

Tribhuvan University

Critique of Tutelage Tradition in Bertolt Brecht's *Galileo*

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Declaration

I hereby declare that the thesis entitled

"Critique of Tutelage Tradition in Bertolt Brecht's *Galileo*"

is original work carried out as a Master's student to submit at the Department of English, Ratna Rajyalaxmi Campus accepted to the extent that assistance from Others in the thesis's design and conception or in presentation style, and linguistic expressions are duly acknowledged.

All the sources used for the thesis have been fully and properly cited. It contains no Materials with to a substantial extent ^{has} been accepted for the award of any other Degree at Tribhuvan University or any other educational institution, except where due Acknowledgement is made in the thesis paper

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Letter of Approval

This Thesis Entitled "Critique of Tutelage Tradition in Bertolt Brecht's Galileo"
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Abstract

The application of scientific knowledge and trust on empiricism, Enlightenment believed in the emancipation of human kind from intellectual slavery. Tutelage and confirming to the untested truths and beliefs are serious setback on the cultivation of knowledge. In Bertolt Brecht's play *Galileo*, the protagonist Galileo's recantation is an example of tutelage which he himself created because of his fear of being punished by the then powerful religious institution. Galileo knows that the Roman Catholic Church is powerful enough to punish him or if situation deteriorates, burn him at the stake. Time and again, the pope reminds him that in the past also the inquisition had burned at the stake those who raise voice against church, the inquisition and Ptolemaic world view. Frightened by the language of threat used by Pope, Galileo decides to make a recantation of his previously proposed and inductively tested truth. This recantation is Galileo's inability to affirm truth at any cost. He begot a precious scientific truth but did not fight for it till he dies. This cowardice on the part of Galileo is the explicit display of tutelage that delays the happening of enlightenment thousand years late. The play positions to argue that it is telescope that provided knowledge to know the truth of the heavenly bodies. The application, in modern times, in the rule of capitalism, helps working class to know the historical process and break away from capitalist hegemony.

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Chapter I

Introduction. The Nexus between Tutelage and Tradition

Tutelage and tradition held central stage in discussion of Enlightenment philosophy. It is a grand intellectual movement stemmed from the philosophical investigation of Immanuel Kant about human being's desire and inability to gain freedom. Kant rightly pointed to the hindrances inhibiting human being's attempt to attain freedom. He called them tutelage and tradition. The tutelage is the self-created problem of mankind. The moment human beings turn out to be courageous to raise question on tradition, false practice, irrational impulse and burdensome tradition they realize their freedom. However, due to fear, they find themselves strangled in the state of tutelage. And the tradition works as a strong force which hinders human kind from questioning such traditions. It is not imposed from any higher force or institution rather it is human timidity which invites external force to impose tutelage on them. In other words, Kant understands tutelage as a "self-created or voluntarily invited state of immaturity" (86). Thus tutelage is the byproduct of the inability of mankind to be courageous enough to exercise courage. Kant argues that the tutelage arises from the human kind's inability to question, to him. "when human beings fail to question biased authority, tempting superstition, illogical practice and oppressive tradition because of the power of authority, institution and deep-rooted societal practice" (87). The first step towards freedom is to have a courage to question social practices that have inhibited human kind getting into maturity.

The question what are these forces becomes important to understand to further my research on *Galileo* as a critique of tutelage tradition. When traditions like the inquisition, Roman Catholic Church, theological metaphysics and foundational stronghold of knowledge restrain the search for practical and pragmatic knowledge, human kind needs some revision to

work out knowledge rather than being courageous. In this light, this research paper examines Galileo from Brecht's play *Galileo*. Walter Sokel's observation of Brecht's characterization reveals that he wanted to have a character who would speak for the age, for the scientific reason. "From the beginning, Brecht was unable to accept the concept of dramatic character as the ultimate, absolute, and fate- determining quality which it had been for the traditional European drama" (177), rather someone speaking as an enlightened one. The one who would had courage to think freely and act judiciously.

Brecht's ideas of such character has been envisioned in Kantian notion of Enlightenment. It was a movement which reshaped and guided a phase in the intellectual history of Europe. It was a grand intellectual undertaking to understand human being and human society altogether. Encyclopedia Britannica summarizes the concept of Enlightenment as:

a European intellectual movement of the seventeen and eighteenth centuries in which ideas concerning God, reason, nature and man were synthesized into a worldwide that gained wide assent and that instigated revolutionary development in art, philosophy, and politics Central to enlightenment thought were the use and celebration of reason, the power by which man understands the universe and improves his own condition. The goals of rational man were considered to be knowledge, freedom, and happiness. (504)

Putting emphasis on the power of reason to liberate mankind from the grip of irrationality, illogicality and superstition, enlightenment tries to take mankind away from the fantasy of delusion and baseless thoughts that generate delusion.

