

Artaud: The Delusion, Schizo-Acting and the Horror of Ourselves

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I- The Delirium

Contemporary action, as we perceive, establishes a poetics between the political-social conjuncture in the plane of intimacy or in macropolitics; and creative reverie. In this sense, we see on stage bodies that denounce, that affirm and reinvent themselves in the space/time reserved for delirium: the stage.

In a very simplified and objective way, acting is allowing yourself to be seen in a children's game of make-believe. We, the audience, the actors/actresses, inhabit a fantasy, a kind of consented license from everyday hostility to look outward, inward, or in a direction as yet unknown. The theatre is a delirium!

In a letter to the *Chief Doctors of the Asylums* (1925), Artaud denounces the habitual brutality of these institutions and defends the right of the excluded to delirium. All of Artaud's thinking about theatre seems to be essentially permeated by the idea of delirium as the basis for acting. Critical of the way of doing/thinking about theatre in that period in Europe, the thinker puts us in front of a question: Why abandon what is essentially expressive in Western theatrical practice, overvaluing what is said on stage?

The question posed by Artaud (2006) in the last century still seems to resonate today. With the urgency of inserting identity agendas in the contemporary scenario and the theatrical scene as a possible space for claiming rights and social reparation, are we moving away from what Artaud considered a primordial expressive element, which makes theater a place of delirium?

To reflect on this question, it is necessary to understand that the delirium, or the scene, for Artaud moves away from the concept of verisimilitude. The author sought to bring Western theatre closer to a visceral experience as opposed to psychological theatre, or the

theatre of the word. In this sense, the playwright thinks about theater and its multiple layers based on sensations. Artaud (2006: 37) states:

This language made for the senses must first of all try to satisfy them. This does not prevent it from then developing all its intellectual consequences on all possible planes and in all directions. And this allows the substitution of the poetry of language for a poetry in space that will resolve itself precisely in the domain of what does not strictly belong to words.

From the author's perspective, theatre should express the unspeakable. It should resume the theatrical character of the scene through the expression of gestures, breathing, voice and other elements of the staging to establish a poetics that are not in the order of reality. There is a thought here that dialogues with the context artistic contemporary, as we perceive a character performative in many experimentations, considering risk and play as important elements of performance. In this way, we see the attempt to make the scene a sensory experience for artists and audience.

Delirium, like eroticism from the perspective of George Bataille (1987), breaks the boundaries between the self, the other and the world through a movement that transgresses the established order, suspending pre-established pacts and establishing other ways of operating from the depth of experience. Joy, fear and pain are delirious! It is delirium that or that moment when we lose control and revel in the experience.

Sharing with the public, however, is not the result of a creative journey, but an elementary part of creation itself. For this reason, it is interesting to return to the erotic and delirious character of theatrical practice throughout the creative path. The sensory experience of theatre is only possible through the relationship we establish with the other, with the space and, above all, with the materials raised during the process. As creative materials we can understand all the elements experienced in the rehearsal room: internal and external rhythms, breaths, images, texts, real or imaginary objects, among others. What interests us in creative research is to perceive how the relationship with these materials can produce fabrics that provoke the senses and displace us from reason.

Generating scenic material is, in a way, working with the notion of excess, that is, extrapolating the limit of common sense. In other words, the creative process in the arts of

the body contains sparks of an erotic delirium, creation is a party. The analogy with the festival seems interesting to us because it provokes us to rethink our own practice. The party, as Roger Caillois (2015) observes, suspends time and the civilized way of ordinary life "to make the party atmosphere a world of exception" (17). It is in the party, and in the creative processes, that we deal directly with transgression. If, in everyday life, it is the interdicts that consolidate civility and curb our violent and profane impulses, it is on the extra-everyday plane that we find the most intense drives hidden by the made-up world of work, religion and family. Artaud (2006: 104) warns us:

The theatre can only return to being itself, that is, to reconstituting a means of true illusion, if it provides the spectator with real precipitates of dreams, in which his taste for crime, his erotic obsessions, his savagery, his chimeras, his utopian sense of life and things, his cannibalism itself expands, on an unsuspected and illusory plane but inward.

