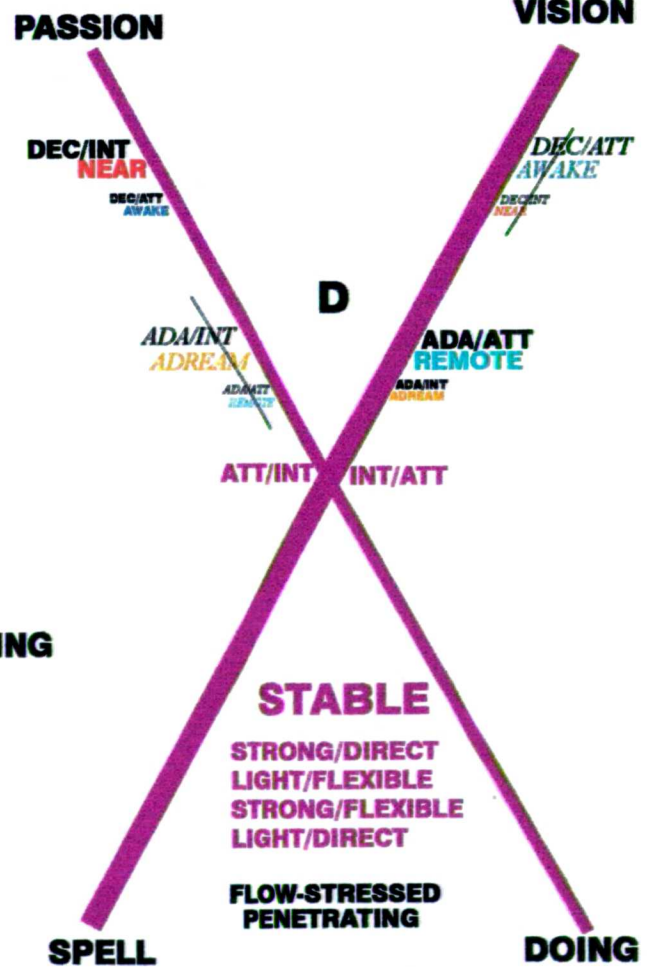
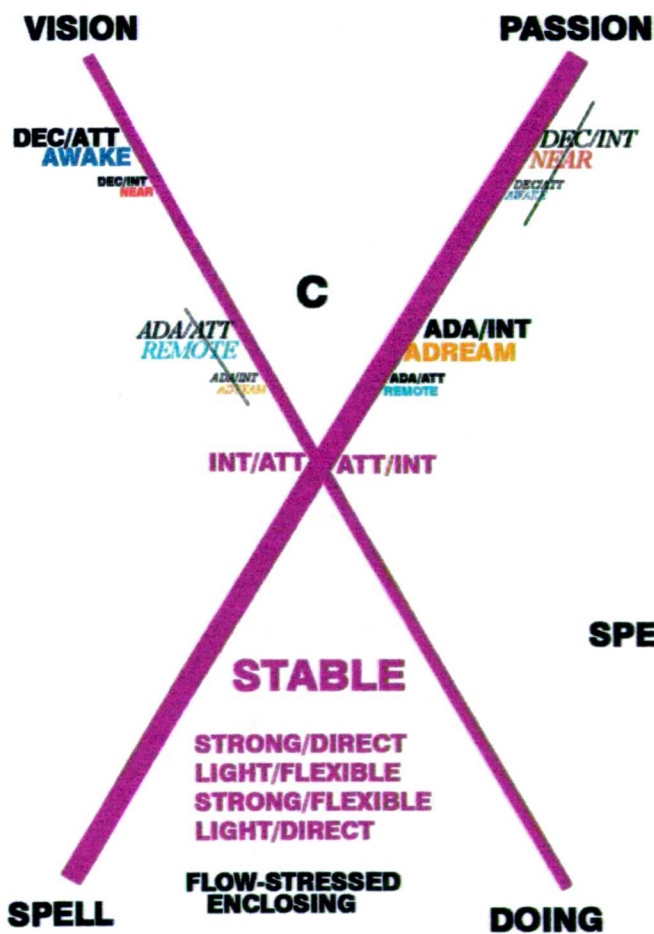
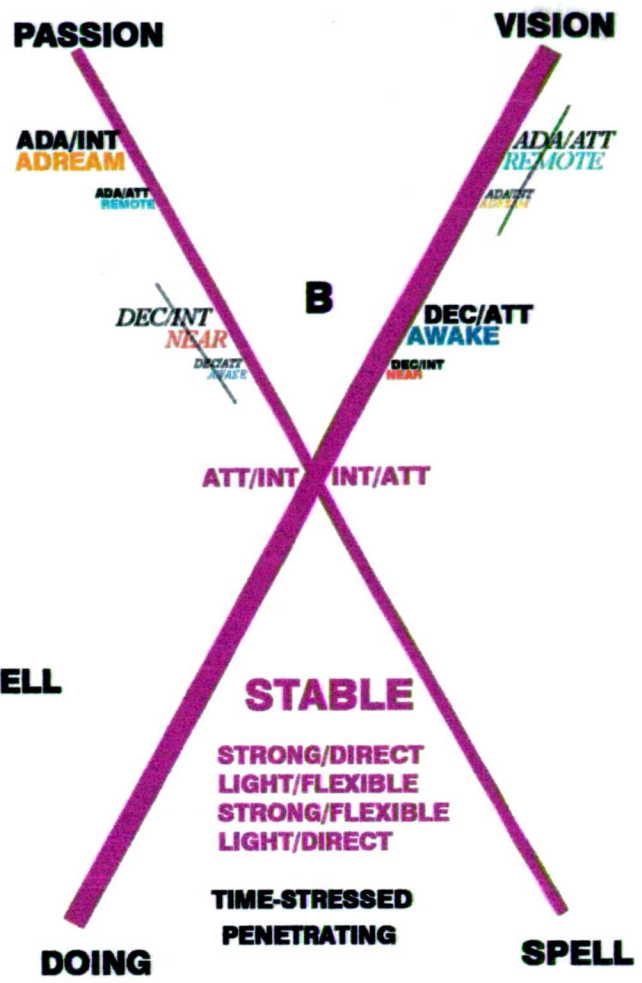
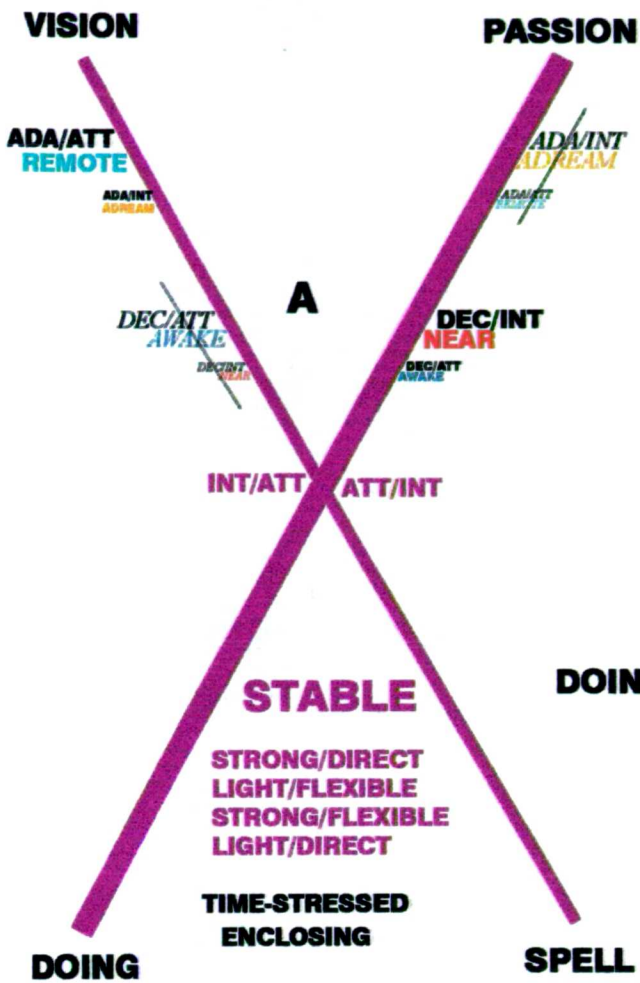
Creon in "Antigone" is Stable - he copes with a revolutionary situation ("C"). At the end he breaks down into Mobility - his Flow-stress takes over.

In the "Wild Duck" old Werle is Stable - an establishment figure representing the convention ("A"). He can be seen clearly as Stable in Act I, in the scenes with Jalmar Ekdaal and his son.

Fortinbras in "Hamlet" is Stable. As a General he gives the impression of having taken irrevocable decisions and of lacking any romantic attachments. He can, nevertheless, be Flow-stressed Stable and thus display Adream and Remote outer Actions. (When Stable is Time-stressed it acts through the more obvious Near and Awake outer Actions.) Being Flow-stressed Fortinbras can charm the Danish nobility with his Adream outer Action ("C"), while at the same time keeping them at bay with his Remoteness ("D").

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<sup>1</sup> Tapes: 41-1





Dejaneira in "the Women of Trachos" by Sophocles is Stable. She is penetrating, Time-stressed Stable, with an Awake Outer Action and a Doing-Vision Action axis ("B").

Solness in the "Master Builder" and John-Gabriel Borkmann are Stable. The Countess Rousillon in "All's Well That Ends Well" could also be played as Stable ("D"); as could Queen Margaret in "Richard III".

Zarastro in the "Magic Flute" is enclosing, Flow-stressed Stable<sup>1</sup>: Spell/Doing in Character and Spell-Passion in Action ("C"). But he could also be represented by diagram "D": penetrating, Flow-stressed, Spell-Vision in Action.<sup>2</sup>

In Shaw's "Heartbreak House" the Captain is Stable. He 'stands for England' and her domination of the seas. He is an inventor - his Space is to the fore ("D")<sup>3</sup>.

The Duke in "Measure for Measure" has great compassion for the wretched Claudio whom he 'tortures' with visions of hell. He fits diagram "D": Flow-stressed, - Remote Outer Action with Near Inner. His objective has lots of Vision (to relieve the anxiety of death) while the Inner is full of Passion.<sup>4</sup>

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<sup>1</sup> Tapes: 41-3/4

<sup>2</sup> Tapes: 42-1/2; I prefer the latter - the character becomes more flexible.

<sup>3</sup> Tapes: 47-1

<sup>4</sup> Tapes: 42-3

MOBILE DIAGRAMS

Character Examples:

NB: There are no genuinely Mobile characters, but there are extreme Feeling (Adream) types who lack Stability to the point where their Weight has gone almost completely.

Blanche du Bois in "A Streetcar Named Desire" finally 'evaporates' into Mobility: she is taken to a lunatic asylum. From the start we can see that she abhors Weight, she does not feel any attraction towards men, only towards boyish, androgynous youths.<sup>1</sup> She is Weight-stressed radiating (aspires to sensuality but can not achieve it)/("B").

Ophelia has no Weight so she clings to Weight outside herself. She seeks outer Nearness. She would like Stability, so she is looking for Weight. She is like ivy climbing up a tree.<sup>2</sup> Her Dominant is Remote - "D".

People who live under a tyranny are constantly Mobile - an entire nation can become Mobile. In the eighties' Romanian production of "Hamlet"<sup>3</sup>, the guards during the first scene and the courtiers in I,2, modelled on Ceausescu's entourage conveyed the palpable fear of the entire nation. They were Near, but their Mobile outer almost threw them off balance - Weight-stressed circumscribing ("A").

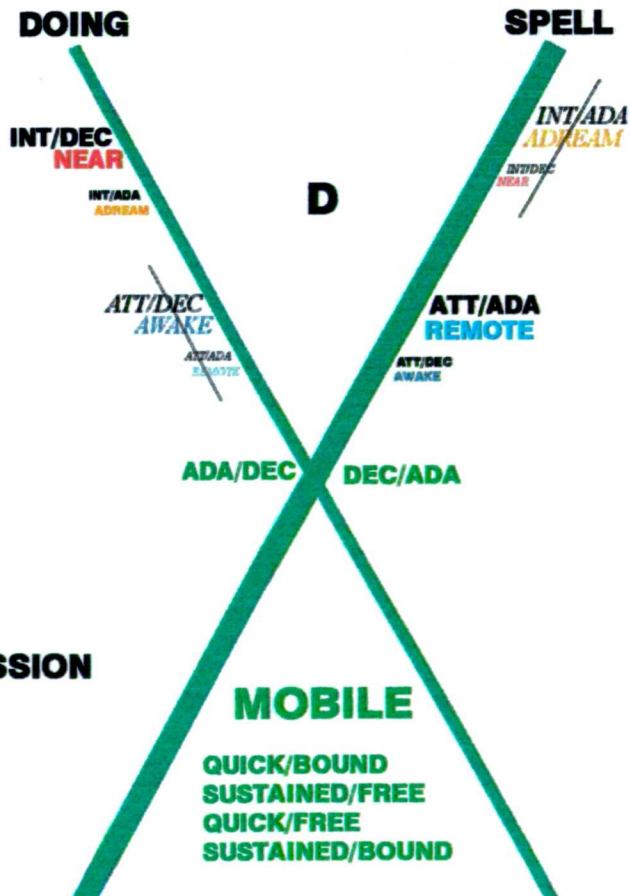
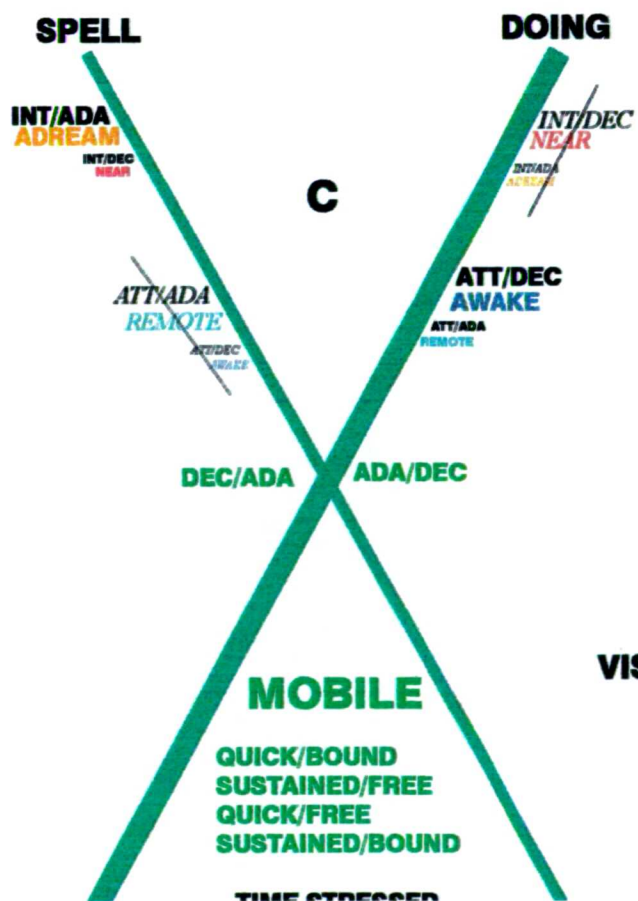
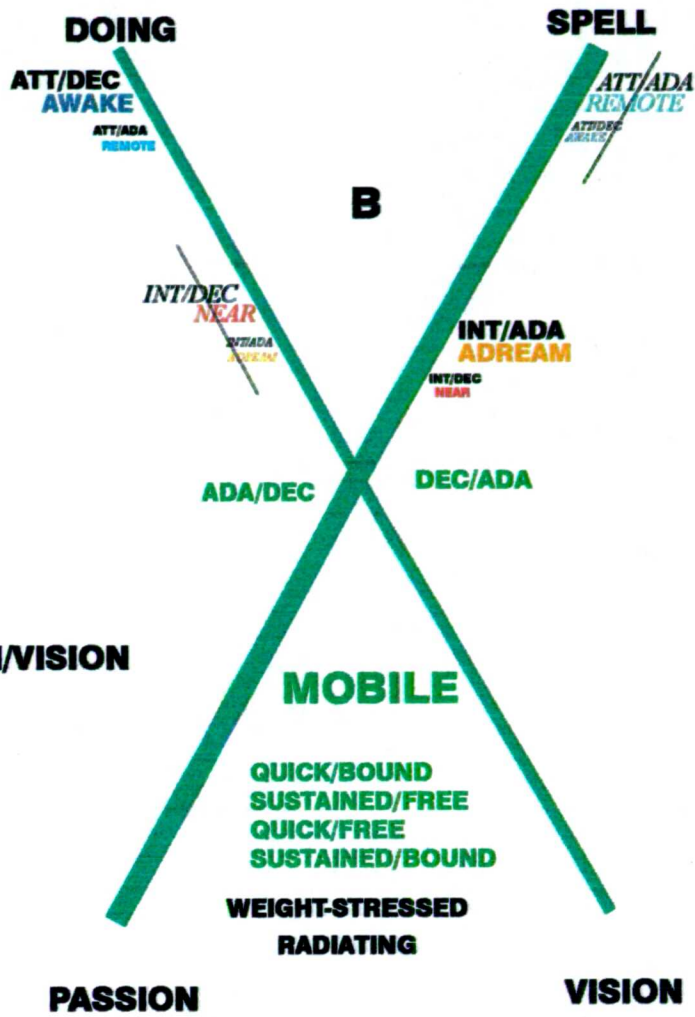
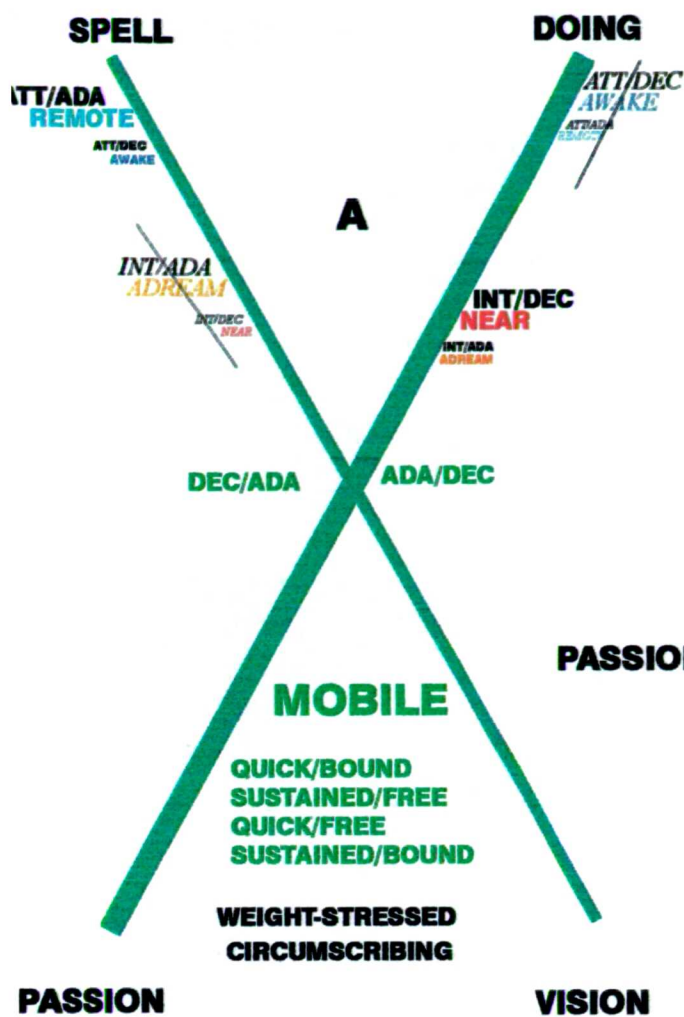
In the first encounter between Viola and Olivia, Yat Malmgren points out that Viola has become a servant - she engages herself to Orsino as his "eunuch" (I,2) It would therefore be wrong for her to bring Orsino's message playing an Adream action - after all, it is Orsino who is in love, not her. She therefore plays a Flow-stressed Near Action as in Mobile diagram "A". Besides, she is imitating her brother, her closest male role-model - itself a Near action. If we consider Viola as 'Mobile', she would be Weight-stressed and therefore Passion/Vision with a Passion-Doing Action axis ("A"). Her Inner Action is Remote - her love for Orsino, her

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<sup>1</sup> Tapes: 42-5

<sup>2</sup> Tapes: 42-6

<sup>3</sup> starring Ion Caramitru, seen at the National Theatre, London in 1990.



grief for her lost brother and father. But, Viola is more intelligent than Sebastian. Sebastian is 'materialistic' in his approach to the world: he does not hesitate to flirt with the Captain, accepts his purse; the same thoughtless materialism lets him accept Olivia's hand so quickly.

So, if we consider the twins Mobile (from Adream), Sebastian is more Passion/Vision (Weight-stressed - "B") and Viola more Vision/Passion (Space-stressed). Diagram "A" therefore fits Viola's behaviour in the scene with Olivia, when she pretends to be Weight-stressed, thus using a circumscribing Mobility to assume the role of 'suitor'.

Laura in "The Glass Menagerie" is 'Mobile'. She hates all things Near - hence her mother's idea of sending her to a typing course is absurd - there is nothing more Near than typing.<sup>1</sup> While Mobile characters are impossible to realise on stage, plays often contain examples of Mobile situations. In "Enemies" by Maxim Gorky, for example, a young girl and the aunt meet hostile factory strikers while out walking. They get very scared - a Mobile state. The shock expresses itself through an Adream Outer Action in the older woman ("B") and through Near (friendly Outer out of Inner relief) in the young girl ("A"). Similar examples can be found in "The Wild Duck" (the "thirteen at the table" exchange between Werle father and son at the end of Act I) and "The Crucible" (the interrogation of Elizabeth Proctor at the hands of Judge Danforth)

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<sup>1</sup> Tapes: 43-2

REMOTE DIAGRAMS

Character Examples:

Like Mobile, Remote is impossible to achieve in the flesh. There are, however, situations and relationships which can be analysed with the help of the Remote diagrams.

The "Man with the Mask" in Wedekind's "Spring Awakening" is a tempter, an embodiment of Death. He is absolutely Stable and as Flow-stressed as he is Time-stressed. Remoteness in him lies within his Objective: the idea of death to which both he and Melchior surrender creates absolute Free Flow and thus enables him to dominate, to be attractive, loveable, spell-binding (Mobile Outer Action - "D").<sup>1</sup>

Christ is often seen as a bridegroom. St. John of the Cross, the Spanish saint, wrote love poems, describing his longing for Christ's love. St. John adopts a Remote attitude, having fallen under the spell of the Christ image - his outer Action is Adream (the love poems) with a Stable lining - the security of his faith, of his attachment ("B"). This creates a religious fervour bordering on hysteria - like congregations at revivalist or charismatic gatherings, who start shivering and fall into trances, dancing ecstatically.<sup>2</sup> A saint's mind may dominate matter spiritually to the point where she does not feel physical pain - burns, cold, etc. Santa Teresa de Avila, a bare-foot Carmelite, walked with her nuns across mountains, through snow. Many of them died of pneumonia, but she remained untouched.<sup>3</sup> On a different religious plane, the figure of Ignatius de Loyola is radiating Time-stressed Remote, with either Awake or Mobile Action Attitudes. Its Action axis is Vision-Spell ("C").<sup>4</sup>

Similarly, the vows of the church take away Deciding and Intending: chastity is a denial of Intending; obedience means no Deciding; poverty means no material ballast - one is lifted above matter. Nero's Christians entered the Coliseum singing. Rome was astounded at their lack of fear.