This study centers on the critique of tutelage tradition in Brecht's play *Galileo*. The trust on deductive reasoning since the time of Aristotle authorized tradition in such a way that it

became really tough even for Galileo to uproot it. Much more obedience to Ptolemaic geocentric world view gave rise to the strengthening of superstitious tradition which continued to block experimental quest for knowledge. Nicolaus Copernicus had struggle against it with his heliocentric world view. Even Galileo dared to question geocentric world view. Galileo's injunction 'measure what can be measured and make measurable what cannot be measured' move the way for emergence of inductive reasoning which is put on pedestal by Francis Bacon.

The base of enlightenment philosophy as a tool to free mankind from strangled position of indecision was prepared by a number of philosophers and thinkers popularly called empiricists. The experimental method of empiricism contributed immensely to the rise and expansion of enlightenment. The empirical method and ethos of enlightenment enabled people to call into question tutelage tradition and superstitious forces. The valorization of rationality by Immanuel Kant and Friedrich Hegel ignited a debate about the rational administration of society. The instrumental use of scientific reason empowered people internally so much so that they question and critiqued tradition and tutelage based on irrational and superstitious forces.

Free scientific and pragmatic pursuit is spoiled by the traditional authority administered by the Catholic Church. Galileo Galilei came up with reason and perpetuate with innovation and application of reason to question the beliefs produced and maintained by the Church. He comes out of tutelage and hope to complete his scientific talent. He is not guided by the concept of catholic institution or why he is guided by the objective knowledge. Enlightenment makes gradual progress despite challenges form Inquisition and traditional institution. The ethos of scientific enlightenment, pragmatic thought, empirical knowledge and rational conscience flourish shattering all types of tutelages traditions. The major concern of this research is to how Galileo's recantation delays the coming of scientific enlightenment and how it was manifested in

the thought of Enlightenment philosophers. Despite the compromise between Galileo and Inquisition, science flourished with a promise of progress and comforts in real life.

Enlightenment Philosophy and Bertolt Brecht

Enlightenment celebrated human rationality as a way to attain freedom and to know truth. It gave birth to the vision of an age of reason not only for Western civilization, but for humanity as a whole. This 17th and 18th century European phenomena continued to influence social thinkers and philosophers as late as 20th century. Its basic idea is to aspire to in order to create wealth, peace and liberty for the largest possible number of people and to overcome religious blinkering. The idea of managing society rationally, including division of labor in large scale production, placing significance on research and innovation and exploring the unknown avenue of knowledge and power all fall under the category of scientific enlightenment. With these practices, society goes on making progress and liberating people from the temptation of superstition and irrationality.

Closed to the Enlightenment philosophy is the idea of reformation. The Reformation, a 16th-century religious and political challenge to papal authority promoted by Martin Luther, King Henry VIII and others, led to the Thirty Years War and the Counter-Reformation. On October 31, 1517, Martin Luther nailed his *95 Theses* concerning clerical abuses and indulgences on the church door at Wittenberg. This famous event is often considered that launching point for the Protestant Reformation. The act of nailing those theses about clerical abuses provided the foundation to question the authority of the Church as one who spoke for truth. The remarkable contribution of Luther to the humanity is the freedom of thought that people during 16th 17th century lacked out of the fear of the Church. However, many Christians wanted to reform the Church and its proceedings. One such person was the German monk Martin

Luther. Disgusted with the Roman Catholic Church's involvement in a number of secular issues and their sale of indulgences, millions of Europeans supported Martin Luther and broke from the Church. The events that followed led to a dramatic decrease in power of the Roman Catholic Church and an increase in literacy rates across Europe and, eventually, the globe. This increase in literacy proved bedrock for Enlightenment.

Enlightenment believed in verified truth. And the truth could be a dangerous weapon, an instrument for changing the world, or a completely useless thing. Galileo believes that everyone wants to know the truth as much as he does, but it is not like that. The truth he wants other people to see and accept threatens a traditional way of life. A strong fear makes people close their eyes and stay mute to the truth. If other scientists were less afraid of the Inquisition and its bonfires, they would definitely have changed the world sooner. However, no one has a right to blame them, for Galileo himself prefers to recant. A place, where fears dwell doesn't suit the truth.

In 20th century, German playwright Bertolt Brecht revisits the life of Galileo and the world full of fear to truth to deliver his concept of epic theatre and 'alienation effect'. His plays focus on themes like nightmares of socialistic practice, threat of Nazism, terror of Stalinism, derailment of scientific enlightenment, progressive transformation of society and the promotion of human rights. As a playwright, he tried to handle controversial modernist movements. But he soon grew disappointed with them and developed a new and innovative notion of theatre that is called epic theatre. Walter Benjamin, on Brecht's use of subversive and innovative dramaturgy, points to his anti-traditional thought. He observes:

Brecht opposes traditional theatre which is dramatic in the narrow sense and whose theory was formulated by Aristotle. This is why Brecht introduces the

dramaturgy of his theatre as a 'non-Aristotelian' one, just as Riemann introduced a non-Euclidean geometry. This analogy should make it clear that what we have here is not a competitive relationship between the forms of drama in question.