From the same perspective of Artaud (2006), we seek an investigative path in which the performance is closer to the intensity described by the author, transgressing the formalism of theatrical codes in search of theatrical quality and power. To do this, we understand the creative process as a state/time of excesses. Let's think from this perspective: creation as a party, acting as an erotic act, and theater as a delirium.

A feast begins with the ceremony of representation and the projection of oneself and develops gradually, revealing the degrading human condition. Caillois points out:

There is no feast, even a sad one by definition, that does not contain at least a principle of excess and frenzy: it suffices to evoke the lavish funeral meals among the peasants. From the past until today, the festival has always been defined by dancing, singing, eating and drinking. It is necessary to surrender to it to the maximum degree possible, until exhaustion, until illness. It is the proper law of the party. (2015: 15)

In the same direction as Caillois (2015), we believe that to investigate chaos is to establish a progressive process of consent. We allow ourselves to follow a flow that runs

through the way we apprehend the things of the world in search of an inverse pedagogy, that is, we seek to miseducate the body. In the creative process, we deal directly with our interdicts. The creative path itself, like the party, will determine the new pacts and rules, indicating, in a way that is alien to the social order, how bonds and relationships can happen.

It is in the intensity of the course of creation that the erotic stands out. However, it is not necessarily a question of scandalizing or affronting the normativity of the world, but of opening small and large social locks to find the necessary vigor for an honest creation with oneself and with the public. Bataille states: "In addition to the sexual instinct, erotic desire responds to other components. The negating beauty of animality, which arouses desire, will lead to the exasperation of desire, to the exaltation of the animal parts" (1987: 94). This instinctive impulse to respond authorizes us to inhabit fantasy and transform fiction, even if permeated by biographical elements, into instantaneous truths. The erotic as acting is a movement towards there is something not yet achieved.

Amid the chaos we find delirium, the dreamlike and vivid quality of the theatrical scene. Artaud's (2006) cruelty is about the organicity that we do not find in everyday life, but that theater can recover through a poetry of space, that is, "a kind of single language, halfway between gesture and thought" (Artaud. 2006: 106). It is a question of recognizing in theatrical action an epistemology of its own, authentic and autonomous. Perhaps this is our challenge in contemporaneity: to guide the issues of our time in the body. To overflow political demands beyond discourse, transforming breath into unspoken words, gestures into social indignation, and dramaturgy into utopian expressions of the present. Maybe we need to lose control and allow ourselves to be affected by the play of the scene.

II – *Schizo Acting*

Over the years, we have observed and sought to rely on the idea of an artistic process that removes the actor/actress from commonplaces to the point of allowing himself to dive into his darkest abysses and extract from there poetic material for the works in development. It instigates us to look from/to the scene from the actor's point of view, above all, those who (re)encounter their own awareness of madness for the creative process and benefit from it, in order to cross the entire logical, moral and civic condition. Thus, the dialogues with

Artaud seek to bring light to the poetic powers found in the depths of the human psyche, where the manifestations (of) the unconscious/s are what begin to guide the artist in his path of creation.

We start from the assumption that Artaud, throughout his artistic hallucinations, longed for the definitive encounter between the theatre and the unconscious. To create his *Theatre of Cruelty*, he resorted to dreams, lyricism, drives and other means specific to this language, to bring the psychic reality to the reality of the stage. It must be understood that we are not talking here about a mere substitution (one for the other), as Jacques Derrida (2014) helps us in this reflection, but rather about a dense/cruel scenic dive into the (re)encounter of being and its origins, which provokes our sacred face. Above all, that life (and theatre/delirium) become a mystical experience of its manifestations in the primary stage – “the regression to the unconscious fails if it does not awaken the sacred, if it is not a ‘mystical’ experience of the ‘revelation’, of the ‘manifestation’ of life, in its first outcropping” (Derrida 2014: 354). Cruelty is the exposure of this lucidity. In Artaud’s view, “The theatre must seek, by all means, to call into question not only all aspects of the external objective and descriptive world, but also of the internal world, that is, of man, considered metaphysically.” (2006: 105)

Cruelty is not understood here only in the sense of blood, but of the appetite for life. The French thinker starts from the assumption that existence itself is, in itself, cruel – “the idea of an eternal conflict and a spasm in which life is cut off every minute, in which everything in creation rises up and exerts itself against our state of constituted beings” (Artaud 2006: 105). It gives us the feeling of living in a real jungle, where the only law in force is the law of survival, “because it is clear that life is always the death of someone.” (*idem*: 118). According to him, “everything that acts is cruelty. It is from this idea of action taken to the extreme that the theatre must renew itself” (*idem*: 96).

