

I've been reading Eric Bentley's *THE LIFE OF THE DRAMA*, which has proved very useful. I've completed the first chapter and now I'm into the one on enactment. He has clarified a lot of important points for me: the difference between the plot and the story. That's going to be in the introduction to the book I'll have ready by conference time. Under enactment there is the difference between 'nude' and 'naked.' Nude refers to works of art, whereby there is no revelation of anything underneath, whereas naked implies having dirobed to reveal what is underneath. The bodies may look the same, but they have a different history.

This revolves around disclosure. The actor does not (presumably) play himself, but another. In the theater the audience is more important than the actor. Psychologically one identifies (as protagonist) with someone else, but in theater we set it up so that the audience can identify with a character before him---not the actor as himself, but with the image he projects. This need not be conscious. Indeed, it is probably more effective when it isn't.

It is one feeling love. Einfuhling=empathy as contrasted with alienation and estrangement. The source of this is the infantile experience. From Bentley's point of view, it revolves around family, which normally consists of father, mother, siblings. Moreno calls this the social atom. The way it works has Bentley and Moreno in agreement. Others in the child's environment may stand in for the nuclear family individuals. Whether they do or not, every significant figure therefore, fits into one or the other slot---whether as like or as different, I'm not sure. But this is how the person structures his world, specifically here, the world making up the other he relates to.