(18)

What Brecht refuses is Aristotelian catharsis. He is flatly opposed to the purging of the emotions through identification with the destiny which rules the hero's life. Brecht's agenda in this play is to blame Galileo for holding up the revolution that would destroy the oppressive class system of capitalism.

Michael Y. Bennet observes the use of metaphor and symbols of Galileo's scientific discoveries. These symbols point to the emerging spectrum of scientific innovation and advancement. Bennet shortly puts forward his view in the following extract:

Brecht understands of the need to convey conditions from one time to another, from one culture to another. Focusing on the telescope as the central metaphor and agent of change in the play, Brecht models the structure of the play after it, creating an arc that forces the audience to consider their future actions. Brecht forces his audience to suffer an epistemological crisis. (1)

The gulf between the progress of science and the needs of mankind might grow so wide that the new achievements of science could lead to the destruction of mankind. Galileo considers the new age of science to be a whore, spattered with blood. Brecht's Galileo is conceived as an antihero. There is much ambiguity in his character.

Brecht is known for infusing dialectics in his plays. Galileo is a case in point. In this sense his play works as an instrument. He endeavors to estrange members of the audience sufficiently from the characters on stage as opposed to having them completely lost in their

identification with them— so that they will be able to think clearly. Focusing on this issue, Azher Suleiman says:

Nevertheless, Bertolt Brecht believed that whilst theatre provided entertainment for the spectator it should also engage the spectator's reasoning rather than their feelings. Therefore, he used a dialectic theatre that intellectually engaged his audience through methods that echoed Marx's theory, namely that man and society should be re-examined in order to create an equal society. (7)

Brecht's plays are vehicles for dialectics. They present a situation, which has the opportunity for rational debate within it. They encouraged workers to unite and rebel against a controlling capitalism. His play *Galileo* throws light on how the gradual rise of science and secular trend dismissed and uprooted superstition, irrational practice, human stupidity, parochialism and whimsical trust in the unseen and inexperienced. It is the enlightenment assault on tutelage tradition on which this study is based. Galileo's passion for scientific search is restricted by the existing paradigm of traditional thoughts like geocentric world view and the deductive reasoning forwarded and maintained by the church. As a result the free rational thought of Galileo comes in conflict to the Catholic establishment.

Ernan McMullian reflects on how Brecht designed his dramaturgy so as to highlight his radical ideals and affiliations. Focusing on dramaturgy, McMullian see:

Had Galileo made his case for Copernicanism a century earlier or a century later, it seems unlikely that it would have evoked the strong response it did on the part of the Roman theologians. After all, Nicole d'Oresme, a prominent ecclesiastic, had given cautious credence to the arguments for a rotating earth long before Copernicus, without exciting any notable reaction among theologians. (274)

It would be risky to rely too much on the comparison between two such diverse and such complex historical contexts. But it seems fair to say that the most significant changes were those associated with the Protestant Reformation. The deep division regarding the role of authority in the interpretation of Scripture produces far-reaching repercussions. Brecht rejects the bourgeois claims to totality and nature. He accepts a dialectically epistemic center. It is no surprise that Brecht sees these objects is contradictory. He conceives of the self as a contradictory object. The new content needs new form to engender new notion of truth.

John C. Caiazza notices the misery and degradation of Galileo. Following recantation, he fell from the grace or the pedestal of fame. His craven attitude is revealed. People laughed at his timidity. The imprisonment of Galileo indicates how the ethos of scientific enlightenment is confined in a cage of notoriety, self-betrayal and humiliation. Caiazza briefly hints at this side of the play.

Besides contradicting certain biblical texts and Aristotle's philosophy, the Copernican doctrine defended by Galileo contradicted the universally accepted "naive" notion of earth centeredness, for the Sun does appear to travel from sunup where it appears at dawn in the East, to noon where it is approximately overhead, to sunset where it sets in the West. The Copernican system a person had to exercise a feat of imagination. (2)

Galileo had answered these and other such objections in his *Dialog on the two Systems*, the book that got him into such trouble with Pope Urban VIII and the Inquisition. The reason for the trouble was that in their earlier discussion about Galileo's projected book. The Pope had argued that the truth regarding the two world systems was ultimately beyond final answer.

Kant's appeal to make a public use of reason to free oneself from tutelage carries lots of theoretical importance. In a small essay, "What is Enlightenment?" Kant lays emphasis on '*Sapere Aude*' which means 'dare to know'. The courage to make use of reason is highlighted by Kant as a medium to enlighten society and free it from various restrictive forces. Regarding enlightenment, the nexus between man's self-invited immaturity and enlightening ethos Kant explains:

Enlightenment is man's emergence from his self-incurred immaturity. Immaturity is the inability to use one's own understanding without the guidance of another.