Through this perspective, it is possible to think that the theatre, the delirium, and life, from the perspective *artaudiana*, carry a primitive, timeless essence and, above all, do not follow the same logic as an individual who is in communion with society. The theatre would not operate with rules of coexistence and with the judgment of reason, thus following its own logic. In this sense, theatre flows in the same line of thought as the unconscious.

The unconscious knows neither time (past/present/future differences are abolished), nor contradiction, nor exclusion induced by negation, nor alternative, nor

doubt, nor uncertainty, nor the difference of the sexes. It replaces external reality with *psychic reality*. It obeys its own rules that ignore the conscious logical relations of non-contradiction and cause and effect, which are habitual to us. (Kaufmann. 2007: 265, *emphasis mine*).

The French-Algerian professor and philosopher, Jacques Rancière, in his work *The Aesthetic Unconscious* (2001), defends the existence of a pre-Freudian unconscious. The author explains that Freud resorted to works of art and literature, which already carried the unconscious thought (one's own), to bring to light the issues of the human – as testimonies. He does not deny the concept erected by the father of psychoanalysis, but seeks a link of complicity and conflict between the Freudian unconscious and the aesthetic unconscious – the latter, in turn, specific to art. The philosopher affirms that the thought founded by Freud of the unconscious is only plausible in view of artistic thought, which, one might say, is unique. According to him, the literature to which Freud drew has its own idea of the unconscious, its own idea of the *pathos* of thought, disease, and the medicines of civilization. There can therefore be no pragmatic use here, nor unconscious continuity. The realm of thought that does not think is not the realm of which Freud would only be the explorer in search of companions and allies. It is a territory already occupied, where one unconscious enters into competition and conflict with another (Rancière, 2009: 45).

Rancière's unconscious refers to a concept directed to art and that identifies it as such. From the notion *of aesthetics elevated to the theoretical level, the author presents us with the panorama* of the aesthetic revolution – composed of the *relations established between the game of doubles/opposites*: the thought that does not think, the knowledge that does not know, the acting and suffering, the mute word, etc. – which he says has elevated the image of *poetics* from the artistic realm to the domain of aesthetics. In this way, he develops his reasoning in the light of clarifying the (contradictory) logic, as well as the (particular) discourse present in the works of art themselves.

In the view of science and medicine, conceived by Sigmund Freud, everything that escapes the subject's spontaneous and reflected consciousness, that is, everything that is not in the field of consciousness, is the action (of) the unconscious. Freud realized in his studies that there were actions of the human being, many times, animated by other latent initiatives, hidden from the acting individual – including conscious acts. That is, actions that are

independent of the rational control of the subject, and therefore autonomous. In this case, the psychoanalyst defends the presence of repressed desires that activate forces for the purpose of satisfaction. Based on this premise(s), the physician points out that "the 'I' is no longer master in its own house" (Kaufmann apud Freud, 2007: 265). Based on the description of a dream by C. G. Jung reported by Nise da Silveira, in which the psychoanalyst also uses the "house" as a metaphor, we have a greater understanding of the unconscious.

I was in a house that had two floors and was my own home. I went downstairs. Everything looked much older: medieval furniture and red brick pavement, as if this pavement dated from the fifteenth or sixteenth century. I walked around the house until I came across a heavy door. I opened it, I saw a stone staircase leading to the cellar. I went downstairs and found myself in a large vaulted room from Roman times. The ground was made of stones and in one of them I noticed a ring. I pulled back the ring and saw a narrow staircase of stone steps. Descending it, I entered a cave dug into a rock. The ground was covered with a thick layer of dust, where scattered fragments of primitive pottery, bones, and two very old and badly damaged human skulls were found. (...) It was clear to me that the house represented a kind of image of the psyche, that is, of my state of consciousness at the time, with some additions from the unconscious. The conscious was represented by the hall on the first floor. There was the atmosphere of an inhabited place, despite its old-fashioned style. The ground floor corresponded to the first level of the unconscious. The deeper I penetrated, the darker and stranger the environment became. In the cave I discovered remnants of a primitive culture, that is, the world of primitive man within me, a world that can be touched or illuminated by consciousness in almost nothing. The psyche of primitive man borders on the animal psyche, just as the caves of primitive times were inhabited by animals before they were occupied by man. (Silveira apud Jung, 2015: 253-54)