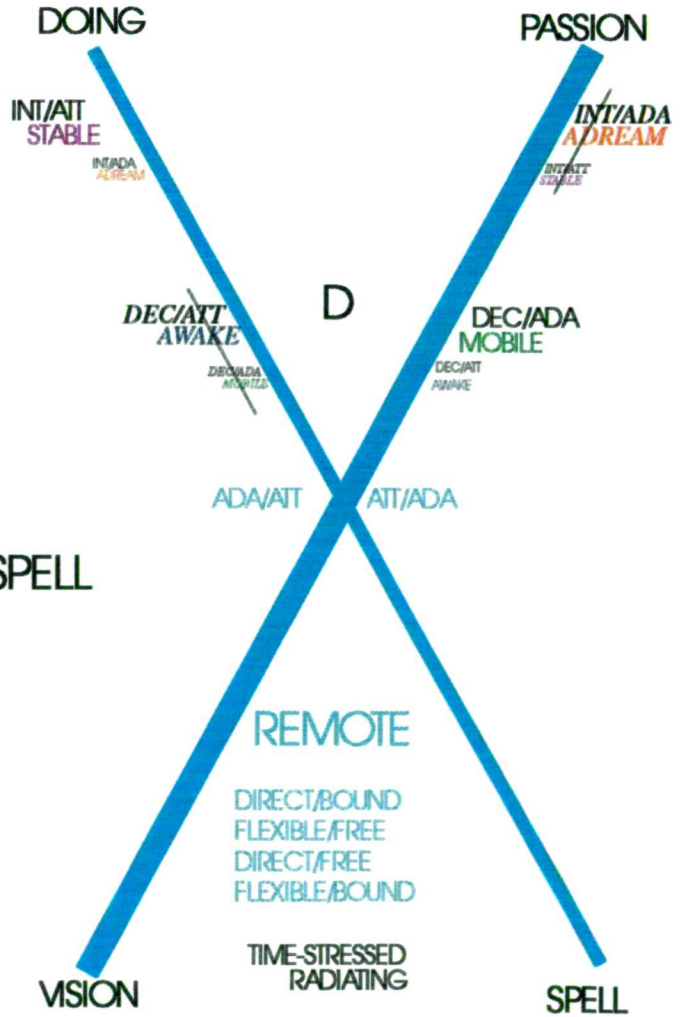
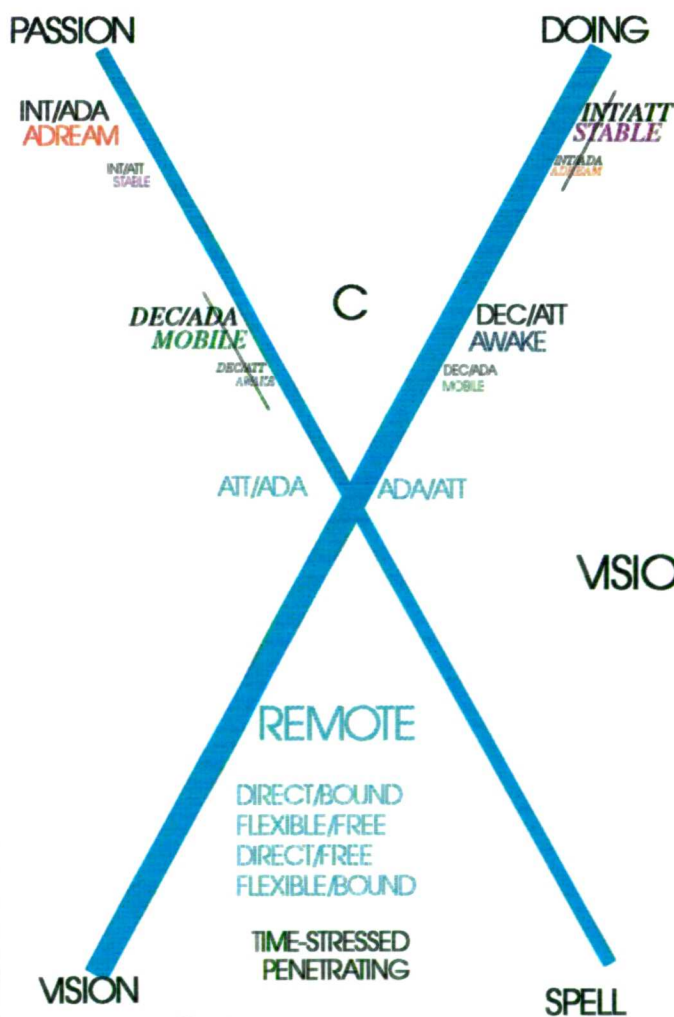
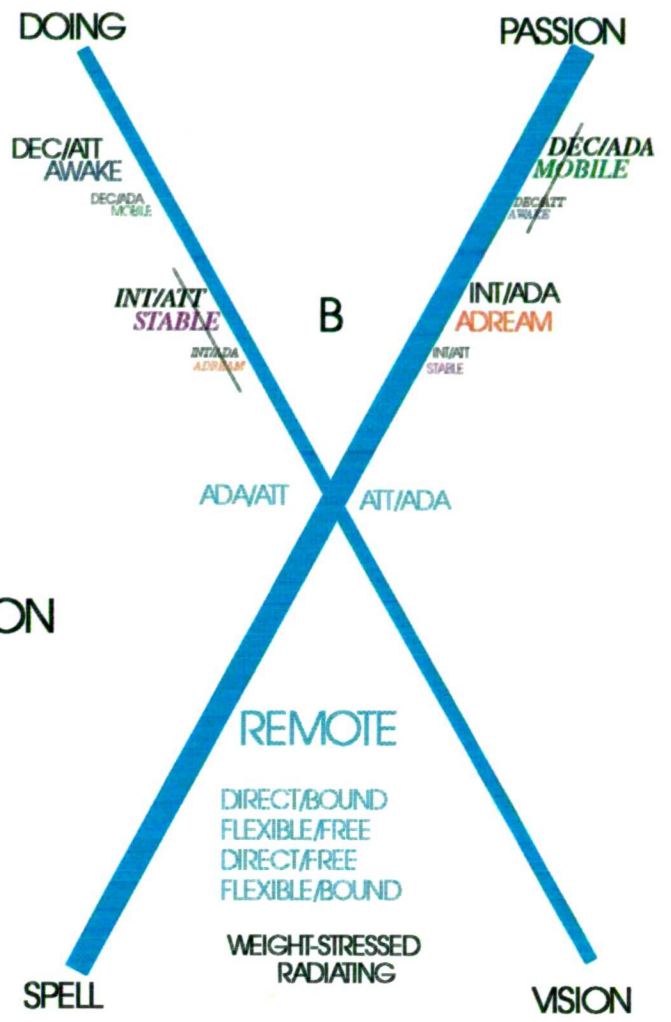
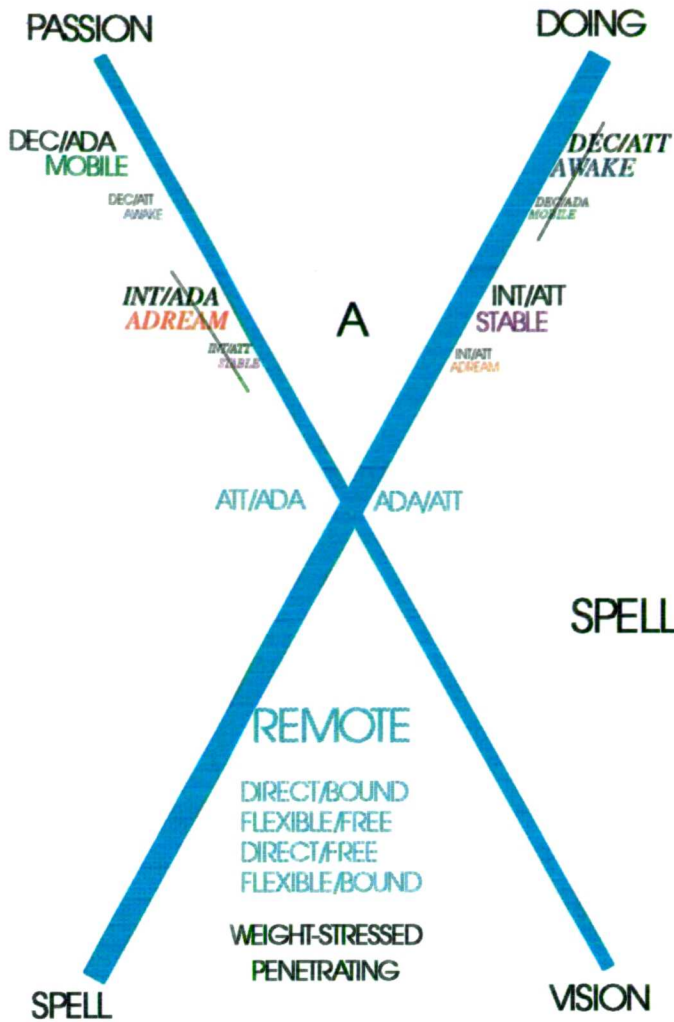
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<sup>1</sup> Tapes: 45-1

<sup>2</sup> Tapes: 45-5

<sup>3</sup> Tapes: 46-8

<sup>4</sup> Tapes: 47-1



The Christians displayed a Stable outer Action, behind which was the passionate Vision caused by the idea of eternal life (Mobile). They were destroying their fear and constructing their gesture with the idea of sacrifice. Theirs was a visionary Mobility, covered by a Stable Action (singing beautifully of love) coming out of a Remote state<sup>1</sup> ("A").

Olivia in "Twelfth Night" has a lot of Remoteness. She is a great lady, but young - full, therefore, of her sense of being special, 'exclusive'. She adopts a mourning veil for seven years so as to defend herself from Orsino's overpowering sensuality. Olivia, taken in her Remote moments, favours the Weight-stressed Remote states: Spell/Vision with a Spell-Doing Action ("A").<sup>2</sup> When she sees young Cesario, Olivia tries to keep a Stable front, but inside she feels under attack (Mobile Inner Action) - her thought process is dominated by emotion. She 'thinks about emotion', like all characters in Remote states - she can therefore fit both "A" and "B" Remote diagrams in that scene. She is a Space-stressed, radiating Adream Character, who, seized by this Remote state at her first encounter with Cesario, uses both Mobile-Stable and Awake-Adream Actions. She is thus Spell/Vision, but with a Spell-Doing Action which turns at the end of the scene into Spell-Passion.

In many 'Remote' speeches (especially soliloquies) the thought process moves backwards in time, 'removing' itself from the sensuous present. Typical examples of such speeches:

- Yelena in "Uncle Vanya" is Adream, but in a Remote state in the speech which starts: *"He's not in love with her...."* (Act II). Under the Remote Outer Action is her Near Attraction to the doctor and the thought of Sonya as a rival.

- Lorca's "Dona Rosita The Spinster": *"I have got used to living outside myself..."*

- Ibsen: "The Master Builder" - Mrs. Solness: *"Oh, no, no Miss Wangel. Don't talk to me any more about the two little boys..."* - again the emotional drive towards the past - Remote. Mrs. Solness is a tortured mind, Remote from Adream. The Near Action then comes through - the Near

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<sup>1</sup> Tapes: 45-6

<sup>2</sup> Tapes: 45-5/6

connection to the details of the fire: "*All the old portraits on the walls were burnt. And so were all the old silk dresses. They'd been in the family for generations.*" - is a good example of Near enumeration of fact and objects covering a Remote tortured mind. She then comes back to a Remote Outer Action with her talk of dolls - symbolic of the children who were burnt.<sup>1</sup> Her Remote Outer Action is Vision-Passion ("D").

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<sup>1</sup> Tapes: 46-7; op. cit., trans. Una Ellis-Fermor, London, Penguin, 1979 (1958), p. 191



AWAKE DIAGRAMS

Character Examples:

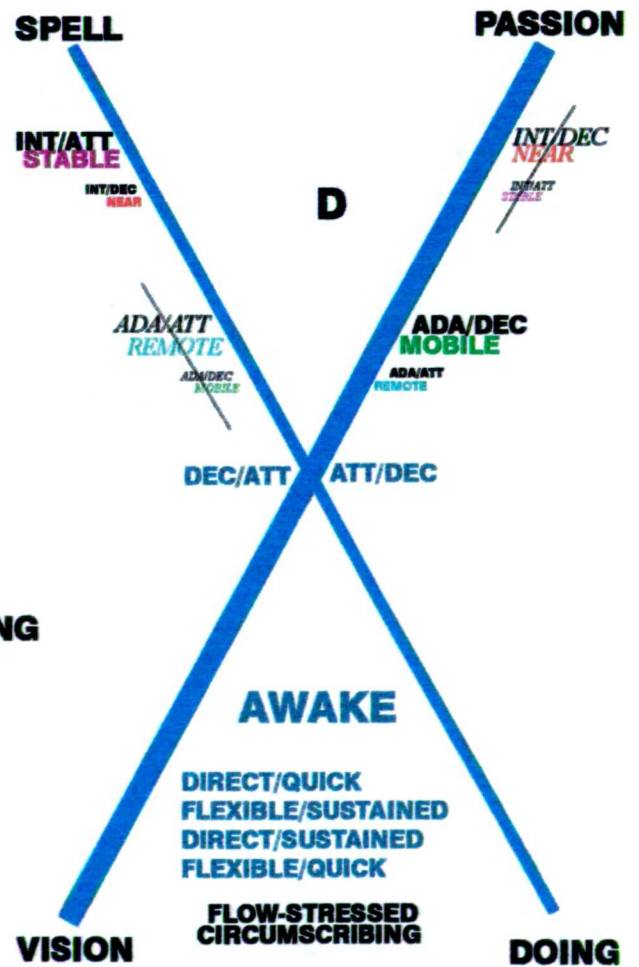
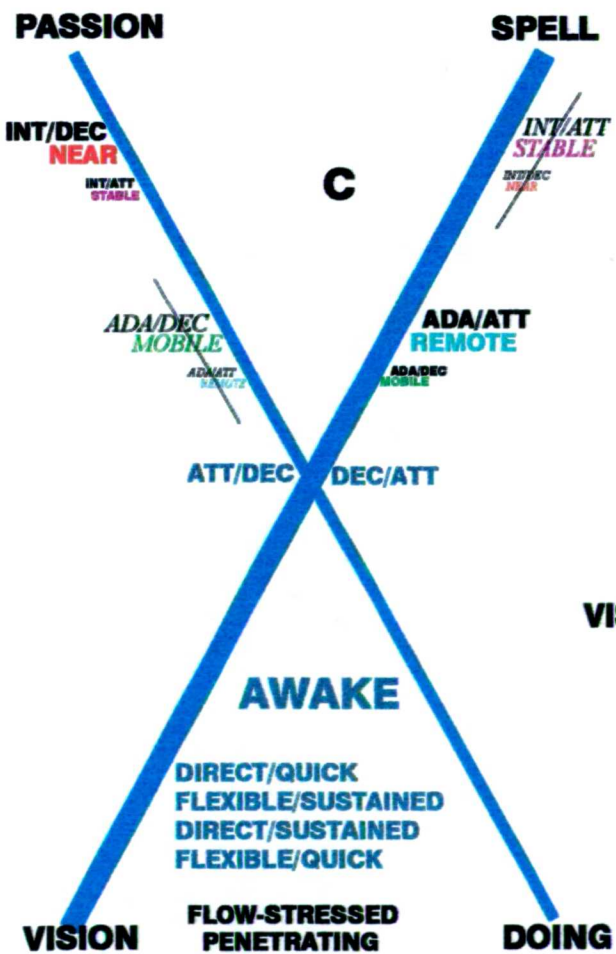
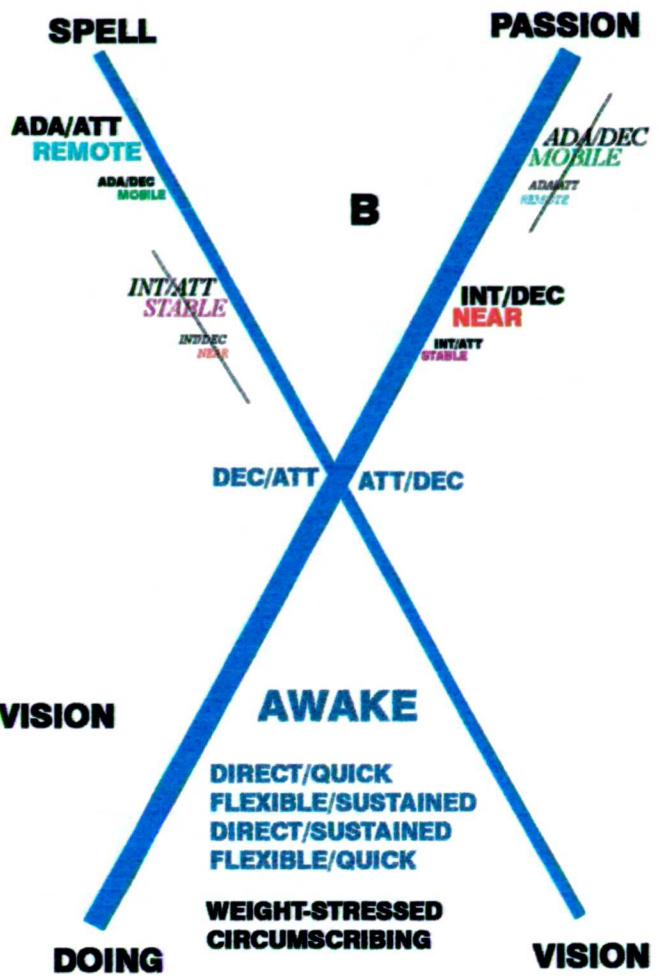
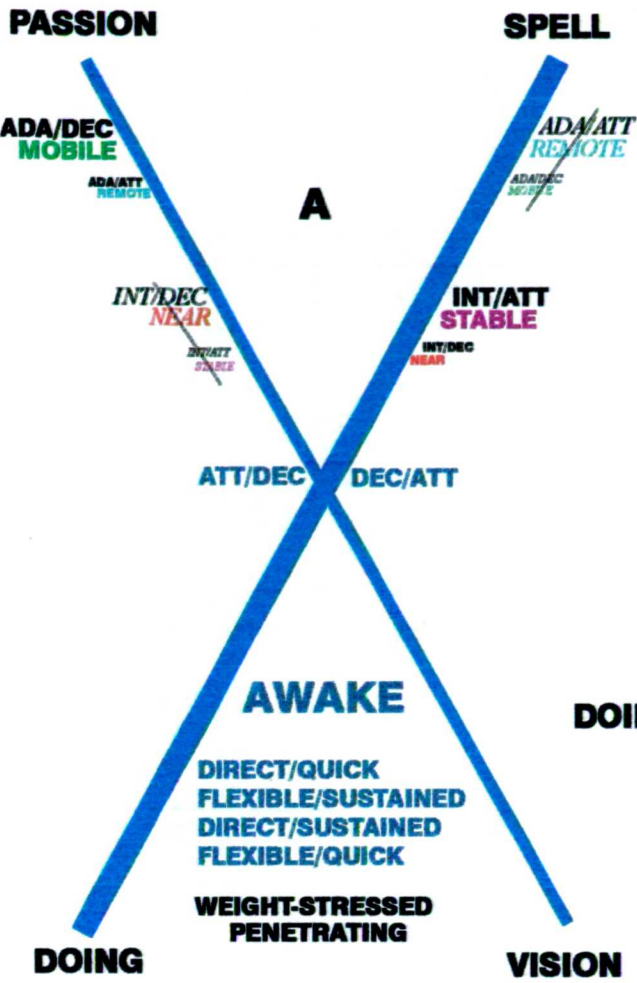
St. Joan in Shaw's play of the same name displays a lot of Awake when arguing her case: *"If I went into England against the will of God, to conquer England and try to live there and speak its language, the devil will enter into me and when I was old I should shudder to remember the wickednesses I did..."*<sup>1</sup> She is Near, but at this point she uses an Awake thought process ("B").

Yat Malmgren considers that acceptance (Job-like) is an Awake attitude.<sup>2</sup> One could therefore argue that Brecht's 'consenters' in the "Lehrstucke" (the Young Comrade in "The Measures Taken", the Boy in "He Who Says Yes") adopt an Awake Attitude at the moment of sacrifice, out of their Adream passionate affair with the Idea. Their Outer Actions become Mobile, quietly heroic and deeply moving, while the Inner Action is the Stability of the irrevocable decision ("D").

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<sup>1</sup> Tapes: 47-6; op. cit., Scene 1, in "The Complete Plays of George Bernard Shaw", London, Paul Hamlyn, 1965, p. 968

<sup>2</sup> Tapes: 47-7



INNER ATTITUDES and DRAMATIC STRUCTURE

While the actor makes use of individual diagrams in character work, the director may find them useful when breaking down the structure of a play in terms of the conflicts between characters which give it its dynamic quality.

Psychologists often observe that families have a tendency to 'distribute' the different psychological types among their members:

*"one member is the family introvert, another becomes the family's practical engineer, a third the family's seer and prophet and so on. The others happily give up this function because one member can do it so much better. This sets up vital groups which function well, and individuals only get into trouble when the group falls apart. There is a very strong tendency in most families, and also in other groups, to solve the function problem by distributing the functions and relying on the superior function of the other."*<sup>1</sup>

We mentioned earlier that Inner Attitudes are best seen as pairs of opposites. They are in constant conflict with each other, either within each opposing pair or through the natural antagonism of their Aspects. We must remember that a preponderance of one Inner Participation presupposes a proportional lack of another. As a result, certain Inner Attitudes tend to create strong dramatic conflicts with others.

Starting from this observation, Yat Malmgren attempts to establish whether certain patterns of character distribution can be discerned across a whole range of plays. His empirical observations lead him to believe that, when seen from the point of view of the distribution of Inner Attitudes within a play, characters tend to fall into a limited number of patterns. And in all these patterns the main conflict seems to be between Feeling and Sensing, embodied either in the conflict between Adream and Near characters, or, more subtly, between Adream characters with different Aspects (radiating v. enclosing).

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<sup>1</sup> Von Franz: "Typology", p. 7

In "Twelfth Night" Yat Malmgren considers that the play's main characters divide between four Adream and four Near types:

Orsino and Olivia	Adream enclosing
Viola and Sebastian	Adream radiating
Andrew Aguecheek and Malvolio	Near circumscribing
Feste and Toby Belch	Near enclosing

This seems to be the pattern followed by most classical plays. In "Measure for Measure", for example, the division is:

Duke and Claudio	Adream enclosing
Isabella and Angelo	Adream radiating
Escalus and Mrs. Overdone	Near enclosing
Lucio and Juliet	Near circumscribing

Equally, in "Othello":

Othello and Bianca	Adream enclosing
Desdemona and Cassio	Adream radiating
Iago and Brabantio	Near enclosing
Emilia and Roderigo	Near circumscribing

This is not to say that actors and directors need to adhere rigidly to these patterns in their interpretations of character. In the final analysis, the choice of Inner Attitude is very much a matter of interpretation. Olivier's Hamlet was undoubtedly a radiating Adream type, but Smoktunovski and Finney chose to play strong, enclosing types. The structural analysis merely points to the possibility of creating dramatic conflict by looking at the cast of a play from the point of view of opposing Inner Attitudes and Aspects. However, it must be said that the general pattern discerned by Yat Malmgren does reflect the natural way in which human relationships develop. 'Dreamers', with strong imaginations, a

tendency to fantasize and little appetite for 'doing' are attracted towards weighty, down to earth, warm 'doers' and vice-versa. As a consequence, Yat Malmgren considers that most plays are built around three main relationships, creating a triangular dramatic structure. Thus we have:

The Adream triangle of Hedda - Lovborg - Brack, at once fascinating and repelling the Near triangle of Tesman - Mrs. Elvsted - Bertha.

The radiating Adream triangle of Hamlet - Ghost - Ophelia in opposition to the enclosing Adream triangle of Claudius - Gertrude - Laertes.

The Adream triangle Othello - Desdemona - Cassio rivalled yet served by the Near triangle Iago - Emilia - Roderigo.

We note therefore that most plays revolve around an Adream group, reflecting our fascination with the 'seductive' combination of Sensing and Feeling. Often, however, in each Adream group the triangular relationship is only truly fulfilled with the addition of a fourth element. The fourth member is sometimes outside the play as such, in the history of the main character: Hedda's father (General Gabler); Othello's Turkish captor.<sup>2</sup> At other times, the Adream 'triangle' is challenged by a Near character within the play itself. Thus:

In "Hedda Gabler":

- Brack - enclosing Space-Stressed Adream: Spell-Doing ("A")
- Hedda - radiating Space-stressed: Spell-Vision ("B")
- Lovborg - radiating Time-stressed: Passion-Vision ("D")
- Tesman - Space-stressed enclosing Near: Doing-Vision (Near "B")

In "A Streetcar Named Desire":

- Blanche - radiating Time-stressed Adream: Passion-Vision ("D")
- Stella - enclosing Space-stressed Adream: Spell-Doing ("A")

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<sup>2</sup> cf. "Othello", I,3,137-8, my example

- Stanley - enclosing Time-stressed Adream: Passion-Doing ("C")
- Mitch - enclosing Flow-stressed Near: Passion-Vision (Near "D")

In "Miss Julie":

- Miss Julie - radiating Space-stressed Adream, Remote Outer Action: Spell-Vision ("B")
- Jean - enclosing Time-stressed Adream, Near Outer Action: Passion - Doing ("C")
- Father - enclosing Time-stressed Adream: Passion-Doing ("C")
- Christine - enclosing Flow-stressed Near: Passion-Vision (Near "D")

Julie is longing for Nearness (peasant/servant warmth and passion), Jean for Remoteness (aristocracy). The tragedy is provoked by characters wishing to take each other's place.<sup>3</sup>

It would be difficult to find a Stable triangle or square, because it would be most unusual to have more than one Stable Character in a play.<sup>4</sup>

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<sup>3</sup> Yat Malmgren makes a similar point about Electra and Clytemnestra - the oppressor has a secret longing to take the victim's place and vice-versa. (Tapes: 39-4/5)

<sup>4</sup> Tapes: 41-4

CHAPTER V

PLAYS USED FOR EXAMPLES IN THE TEXT

PLAYS USED FOR EXAMPLES IN THE TEXT

- AESCHYLUS: *Plays: Two*, trans. F. Raphael and K. McLeish, London, Methuen, 1989
- BECKETT, Samuel: *Waiting for Godot*, London, Faber and Faber, 1965
- BRECHT, Bertolt: *Plays: Two*, trans. by John Willett, London, Methuen, 1987
- BRECHT, Bertolt: *The Measures Taken and Other Lehrstucke*, trans. Carl Mueller, London, Methuen, 1977
- BRECHT, Bertolt: *The Life of Edward II of England*, trans. by Jean Benedetti, in *Collected Plays*, vol. I, London, Methuen & Co., 1970
- BUCHNER, G.: *Woyzeck*, trans. V. Price, London and Oxford, Oxford University Press, 1971
- CHEKHOV, Anton: *Three Sisters*, trans. E. Fen, London, Penguin Books, 1951 (1982)
- CHEKHOV, Anton: *Three Sisters*, trans. Michael Frayn, London, Methuen, 1986
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- CONGREVE, William: *The Way of the World*, ed. Kathleen M. Lynch, *Regents Restoration Drama Series*, London, Edward Arnold Publishers, 1984
- CRIMP, Martin: *Attempts on her Life*, London, Faber & Faber, 1997
- FORD, John: *'Tis Pity She's A Whore*, London, "New Mermaids", A & C Black, 1989



- GORKY, M.: *Enemies*, trans. K. Hunter-Blair and J. Brooks, London, Methuen, 1972
- LORCA, F. G.: *Dona Rosita the Spinster*, trans. J. Graham-Lujan and R. L. O'Connell, London, Penguin Books, 1965
- MARSTON, John: *Antonio and Mellida*, London, Edward Arnold, 1965
- MILLER, A.: *Plays: One*, London, Methuen, 1991
- MULLER, H.: *Hamletmachine and other texts for the stage*, edited and translated by Carl Weber, New York, Performing Arts Journal Publications, 1984
- O'CASEY, Sean: *Juno and The Paycock*, London, Pan Books, 1980
- OTWAY, Thomas: *Venice Preserv'd*, in *Restoration Plays*, Everyman's Library, London, J. M. Dent & Sons, 1976
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- SHAKESPEARE, W.: *Complete Works of Shakespeare*, London and Glasgow, Collins, 1971
- SHAW, G. B.: *Saint Joan*, London, Penguin Books, 1946
- SOPHOCLES: *Philoctetes*, trans. R. C. Jebb, in *Greek Drama*, Bantam Books, New York, 1965
- SOPHOCLES: *Plays: Two*, London, Methuen, 1979
- STOPPARD, Tom: *Jumpers*, London, Faber and Faber, 1976
- STRINDBERG, A.: *Plays: One*, trans. M. Meyer, London, Methuen, 1982

***The System***

***Play Examples***

- WILDE, Oscar: *The Works of Oscar Wilde*, London and Glasgow, Collins, 1960
  
- WILLIAMS, Tennessee: *A Streetcar Named Desire and Other Plays*, London, Penguin Books, 1959

**A P P E N D I C E S**

**PAGE NUMBERING  
AS FOUND IN  
THE ORIGINAL  
THESIS**

- E F F O R T -\*

1. Physical or mental exertion, usually considerable when unqualified
2. A determined attempt
3. Achievement; creation
4. PHYSICS - an applied force acting against inertia.