This immaturity is self-incurred if its cause is not lack of understanding, but lack of resolution and courage to use it without the guidance of another. The motto of enlightenment is therefore. *Sapere aude!* Have courage to use your own understanding! (1)

Galileo dared to contradict the Ptolemaic worldview, dialectics allowed Brecht to contradict the bourgeois worldview. In Brecht's view with the technological advancements humankind has been able to further reconcile theory with praxis and as the movement toward clarity progresses, humanity has also been eliminating the chains of domination permitted by ideology. Each technological advance can be, in essence, a weapon which emerging classes may employ toward emancipation, in the war against ideology. As telescope helped Galileo to challenge the Church, the technology, reason and free from fear helps working class to go against ideology.

In *Galileo*, Brecht displays a model of the bourgeois revolution or at least the beginnings of it. In doing so he outlines his own dialectic of enlightenment which is founded on his version of historical materialism. From this several things emerge. First, Brecht sees a Cartesian form of doubt as the impetus behind the Enlightenment and that this type of doubt is a necessary

precondition to the altering of Weltanschauung and thus to class consciousness and revolution. It will also be revealed that Brecht sees the state apparatus as a repressive force ensuring the hegemony of an ideology which serves the interests of the dominant classes. However, we will also see that, for Brecht, the maintenance of the dominant Weltanschauung is not solely a function of the state. Situations may arise where individuals align themselves with interests of the state and ruling classes in the belief they are acting in the interests of the subaltern classes.

Chapter II

Critical Analysis: Critique of Regressive Force in *Galileo*

Brecht's idea of the character of Galileo becomes clear upon the analysis where he attempts to disrupt one's worldview were founded on the idea of creating what he considered to be a Cartesian form of doubt in his audience which would call into question the validity of the inherited, uncritically accepted worldview.

Brecht's character Galileo, in the play by the name is conscious of the importance of pragmatic knowledge. It is not courage that makes one liberated from tutelage; it is knowledge—knowledge of the time and situation—makes one free. He wants to keep the knowledge safe and make it useful to free humankind from the tutelage incurred by Catholic Church. He is keen to acquire money which is key to living a secure and comfortable life. The argument can also be that only having courage during the time when preservation of knowledge unsanctioned by Church was really difficult. He wants to make use of his knowledge to make money so that he could live without any fear and setback. Realizing that Galileo is in need of money for the smooth and uninterrupted life, the procurator advises him to go to Florence where he stands the better chance of earning both money and prestige. Galileo wants to show the people around him that getting abstract, metaphysical knowledge does not bring any change in life. His conversation with The Procurator reveals his personality and thought:

THE PROCURATOR. Only what brings in scudi is worth scudi. If you want money, you'll have to come up with something different. If you have knowledge to sell, you can ask only as much as it earns the purchaser. Your misfortune, Mr. Galilei is your field.

GALILEO. I get it. Free trade, free research. Free trade in research, is that it?

THE PROCURATOR. But Mr. Galilei! How can you say such a thing? Permit me to observe that I don't fully appreciate your witticism. The flourishing trade of the republic is hardly to be sneered at. (9)

In the utterance of Galileo the adjective 'free' is used frequently. He advocates free trade and free research. Free research yields new findings with which new discoveries and inventions can be made. Cutting-edge technology can be created by new finding resulting from free research. Some of the findings of free research can call into question traditional truth, belief and practice. That is why orthodox society is also unsupportive of free research, free search and free exploration of truth. But Galileo is fully aware of this fact. He does not like to welcome the gesture of conformism. He explores truth through his involvement in free research. He wants to endorse a truth on materialistic ground. Only the pragmatic backup of truth appeals him. Through free research and free quest he wants to free people from the shackle of tutelage. By dint of pragmatic knowledge arising from empirical facts and observational probation, progressive transformation can be brought.

The Enlightenment stays until today at the center of the modern Western mindset and of the knowledge societies produced by it. Insofar as it gave origin to most of the characteristics which defined modernity throughout the past two centuries, the Enlightenment remains the embodiment of four core features which are still at the center of contemporary post-industrial societies: "technological modernization, secularization, pluralization, and multiculturalization" (Habermas 3). They are kept together by the practice of public rational critique as demystification by Enlightenment as an ethics and politics of public discourse specific to democratic communities. The Enlightenment also laid the foundations for the separation of state and religion, and thus for the institution of the modern state. The respective ideas found

expression in the American Constitution of 1776 and in the French Revolution of 1789 which proposed liberty, equality and brotherhood as ideals to pursue by the means of the rule of law and cultural and social pluralism.