In this case, therefore, one of the functions of theatre, in *Artaudian ideas*, would then be to reveal, affirm, externalize what is hidden in the depths of the human soul – "a fund of latent cruelty through which all the perverse possibilities of the spirit are located in an individual or in a people" (Artaud, 2006: 27). The dream reality would be one of the main gateways for the spectator's encounter with the true essence of the human being, since, according to the poet from Marseille, "one does not die in dreams (...) In them, the will acts to the point of absurdity, to the negation of the possible, to a kind of transmutation of the lie with which the truth is remade" (*idem*: 10). The intention would be to provoke identification, through

sensitivity and flesh, in those who watch. According to the essayist, the theater must affect, in a kind of contamination, those who watch, just like the plague.

Like the plague, theatre remakes the link between what is and what is not, between the virtuality of the possible and what exists in materialized nature. The theatre rediscovers the notion of figures and symbols-types, which act as if they were pauses, signs of suspension, cardiac arrests, fits of humor, inflammatory attacks of images in our heads abruptly awakened; The theatre restores to us all the conflicts that have been dormant in us with all its strength, and it gives to these forces names which we salute as if they were symbols: and then before us there is a battle of symbols, hurled against each other in an impossible trampling; For there can only be theatre from the moment when the impossible really begins and when the poetry that takes place on stage feeds and warms realized symbols. (*idem*: 24)

The actor is one of the main means to fulfill the goal just exposed. For this, he says that this professional must think with the heart and develop the awareness of the sensitive field, using the body, the breath and the scream to launch the poetic images of dreams on the public with the due violence. He says: "in the theater, more than anywhere else, it is the affective world that the actor must become aware of" (*idem*: 153). Finally, he declares that the actor is an affective athlete (of the heart).

It is within this perspective that we believe in actors who surrender to the deepest and most intimate state of themselves, burning themselves in life and, above all, on stage. Within the craft of acting, it is necessary to unfold oneself into multiple "I's", to tear oneself apart, to tear oneself apart¹, entirely in front of oneself and the other, and thus to (re)recognize oneself as belonging to the same species, as mirrors – abdication (or even exposure) of organs, viscera and nerves. Reversing the logic of the human being in society, the *Artaudian actor* seeks refuge in his own madness (of the world) and/or within lucidity (of himself) – a cruel decision. It is the state of intensification of being/actor/madness. In the words of the theorist, "the state of the pestiferous who dies without destruction of matter, having in

¹ In a 1925 article in the magazine *La Revolución Surrealista* (1925), when writing about the death-life duality, Artaud already considers himself as such: in a state of suicide. Suicide as a planned action, in *Artaudian anarchist ideas*, may even have value, since it is the revolt against this non-life. However, it is noted that the individual did not do so – he is suicidal – so he was deprived of life, so that he is in breach of it, as he identified in the case of Van Gogh (and himself). These reflections generated the fictional biographical work of the sunflower painter, written in Rodez, in 1947. In this essay, the author arrives at the apex premise that, after all, we are all the suicides of society.

himself all the stigmas of an absolute and almost abstract evil, is identical to the state of the actor integrally penetrated and disturbed by his feelings, without any benefit to reality" (*idem*: 20).

Madness is, then, the key to the creative access of the actor/actress that we want to find in our work, above all, because of the overwhelming force with which it manifests itself. During the years of research in the area of expertise, we identified that this "strength" is in line with that found in clients in² a schizophrenic situation. By way of quick contextualization, in the view of psychiatry, the first symptoms of schizophrenia occur from a strong affective (dis)load in the individual's psyche in the face of some event. Once in progress, they open new paths that take over the conscious and destructure the personality of the being. It is the battle in which the ego is defeated and fragmented into a thousand pieces – the *innumerable states of Artaudian being*³. That is, from then on it is the unconscious that is in charge. According to Nise da Silveira, "the drowning of the conscious by the irruption of the unconscious results in the collapse of the ego. And this is the phenomenon that characterizes schizophrenia" (Silveira, 2015: 103).