The sequence of "INNER ATTITUDES" and "EXTERNALIZED DRIVES" which activates (initiates) an action.

- A C T I O N -\*

1. The state or process of doing something or being active; operation
2. Something done, such as an act or deed
3. Movement or posture during some physical activity
4. Activity, force, or energy.

A bodily movement (expression) expressed through the "MOTION FACTORS" of WEIGHT, SPACE, TIME, and FLOW; performed for a functional purpose, with a measure of conscious volition\*

- M E N T A L F A C T O R S -

The four psychological concepts

SENSING

THINKING

INTUITING

FEELING

revealed in our movements (expressions) by the "motion factors" of WEIGHT, SPACE, TIME, and FLOW (respectively)

- I N N E R P A R T I C I P A T I O N S -

INTENDING

ATTENDING

DECIDING

ADAPTING

- M O T I O N F A C T O R S -

The four factors of

WEIGHT  
SPACE  
TIME  
FLOW

Into which all movement (expressions) can be analysed,  
and which express the four "mental factors" of SENSING,  
THINKING, INTUITING, FEELING (respectively).

Each "motion factor" is sub-divided into two elements,  
which yield with or contend against the factors-

- E L E M E N T S -

The sub-division of each "motion factor" into their "yielding"  
and "contending" qualities

LIGHT ↔ STRONG (intending)  
FLEXIBLE ↔ DIRECT (attending)  
SUSTAINED ↔ QUICK (deciding)  
FREE ↔ BOUND (adapting)

- Y I E L D I N G E L E M E N T S - (♀)

LIGHT (intending / sensing)  
FLEXIBLE (attending / thinking)  
SUSTAINED (deciding / intuiting)  
FREE (adapting / feeling)

which yield with the "motion factors" of WEIGHT, SPACE,  
TIME, AND FLOW (respectively).

- C O N T E N D I N G   E L E M E N T S - (♂)

STRONG (intending / sensing)  
DIRECT (attending / thinking)  
QUICK (deciding / intuiting)  
BOUND (adapting / feeling)

which contend against the "motion factors" of WEIGHT,  
SPACE, TIME, and FLOW (respectively)

- N E G A T I V E S -

HEAVY (intending / sensing)  
ADRIFT (attending / thinking)  
INDECISIVE (deciding / intuiting)  
IRRELATED (adapting / feeling)

- I N N E R   Q U E S T S -

WHAT? (intending)  
WHERE? (attending)  
WHEN? (deciding)  
WHY? (adapting)

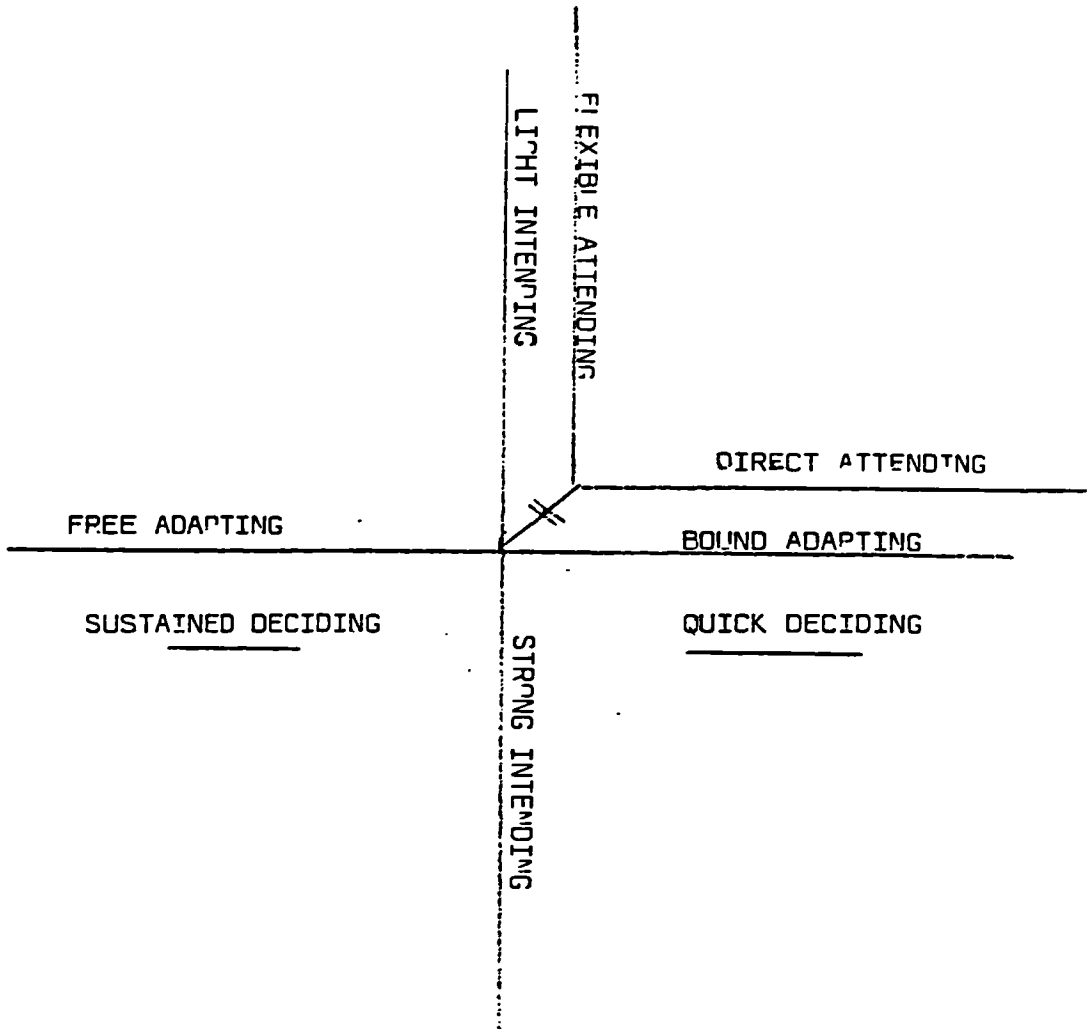
MENTAL FACTORS	INNER PARTICIPATIONS	MOTION FACTORS	 YIELD ∞ CONT -ve ELEMENTS	INNER QUESTS
SENSING	INTENDING	WEIGHT	LIGHT STRONG HEAVY	WHAT?
THINKING	ATTENDING	SPACE	FLEXIBLE DIRECT ADRIFT	WHERE?
INTUITING	DECIDING	TIME	SUSTAINED QUICK INDECISIVE	WHEN?
FEELING	ADAPTING	FLOW	FREE BOUND IRRELATED	WHY?



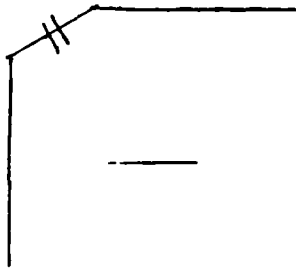
- W O R K I N G   A C T I O N S -

PUNCHING (strong / direct / quick)  
PRESSING (strong / direct / sustained)  
SLASHING (strong / flexible / quick)  
WRINGING (strong / flexible / sustained)  
DABBING (light / direct / quick)  
GLIDING (light / direct / sustained)  
FLICKING (light / flexible / quick)  
FLOATING (light / flexible / sustained)

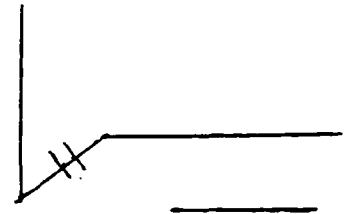
The eight basic actions, in which all consciously performed activities can be analysed. Compounded of the motion factors of WEIGHT, SPACE, TIME, (and FLOW) equals "industrial free flow" (co-ordination).



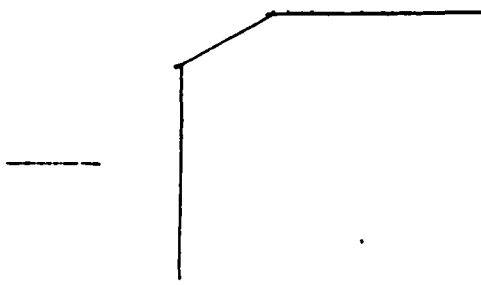
PUNCHING



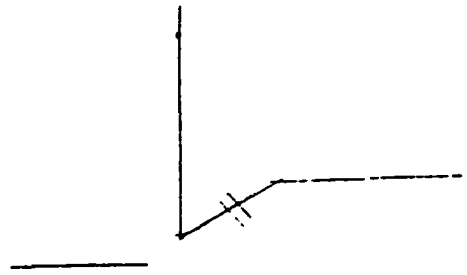
DABBING



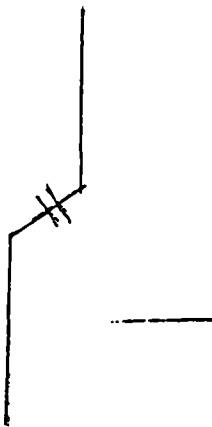
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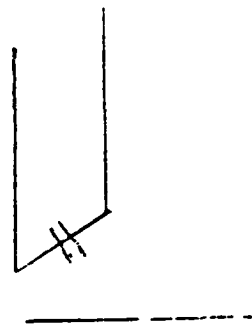
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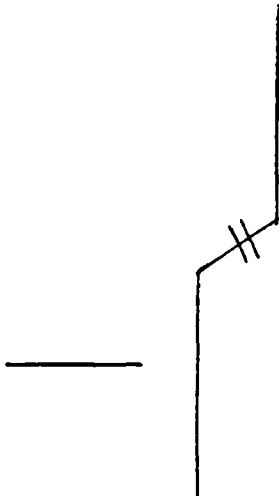
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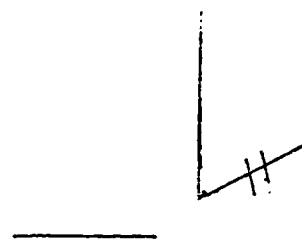
FLICKING

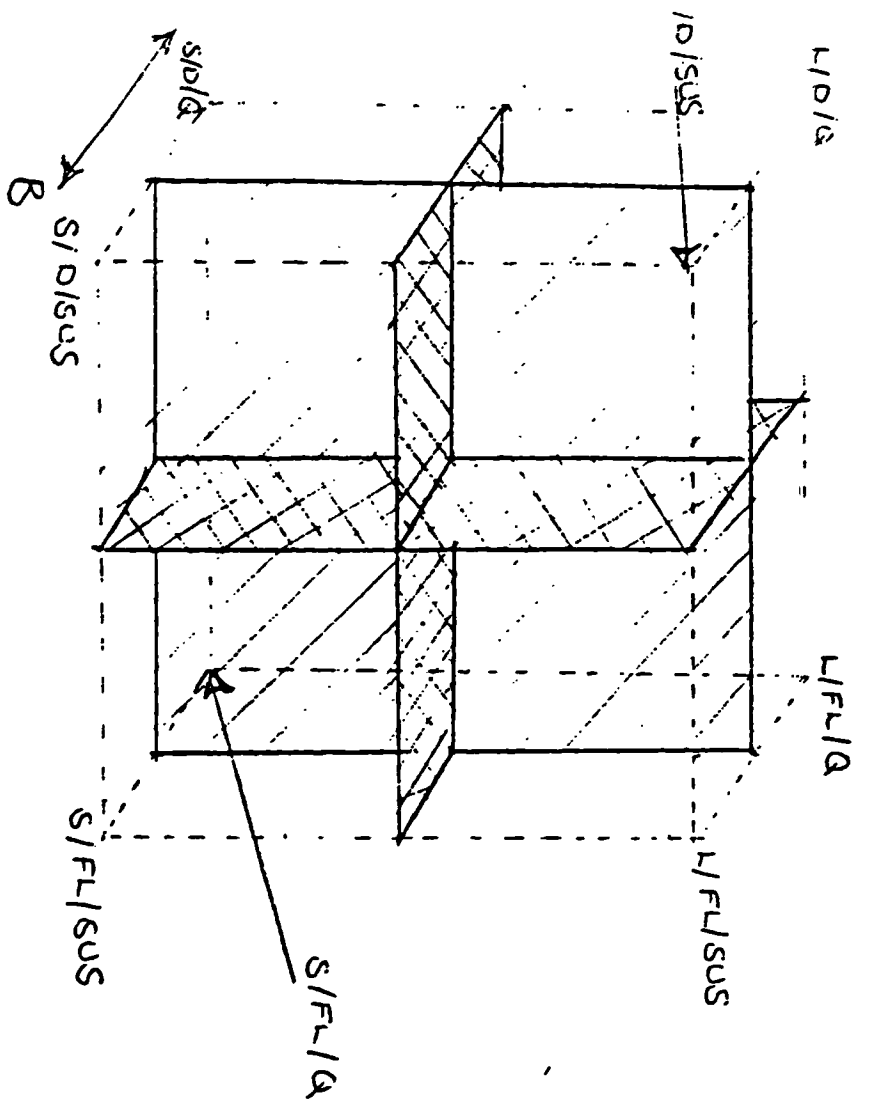


WRINGING

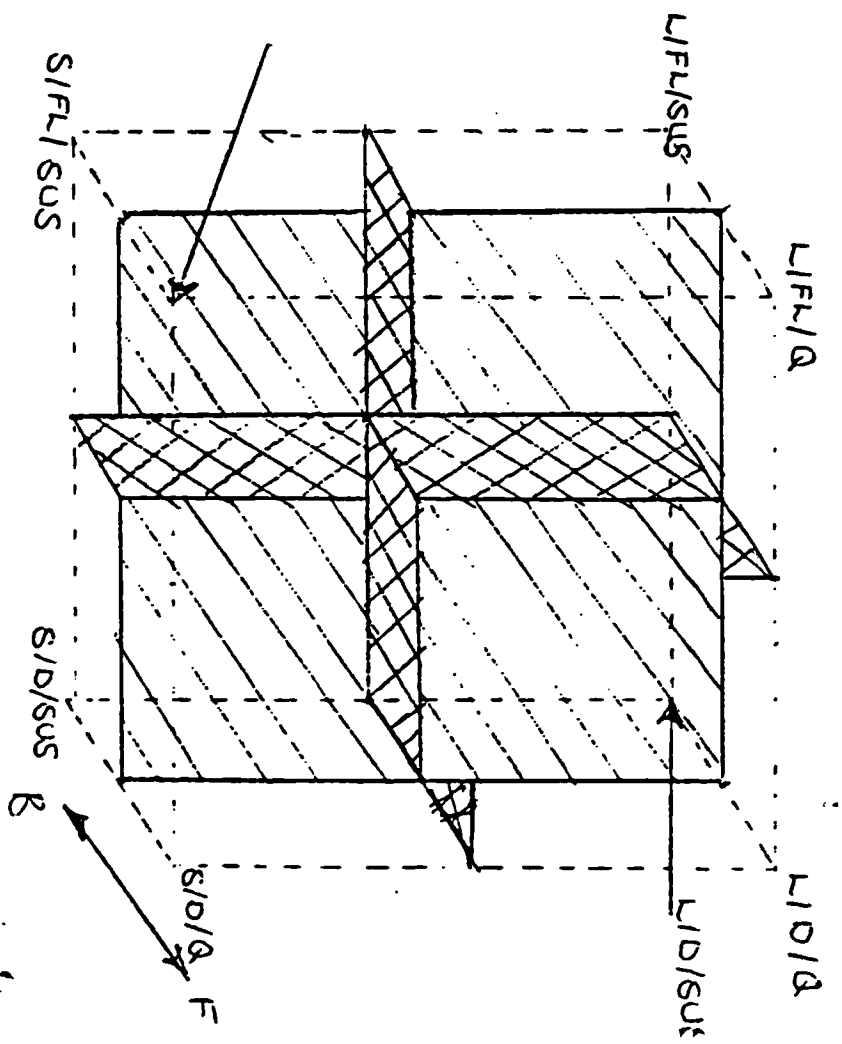


FLOATING





L-“EFFORT CUBE”



R-“EFFORT CUBE”

- M E N T A L F A C T O R S -

- SENSING

Sensory perception through the five senses.  
(The sub-order of the five senses):

seeing  
hearing  
smelling  
tasting  
touching

revealed in our movements (expressions) as  
WEIGHT - LIGHT or STRONG .

- THINKING

Formation of ideas through intellectual reflective  
reasoning (~~what could a particular scene be about?~~)

ATTENDING \*

revealed in our movements (expressions) as  
SPACE - FLEXIBLE or DIRECT.

- INTUITING

Formation of ideas inside by the mind without  
reasoning.

revealed in our movements (expressions) as  
TIME - SUSTAINED or QUICK/

- FEELING

The emotion of liking or disliking revealed in our  
movements (expressions) as FLOW - FREE or BOUND

- I N N E R P A R T I C I P A T I O N -

- INTENDING

Stimulating the mind purposefully to motivate an "INNER ATTITUDE" or "EXTERNALIZED DRIVE", or to activate an ACTION.

Revealed in the "MOTION FACTOR" of WEIGHT and the "MENTAL FACTOR" of SENSING.

- ATTENDING

Turning the mind tentatively to motivate an "INNER ATTITUDE" or "EXTERNALIZED DRIVE", or to activate an ACTION.

Revealed in the "MOTION FACTOR" of SPACE and the "MENTAL FACTOR" of THINKING

- DECIDING

The intuitive relating of the past and the future with the present.

Revealed in the "MOTION FACTOR" of TIME and the "MENTAL FACTOR" of INTUITING.

- ADAPTING

The extrovert adjustment of one's SELF with the outer world and the introvert relating of one's conscious SELF with the subconscious.

Revealed in the "MOTION FACTOR" of FLOW and the "MENTAL FACTOR" of FEELING.

- M O T I O N F A C T O R S -

- WEIGHT

The dynamic motion factor which expresses the "MENTAL FACTOR" of SENSING and the "INNER PARTICIPATION" of INTENDING.

The impact of receiving and transmitting sensory stimuli  
Sub-divided into the elements of LIGHT and STRONG

- SPACE

The kinetic motion factor which expresses the "MENTAL FACTOR" of THINKING and the "INNER PARTICIPATION" of ATTENDING

The reflection of thoughtful movements in one or more planes of space.  
Sub-divided into the elements of FLEXIBLE and DIRECT.

- TIME

The rythmic motion factor which expresses the "MENTAL FACTOR" of INTUITING and the "INNER PARTICIPATION" of DECIDING.

The intuitive perception of the relation between the past and the future.

Sub-divided into the elements of QUICK and SUSTAINED

- FLOW

The cyclic motion factor which expresses the "MENTAL FACTOR" of FEELING and the "INNER PARTICIPATION" of ADAPTING.

The feeling of the viscosity of movements (expression).

Sub-divided into the elements of FREE and BOUND.

- E L E M E N T S -

W E I G H T	- LIGHT (Intending)	A light sensory muscular exertion, which does involve contraction of the centre body muscles.
	- STRONG (Intending)	A sensory muscular firmness in any part of the body, and emanating from contraction of the central body muscles.
S P A C E	- FLEXIBLE (Attending)	A reflective movement (expression) that is roundabout, being both concave and convex in two or more planes of space.
	- DIRECT (Attending)	An Intensive movement, traversing either a straight line or a flat curve, in a single plane of space.
T I M E	- SUSTAINED (Deciding)	An intuitive clinging to the past.
	- QUICK (Deciding)	An Intuitive urge into the future.
F I O W	- FREE (Adapting)	A feeling of streaming unarrestable fluidity.
	- BOUND (Adapting)	A feeling of sticky, viscid fluidity of movement arrestable at any stage of development, with a continuous readiness to stop.



import order

- ① Flow
- ② Weight
- ③ Time
- ④ Space

- N E G A T I V E S -

- HEAVY (Intending)

The -vely neutral and impotent quality of weight in which the interplay of LIGHT and STRONG is cancelled by inertia which negates the receiving and transmitting intentions of sensing.

- ADRIFT (Attending)

The -vely neutral quality of space in which the interplay of FLEXIBLE and DIRECT is cancelled by a disorientation which negates the reflective (concave) and attending (convex) aspects of thinking.

- INDECISIVE (Deciding)

The -ively dream quality of time in which the interplay of SUSTAINED and QUICK is cancelled by a timelessness which negates the relating of past, present, and future in the decisions of intuiting.

- IRRELATED (Adapting)

The -vely neutral and frozen quality of flow in which the interplay of FREE and BOUND is cancelled by an "emotional fixaty" which negates the extroverted and introverted aspects of the adapting and relating of feeling.

CHAPTER 1

INNER ATTITUDES

- INNER ATTITUDES -

The six sub-conscious inner attitudes of:

{ STABLE [INT/ATT or ATT/INT]  
MOBILE [DEC/ADA or ADA/DEC]  
NEAR [INT/DEC or DEC/INT]  
REMOTE [ATT/ADA or ADA/ATT]  
AWAKE [ATT/DEC or DEC/ATT]  
ADREAM [INT/ADA or ADA/INT]

which are normally motivated in the sub-conscious mind, but which can be activated by bodily movements.

Each inner attitude is revealed in our movements (expressions) as a compound of two elements.

- S T A B L E -

(INT/ATT or ATT/INT)

STRONG/DIRECT (CONT/CONT)  
LIGHT/FLEXIBLE (YIELD/YIELD)  
STRONG/FLEXIBLE (CONT/YIELD)  
LIGHT/DIRECT (YIELD/CONT)

The action created by stable is being both TIME - stressed and FLOW - stressed either introvertly or extrovertly.

- M O B I L E -

(DEC/ADA or ADA/DEC)

QUICK/BOUND (CONT/CONT)  
SUSTAINED/FREE (YIELD/YIELD)  
QUICK/FREE (CONT/YIELD)  
SUSTAINED/BOUND (YIELD/CONT)

The action created by mobile is being both WEIGHT - stressed and SPACE - stressed either introvertly or extrovertly.

- N E A R -

(INT/DEC or DEC/INT)

STRONG/QUICK (CONT/CONT)  
LIGHT/SUSTAINED (YIELD/YIELD)  
STRONG/SUSTAINED (CONT/YIELD)  
LIGHT/QUICK (YIELD/CONT)

The action created by near is being both SPACE - stressed and FLOW - stressed, either expressed introvertly or extrovertly.

- R E M O T E -

(ATT/ADA or ADA/ATT)

DIRECT/BOUND	(CONT/CONT)
FLEXIBLE/FREE	(YIELD/YIELD)
DIRECT/FREE	(CONT/YIELD)
FLEXIBLE/BOUND	(YIELD/CONT)

The action created by remote is being both WEIGHT - stressed and TIME - stressed either introvertly or extrovertly.