Observation of moon through telescope paves the way for gradual weakening of rigid traditional misconception. In this connection, it can be argued that the experimental and inductive use of scientific inventions liberate reason from the cloud of confusion and bigotry. The following snatch of conversation is reflective of the emerging power of science over orthodox truth.

SAGREDO. (*softly*) The edge of the crescent is quite irregular, rough and serrated. In the dark part near the luminous edge there are luminous points. They are emerging, one after another. From these points the light spreads out over wider and wider areas and finally merges with the larger luminous part.

GALILEO. How do your account for those luminous points?

SAGREDO. It can't be.

GALILEO. But it is. They're mountains.

SAGREDO. On a star? Galileo. Gigantic Mountains. (9)

Existing misconceptions associated with celestial bodies and their position are exposed by Galileo's telescope which serves as a metonymic reminder of what science is capable of. The society in which Galileo lived used to worship moon as a perfect celestial body created by God. But Galileo's observation of moon with his telescope yielded the terrifying reality that moon has craters, mountains and other dry regions. The entire spectrum of Ptolemaic theory and biblical claim tumbled down. In this state of upside-down, people can exert their rational consciousness.

The empirical nature of thought, which is at the center of Enlightenment philosophy, is not a school of thought rather as Ralph McLean understand as a "rainbow contribution of different theorists and thinkers" (4). He says "Given the breadth and depth of the Enlightenment and its complex sprawl across many disparate disciplines, it is difficult to provide a comprehensive course to cover the diversity of the period" (4). The first major problem for the Enlightenment historian is to establish dates for the beginning and end of the period. McLean elaborates "The most frequently cited start point is 1688, the year of the 'Glorious' Revolution in England and a year after Isaac Newton published his scientific masterwork the Principia" (4). While this may be convenient from an English point of view, it is not satisfactory from a European perspective, "especially as the Scientific Revolution of the 17th century) had laid the foundations for Newton in England and Gottfried Wilhelm Leibniz in Germany to construct their natural philosophies" (4).

Speculative thinking, deductive mode of obtaining knowledge and abstract philosophical rumination appeared to be challenged by Galileo's claims and convictions. He is of the view that anything can be brought to the orbit of calculation, judgment, experiment and observation. Any truth which cannot be grounded on observation, empirical testing, pragmatic and positive locus is downright questioned by Galileo. This claim of Galileo which gives a powerful jolt to the orthodox Ptolemaic tutelage is manifest in the following extract that encapsulates the gist of conversation between Galileo and the philosopher.

GALILEO. Your Highness, I am extremely pleased that you should be present while I communicate our new discoveries to the gentlemen of your university. (*Cosmo makes formal bows to all, including Andrea*).

THE PHILOSOPHER. (*Seeing the broken Ptolemaic model on the floor*) There seems to have been some breakage here. (*Cosmo stoops quickly and hands the model politely to Andrea. At the same time Galileo slyly puts away the other model*).

The case of "some breakage" is not 'some' a general, it is a tectonic breaking. The whole western metaphysics so far was on the floor, metaphorically. The Geocentric world view collapsed down there with Galileo's invention and consequent discoveries through it. Galileo's argument that "using a very old system" to know the world won't take to the truth, rather would take to the tutelage:

GALILEO. (*at the telescope*) As Your Highness no doubt knows, we astronomers have for some time been encountering great difficulties in our calculations. We are using a very old system which seems to be in agreement with philosophy but unfortunately not with the facts. (22)

Galileo humbly beseeches that an old system has its limitations. In his analysis, old trajectory of thought can fail in the emerging new scenario which is solely supported by scientific research and experiment. The philosopher with whom Galileo argues is soft and liberal enough to admit that old pole of thought is really vulnerable. It is forced to admit its limitation in the powerful wake of the expanding spirit of science.

Due to the power of church, orthodoxy, bigotry and threat, the contemporary people of Galileo's time have no courage to exercise their rational power. Instead of interrogating, opposing and cross-examining any proposition or truth claim, they simply accept it. People are rather willing to be passive recipients of truth claim made by traditional religious institutions than exercise their ability to doubt the proposed statement of truth. Those who rely on the

observation, chiefly empirical observation, can notice the new glimmer of truth. Only they have the capacity to question truth, challenge tutelage and lead the mission of exploring the forbidden avenue of truth. The following extract throws spotlight on this side of exploiting rational consciousness and inherent will to question the proposed statement of truth and truth claim.