Therefore, we believe it is possible to take advantage of the process of going mad as vital scenic energy (desires) until the very revelation of the human being, as preached by the *Theater of Cruelty*. That is, the starting point of the desire-body, it⁴ activates the traction energy that moves the train without the brake lever, which causes it to derail during its journey. That is the point that matters here: unrestraint. The train, in this case, is the actors/actresses in their entirety, who find themselves with the (sensible) madness lodged in them. It is necessary to: 1) (re)trace the (il)logical routes of the thought-body itself; 2) to dismember

² Dr. Nise da Silveira did not believe in the condition of "patients". She used the term "client" to refer to the inmates of the Psychiatric Hospital in Engenho de Dentro – Rio de Janeiro/Brasil.

³ In an article entitled *A Man in Search of His Myth* (1989), Nise da Silveira supposes that Artaud, based on this expression, "He was referring to certain terrible events that can occur in the depths of the psyche, overwhelming the whole being. Derailments of the logical direction of thinking; dismemberment and metamorphosis of the body; loss of the limits of one's own personality; harrowing narrowings or astonishing enlargements of space; chaos, emptiness; and many more subjectively experienced conditions" [in the field of the unconscious] (Silveira, 1989: 9).

⁴ The experience with the Tarahumara Indians freed Artaud from the idea of a body-organism, so that he turned against this organic organization of the body. According to him, in the composition of a true body, only bones and blood are needed, not organs, because the first two are the food for intelligence. This is what constitutes man in his absolute state. The *body without organs* – *BwO*, is the body-essence, the reconstitution of the lost "I", which Abelard wishes to rebuild.

and propose innumerable bodily metamorphoses; 3) allowing oneself to lose and (re)find oneself with the limits of one's own personality(s), causing order and chaos; 4) to be filled with/from emptiness, to the point of igniting poeticity in space. The quality of the psychotic episode in *schizo acting*, a source of yearning for future new investigations, seeks to expose the essence/poetic truth of the human being. But be careful, it is necessary to know how to sink, as well as to understand how and at what exact moment to emerge from this dive(s).

III. *The Horror of Ourselves*

Antonin Artaud is a man of the theatre. With this statement we begin our journey through the horror of ourselves: a reading of Artaud's principles, in order to propose a dialogue based on the scenic experiment of frame II, act II of the play *The Architect and the Emperor of Assyria* by Arrabal (1976).

Artaud defends a theatre that (re)discovers ritual, enchantment, myth, metaphysics and alchemy. A theater where magic is something visible in the scene and promotes the contamination (as in the plague) of the entire audience in the face of the work presented. The author states: "If the theatre is like the plague, it is not only because it acts on important collectivities and upsets them in the same way as the plague does. There is in the theatre, as in the plague, something victorious and avenging at the same time." (Artaud, 1987: 39). Thus, the theatre must reveal the fascination that releases the spirit of those who participate in it as a ritual. In this sense, our thinker highlights the importance of the image and the strength it has in this process of liberation. Through images, the imaginary supplants everyday reality, giving it a more transcendent and alchemical character. A double of reality.

The notion of the double is extremely present in Artaud's work, for him:

"The theatre must be considered as the double, not of this everyday and direct reality, of which it has gradually limited itself to being only an inert copy, as useless as it is sweetened, but of another dangerous and typical reality". (1987: 65)

According to Maria Cristina Brito (2001/2002), the double of the theater, from Artaud's perspective, is characterized by the encounter (or return) of the theater with itself, with its metaphysical and cruel power. In this sense, the double resumes the mythical character, where the individual is possessed of a double human nature - male and female. Through

myth, we would recover our identity and the possibility of alchemical transformation. The staging would then be, not the double of the dramatic work, but the double of the self in the engagement of the being in the discovery of the self or of the horror of ourselves.

In this spirit, we begin our readings of Fernando Arrabal's dramaturgy⁵ for the staging of the scene mentioned above.