- A W A K E -

(ATT/DEC or DEC/ATT)

DIRECT/QUICK	(CONT/CONT)
FLEXIBLE/SUSTAINED	(YIELD/YIELD)
DIRECT/SUSTAINED	(CONT/YIELD)
FLEXIBLE/QUICK	(YIELD/CONT)

The action created by awake is being both WEIGHT - stressed and FLOW - stressed either introvertly or extrovertly.

- A D R E A M -

(INT/ADA or ADA/INT)

STRONG/BOUND	(CONT/CONT)
LIGHT/FREE	(YIELD/YIELD)
STRONG/FREE	(CONT/YIELD)
LIGHT/BOUND	(YIELD/CONT)

The action created by adream is being both SPACE -stressed and TIME -STRESSED either introvertly or extrovertly

# PURPLE

(UNADAPTING)

MENTAL FACTORS:	SENSING/THINKING	Shadow	Interpretations
INNER PARTICIPATIONS:	INTENDING/ATTENDING	Motifs	(v. dangerous)
MOTION FACTORS:	WEIGHT/SPACE	PUNCHING/ PRESSING	commanding demonstration of a
INNER QUESTS:	WHAT?/WHERE?		"bold resolve" or
ELEMENTS:	LIGHT/STRONG		commanding acceptance of a
	FLEXIBLE/DIRECT		"bold resolve"
CONT/CONT	STRONG/DIRECT (commanding)	FLOATING/ FLICKING	receptive acceptance (towards) of
YIELD/YIELD	LIGHT/FLEXIBLE (receptive)		a "welcoming tenderness" or
CONT/YIELD	STRONG/FLEXIBLE (practical)		receptive rejection (away from) of
YIELD/CONT	LIGHT/DIRECT (self-contained)	WRINGING/ SLASHING	a "welcoming tenderness".
CHARACTERISTICS:	UNADAPTING		developing intention to cast a
	(commanding/receptive)		"spell-binding power" or
	(practical/self-contained)		developing intention to submit to a
	Forming part of the externalised drives	GLIDING/ DABBING	"spell-binding power".
of: DOING (asserting, reacting)	SPELL (dominating, surrendering)		cautious expression of a "gentle
is being both TIME - stressed and	is being both TIME - stressed and		deference" or cautious acceptance
FLOW - stressed either extrovertly or	FLOW - stressed either extrovertly or		of a gentle deference.
introvertly.	introvertly.		

ACTION

ATTITUDES

TIME+WEIGHT = NEAR    TIME+SPACE = AWAKE

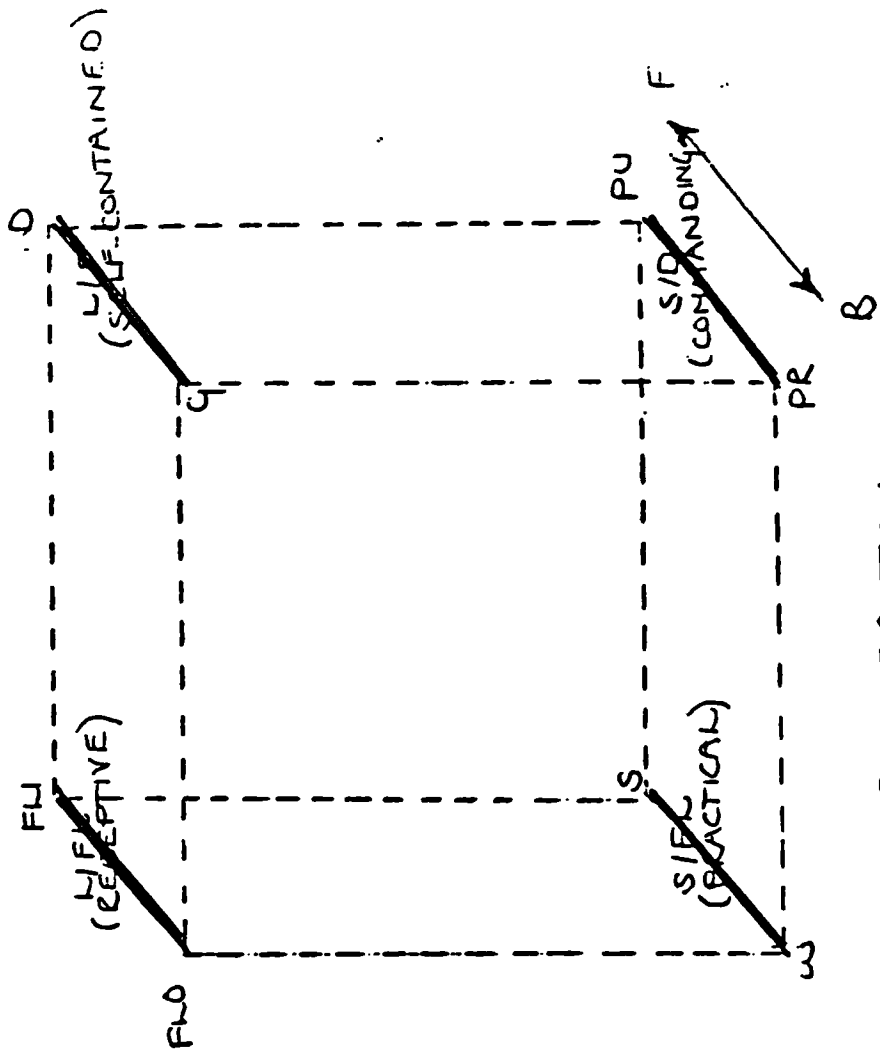
FLOW+WEIGHT = AHEAD    FLOW+SPACE = REMOTE

if INTENDING is over-stressed the aspect is called enclosing.

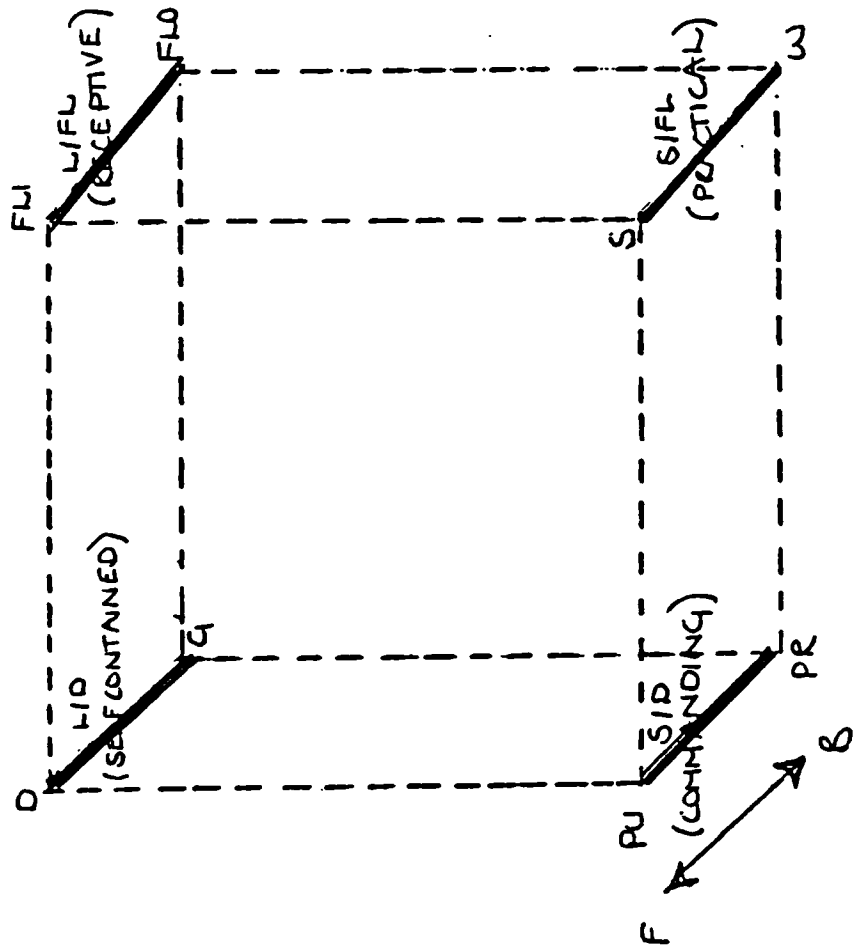
if ATTENDING is over-stressed the aspect is called penetrating



EFFORT CUBES



RIGHT ACTION




LEFT ACTION



# GREEN

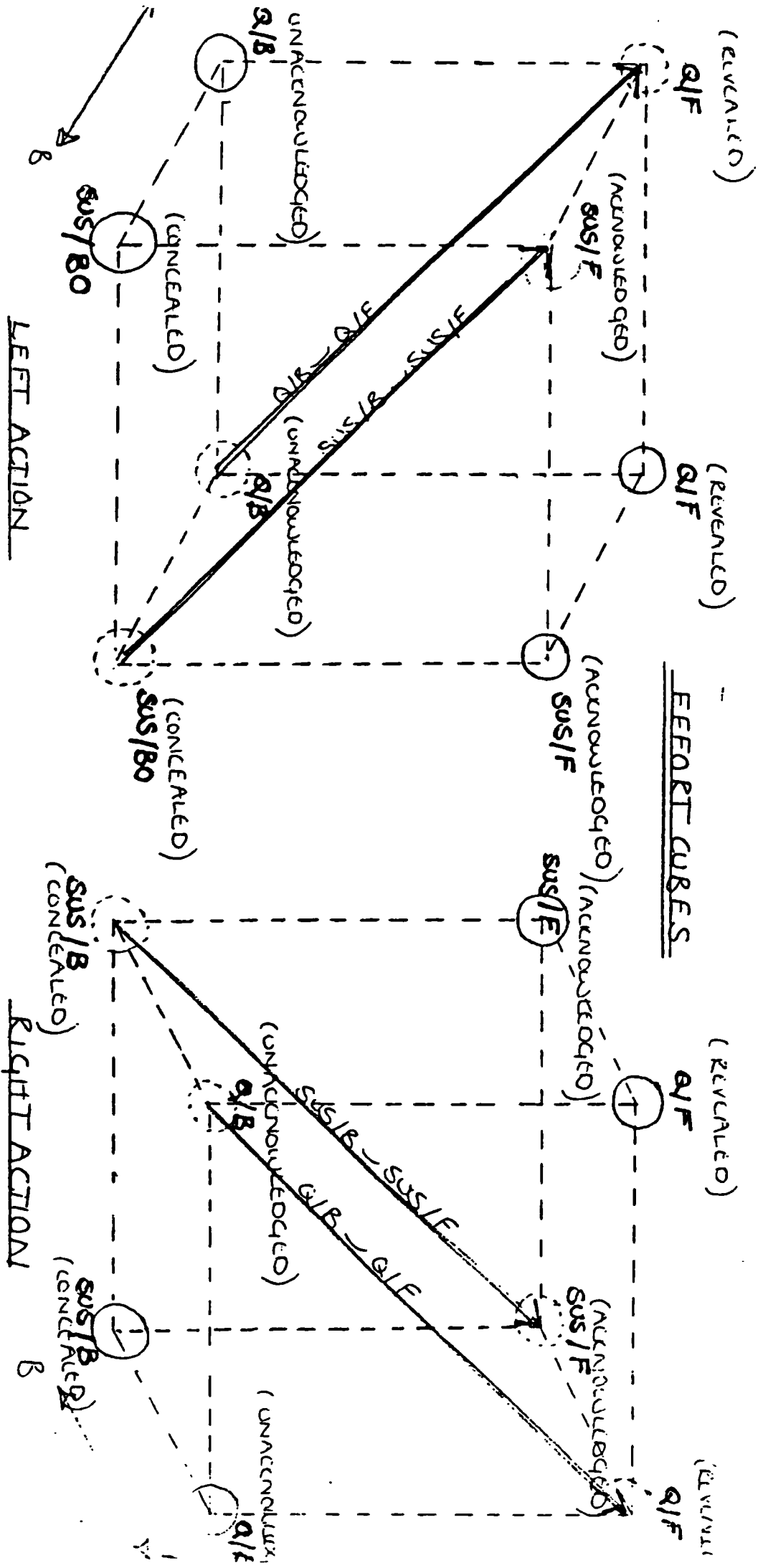
## 11111111 (ADAPTING)

MENTAL FACTORS: INTUITING/THINKING Interpretations  
 INNER PARTICIPATION: DECIDING/ADAPTING (v/ dangerous)   
 MOTION FACTORS: FLOW/TIME concealed sudden decision accepting  
 INNER QUESTS: WHEN?/WHY? an "unacknowledged feeling" or  
 ELEMENTS: SUSTAINED/QUICK concealed sudden decision denying  
 FREE/BOUND an "unacknowledged feeling"

CONT/CONT QUICK/BOUND (unacknowledged) SUSTAINED/  
 YIELD/YIELD SUSTAINED/FREE (acknowledged) FREE  
 CONT/YIELD QUICK/FREE (revealed) FLOATING/  
 YIELD/CONT SUSTAINED/BOUND (concealed) GLIDING  
 CHARACTERISTICS: ADAPTING (unacknowledged/acknowledged)  
 (revealed/concealed)  
 forming part of the externalised drives  
 of: PASSION (constructing/destructing)  
 VISION (ideas/problems).

ACTION is being both WEIGHT-stressed and SPACE-  
 stressed either extrovertly or introvertly.  
 ATTITUDES WEIGHT+TIME = NEAR WEIGHT+FLOW = ADREAM  
 SPACE+TIME TO AWAKE SPACE+FLOW = REMOTE  
 if DECIDING is overstressed the aspect is  
 called circumscribing.  
 if ADAPTING is over-stressed the aspect  
 is called radiating

FUSIONS  
 QUICK/BOUND  
 ... going  
 QUICK/FREE [PUNCHING/SPLASHING] going  
 [DABBING/FLICKING]  
 SUSTAINED/BOUND = [PUNCHING/WRINGING] - going  
 going  
 SUSTAINED/FREE [PUNCHING/GLIDING]



RED

INFLUENCE  
(RELATING)

MENTAL FACTORS: SENSING/INTUITION

INNER PARTICIPATIONS: INTENDING/DECIDING

MOTION FACTORS: WEIGHT/TIME

INNER QUESTS: WHAT?/WHEN?

ELEMENTS: LIGHT/STRONG  
SUSTAINED/QUICK

Subconscious Motifs

PUNCHING/  
SP/LASHING

Shadow Moves

STRONG/  
QUICK

Interpretations (v. dangerous)

A sudden aggressive intention toward a "materialistic desire" or a sudden aggressive intention away from a "materialistic desire"



CONT/CONT STRONG/QUICK (materialistic)

YIELD/YIELD LIGHT/SUSTAINED (human)

CONT/YIELD STRONG/SUSTAINED (warm)

YIELD/CONT LIGHT/QUICK (cool)

FLOATING/  
GLIDING

LIGHT/  
SUSTAINED

"gentle tenderness" or slow decision to express a "gentle tenderness"

CHARACTERISTICS: RELATING (materialistic/human) (warm/cool)

PRESSING/  
WRINGING

STRONG/  
SUSTAINED

A "staunch intention" of warm consent or a "staunch intention" of warm dissent.

forming part of the externalised drives of DOING (asserting/reaching)

DABBING/  
FLICKING

LIGHT/  
QUICK

Sudden "pert intention" of intimacy or sudden "pert intention" of estrangement.

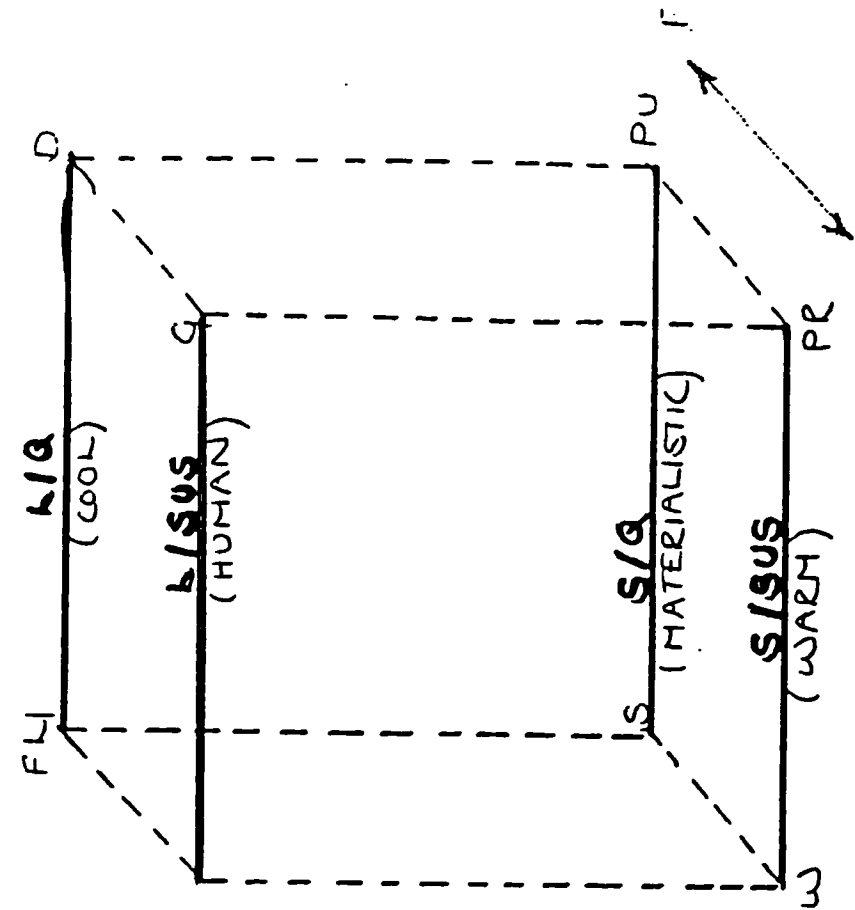
ACTION is being both SPACE-stressed and FLOW-stressed either extrovertly or introvertly

ATTITUDES SPACE+WEIGHT=STABLE SPACE+TIME=AWAKE  
FLOW+WEIGHT=ADREAM FLOW+TIME=MOBILE

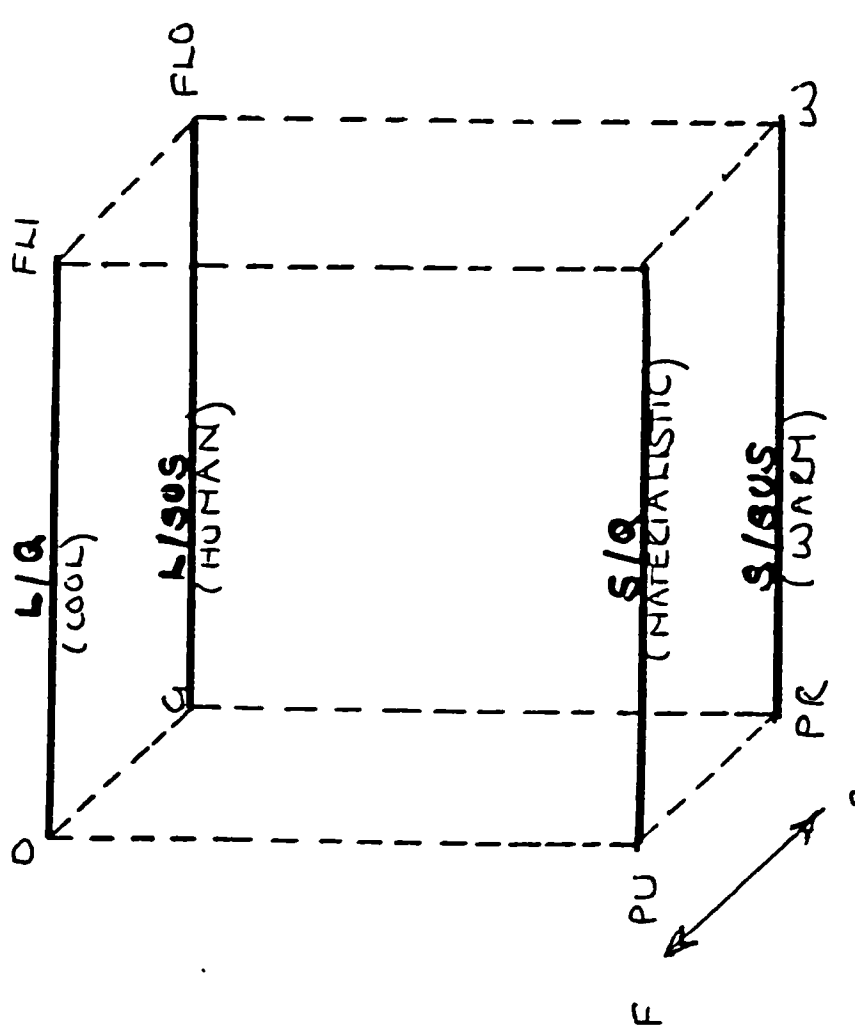
if intending is overstressed the aspect is called enclosing

if DECIDING is overstressed the aspect is called circumscribing

EFFORT CUBES



RIGHT ACTION



LEFT ACTION

# TURQUOISE

## ISOLATION (SOLITUDE)

MENTAL FACTORS: THINKING/FEELING  
 INNER PARTICIPATIONS: ATTENDING/ADAPTING  
 MOTION FACTORS: SPACE/FLOW  
 INNER QUESTS: WHERE?/WHY?  
 ELEMENTS: FLEXIBLE/DIRECT  
 FREE/BOUND

Interpretations  
 (v. dangerous)  
 narrowing egocentric withdrawal  
 into "unsociable solitude" or  
 narrowing egocentric rejection of  
 an "unsociable solitude"

Subconscious  
 Motifs  
 PUNCHING/  
 PRESSING  
 BOUND

Shadow  
 Moves  
 DIRECT  
 BOUND



CONT/CONT DIRECT/BOUND (egocentric)  
 YIELD/YIELD FLEXIBLE/FREE (altruistic)  
 CONT/YIELD DIRECT/FREE (sociable)  
 YIELD/CONT FLEXIBLE/BOUND (unsociable)

FLOATING/  
 FLICKING  
 FREE

embracing altruistic feeling for  
 a "sociable cordiality" or  
 embracing altruistic feeling  
 against a "sociable cordiality"  
 developing a feeling of "sociable  
 companionship" or  
 contracting feeling of "sociable  
 companionship"

CHARACTERISTICS: SOLITUDE  
 (egocentric/altruistic)  
 (sociable/unsociable)  
 forming part of the externalised drives  
 of SPELL (dominating/surrendering)  
 VISION (ideas/problems)

GLIDING/  
 DABBING  
 FREE

developing a feeling of "sociable  
 companionship" or  
 contracting feeling of "sociable  
 companionship"  
 growing reflective image of a  
 "welcome solitude" or  
 growing reflective image of an  
 "unwelcome solitude"

ACTION is being both WEIGHT-stressed and TIME-  
 stressed either extrovertly or introvertly?  
 ATTITUDES WEIGHT+SPACE=STABLE WEIGHT+FLOW=ADREAM  
 TIME+SPACE=AWAKE TIME+FLOW=MOBILE  
 if ATTENDING is overstressed the aspect is  
 called penetrating.

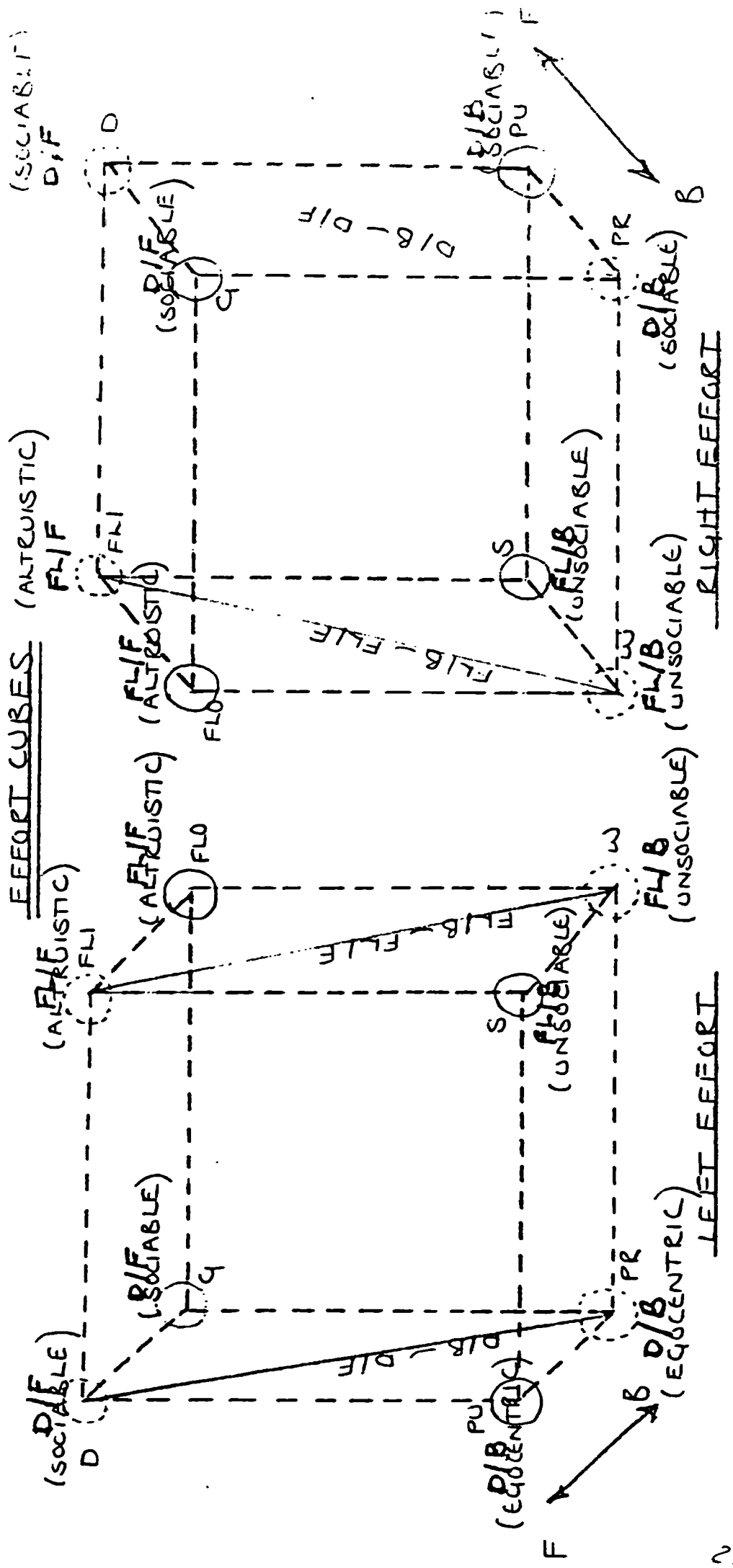
WRINGING/  
 SPLASHING  
 BOUND

growing reflective image of an  
 "unwelcome solitude"  
 FUSIONS  
 DIRECT/BOUND  
 DIRECT/FREE  
 FLEXIBLE/BOUND  
 FLEXIBLE/FREE

if ADAPTING is overstressed the aspect is  
 called radiating.