Venus, for instance, is supposed to move something like this. (He sketches on a blackboard the epicyclic course of Venus according to Ptolemy) But if we predicate these complicated movements, we are unable to calculate the position of any star accurately in advance. We do not find it in the place where it should be. Furthermore there are stellar motions for which the Ptolemaic system has no explanation at all. According to my observations, certain small stars I have discovered describe motions of this kind around the planet Jupiter. If you gentlemen are agreeable, we shall begin with the inspection of the satellites of Jupiter, the Medicean stars. (22)

Galileo's observation and the proposed truth based on some findings of his observation are subversive of the essence of Ptolemaic theory. Galileo insists there is stellar motion about which even Ptolemy did not say anything about it. His conclusive remark about the satellites of Venus and Jupiter is devastating to the stronghold of Ptolemaic world view. This set of findings of Galileo's observation proves only the inductive trajectory of truth can sow the seed of progressive reform and progress.

Valorizing the need of freedom in making enlightenment happen, Kant says "For enlightenment of this kind, all that is needed is freedom. And the freedom in question is the most innocuous form of all- freedom to make public use of one's reason in all matters" (1). Freedom is the crucial factor in the happening of the event called enlightenment. The imposed compulsion to

remain silent and complaint is the serious deadlock to the inception of enlightenment. Focusing on this line of reasoning, Kant contends.

But I hear on all sides the cry. Don't argue! The officer says. Don't argue, get on parade! The tax-official. Don't argue, pay! The clergyman. Don't argue, believe! (Only one ruler in the world says. Argue as much as you like and about whatever you like, but obey!). All this means restrictions on freedom everywhere. But which sort of restriction prevents enlightenment, and which, instead of hindering it, can actually promote it? I reply. The public use of man's reason must always be free, and it alone can bring about enlightenment among men; the private use of reason may quite often be very narrowly restricted, however, without undue hindrance to the progress of enlightenment. (1)

By the public use of one's own reason it is meant that use which anyone may make of it as a man of learning addressing the entire reading public. The private use of reason is that which a person may make of it in a particular civil post or office with which he is entrusted. Debates have raged over the extent to which the Enlightenment was, at its core, a social or an intellectual phenomenon. However, given the expansive scope of the period, it would be wise to view the Enlightenment as an amalgamation of both these strands of discourse.

Threat and burning at the stake are twin tools that the inquisition uses to implant in people cowardice those results in tutelage. The very old cardinal speaks in the language of threat though he outwardly talks with Galileo in a mild and supportive way. But the intention of the old cardinal is shockingly diabolic. Far from making people courageous enough to strive for truth, he simply relies on threat perception. The reliance of the established Christian authority on threat perception with a view to checking the march of scientific knowledge is a serious

stumbling block on the way to the advancement of science and technology. The following extract serves as a typical case that pertains to this issue.

THE VERY OLD CARDINAL. (*to Galileo*) Oh, you're the man? You know, I don't see too well any more, but I can see that you look remarkably like the man — what was his name again? Whom we burned a few years ago? You want to degrade our earth, though you live on it and receive everything from it. You're fouling your own nest! But I for one will not stand for it. I'm not some nondescript being on some little star that briefly circles around somewhere. (22)

Threat and incarceration are twin measures with which the Roman Catholic Church suppresses any secular and scientific upsurge. These measures work as chief hurdles on the way to the knocking on the door of progressive and secular knowledge. This difference alone created friction. Galileo heard of a device to make distant objects appear closer, and the applications of such an instrument were immediately obvious to Galileo.

At heart of enlightenment lies the notion of progress. The liberation of mankind from the bondage of servitude, superstition and regressive forces of tradition is often championed by the progenitor of enlightenment. In this connection, Kant briefly says.

But it is absolutely impermissible to agree, even for a single lifetime, to a permanent religious constitution which no-one might publicly question. For this would virtually nullify a phase in man's upward progress, thus making it fruitless and even detrimental to subsequent generations. But to renounce such enlightenment completely means violating and trampling underfoot the sacred rights of mankind. (3)

The conditions upon which the elites of the Enlightenment could blossom can be called into question. Such inquiry has both social and intellectual connotations. For it raises questions concerning the groups and networks of people at varying levels of society. Intellectual interests facilitated the appropriate conditions for the giants of the Enlightenment to publish their contributions. This issue points to the significance of a popular enlightenment and the extent to which this was evident in Europe.

Galileo's simple statements of truth are treated as threats to the church, to the authority of Ptolemy and the foundational basis of inquisition. Galileo is threatened with burning at the stake. He affirms that I am not an enemy of the church. With due respect and humility he repeats that his love for the Holy Scripture. But the then authority of Catholic Church continues to treat Galileo as a threat, as a violator of the Holy Scripture. The following citation illuminates how the scientist Galileo falls prey to the inquisition's language of truth.

GALILEO. (*launching into an explanation*) I'm a faithful son of the church . . .

BARBENI. He's really dreadful. In all innocence he accuses God of the juiciest boners in astronomy! I suppose God didn't work hard enough at His astronomy before He wrote Holy Scripture? My dear friend!