Arrabal claimed that his works had wilder, less speculative, and more spectacular horizons. Far from any theoretical concern, he collected the theatrical material within his memory, his fears and nightmares. Obsessed with a imprisoned childhood, Arrabal created characters without a defined age, using a language and logic that were not part of the adult world. Word games, nonsense, instinctive violence, and images collected from the unconscious are frequent. (Arrabal, 1976: XII)

A bridge between Artaud's poetics and Arrabal's dramaturgy can be built from the concept of *Panic Theatre*. The concept of *Theatre Panic* It was elaborated in French intellectual circles with the participation of, among others: Fernando Arrabal, Rolanda Topor, Alexandro Jodorowski. This idea was not constituted as a aesthetic movement. Arrabal used to say that *Panic* It was neither a group nor a movement, but a way of being according to an ideology that was based on the exaltation of multiple morals. In your text *Panic Man* In 1963, the author discusses an anti-definition for the term. "Panic is a way of being ruled by confusion, humor, terror, chance, and euphoria." (Arrabal, 1973: 52). Working with two words: memory and chance, Arrabal constructs a poetic and aesthetic proposal that would characterize artistic creations in the panic vision.

Of the characteristics of acting at the Panic Theater, we highlight here: crazy talent, playful enthusiasm, loneliness, anti-purity. And of the ghosts that haunt him, we highlight, paranoia, envy, mythology, despair, susceptibility.

Generally, the hero of Arrabal is ambiguous. Tyrant and slave, good and cruel, innocent and guilty, victim and executioner, he always lives on the margins of an orderly world

⁵ Fernando Arrabal, a Spanish citizen, born in Melilla in 1932, has lived in France since 1955. Opposed to the regime of General Franco, he went into voluntary exile in France. With Franco's death in 1975, many artists returned to Spain, except for Arrabal, "*persona non grata*" in the country since 1967 when he was arrested and sent to the Madrid penitentiary accused of having written a sacrilegious and unpatriotic dedication in a book. The family dramas experienced by Arrabal - imprisonment and disappearance of his father, and breakup with his mother - permeate his works.

that he does not understand. Your space, no man's land; their condition, misery. In this situation, the female character of Arrabal is more lucid than the man, mediating between the hero and the oppressive world. The woman always appears under the triple aspect of mother-child-prostitute, full of instincts and intuition. Slave or despot, she is the source of all possibilities for man's initiation. And all the drama of Arrabal comes from the play of relationships between the characters and the multiple combinations that their ambiguous characters allow them. (Arrabal, 1976: XII)

These punctuated aspects permeate Arrabal's dramaturgical production and connect it with the ideas of cruelty, metaphysics, alchemy and double developed by Artaud, previously commented. That said, we chose the play for the assembly of the scene *The Architect and Emperor of Assyria* (1976).

The environment where the plot develops is a deserted island. The plot is built from two characters: a civilized one, the only survivor of an air disaster; the other, a primitive. The play begins with the encounter of the civilized with the frightened primitive man. After two years they are now the architect and the emperor of Assyria. The survivor, heir to the civilized world, is resurrected as a hypothetical Empire. He has made himself emperor and names primitive man as his absurd architect. In the two years that followed the accident, the emperor taught the savage to speak and tirelessly tried to make his pupil assimilate the values of his culture.

The architect desires to become civilized; the emperor aspires to the barbarism, innocence, ignorance, and power over nature which the architect enjoys. The architect is able to control the elements of nature. They fear each other, hate each other, need each other, and love each other. They are condemned to live together. In the course of history, the emperor is transfigured into his doubles: his wife, his brother, a blind man, the various witnesses for the prosecution. The architect, on the other hand, has two dominant roles: that of the president of the court and that of the victim (the mother). After parading his motives, the survivor is the architect. And the game can start again.

Arrabal considers *The Architect and the Emperor of Assyria* to be a tender piece. He says he wrote it with "great happiness mixed with suffering and a lot of joy." For many critics it is the happiest demonstration of panic theater. And although it does not break with the conventional limits of the theater, relative to the stage/audience space, the spectator enters the game and represents with himself the tragicomedy of the scene.

By its delirious movement, *The Architect and the Emperor of Assyria* does not allow the audience to be just an assistant. The emperor and the architect are within all men and the struggle for the predominance of roles has no respite.