WRINGING/  
 FLICKING

growing reflective image of an  
 "unwelcome solitude"  
 FUSIONS  
 DIRECT/BOUND  
 DIRECT/FREE  
 FLEXIBLE/BOUND  
 FLEXIBLE/FREE



# BLUE

/ I Y V / I I \ L  
(AWARENESS)



Interpretations  
(v. dangerous)  
acute sudden decision in favour of  
(towards) an "idea" or  
acute sudden decision against (aw.  
from) an "idea"  
slowly dawning attention towards  
a "doubting awareness" or  
slowly dawning attention away from  
a "doubting awareness"  
slow dawning of a "certain (toward  
awareness" or  
slow dawning of an "uncertain (aw.  
from) awareness".  
sudden embracing image of a  
"new idea" or  
sudden embracing image of a  
"new problem"

Subconscious Shadow  
Motifs Moves  
PUNCHING/ DIRECT/  
DABBING QUICK

FLOATING/ FLEXIBLE/  
WRINGING SUSTAINED

PRESSING/ DIRECT/  
GLIDING SUSTAINED

FLICKING/ FLEXIBLE/  
SLASHING QUICK

MENTAL FACTORS: THINKING/INTUITING  
INNER PARTICIPATIONS: ATTENDING/DECIDING  
MOTION FACTORS: SPACE/TIME  
• INNER QUESTS: WHEN?/WHERE?  
ELEMENTS: FLEXIBLE/DIRECT  
SUSTAINED/QUICK

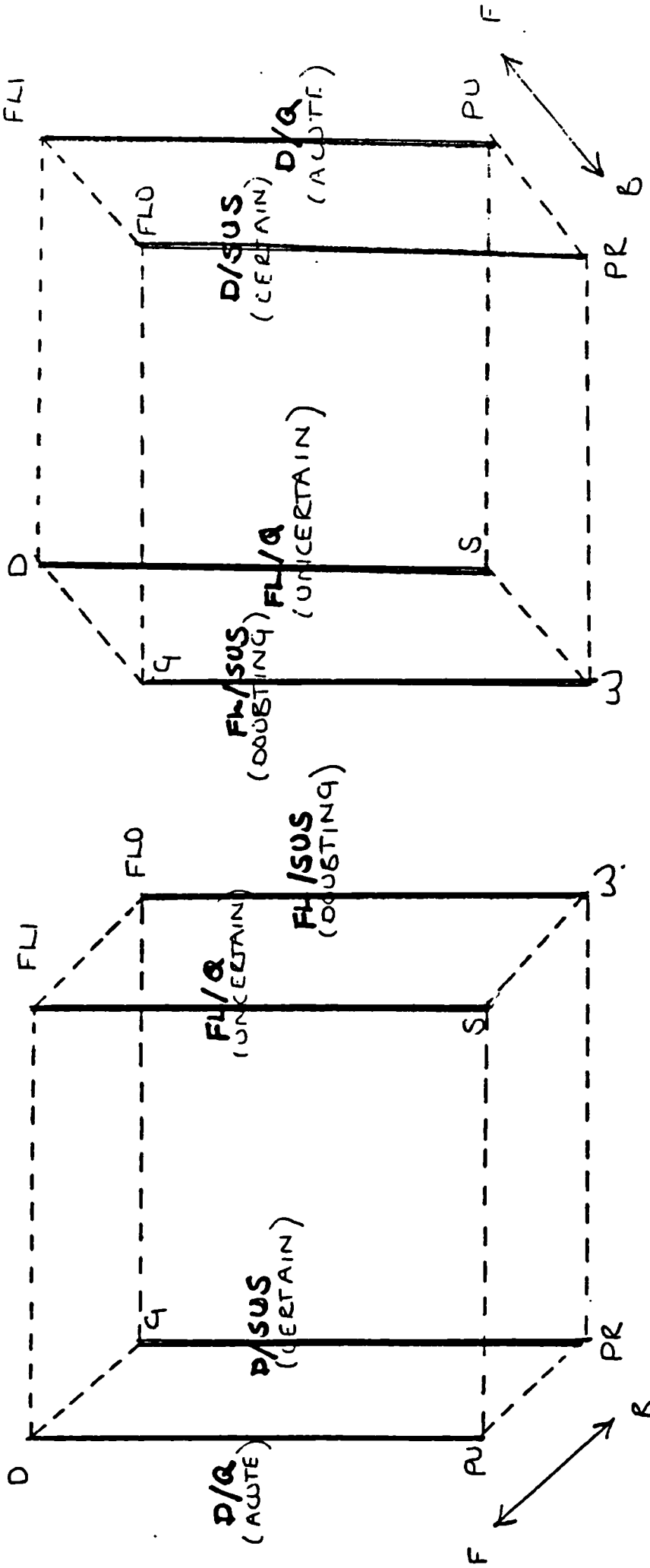
CONT/CONT DIRECT/QUICK (acute)  
YIELD/YIELD FLEXIBLE/SUSTAINED (doubting)  
CONT/YIELD DIRECT/SUSTAINED (certain)  
YIELD/CONT FLEXIBLE/QUICK (uncertain)

CHARACTERISTICS: AWARENESS  
(acute/doubting)  
(certain/uncertain)  
forming parts of the externalised drives  
of DOING (exerting/reacting)

ACTION VISION (ideas/problems)  
is being both WEIGHT-stressed and FLOW-  
stressed either extrovertly or introvertly  
WEIGHT+SPACE=STABLE WEIGHT+TIME=NEAR  
FLOW+SPACE=REMOTE FLOW+TIME=MOBILE

ATTITUDES if ATTENDING is overstressed the aspect is  
called penetrating  
if DECIDING is overstressed the aspect is  
called circumscribing.

EFFORT CUBES



...RIGHT EFFORT

LEFT EFFORT



# ORANGE

# ADKELAM (UNAWARENESS)

MENTAL FACTORS: SENSING/FEELING  
 INNER PARTICIPATIONS: INTENDING/ADAPTING  
 MOTION FACTORS: WEIGHT/FLOW  
 INNER QUESTS: WHAT?/WHY?  
 ELEMENTS: LIGHT/STRONG  
 FREE/BOUND

Subconscious Shadow  
 Moves  
 PUNCHING STRONG  
 PRESSING BOUND

Interpretations  
 (v. dangerous)



overpowering, sombre, unawareness  
 on a "staunch resolve" or  
 overpowering, sombre, unawareness  
 on an "aggressive resolve"

irradiant unfolding of a "sympathetic  
 exultation" or

irradiant enfolding of a  
 "sympathetic exultation"

irradiant intention of "casting a  
 spell" or

irradiant intention of "being  
 spell-bound"

diffused sensation of a "welcom  
 feeling or

diffused sensation of an  
 "irreconcilable feeling"

*DT*

FLOATING/  
 FLICKING

WRINGING/  
 SLASHING

GLIDING/  
*3. 1. 2*

## FUSIONS

STRONG/BOUND  
 going  
 STRONG/FREE  
 LIGHT/BOUND  
 going  
 LIGHT/FREE

[PUNCHING/PRESSING] going

[WRINGING/SLASHING]

[GLIDING/DABBING] going

[FLOATING/FLICKING]

CONT/CONT STRONG/BOUND (sombre)

YIELD/YIELD LIGHT/FREE (irradiant)

CONT/YIELD STRONG/FREE (overpowering)

YIELD/CONT LIGHT/BOUND (diffused) ("shy")

## CHARACTERISTICS:.. UNAWARENESS

(sombre or irradiant)

(overpowering or diffused)

forming parts of the externalised

drives of: PASSION (constructing/destroying)

SPELL (dominating/surrendering)

ACTION is being both SPACE-stressed and TIME-

stressed either introvertly or extrovertly

ATTITUDES SPACE+WEIGHT=STABLE SPACE+FLOW=REMOTE

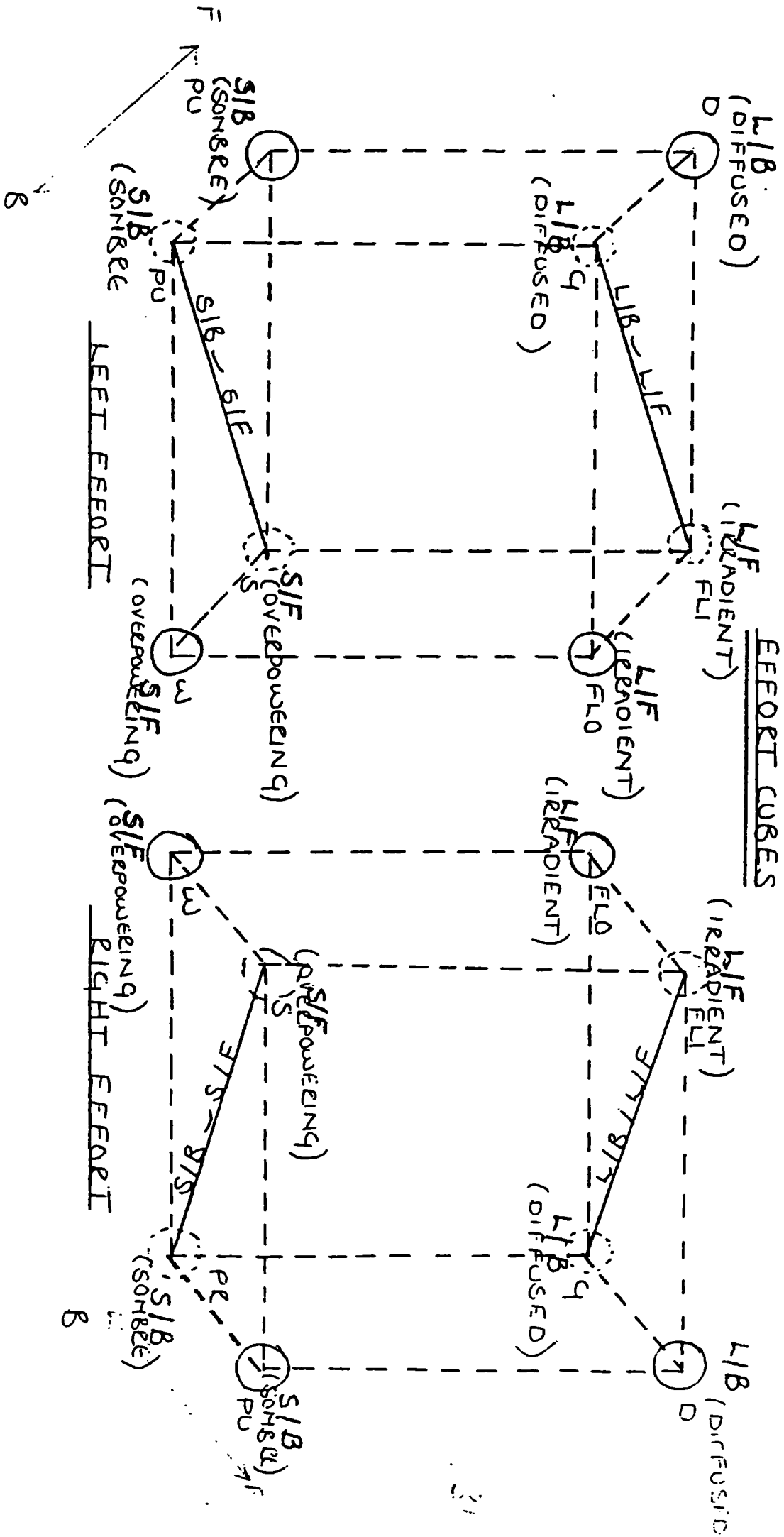
TIME+WEIGHT=NEAR TIME+FLOW=MOBILE

if INTENDING is overstressed the aspect is

called enclosing

if ADAPTING is overstressed the aspect

called radiating



CHAPTER 2

EXTERNALISED DRIVES

- E X T E R N A L   D R I V E S -

The four mental states of:

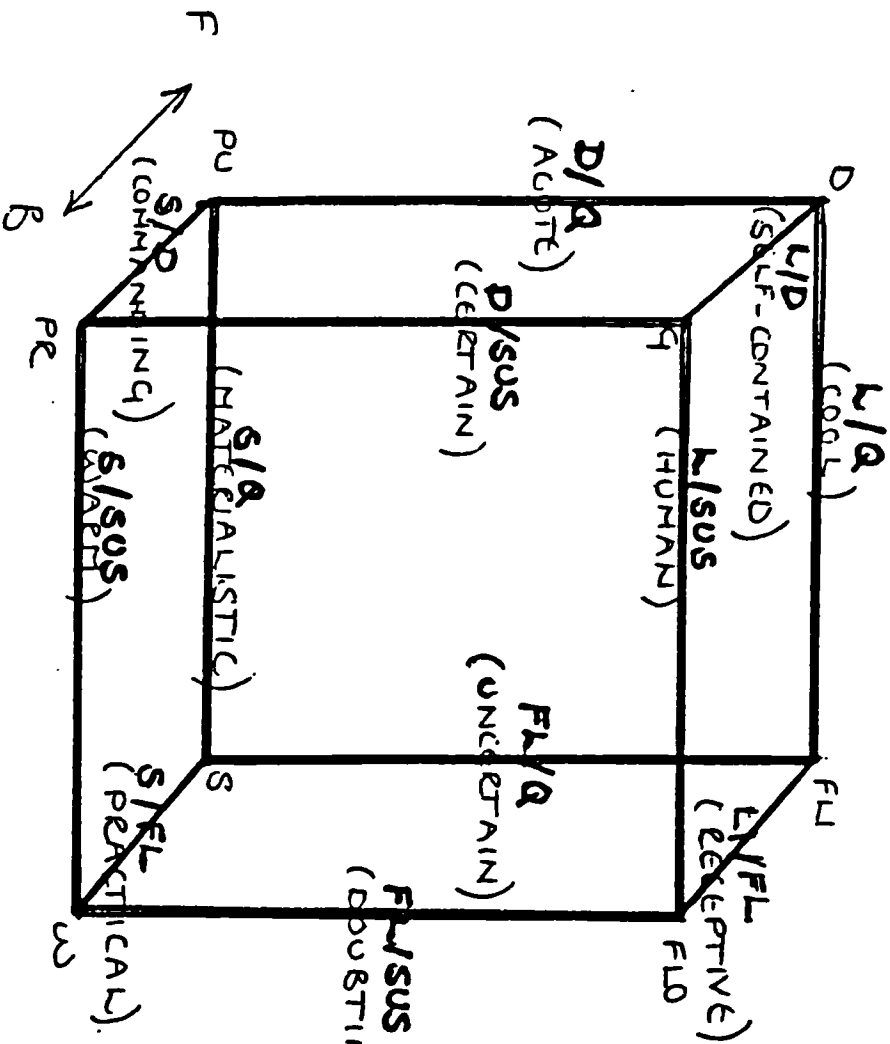
DOING	[ <sup>EX</sup> asserting/reacting]
PASSION	[constructing/destroying]
SPELL	[dominating/surrendering]
VISION	[ideas/problems]

which are motivated by the subconscious INNER ATTITUDES, and which activate us into the conscious actions.

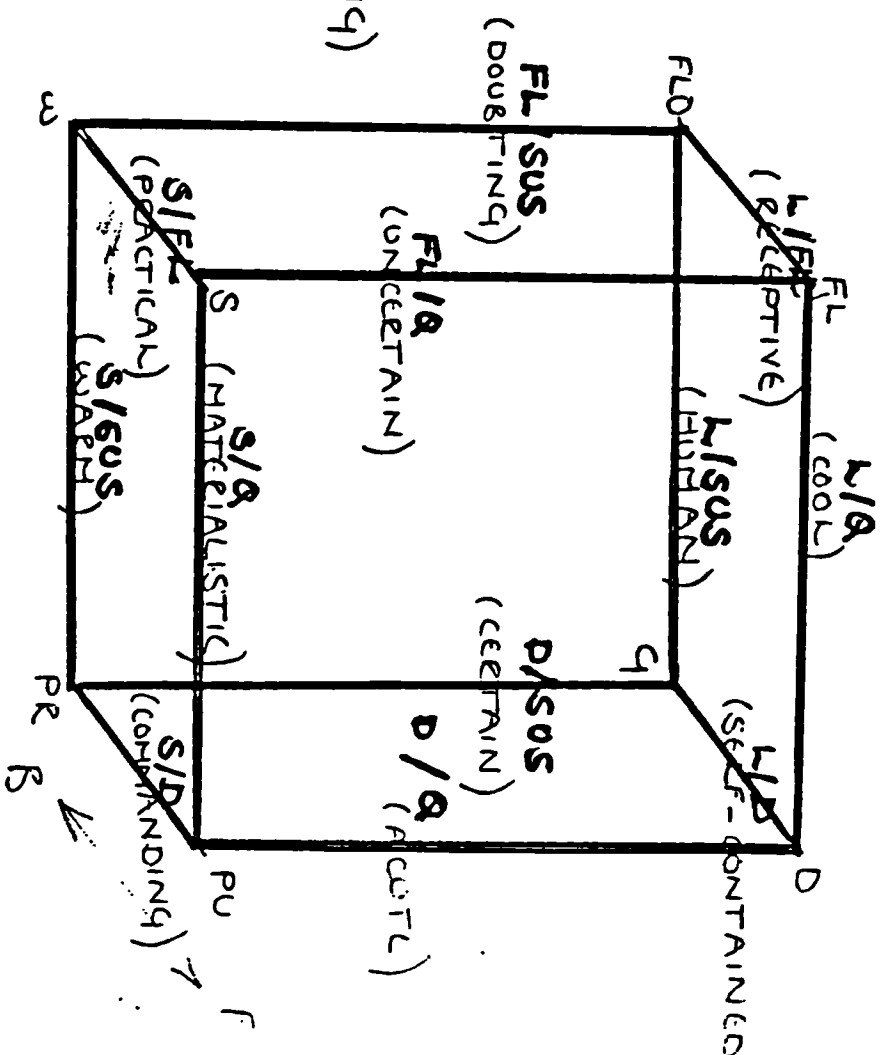
Each EXTERNALISED DRIVE is revealed (expressed) as a compound of three elements of movement.

CHARACTERISTICS	FLOWLESS (adapting is subdued)
MENTAL FACTORS	SENSING THINKING INTUITING [FEELING]
MOTION FACTORS	WEIGHT SPACE TIME [FLOW]
INNER PARTICIPATIONS	INTENDING ATTENDING DECIDING [ADAPTING]
INNER QUESTS	WHAT? WHERE? WHEN? [WHY?]
ELEMENTS	LIGHT / STRONG FLEXIBLE / DIRECT SUSTAINED / QUICK [FREE / BOUND]
INNER ATTITUDES	STABLE NEAR AWAKE PURPLE RED BLUE

DOING



LEFT EFFORT



RIGHT EFFORT

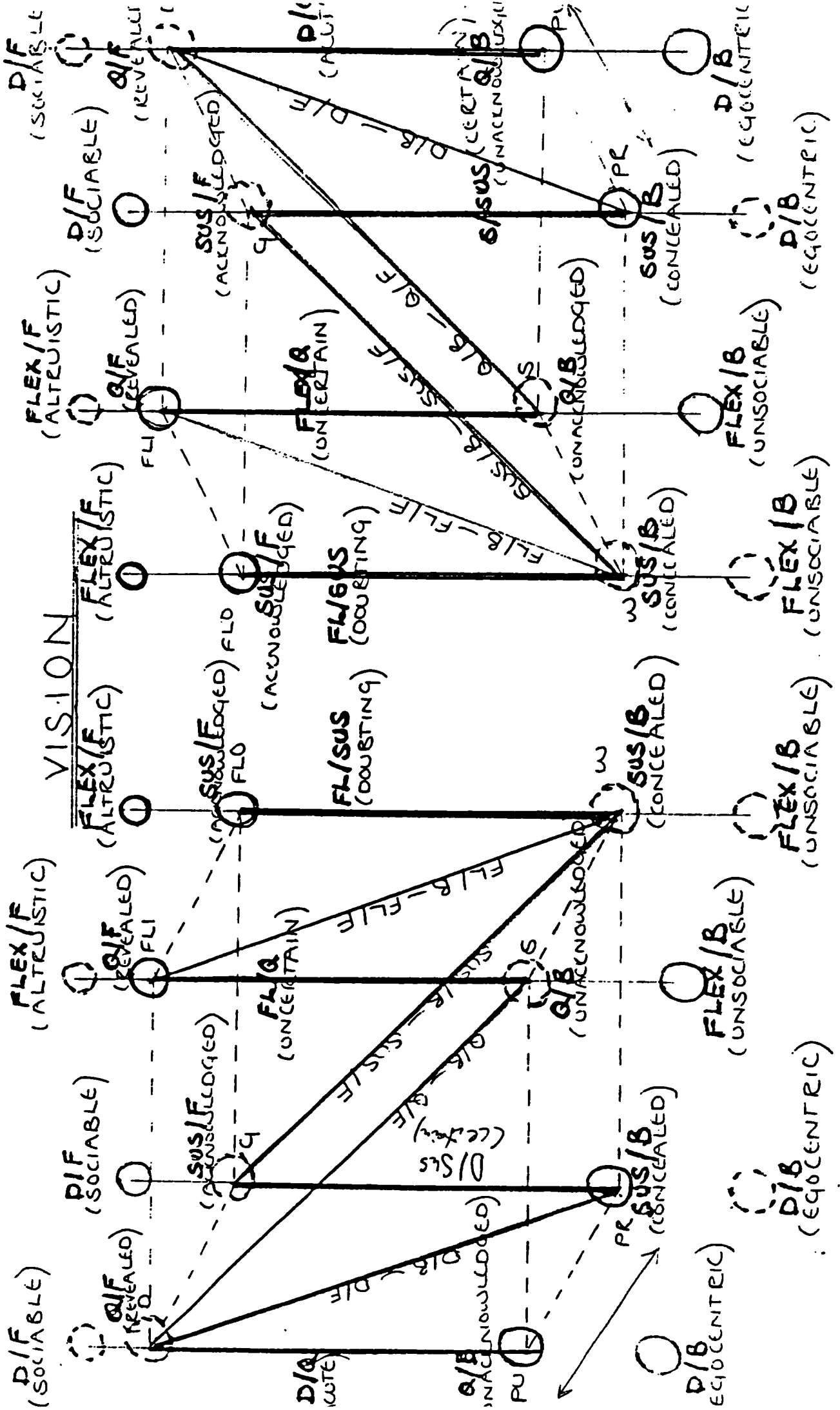
CHARACTERISTICS	SPACELESS (attending is subdued)
MENTAL FACTORS	SENSING [THINKING] INTUITING : FEELING
MOTION FACTORS	WEIGHT [SPACE] TIME FLOW
INNER PARTICIPATIONS	INTENDING (ATTENDING) DECIDING ADAPTING
INNER QUESTS	WHAT? [WHERE?] WHY? WHEN?
ELEMENTS	LIGHT / STRONG [FLEXIBLE / DIRECT] SUSTAINED / QUICK FREE / BOUND
INNER ATTITUDES	MOBILE NEAR A DREAM GREEN RED ORANGE

16  
2  
1





CHARACTERISTIC	WEIGHTLESS (Intending is subdued)
MENTAL FACTORS	[SENSING] THINKING INTUITING FEELING
MOTION FACTORS	[WEIGHT] SPACE TIME FLOW
INNER PARTICIPATIONS	[INTENDING] ATTENDING DECIDING ADAPTING
INNER QUESTS	[WHAT?] WHERE? WHY? WHEN?
ELEMENTS	[LIGHT / STRONG] FLEXIBLE / DIRECT SUSTAINED / QUICK FREE / BOUND
INNER ATTITUDES	MOBILE REMOTE AWAKE GREEN TORQUEISE BLUE