BELLARMINE. Don't you think it likely that the Creator knows more about His creation than any of His creatures? Galileo. But, gentlemen, after all we can misinterpret not only the movements of the heavenly bodies, but the Bible as well. (35)

The head of church astronomers confirmed his discoveries. Jesuit astronomers jostled to look through the telescope. But his academic enemies were not finished. His support of the Copernican discovery that the earth revolved around the sun is particularly reexamined with

biblical bias. The feeling in Rome was that Copernicus's views would be more devastating to the church than those of Luther or Calvin. Pope Paul V ordered the Inquisition to look into the matter.

Galileo's passion for science is proverbial. He foresees his work and future discoveries will shake long held societal and religious beliefs. This establishes the backdrop for the major conflict. Personal and domestic conflicts arise because of Galileo's financial position. His salary from the University is inadequate to support the household and Mrs Sarti is impatient that Galileo take on more students so they can pay the milkman. She is deeply troubled by Galileo's theories and by the interest shown by her son Andrea. She worries about Andrea "slipping into sin" (78) through his involvement in Galileo's research. As a dedicated scientist, Galileo values scientific knowledge above religious faith; he can no longer accept the theory of Aristotle's "crystal spheres" (6). He rejoices in the "new time when humanity will finally be able to 'understand its bonde and is convinced that 'Where faith has been enthroned for thousands of years doubt now sits'" (7). Galileo presents the Venetian Republic with a new invention. To help pay debts and to fund continuing research, Galileo improves the telescope, recently invented in Holland, boldly claiming it as his own invention and presents it to the University

Galileo shows no sign of guilt or repentance for his actions. This sets Galileo in direct conflict with the University and the city fathers and also with the Procurator on an inter-personal level. Brecht offers us an insight into Galileo's character; we see him here, not as a hero, but as an ordinary flawed human being. Galileo's moral compass is brought into question. Ludovico knows that Galileo has stolen the idea for the telescope and is making money from it. Before the politics and superstition of the inquisition, Galileo has no option other than relying on the tone of dubiety and ambiguity. This dubiety and ambiguity that almost verge on the tonality of

recantation invokes tutelage rather than an exercise in the use of reason for reasoning's sake. The following extract is expressive of this sort of plight of Galileo.

GALLILEO. No, no, no. Truth prevails only when we make it prevail. The triumph of reason can only be the triumph of reasoning men.....! But if they don't rouse themselves and learn how to think, the best irrigation systems in the world won't do them any good.

THE LITTLE MONK. They're tired. Galileo. (throws a bundle of manuscripts in front of him). Are you a physicist, my son? Here you'll find the reasons for the ocean's tides.

GALLILEO. An apple from the tree of knowledge What I know I must tell others. Like a lover, a drunkard, a traitor. It's a vice, I know, and leads to ruin. (40)

Conflict between the Individual and the State is brought to the fore. Galileo is told that the church has decided not to endorse Copernicus' theories that his discoveries support and prove. He is also told that he is allowed to continue his work, but only in the form of hypothesis. This way the Church is able to dismiss Copernican doctrine as "absurd, heretical and contrary to our faith" (60). The Church's response shows how easily those in power can manipulate the truth. According to biblical scholars, truth is found only in the scriptures. There is little chance of challenging doctrinal truths and thereby destabilizing society.

Private use of reason is doing something for the sake of self-enrichment. Rational workers in a specific occupation use private reasoning to complete tasks. Public use of reason is "doing something in the public sphere because we choose to improve our private function. Although someone may find his job or function disagreeable, the task must be completed for

society to flow consistently" (Kant 23). Kant may, however, use public reasoning in order to complain about the function in the public sphere. In brief Kant dwells on the disparate use of reason which is manifest in the following citation.

A military officer is required to obey the orders of his superiors. A clergyman is required to teach the doctrines of the church that employs him. But the responsibilities of their office do not preclude them from publicly voicing any opinions that may conflict with those responsibilities. We expect office holders to stay in character at all times, but Kant gives examples. (27)

It is impossible and immoral that the people of one generation could restrict the thoughts of the next generation. It is equally unbecoming of the authority to prevent the extension and correction of previous knowledge. They are in no way liable to stop all future progress. Later generations are not bound by the oaths of preceding generations. With freedom, each citizen could provide public comment until public insight and public opinion changes the religious institution. But Kant says that it is impossible to agree, "Even for a single lifetime, to a permanent religious constitution that doesn't allow public comment and criticism. If one were to give up enlightenment, one would be trampling on the "sacred rights of mankind" (32). Neither an individual citizen nor a monarch has the right to constrict historical development.

The Catholic Church is at the pinnacle of the social hierarchy in Renaissance Italy. Cardinal Barbarini's joke, "If God didn't exist, we should have to invent him (51)", is more true than amusing. The Cardinal Inquisitor is now actively gathering information on Galileo, and his every conversation is being written down to show how oppressive and authoritarian the authority of Catholicism and the inquisition is. The following dialogic snatch is illustrative of this point.