The ceremony is properly orchestrated: all scenic movements are indicated by the author and there are no improvisations. As all of Arrabal's plays touch the spectator by fascination - and not by reason - his goal is the purgation of passions. On the other hand, the complexity of the characters and the scenic game requires experienced actors, capable of mastering all the techniques of body and oral expression." (Arrabal, 1976: XXII)

For the scene exercise, Choose Frame II of Act II, in which the emperor demands that it be executed by the architect in a ceremony of anthropophagy as in a ritual of solemn communion, the architect eats his body, sucks his brain, and suddenly discovers the hell of the guilty and lonely conscience that had so tormented the emperor.

The Process from creation to the Montage of this scene It was driven fundamentally by the question of the double. At first, our intention was to verify the possibility of two actresses playing male roles – their doubles who, in the course of the scene, are transfigured into women. This toggle, As we can see, made the acting exercise extremely interesting. With the readings and discussions about the scene, based on Artaudian thought, we began to perceive other possible paths. After the definition of the cast - undergraduate students Carla Martins and Michelle Cabral and graduate student Anamaria Sobral - we started our meetings to The Creation of the scene.

In the first rehearsals we talked about Artaud's poetics, some aspects of Arrabal's dramaturgy and the chosen play. We held three practical work meetings, starting with sensitization exercises. At this stage of the process we develop, from the idea of the double and instinct, a sequence of improvisations with free movements. From sound stimuli, the actresses improvised movements in search of an expressiveness that resumes our primitive character. This work could indicate a possible metaphysical path for the liberation of the spirit, which escapes from stereotypes and superficiality. Actress Michelle Cabral comments: *"In our first meeting for rehearsal, the director (Narciso Telles) asked us to seek through the body the representation of the feminine. This female-female being, how she walks, acts, feels, etc... The request seemed strange to me, considering that the cast was made up of women. During the exercise I realized that there is the feminine being who is original and the "cultural woman", the myth constructed in society, of what is the representation of the feminine, and how much we women are inexorably inserted in this context. From then on, it was shown*

to me how big our challenge was as actors, women who play men, who play women. The man/feminine, the woman/feminine, the actor and his double... the man/woman and their masks... The puzzle was formed. Then began a search for the primitive, for the first origin, instinct and emotion. Hunger. This word permeated my search, I began to think that the origin of man is in hunger, from his first cry at birth, always hunger in the widest frontiers that the word reaches. The hunger to eat, to know how to feel, the hunger that is never appeased, like a monster that devours everyone and finally itself."

In response, the actresses broadened their body expression and with their breath emitted small sounds, always related to movement. The integration between breathing and gesture was based on the notion of affective athlete.

For Artaud (2006), the actor/actress should turn his/her attention to the breath, as this is the basis on which the movement should be built. Cassiano Sydow Quilici states: "To research the breath means to invest in the birth of impulses and the subtle transformations of inner states." (2002: 98) tag. The actress/actor has his/her feelings located in the muscles and it is the one that releases the affections. In this sense, the concept of double also appears in the performance as the two dimensions are worked on: one from the inside (two emotions) and the other from the outside (as a catalyst for the forces of nature).

In our process, these aspects showed up in the breathing exercises. We lead to the release of instinct, especially in double architects. Then, we develop improvisations based on the circumstance of the chosen excerpt, until we arrive at the dialogues themselves.

The improvisations enabled the conception of images and gestural expressions that provided the scene with a ritualistic structure. Many images and expressions produced came from the mythical character present in Arrabal's dramaturgy and incorporated by the actors in this process. There was a concern to commune with the audience, so that they could be contaminated by the staging. As Artaud advocated, our goal was to give the scene a degenerating (proper to the idea of the plague) and metaphysical character, which would contaminate the audience and create a boiling in their spirit.

It should be noted that the conduction of the improvisations, based on the chosen fragment, was guided primarily through the body and the breath. The work with the text was inserted from the idea of the word as enchantment, that is, the word should go beyond its merely linguistic character and enter, in connection with the body, in the path of ritual, as Artaud said: "(...) Words will be considered in an incantatory, truly magical sense—by their forms, their sensible emanations, and not only by their senses.(Artaud, 1987: 157)

This same incantatory sense is observed by Vera Lúcia Felício when she states that "the language of the Theater of Cruelty resumes its power of enchantment." (1996: 145). Between delirium, equizo-acting and the horror of ourselves, Artaud's thought remains alive and present as a reference to contemporary theater.

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