CHARACTERISTIC	TIMELESS (deciding is subdued)
MENTAL FACTORS	SENSING THINKING [INTUITING] FEELING
MOTION FACTORS	WEIGHT SPACE [TIME] FLOW
INNER PARTICIPATIONS	INTENDING ATTENDING [DECIDING] ADAPTING
INNER QUESTS	WHAT? WHERE? [WHY?] WHEN?
ELEMENTS	LIGHT / STRONG FLEXIBLE / DIRECT [SUSTAINED / QUICK] FREE / BOUND
INNER ATTITUDES	STABLE REMOTE ADREAM <b>PURPLE turquoise ORANGE</b>

60  
21



CHAPTER 3

CONFLUENCE OF

THE EXTERNALISED DRIVES

EXERTING / REACTING / ("DOING")

CHARACTERISTIC: "FLOWLESS" (adpating is subdued)  
INNER ATTITUDES: STABLE - NEAR - AWAKE

DOMINATING / SURRENDERING ("SPELL")

CHARACTERISTIC: "TIMELESS" (deciding is subdued)  
INNER ATTITUDES: STABLE - REMOTE - ADREAM

STABLE - NEAR - AWAKE  
STABLE - REMOTE - ADREAM

S T A B L E

CONSTRUCTING / DESTROYING ("PASSION")

CHARACTERISTIC: "SPACELESS" (attending is subdued)  
INNER ATTITUDES: MOBILE - NEAR - ADREAM

IDEAS / PROBLEMS ("VISION")

CHARACTERISTIC: "WEIGHTLESS" (intending is subdued)  
INNER ATTITUDES: MOBILE - REMOTE - AWAKE

MOBILE - NEAR - ADREAM

MOBILE - REMOTE - AWAKE

MOBILE

EXERTING / REACTING ("DOING")

CHARACTERISTIC: "FLOWLESS" (adapting is subdued)  
INNER ATTITUDES: STABLE - NEAR - AWAKE

CONSTRUCTING / DESTROYING / ("PASSION")

CHARACTERISTIC: "SPACELESS" (attending is subdued)  
INNER ATTITUDES: MOBILE - NEAR - ADREAM

STABLE - NEAR - AWAKE  
MOBILE - NEAR - ADREAM

NEAR



DOMINATING / SURRENDERING ("SPELL")

CHARACTERISTIC: "TIMELESS" (deciding is subdued)  
INNER ATTITUDES: STABLE - REMOTE - ADREAM

IDEAS / PROBLEMS ("VISION")

CHARACTERISTIC: "WEIGHTLESS" (intending is subdued)  
INNER ATTITUDES: MOBILE - REMOTE - AWAKE

STABLE - REMOTE - ADREAM  
MOBILE - REMOTE - AWAKE

R E M O T E

EXERTING / REACTING ("DOING")

CHARACTERISTIC: "FLOWLESS" (adapting is subdued)  
INNER ATTITUDES: STABLE - NEAR - AWAKE

IDEAS / PROBLEMS ("VISION")

CHARACTERISTIC: "WEIGHTLESS" (intending is subdued)  
INNER ATTITUDES: MOBILE - REMOTE - AWAKE

STABLE - NEAR - AWAKE  
MOBILE - REMOTE - AWAKE

A W A K E

CONSTRUCTING / DESTROYING ("PASSION")

CHARACTERISTIC: "SPACELESS" (attending is subdued)  
INNER ATTITUDES: MOBILE - NEAR - ADREAM

DOMINATING / SURRENDERING ("SPELL")

CHARACTERISTIC: "TIMELESS" (deciding is subdued)  
INNER ATTITUDE: STABLE - REMOTE - ADREAM

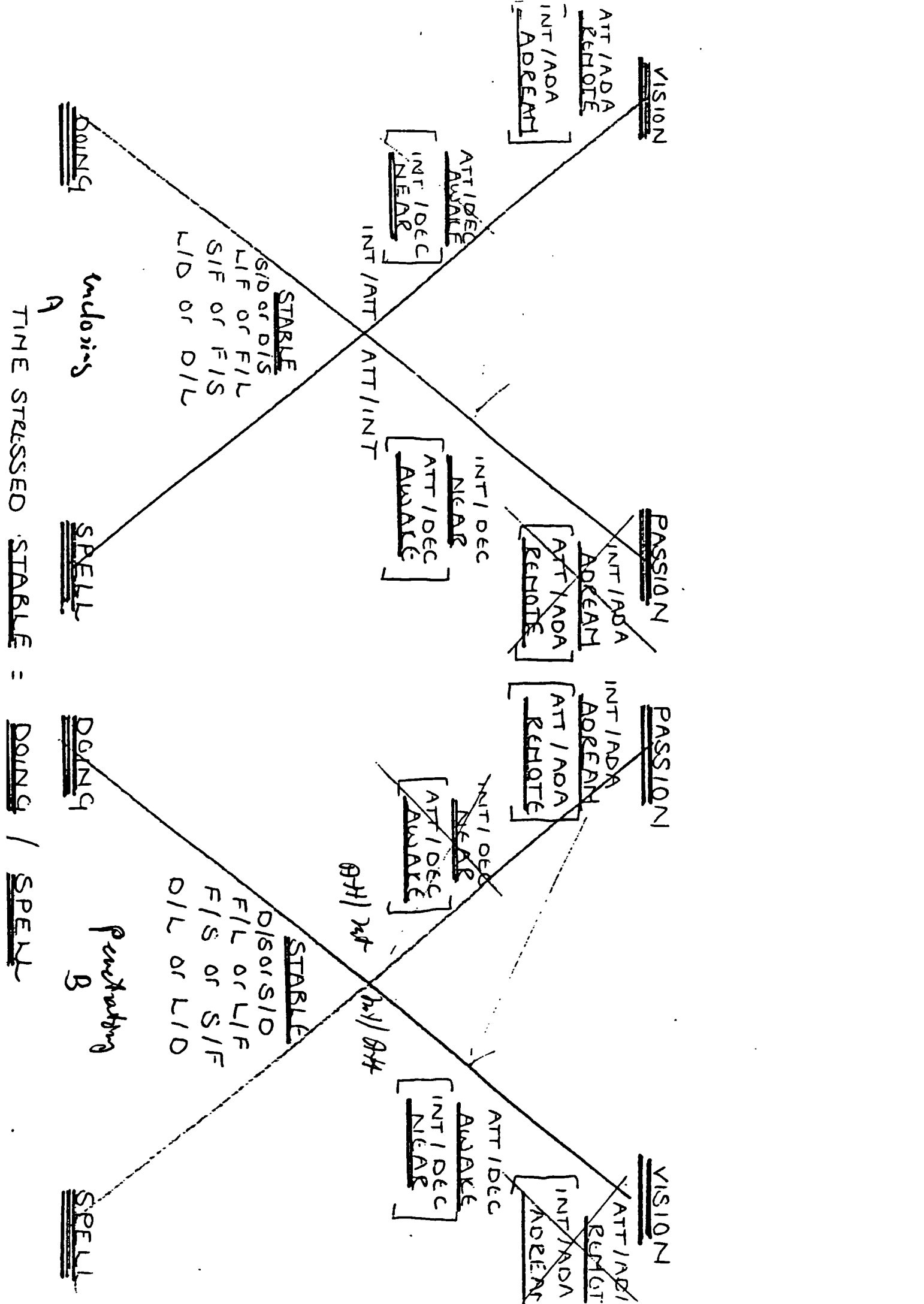
MOBILE - NEAR - ADREAM  
STABLE - REMOTE - ADREAM

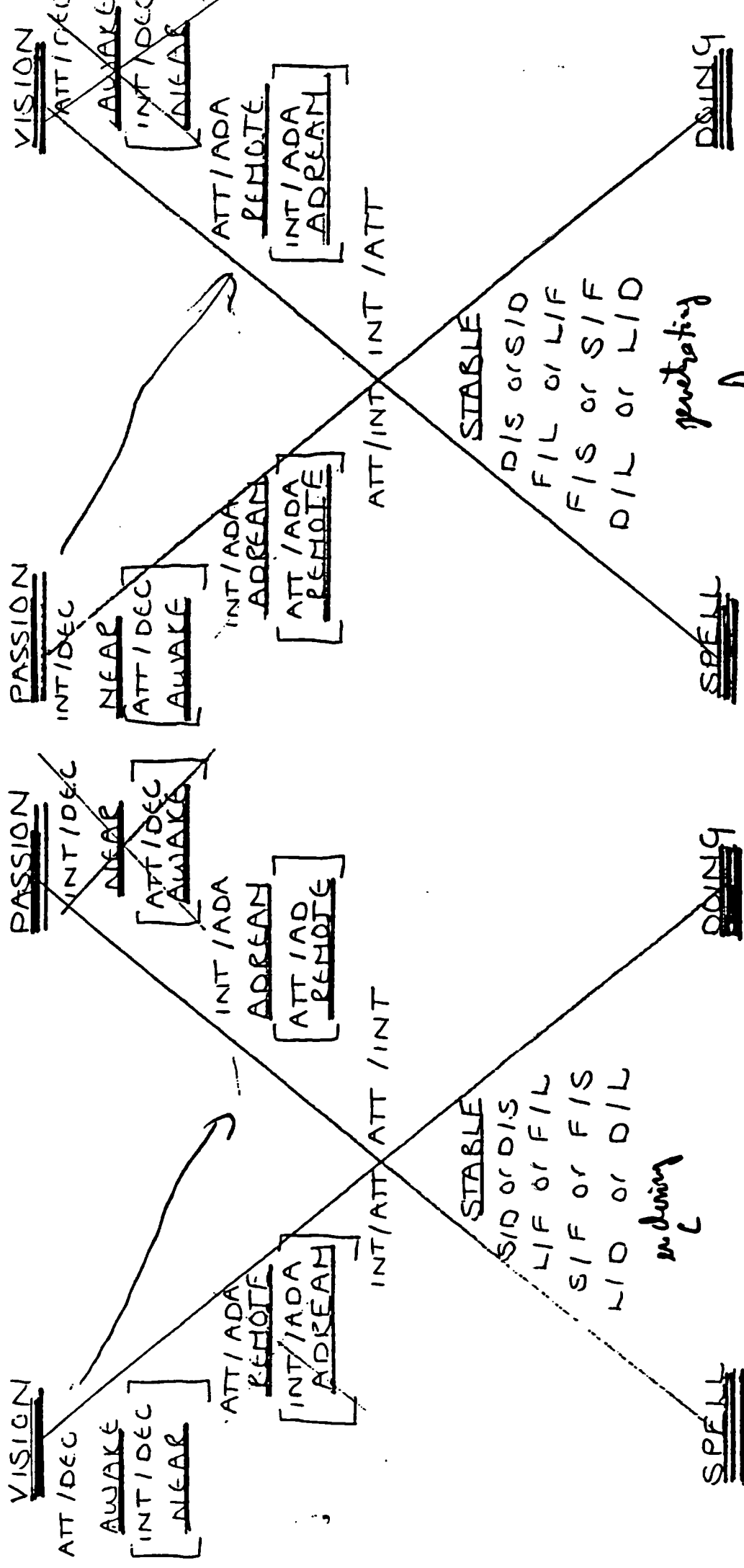
A D R E A M.

CHAPTER 4

DIAGRAMS OF THE  
INNER ATTITUDES

Stable

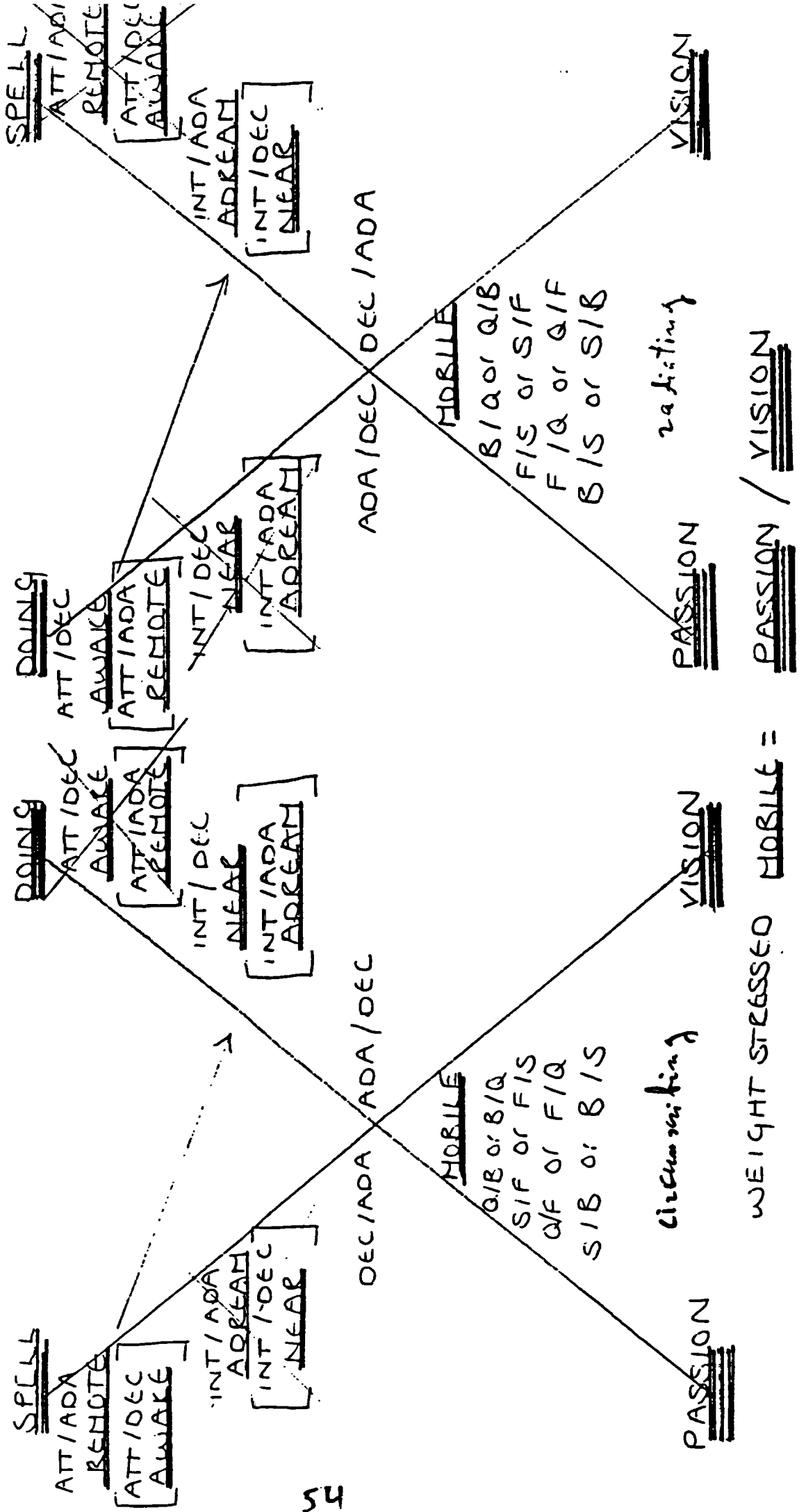




FLOW STRESSED STABLE = SPELL / DOING

Mobile





SPELL  
 INT / ADA  
ADREAM  
 INT / DEC  
NEAR  
 ATT / ADA  
REMOTE  
 ATT / DEC  
AWAKE  
 DEC / ADA ADA / DEC

DOING  
 INT / DEC  
NEAR  
 INT / ADA  
ADREAM  
 ATT / DEC  
AWAKE  
 ATT / ADA  
REMOTE  
 ADA / DEC DEC / ADA

SPELL  
 INT / ADA  
ADREAM  
 INT / DEC  
NEAR  
 ATT / ADA  
REMOTE  
 ATT / DEC  
AWAKE  
 DEC / ADA ADA / DEC

DOING  
 INT / DEC  
NEAR  
 INT / ADA  
ADREAM  
 ATT / DEC  
AWAKE  
 ATT / ADA  
REMOTE  
 ADA / DEC DEC / ADA

MOBILE

MOBILE

PASSION

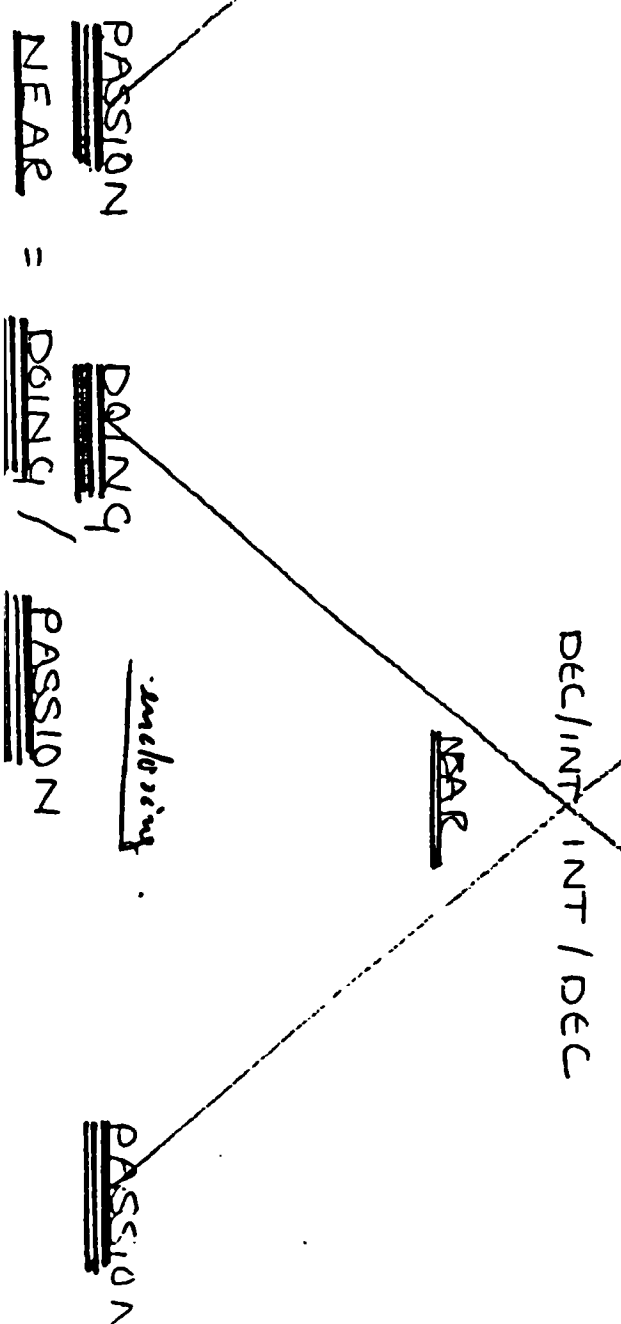
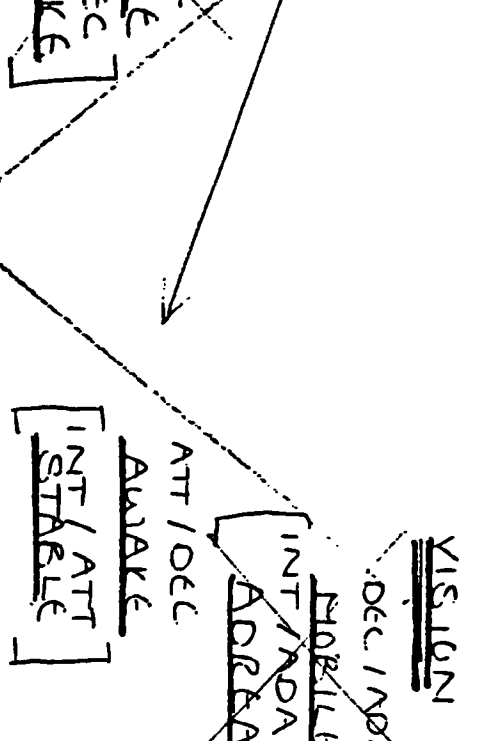
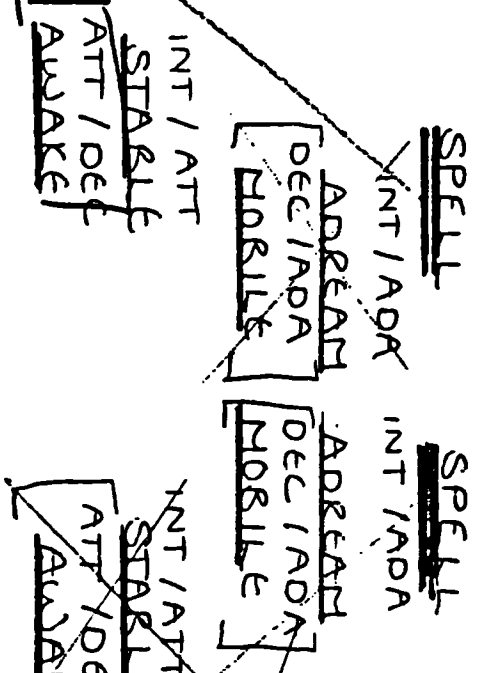
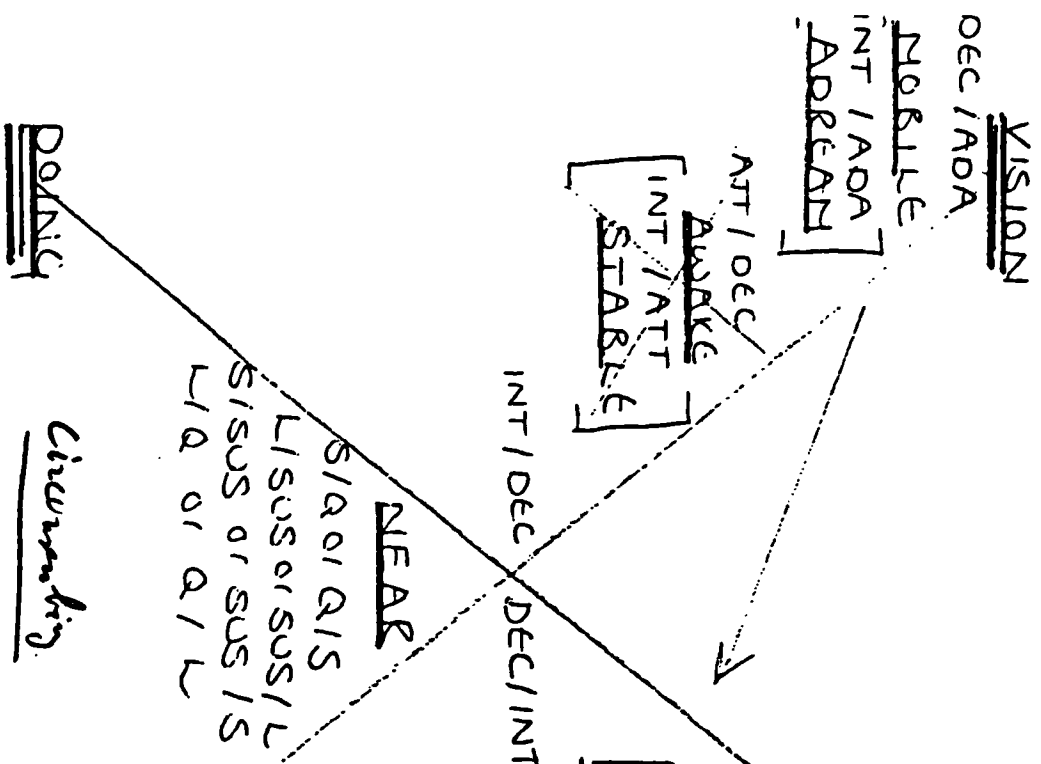
VISION

PASSION

VISION

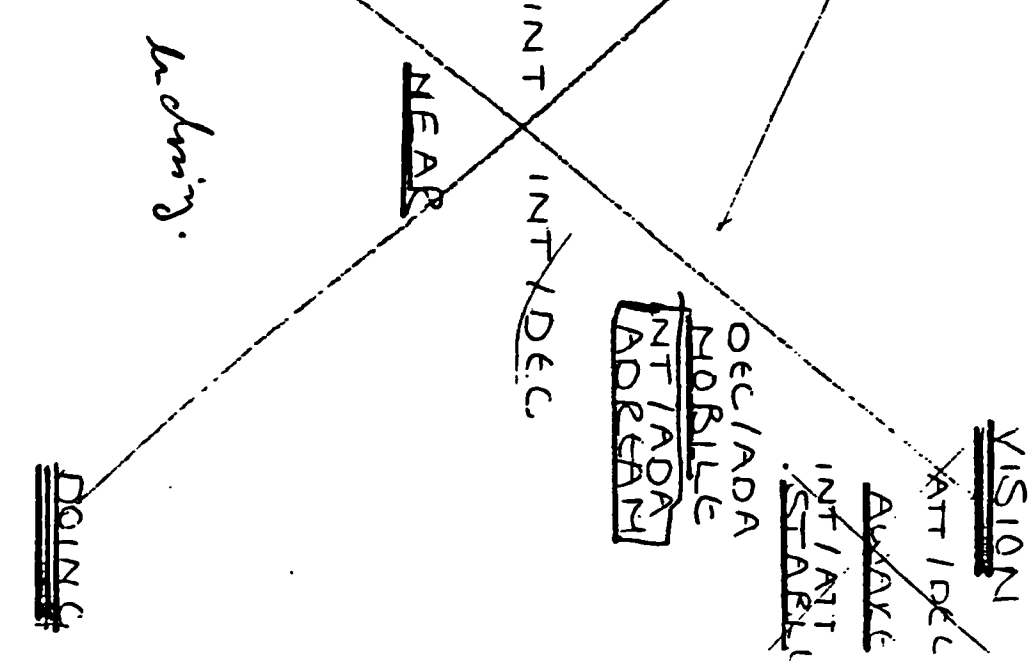
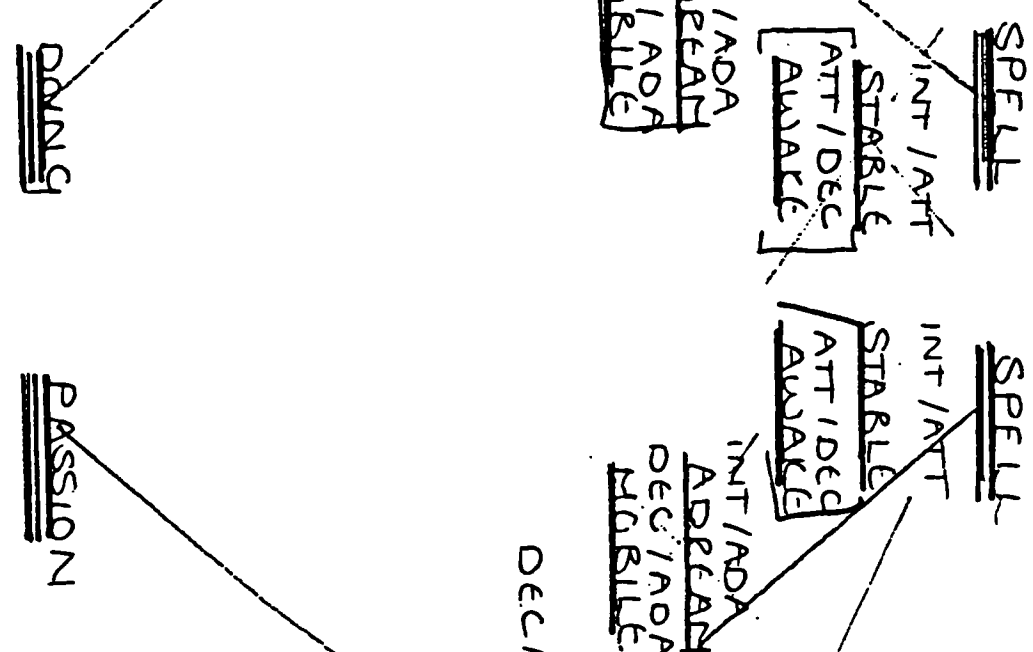
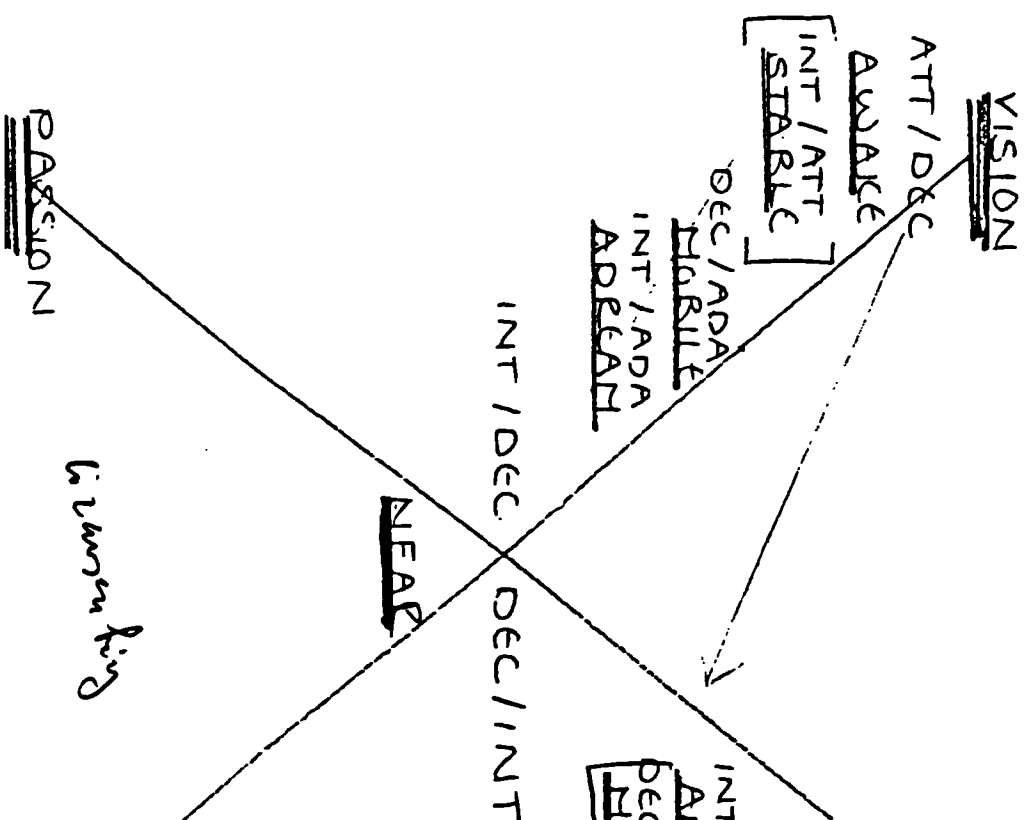
SPACE STRESSED MOBILE = VISION / PASSION

Near



Circumventing  
SPACE STRESSED

encloring



Remote

PASSION

DEC / ADA  
MOBILE

[ATT / DEC  
AWAKE]

INT / ADA  
ADREAM  
[INT / ATT  
STABLE]

DOING

ATT / DEC

AWAKE  
[DEC / ADA  
MOBILE]

INT / ATT  
STABLE  
[INT / ADA  
ADREAM]

DOING

ATT / DEC

AWAKE  
[DEC / ADA  
MOBILE]

INT / ATT  
STABLE  
[INT / ADA  
ADREAM]

PASSION

DEC / ADA  
MOBILE

[ATT / DEC  
AWAKE]

INT / ADA  
ADREAM  
[INT / ATT  
STABLE]

ATT / ADA  
A OR / ATT

REMOTE

D / B or B / D  
FLEX / F or F / FLEX  
D / F or F / D  
FLEX B or B / FLEX.

SPELL

VISION

ADA / ATT  
ATT / DEC

REMOTE

SPELL

VISION

WEIGHT STRESSED REMOTE = SPELL / VISION

PASSION

INT / AD  
ADREAM

[ INT / ATT  
STABLE ]

DEC / ADA

MOBILE

[ ATT / DEC  
AWAKE ]

ATT / ADA

ADA / ATT

REMOTE

VISION

DOING

INT / ATT  
STABLE

[ INT / ADA  
ADREAM ]

ATT / DEC

AWAKE

[ DEC / ADA  
MOBILE ]

ADA / ATT

REMOTE

SPELL

DOING

INT / INT  
STABLE

[ INT / ADA  
ADREAM ]

ATT / DEC

AWAKE

[ DEC / ADA  
MOBILE ]

ADA / ATT

ATT / ADA

REMOTE

VISION

PASSION

INT / ADA

ADREAM

[ INT / ATT  
STABLE ]

DEC / ADA

MOBILE

[ ATT / DEC  
AWAKE ]

SPELL

TINC STRESSED REMOTE = VISION / SPELL



Awake

PASSION

DEC / ADA

MOBILE

ATT / ADA

REMOTE

~~INT / DEC~~

~~NEAR~~

INT / ATT

STABLE

ATT / DEC

AWAKE

~~SPELL~~

ATT / ADA

REMOTE

DEC / ADA

MOBILE

INT / ATT

STABLE

INT / DEC

NEAR

DEC / ATT

AWAKE

SPELL

ATT / AD

REMOTE

DEC / AD

MOBILE

INT / ATT

STABLE

INT / DEC

NEAR

DEC / ATT

AWAKE

PASSION

DEC / AD

MOBILE

ATT / AD

REMOTE

INT / DEC

NEAR

INT / ATT

STABLE

DOING

VISION

WEIGHT STRESSED AWAKE =

DOING

VISION

VISION

PASSION

INT / DEC

NEAR

[INT / ATT  
STABLE]

DEC / ADA  
MOBILE

[ATT / ADA  
REMOTE]

ATT / DEC DEC / ATT

CE

SPELL

INT / ATT

STABLE

[INT / DEC  
NEAR]

ATT / ADA  
REMOTE

[DEC / ADA  
MOBILE]

SPELL

INT / ATT

STABLE

[INT / DEC  
NEAR]

ATT / ADA  
REMOTE

[DEC / ADA  
MOBILE]

DEC / ATT ATT / DEC

PASSION

INT / DEC

NEAR

[INT / ATT  
STABLE]

DEC / ADA  
MOBILE

[ATT / ADA  
REMOTE]

AWAKE

O / Q or Q / D

FLEX / SUS or SUS / FLEX

D / SUS or SUS / D

FLEX / Q or Q / FLEX

VISION

DOING

VISION

FLOW STRESSED AWAKE

= VISION / DOING

DOING

AWAKE

Adream

VISION  
DEC / ADA  
MOBILE  
[ INT / DEC  
NEAR ]  
ATT / ADA  
REMOTE  
[ INT / ATT  
STABLE ]

DOING  
INT / DEC INT / DEC  
NEAR  
[ DEC / ADA  
MOBILE ]  
INT / ATT  
[ STABLE  
ATT / ADA  
REMOTE ]

VISION  
DEC / ADA  
MOBILE  
[ INT / DEC  
NEAR ]  
ATT / ADA  
REMOTE  
[ INT / ATT  
STABLE ]

ADA / INT / INT / ADA

INT / ADA ADA / INT

ADREAM

ADREAM

S / B or B / S  
L / F or F / L  
S / F or F / S  
L / B or B / L

PASSION

SPELL

PASSION

SPELL

PASSION

SPELL

ADREAM

SPACE STRESSED

VISION

ATT / ADA

REMOTE

[ INT / ATT  
STABLE ]

DOING

INT / INT

DOING

INT / ATT

STABLE

[ ATT / ADA  
REMOTE ]

STABLE

[ ATT / ADA  
REMOTE ]

VISION

ATT / ADA

REMOTE

[ INT / ATT  
STABLE ]

DEC / ADA

MOBILE

[ INT / DEC  
NEAR ]

INT / ADA

6)

INT / DEC

NEAR

[ DEC / ADA  
MOBILE ]

ADA / INT

INT / DEC

NEAR

[ DEC / ADA  
MOBILE ]

ADA / INT

DEC / ADA

MOBILE

[ INT / DEC  
NEAR ]

ADREAM

ADREAM

PASSION

SPELL

PASSION

SPELL

TIME STRESSED ADREAM = PASSION / SPELL

# PUNCHING

## SINGLES

## DOUBLES

AXING	BAMMING (SL)	JAMMING (PR)	THRESHING (SL)
BARGING	BASHING (SL)	JERKING (DB)	TRAMPING (DB)
BATTERING	BUFFETING (DB)	JOGGING (DB)	
BAYONETING	BEATING (SL)	KICKING (SL)	
BOXING	BELTING (SL)	KNIFING (SL)	
BUMPING	BITING (PR)	KNOCKING (DB)	
BUTTING	BOOTING (SL)	LASHING (SL)	
CHOPPING	BOUNCING (DB)	NUDGING (DB)	
CLUBBING	CANE (SL) CARVING (PR)	POKING (DB) PUSHING (PR)	
CUDGELING	CLEAVING (SL)	PULLING (PR)	
HAMMERING	CLOUTING (SL)	PUMPING (PR)	
IMPALING	CLOBBERING (SL)	RAPPING (DB)	
JAUNTING	CLUTCHING (SL)	RATTLING (DB)	
LUNGING	DASHING (SL)	RIPPING (SL)	
PELTING	DIGGING (PR)	RUBBING (PR)	
PUMMELING	ELBOWING (DB)	SAWING (PR)	
ROUNDING	FLAYING (SL)	SCRUBBING (PR)	
RAMMING	FLINGING (SL)	SLAMMING (SL)	
SHOVING	FLOGGING (SL)	SLOGGING (SL)	
SPIKING	FLATTENING (PR)	SLAPPING (SL)	
STABBING	GRIPPING (PR)	SLOSHING (SL)	
STAKING	GASHING (SL)	SMACKING (SL)	
	GRASPING (SL)	SMASHING (SL)	
	GRABBING (SL)	SPANKING (SL)	
	GRATING (PR)	SHOVELLING (PR)	
	HACKING (SL)	SLUGGING (SL)	
	HAULING (PR)	SMITING (SL)	
	HEWING (SL)	SOCKING (SL)	
	HEAVING (PR)	SPLATTERING (SL)	
	HITTING (SL)	SQUASHING (PR)	
	HOOKING (SL)	STAMPING (DB)	
	HUGGING (PR)	STRIPPING (SL)	
	HOISTING (SL)	SWATTING (SL)	
	HURLING (SL)	THRUSTING (PR)	
	JABBING (DB)	THRASHING (SL)	
	JACKING (PR)		

TRIPLES

CLAWING (SL/PR)  
CRUMPLING (PR/WR)  
CRUSHING (PR/SL)  
CUTTING (PR/GL)  
FILING (SL/PR)  
FORKING (PR/DB)  
MASHING (PR/WR)  
PEARCING (PR/DB)  
SCORING (PR/GL)  
SHAKING (SL/DB)  
SEIZING (SL/WR)  
SNAPPING (DB/SL)  
SPLASHING (SL/FLI)  
SPURRING (PR/DB)  
TEARING (PR/SL)

QUADRUPLES

BATTING (DB/SL/FLI)  
GORING (PR/WR/SL)  
SCRAPING (PR/GL/DB)  
SLICING (SL/PR/GL)  
WRENCHING (PR/WR/SL)



# PRESSING

## SINGLES

BENDING

COMPRESSING

CREASING

DRAGGING

DRILLING

*Drive  
Stretch*

## DOUBLES

BLOWING (GL)

BORING (WR)

BURROWING (WR)

BINDING (WR)

BITING (PU)

CARVING (PU)

CHEWING (WR)

COMBING (GL)

CLUTCHING (PU)

CRASHING (PU)

DIGGING (PU)

DRAWING (GL)

ENGRAVING (GL)

FLATTENING ( )

GRASPING (PU)

GRIPPING ( )

GNAWING ( )

GRATING ( )

GRINDING ( )

HAULING ( )

HEAVING ( )

HOISTING ( )

HONING ( )

HANGING ( )

INSCRIBING (GL)

IRONING (GL)

JACKING (PU)

JAMMING (PU)

KNEADING (WR)

LANCING (GL)

MANGLING (WR)

MESSAGE (WR)

PEELING ( )

PUMPING (PU)

PINNING (DB)

PUSHING (PU)

PULLING (PU)

SKINNING (GL)

SCARRING (WR)

SCOURING (WR)

STROPPING (GL)

SHARPENING (GL)

SHAVING (GL)

SMOOTHING (GL)

SWEEPING (GL)

SCREWING (WR)

STRANGLING (WR)

SNARING (WR)

SQUEEZING (WR)

SCRUBBING (PU)

SHOVELLING (PU)

SQUASHING (PU)

SIPPING (DB)

TOWING (GL)

THROTTLING (WR)

TRAMPLING (PU)

## TRIPLES

CLAWING (PU/SL)

CUTTING (PU/GL)

CRUMPLING (PU/WR)

FILING (PU/GL)

FURROWING (WR/GL)

MASHING (PU/WR)

RAKING (DB/GL)

SCORING (PU/GL)

SPURRING (PU/DB)

SNAPPING (PU/DB)

TEARING (PU/SL)

## QUADRUPLES

GORING (PU/SL/WR)

PIERCING (PU/DB/GL)

SCRAPING (PU/DB/GL)

STIRRING (WR/FL/GL)

WRENCHING (PU/SL/WR)

SLICING ( *PU DB* )

SCOOPING ( *PU SL/VA* )

WIPING ( *GL PU/PC* )

WINDING ( *WR/SL/VA* )

# SLASHING

## SINGLES

FLAGELLATING  
FLAILING  
SCOURGING  
SWIPING  
WHIPPING

SWISHING (PU)  
THRASHING (PU)  
THRESHING (PU)  
THRUSTING (PU)

## TRIPLES

## DOUBLES

BELTING (PU)  
BEATING (PU)  
CLEAVING (PU)  
CANING (PU)  
CLOUTING (PU)  
CLOBBERING (PU)  
DASHING (PU)  
FLAYING (PU)  
FLINGING (PU)  
FLOGGING (PU)  
GRABBING (PU)  
HACKING (PU)  
HEWING (PU)  
HITTING (PU)  
HURLING (PU)  
HOOKING (PU)  
KICKING (PU)  
KNIFING (PU)  
LACERATING (PU)  
LASHING (PU)  
RIPPING (PU)  
SLOGGING (PU)  
SLOSHING (PU)  
SLASHING (PU)  
SLAMMING (PU)  
SLAPPING (PU)  
SMACKING (PU)  
SPANKING (PU)  
SPLATTERING (PU)  
SMITING (PU)

CLAWING (PU/PR)  
SHAKING (PU/DB)  
SPATTERING (FLI/DB)  
SPLASHING (PU/FLI)  
STRIKING (PU/DB)  
TEARING (PU/PR)  
TOSSING (PU/FLI)  
WHIRLING (wri/rla)

## QUADRUPLES

BATTING (PU/FLI/DB)  
CUFFING (PU/FLI/DB)  
GORING (PU/PR/WR)  
SCOOPING (PR/WR/GL)  
~~SWATTING~~ (PU/PR/WR)  
WRENCHING (PU/PR/WR)

# WRINGING

## SINGLES

GOUGING  
TWISTING

## DOUBLES

BINDING (SL)  
BORING (PR)  
BURROWING (PR)  
ENWINDING (FLO)  
GNAWING (PR)  
GRINDING (PR)  
KNEADING (PR)  
MANGLING (PR)  
MASSAGING (PR)  
SCARRING (PR)  
SQUEEZING (PR)  
STRANGLING (PR)  
SWERVING (FLO)  
THROTTLING (PR)  
UNSCREWING (PR)  
UNWINDING (FLO)  
SCOURING ( )

## TRIPLES

FURROWING (PR/GL)  
MASHING (PR/PU)  
UNFOLDING (GL/FLO)

## QUADRUPLES

GORING (PU/PR/SL)  
STIRRING (PU/GL/FLO)  
WINDING (PR/GL/FLO)  
WRENCHING (PU/PR/SL)  
SCOOPING (PR/SL/GL)

# DABBING

## SINGLES

DOTING  
NAPPING  
NIBBLING  
PATting  
PECKING  
PRICKING  
PUTTING  
SNIPPING  
TACKING  
TAPPING  
TICKLING  
WAGGLING

## DOUBLES

BOUNCING (PU)  
BUFFETING (PU)  
DABBING (FLI)  
ELBOWING (PU)  
FLIPPING (FLI)  
JABBING (PU)  
JOGGING (PU)  
JERKING (PU)  
KNEEING (PU)  
KNOCKING (PU)  
NIPPING (FLI)  
NUDGING (PU)  
PECKING (PU)  
PLUCKING (FLI)  
PINCHING (PR)  
PRODDING (PU)  
RAPPING (PU)  
RATTLING (PU)  
SNICKING (FLI)  
STAMPING (PU)

SPRINKLING (FLI)  
~~TICKLING (PU)~~  
WAGGING (GLI)

## TRIPLES

CHUCKING (FLI/SL)  
PINNING (PU/PR)  
RAKING (PR/GL)  
SPATTERING (SL/FLI)  
SPURRING (PU/PR)  
SNAPPING (PU/PR)  
SIPPING (PR/GL)  
TUGGING (PR/GL)

## QUADRUPLES

BATTING (PU/FLI/SL)  
PIERCING (PU/PR/GL)  
FANNING (GL/FLO/SL)  
SHAKING (PU/SL/FLI)  
STRIKING (PU/SL/FLI)  
SCRATCHING (PU/PR/GL)  
CUFFING (PU/SL/FLI)

# GLIDING

## SINGLES

CRADLING  
LEADING  
ROCKING  
SKIMMING  
STROKING  
SLIDING

## TRIPLES

CUTTING (PU/PR)  
FILING (PU/PR)  
RAKING (PR/DB)  
SCORING (PU/PR)

## QUADRUPLES

*Fanning (i/f/flo/sca).*  
PIERCING (PU/PR/DB)  
SCRATCHING (PU/PR/DB)  
SCRAPING (PU/PR/DB)  
STIRRING (PR/WR/FLO)  
WINDING (PR/WR/FLO)  
FANNING (SL/FLO/DB)

## DOUBLES

**B**LOWING (PR)  
CARESSING (FLO)  
COMBING (PR)  
DRAWING (PR)  
ENGRAVING (PR)  
HONING (PR)  
FURROWING (PR)  
INSCRIBING (PR)  
LANCING (PU)  
LICKING (DB)  
PEELING (PR)  
PETTING (DB)  
STROPPING (PR)  
SKINNING (PR)  
SMOOTHING (PR)  
SLICING (PR)  
SWEEPING (PR)  
SMEARING (PR)  
TOWING (PR)  
WAGGING (DB)  
WIPING (PR)

# FLICKING

## SINGLES

FLUFFING

~~SPINNING~~

TWEAKING

## TRIPLES

CHUCKING (SL/DB)

SPATTERING (SL/DB)

SPLASHING (PU/SL)

TOSSING (SL/DB)

## QUADRUPLES

BATTING (PU/SL/DB)

FANNING (DB/GL/FLO)

STRIKING (PU/SL/DB)

CUFFING (PU/SL/DB)

## DOUBLES

BOBBING (DB)

DABBLING (DB)

FLIPPING (DB)

NIPPING (DB)

PICKING (DB)

PLUCKING (DB)

RUFFLING (FLO)

RIPPLING (FLO)

SNICKING (DB)

SPRINKLING (DB)

SWISHING (SL)

~~TWIRLING~~ (FLO)

WAFING (FLO)

WAVING (FLO)

# FLOATING

## SINGLES

ENFOLDING  
ENLACING  
ENTWINING  
ENVELOPING  
ENWRAPPING  
FONDLING  
INTERWEAVING  
LACING  
LATHERING  
NUZZLING  
SHROUDING  
SWADDLING  
UNRAVELLING  
WEAVING  
WREATHING

## DOUBLES

CARESSING (GL)  
RIPPLING (FLI)  
RUFFLING (FLI)  
SWIRLING (WR)  
TWIRLING (FLI)  
UNWINDING (WR)  
UNFOLDING (WR)  
WAFTING (FLI)  
WAVING (FLI)  
WHIRLING (SL)

## QUADRUPLES

COILING (WR/PR/GL)  
WINDING (WR/PR/GL)  
SRIRRING (WR/PR/GL)

CHAPTER 6

SAMPLE PSYCHOLOGICAL ACTIVITIES



PROVOKE	PATRONISE
AGGRAVATE	REBUKE
CAJOLE	SCORN
MOCK	SCOLD
CHARM	AMUSE
FLATTER	APPEASE
TEASE	CHIDE
BELITTLE	CHASTISE
CHEER	CALM
ENCOURAGE	SOFTEN
ENTHUSE	HUMOUR
RIDICULE	THRILL
MESMERISE	ENCHANT
SHAME	BEWITCH
THREATEN	MENACE
CHALLENGE	PLACATE
ALERT	BULLY
AROUSE	INSULT
INCITE	INVIGORATE
BEGUILE	COAX
SHUN	INVEIGLE
EXCITE	PROMPT
HUMILIATE	DISTRACT
INTIMIDATE	

- RIGHT "EFFORT"/"ACTION"

HIGH = H	DEEP = D	[ ] = LEFT ACTION
RIGHT = R	LEFT = L	x → = AWAY FROM
FRONT = F	BACK = B	→ x = TOWARDS

HR = 1	DR = 4	DL = 7	HL = 10
RB = 2	RF = 5	LF = 8	LB = 11
BD = 3	FD = 6	FH = 9	BH = 12

- LEFT "EFFORT"/"ACTION"

HL = 1	DL = 4	DR = 7	HR = 10
LB = 2	LF = 5	RF = 8	RB = 11
BH = 3	FH = 6	FD = 9	BD = 12

SCALES

1<sup>0</sup> scales start on any number

- 1<sup>0</sup> SCALE - no intervals

1-2-3-4-5-etc. not based around a diagonal.

- 2<sup>0</sup> SCALES - two scales with one interval

1→ = 1-3-5-7-9-11-1 etc.

2→ = 2-4-6-8-10-12-2 etc.

1→ = "INNER EQUATOR SCALE" (inside Icosahedron)

2→ = "OUTER EQUATOR SCALE" (outside Icosahedron)

The "Inner equator" goes in the direction of the diagonal  
of space called: RHF / LDB

[LHF / RDB]

The "outer equator" goes in the direction of the diagonal  
of space called: RDF / LHB

[LDF / RHB]

3<sup>0</sup> SCALES - there are three scales with two intervals

1→ = 1-4-7-10 = door plane

2→ = 2-5-8-11 = table plane

3→ = 3-6-9-12 = wheel plane

"THE SWINGS"

none of them are in connection with a diagonal of space.

4<sup>0</sup> SCALES - there are four scales of four intervals

1→ = 1-5-9 around RHF / LDB [LHF / RDB]

2→ = 2-6-10 " " "

3→ = 3-7-11 " " "

4→ = 4-8-12 " " "

"FOUR RINGS"

Laban's first space exploration:

The two diagonal scales

"THE (A) SCALE" ♀ } FEMALE ≈ 2 + ♂  
"THE (B) SCALE" ♂ } MALE ≈ 2 + ♀

(A) SCALE - axis = RHB / LDF [LHB / RDF]  
no.1 = RHF / LDB [LHF / ROB]  
no.2 = LHF / ROB [RHF / LOB]  
no.3 = LHB / RDF [RHB / LDF]

11-1 → RHF [LHF] } //  
1-3 → LDB [ROB] } //  
3-8 → LHF [RHF] } "  
8-4 → ROB [LOB] } "  
4-12 → LHB [RHB] } "  
12-5 → RDF [LDF] } "  
5-7 → LDB [ROB] } "  
7-9 → RHF [LHF] } "  
9-2 → ROB [LOB] } "  
2-10 → LHF [RHF] } "  
10-6 → RDF [LDF] } "  
6-11 → LHB [RHB] } "

The two rings of the (A) scale are two parallel movements from the (A) scale, going in the direction of a diagonal of space.

$\underbrace{11-1}$  (RHF [LHF]) is // with  $\underbrace{5-7}$  (LDB [RDB]) } direction  
 $\underbrace{1-3}$  (LDB [RDB]) is // with  $\underbrace{7-9}$  (RHF [LHF]) } dependent  
 $\underbrace{3-8}$  (LHF [RHF]) is // with  $\underbrace{9-2}$  (RDB [LDB]) } on LA or RA

from twelve movements, there are six towards and six away in every thought.

$\underbrace{8-4}$  (RDB [LDB]) is // with  $\underbrace{2-10}$  (LHF [RHF]) }  
 $\underbrace{4-12}$  (LHB [RHB]) is // with  $\underbrace{10-6}$  (RDF [LDF]) } as above  
 $\underbrace{12-5}$  (RDF [LDF]) is // with  $\underbrace{6-11}$  (LHB [RHB]) }

the three rings of the (A) scale consist of three movements, two from the (A) scale and one from the (B) scale, going around a diagonal of space

$\underbrace{\textcircled{A} \quad \textcircled{A} \quad \textcircled{B}}$   
 $\underbrace{8 - 4 - 12 - 8} = \text{RHF / LDB [LHF/RDB]}$   
 $\underbrace{12 - 5 - 7 - 12} = \text{LHF / RDB [RHF/LDB]}$   
 $\underbrace{7 - 9 - 2 - 7} = \text{RDF / LHB [LDF/RHB]}$   
 $\underbrace{2 - 10 - 6 - 2} = \text{RHF / LDB [LHF/RDB]}$   
 $\underbrace{6 - 11 - 1 - 6} = \text{LHF / RDB [RHF/LDB]}$   
 $\underbrace{1 - 3 - 8 - 1} = \text{RDF / LHB [LDF/RHB]}$   
 axis = LDF / RHB [RDF/LHB]

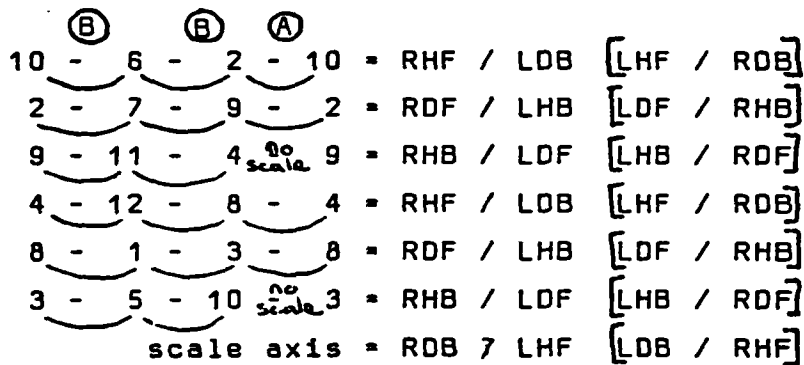
(B) SCALE - axis = LHF / RDB [RHF / LDB]

$\underbrace{5 - 10} \rightarrow \text{LHF / RDB [RHF/LDB]}$   
 $\underbrace{10 - 6} \rightarrow$   
 $\underbrace{6 - 2} \rightarrow \text{RHB / LDF [LHB/RDF]}$   
 $\underbrace{2 - 7} \rightarrow$   
 $\underbrace{7 - 9} \rightarrow \text{RHF / LDB [LHF/RDB]}$   
 $\underbrace{9 - 11} \rightarrow$   
 $\underbrace{11 - 4} \rightarrow \text{RDF / LHB [LDF/RHB]}$   
 $\underbrace{4 - 12} \rightarrow$   
 $\underbrace{12 - 8} \rightarrow \text{LDF / RHB [RDF/LHB]}$   
 $\underbrace{8 - 1} \rightarrow$   
 $\underbrace{1 - 3} \rightarrow \text{LDB / RHF [RDB/LHF]}$   
 $\underbrace{3 - 5} \rightarrow$

The two rings of the (B) scale are two parallel movements from the (B) scale going in the direction of a specific diagonal of space

- A 5-10 (LHB [RHB]) is // with 11-4 (RDF [LDF])
- B 10-6 (RDF [LDF]) is // with 4-12 (LHB [RHB])
- C 6-2 (RHB [LHB]) is // with 12-8 (LDF [RDF])
- D 2-7 (LDF [RDF]) is // with 8-1 (RHB [LHB])
- E 7-9 (RHF [LHF]) is // with 1-3 (LDB [RDB])
- F 9-11 (LDB [RDB]) is // with 3-5 (RHF [LHF])
- A<sup>-1</sup> 11-4 (RDF [LDF]) is // with 5-10 (LHB [RHB])
- B<sup>-1</sup> 4-12 (LHB [RHB]) is // with 10-6 (RDF [LDF])
- C<sup>-1</sup> 12-8 (LDF [RDF]) is // with 6-2 (RHB [LHB])
- D<sup>-1</sup> 8-1 (RHB [LHB]) is // with 2-7 (LDF [RDF])
- E<sup>-1</sup> 1-3 (LDB [RDB]) is // with 7-9 (RHF [LHF])
- F<sup>-1</sup> 3-5 (RHF [LHF]) is // with 9-11 (LDB [RDB])

The three rings of the (B) scale consist of three movements, two from the (B) scale, and one from the (A) scale (with two exceptions) going around a diagonal of space



## CHARACTERISTICS :

A/ absolute  
abusive  
adventurous  
affectionate  
aggressive  
alert  
ambiguous  
ambitious  
analytical  
anxious  
apologetic  
appreciative  
argumentative  
aristocratic  
arrogant  
assertive  
attentive  
aware  
agreeable

B/ bashful  
bitter  
bland  
boastful  
boisterous  
bold  
bolshy  
bossy  
brash  
brave  
bright

C/ calculating  
capricious  
care-free  
casual  
cautious  
charming  
chauvinistic  
cheerful  
childish  
cocky  
commanding

comical  
competitive  
complex  
condescending  
confident  
conscientious  
conservative  
considerate  
consistent  
constant  
controlled  
conventional  
cool  
courteous  
cowardly  
creative  
cruel  
cruel  
cunning  
curious  
cynical  
crafty  
caring  
charismatic

D/ daring  
dangerous  
decadent  
deceitful  
decisive  
defensive  
defiant  
demanding  
demonstrative  
desperate  
destructive  
determined  
devious  
dignified  
diplomatic  
direct  
discourteous  
discreet

discriminating  
dishonest  
disobedient  
distinctive  
divine  
dominating  
dreamer  
dubious  
dull  
dynamic

E/ eager  
earnest  
eccentric  
effeminate  
efficient  
egotistical  
emotional  
energetic  
enthusiastic  
escapist  
~~ev~~ evasive  
expressive  
extravagant  
evil  
envious

F/ faithful  
false  
fantasist  
feminine  
flippant  
flirtatious  
forceful  
forgetful  
forgiving  
formal  
frivolous  
frustrated  
fun-loving  
futurist  
fussy  
flamboyant

G/ generous  
gentle  
genuine  
graceful  
gracious  
grand  
greedy

H/ hesitant  
honest  
honourable  
hopeful  
hospitable  
humble  
humorous  
hypocritical  
hostile  
humane

I/ idealistic  
ignorant  
illogical  
imaginative  
immature  
impatient  
impetuous  
impressionable  
impressive  
indignant  
informative  
innocent  
inquisitive  
insecure  
insistent  
instinctive  
intellectual  
intelligent  
introspective  
introvert  
inventive  
irrational  
irregular  
irresponsible  
independent  
insensitive



J/jealous  
jolly  
just

K/keen  
kind

L/lethargic  
lazy  
liberal  
lively  
logical  
loner  
loving  
loyal  
lyrical  
level-headed

M/macho  
magnanimous  
majestic  
malicious  
manic  
manipulative  
masculine  
mature  
meditative  
merciful  
methodical  
modest  
moody  
moral  
mischievous  
mystical

N/naive  
nervous  
neurotic  
nosy

O/obedient  
objective  
obnoxious  
observant  
opinionated

optomistic  
outspoken  
outrageous

P/passionate  
passive  
patient  
peaceful  
perfectionist  
pessimistic  
petty  
poetical  
polite  
pompous  
positive  
possesive  
powerful  
practical  
predictable  
pretentious  
primitive  
private  
professional  
protective  
proud  
provocative  
psychic  
pushy  
perceptive

Q/questioning

R/racist  
realistic  
reasonable  
rebellious  
regent  
regimental  
reliable  
reminiscent  
remote  
repressed  
reserved  
responsible  
romantic

ruddy  
ruthless  
resolute  
resentful  
resourceful

S/sarcastic

scatty  
secure  
seductive  
self-assured  
self-conscious  
selfish  
sensible  
sensitive  
sensual  
sentimental  
serious  
sexual  
shrewd  
shy  
sincere  
sly  
sneaky  
sophisticated  
spiritual  
spontaneous  
stern  
strict  
strong-willed  
stubborn  
subjective  
submissive  
superior  
superstitious  
survivor  
suspicious  
sympathetic  
sharp  
smart  
self-reliant

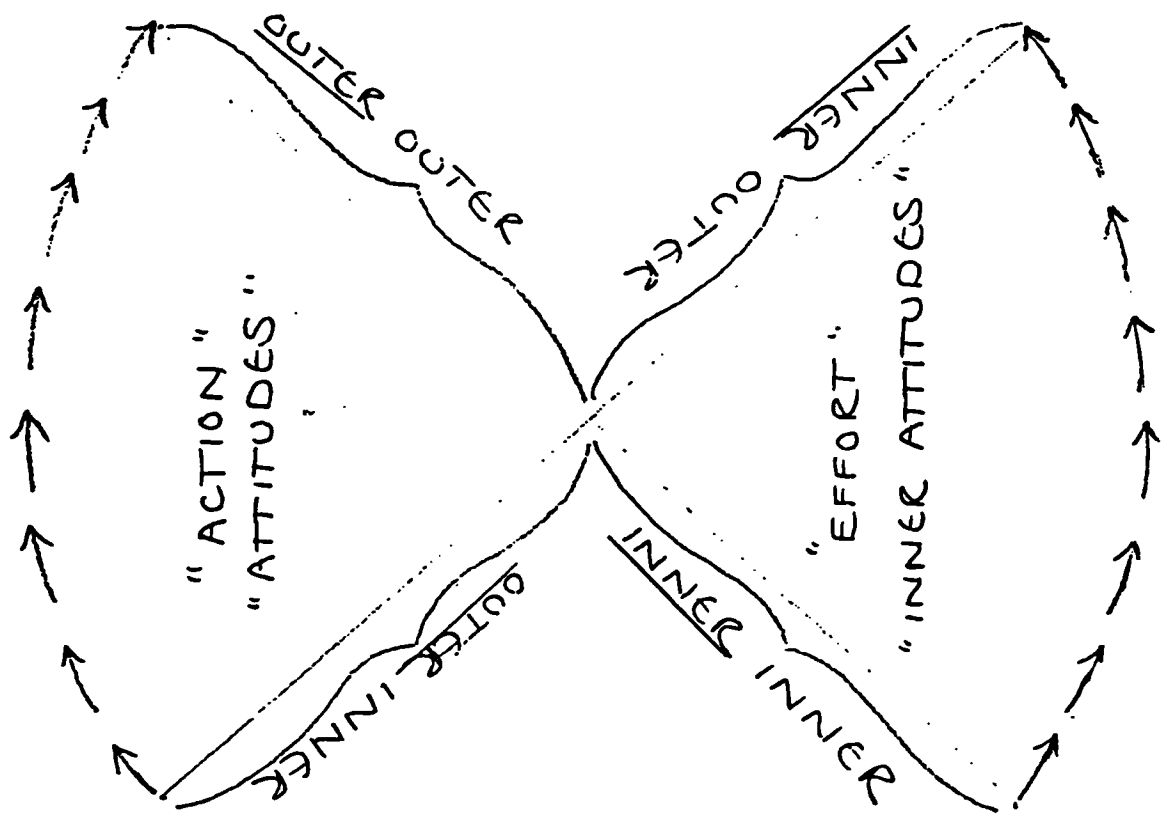
tender  
thorough  
thoughtful  
timid  
tolerant  
traditional  
trusting  
truthful  
tactful  
tactless  
tough-skinned  
~~to~~ tough-hearted

o/ understanding  
unfeeling  
ungrateful  
uninhibited  
unpredictable  
unrealistic  
unreasonable  
unselfish  
unwavering  
unassuming

T, talkative  
tarty  
temperamental

CHAPTER 5

PHYSICAL ACTIVITIES (TEMPOS) FOR  
THE WORKING ACTIONS



G L O S S A R Y

O F

T E R M S   A S   U S E D   I N

M O V E M E N T   P S Y C H O L O G Y

- ACTION** A bodily movement expressed through the Motion Factors of Weight, Space and Time; performed for a functional purpose with a measure of conscious volition.
- ADAPTING** The extraverted adjustment of one's Self with the outer world, and the intraverted relating of one's Conscious Self with the Subconscious. Revealed in the Motion Factor of Flow and the Mental Factor of Feeling.
- ADREAM** The Inner Attitude of unawareness - sombre or irradiant - over-powering or diffused; compounded of the Motion Factors of Weight and Flow and of the Mental Factors of Sensing and Feeling; forming part of the Externalised Drives of Passion and Influencing.
- AGOGIC** A term referring<sup>to</sup> the explanation ~~axiomatization~~ of human expression or modifications of the rate of motion.
- ASYMMETRIC** The patterns traced in Space by two parts of the body which are not similarly related to the centre of the body.
- ATTENDING** Turning the mind tentatively to motivate an Inner Attitude or Externalised Drive or to activate an Action. Revealed in the Motion Factor of Space and the Mental Factor of Thought.
- AWAKE** The Inner Attitude of awareness - certain or uncertain - acute or doubtful; compounded of the Motion Factors of Space and Time and of the Mental Factors of Thinking and Intuiting; forming part of the Externalised Drives of Doing and Vision.
- ADRIFT** The negatively neutral quality of Space in which the interplay between Flexibility and Directness is cancelled by a disorientation which negates the reflective and Attending aspects of Thinking.
- BOUND FLOW** The contending Element of the Motion Factor, Flow. A feeling of movement of sticky viscous fluidity, arrestable at any stage of development with a continuous readiness to stop.
- CHORDIC** Movements of separate parts of the body in different directions and tensions which are in a common relation to the centre of the body.
- CONTENDING ELEMENTS** The masculine Elements of Strong, Direct, Quick and Bound which fight against the Motion Factors of Weight, Space, Time and Flow.
- DECIDING** The intuitive relating of the past and future with the present. Revealed in the Motion factor of Time and the Mental Factor of Intuiting.
- DIRECT** The contending Element of the Motion Factor - Space. An intensive movement traversing either a straight line or a flat curve in a single plane of Space.
- DOING** The Externalised Drive of exerting and reacting, compounded of the Motion factors of Weight, Space and Time and of the Mental Factors of Sensing, Thinking and Intuiting. Flowless, Feelingless and Unrelated. A fusion of the inner Attitudes of Stable, Near and Awake.

GLOSSARY (2)

<b>EFFORT</b>	The sequence of Inner Attitudes and Externalised Drives which activate an action.
<b>ELEMENTS</b>	The sub-division of each Motion Factor into their yielding and contending qualities Light and Strong (Weight). Flexible and Direct (Space). Sustained and Quick (Time). Free and Bound (Flow).
<b>EXTERNALISED DRIVES.</b>	The four Drives of Doing, Passionate, Influencing and Visionary. The mental states which are motivated by the subconscious Inner Attitudes and which activate us into the conscious Actions. Each Drive is revealed as a compound of three Elements of movement.
<b>FEEELING</b>	One of the four Mental Factors. The emotion of liking or disliking, interest or disinterest, etc. Revealed in Movement as Flow - Free or Bound.
<b>FEMMININE ELEMENTS</b>	The four Elements which yield with the Motion Factors viz. Light, Flexible, Sustained and Free.
<b>FIGHTING</b>	Synonymous with "Contending" q.v.
<b>FLEXIBLE</b>	The yielding Element of the Motion Factor - Space. A reflective movement which is roundabout, being both concave and convex, in two or more planes of Space.
<b>FLOW</b>	The cyclic Motion Factor which expresses the Mental Factor of Feeling and the inner participation of Adapting and Relating. The feeling of the viscosity of Movement. Subdivided into the Elements of Free and Bound.
<b>FREE FLOW</b>	The yielding Element of the Motion Factor - Flow. A feeling of streaming, unarrestable, fluidity of movement.
<b>GATHERING</b>	A Shape movement toward one's own body with an emotional content of closing-in. Frequently associated with Bound Flow and sometimes observed as a defensive withdrawal into oneself.
<b>HARMONIOUS</b>	Movements of separate parts of the body in a balanced relation to a common point.
<b>HEAVY</b>	The negatively neutral and impotent quality of Weight in which the interplay of Lightness and Strength is cancelled by an inertia which negates the receiving and transmitting intentions of Sensing.
<b>INCOMPLETE EFFORTS</b>	Movements compounded of less than three Elements, observed particularly in Shadow Moves expressing Inner Attitudes but seen also in Actions.

- INDECISIVE** The negatively neutral and dream quality of Time in which the interplay of Sustainment and quickness is cancelled by a timelessness which negates the relating of the past, present and future in the Decisions of Intuiting.
- INDULGING** Synonymous with "Yielding" q.v.
- INFLUENCING** The Externalised Drive of dominating or surrendering; compounded of the Motion Factors of Weight, Space and Flow and the Mental Factors of Sensing, Thinking and Feeling. Timeless, intuitionless and Decisionless. A fusion of the Inner Attitudes of Stable, Remote and Adream.
- INNER ATTITUDES** The six subconscious states of Stable, Mobile, Fear, Remote, Awake and Adream which are normally motivated in the subconscious mind but which can be activated by bodily movements. Each Attitude is revealed in our movements as a compound of two Elements.
- INTENDING** Stimulating the mind purposefully to motivate an Inner Action of Externalised Drive, or to activate an Action. Revealed in the Motion Factor of Weight and in the Mental Factor of Sensing.
- INTUITION AND INTUITING** One of the four Mental Factors. Insight by the mind without reasoning. Revealed in our movements as Time - Sustained or quick. Now (and not "here").
- IRRELATED** The negatively neutral and frozen quality of Flow in which the interplay of Free and Bound is cancelled by an emotional fixity which negates the extraverted and introverted aspects of the ADAPTING AND Relating of Feeling.
- KINAESTHETIC** The sensation of movement in any part of the body.
- LIGHT** The yielding Element of the Motion Factor - Weight. A light sensory muscular exertion which does not involve noticeable change of normal muscle forms.
- MASCULINE ELEMENTS** The four Elements which contend against the Motion Factors viz. Strong, Direct, Quick and Bound.
- MENTAL FACTORS** The four psychological concepts of Sensing, Thinking, Intuiting and Feeling. Revealed in our movements by the Motion Factors of Weight, Space, Time and Flow respectively.
- MOBILE** The Inner Attitude of Adaptiveness - revealed or concealed - acknowledged or unacknowledged; compounded of the Motion Factors of Time and Flow and of the Mental Factors of Intuiting and Feeling; forming part of the Externalised Drives of Passion and Vision.



GLOSSARY (5)

- SPACE** The kinetic Motion Factor which expresses the Mental Factor of Thinking and the inner Participation of Attending. The reflection of thoughtful movements in one or more planes of space. Sub-divided into the Elements of Flexible and Direct.
- STABLE** The Inner Attitude of unadaptive - receptive or commanding - self-contained or practical; compounded of the Motion Factors of Weight and Space and of the Mental Factors of Sensing and Thinking; forming part of the Externalised Drives of Doing and Influencing.
- STRONG** The contending Element of the Motion Factor - Weight. A sensory muscular firmness in any part of the body and involving a considerable exertion of muscles.
- SUSTAINED** The yielding Element of the Motion Factor - Time. An intuitive clinging to the past.
- SYMMETRIC** The pattern traced in Space by two parts of the body moving simultaneously in a similar relation to the centre of the body.
- THINKING** One of the four Mental Factors. Formation of ideas through intellectual reflective reasoning. Revealed in our movements as Space - Flexible or Direct.
- TIME** The rhythmic Motion Factor which expresses the Mental Factor of intuiting and the inner participation of Deciding. The intuitive perception of the relation between the past and the future. Sub-divided into the Elements of Sustained and Quick.
- VISCOSITY** The quality of movement observed in Flow, varying in feeling from an absence of viscosity in Free Flow to an emotional viscosity in Bound Flow.
- VISION** The Externalised Drive of ideas and problems; compounded of the Motion Factors of Space, Time and Flow; and of the Mental Factors of Thinking, Intuiting and Feeling. Weightless, Senseless and Intentionless. A fusion of the Inner Attitudes of Mobile, Remote and Awake.
- es
- WEIGHT** The dynamic Motion Factor which expresses the Mental Factor of Sensing and the inner participation of Intending. The impact of receiving or transmitting sensory stimuli. Sub-divided into the Elements of Light and Strong.
- WORKING ACTIONS** Punching, Pressing, Slashing, Wringing, Lapping, Gliding, Flicking and Floating. The eight basic Actions in which all consciously performed functional activities can be analysed. Compounded of the Motion Factors of Weight, Space and Time.
- YIELDING ELEMENTS** The feminine Elements of Light, Flexible, Sustained and Free which yield with the Motion Factors of Weight, Space, Time and Flow.

- MOTION FACTORS** The four Factors of Weight, Space, Time and Flow into which all movements can be analysed and which express the four Mental Factors of Sensing, Thinking, Intuiting and Feeling. Each Motion Factor is sub-divided into two Elements which yield with or contend against the Factors.
- MOTORIC AWARENESS** The intuitive perception and knowledge of one's own bodily movements.
- HEAR** The inner Attitude or relationship - human or materialistic - warm or cool; compounded of the Motion Factors of Weight and Time and of the Mental Factors of Sensing and Intuiting; forming part of the Externalised Drives of Doing and Passion.
- PASSION** The Externalised Drive of constructing and destroying; compounded of the Motion Factors of Weight, Time and Flow and of the Mental Factors of Sensing, Intuiting and Feeling. Spaceless, Thoughtlessness and Attentionless. A fusion of the inner Attitudes of Mobile, Hear and Adream.
- QUICK** The contending Element of the Motion Factor of Time. An intuitive urge into the future.
- RELATING** See "Adapting"
- REMOTE** The Inner Attitude of solitude - sociable or unsociable - altruistic or egocentric; compounded of the Motion Factors of Space and Flow and of the Mental Factors of Thinking and Feeling; forming part of the Externalised Drives of Influencing and Vision.
- SCATTERING** A shape movement away from one's own body with an emotional content of opening out. Frequently associated with Free Flow and sometimes observed as a casting away or giving of one's Self.
- SENSING** Or Sense Perception. One of the four Mental Factors. Sensory perception through the five senses. Revealed in our movements as Weight, - Light or Strong.
- SLOW MOVES** Movements by any part of the body performed without conscious volition expressing Inner Attitudes and Externalised Drives.
- SHAPE** An emotional expression of Flow and Feeling with patterns traced in Space by Flexible and Direct Movements; and frequently observed in a recovery from an Effort. The five principal Shapes are : (1) Angular - two linear movements enclosing an angle. (2) Circular - curved about a centre in one plane. (3) Linear - a succession of straight lines through a series of points (4) Plastic movement in a succession of planes. (5) Twisted - curving in a roundabout pattern in two or more planes.