THE POPE. It's certainly in bad taste. I'll tell him.

THE INQUISITOR. Some he incites others he bribes. The north Italian ship owners keep clamoring for Mr. Galilei's star charts. We shall have to yield to them, since material interests are involved.

THE POPE. But these star charts are based on his heretical statements, on the movements of certain heavenly bodies which become impossible if his doctrine is rejected. You can't reject the doctrine and accept the star charts.

THE INQUISITOR. Why not? It's the only solution. (55)

The Inquisitor warns the Pope that a terrible restlessness has descended on the world and Christianity. The Pope is physically transformed with all the opulent garments and trappings of his powerful position. By the end of the scene the Pope is convinced that Galileo must be firmly and quickly brought to heel. Galileo now has nowhere to run. The Church finally resorts to brute force to make Galileo toe the line by showing him the instruments of torture.

The suppression of the individual who knows the truth is deemed necessary to keep the earth at the center of the universe and Rome at the center of the earth. Galileo's recantation leads to distressing personal conflict between Galileo and his former protégé, Andrea. Andrea condemns his mentor. He resolves to have nothing more to do with Galileo. The Little Monk goes back to his religious life and Federzoni back to lens grinding. Self-hatred, condemnation and public ridicule which Galileo was subjected make him more timid. For the fear that the church may be condemned as a cesspool of corruption and prejudice, Galileo was coerced into recantation. The following extract explicitly projects this fear on the part of the pope.

THE POPE. This shuffling makes me nervous. Forgive me if I seem distracted.

THE INQUISITOR. Perhaps it speaks to you more clearly than I can, Your Holiness. Are all these people to go home with doubts in their hearts?

THE POPE. After all the man is the greatest physicist of our time, a beacon for Italy, and not some good-for-nothing crank. He has friends. There's Versailles.

(55)

The immediate outcome and incoming repercussion of Galileo's recantation are vaguely calculated by everyone. The Little Monk fears the collapse of the established social order. Galileo responds by defending the need to tell the truth. The Little Monk resolves his internal conflict by giving up astronomy. His decision suggests the powerlessness of the ordinary individual against might of the Church and the State.

The enlightenment occupies a central role in fostering the notion of individualism and the idea of progress. The neo-classicizing trend in modernism came to see itself as being a period of rationality which was overturning foolishly established traditions. A variety of twentieth century movements traces their intellectual heritage back to the Enlightenment. Geometric order, rigor, and reductionism are seen as virtues of the Enlightenment. It points to reductionism and rationality as crucial aspects of Enlightenment thinking. One notable school in this connection is positivism, which Auguste Comte started in the empiricist tradition, a segment of the Enlightenment. In his view, "the enlightenment represents the basis for modern ideas of liberalism against superstition and intolerance" (65). This view asserts that the enlightenment was the point where Europe broke through the sacred circle where previous dogma circumscribed thinking.

The Enlightenment is held to be the source of critical ideas, such as the centrality of freedom, democracy, and reason in a society. This view argues that the establishment of a "contractual basis of rights would lead to the market mechanism and capitalism, the scientific method, religious and racial tolerance, and the organization of states into self-governing

republics through democratic means" (Comte 134). The tendency of the philosophes in particular to apply rationality to every problem is considered to be the essential change.

After a silence of eight years Galileo feels encouraged by the enthronement of a new pope, himself a scientist, to resume his research in the forbidden field. But it does not hinder Galileo's experiment and search. Scientific ethos continues to culminate in subterranean level. The Plague expands generating fear and panic. The household is evacuated but Galileo stays to continue his research. The townspeople "make noises to drive away the clouds with the seeds of the plague in them" (48). Galileo scoffs at the absurdity of superstition. The following extract is representative of how the overtone of defeat is highlighted as the cradle of tutelage.

THE BALLAD SINGER. (*drumming*). Citizens, ladies and gentlemen! Before the great carnival procession of the guilds arrives we bring you the latest Florentine song which is being sung all over northern Italy. We've imported it at great expense. Then round the earth he bade the sun to turn— that's in the Bible, Genesis, Chapter One. (48)

The common people's response to Galileo's publications is lukewarm occasionally. The singers are telling a story of Galileo's discovery breaking the authority of the bible, and therefore the church. These ballads suggest the freedom and the dangers that accompany radical change, and show that overturning the social order can be a source of both community conflict and individual anxiety.

In *Rules for the Direction of the Mind*, Descartes had been able to eliminate many of his own doubts about fundamental ideas. Enlightenment thought was preoccupied with human freedom. It was preoccupied with freedom from prejudice and from political and social oppression, with "freedom from drudgery, pain, and anxiety. It was equally interested in mastery,

and hence in the power which scientific knowledge was supposed to give to humanity, for it was believed that scientific knowledge would allow each person to become master of himself or herself" (Descartes 34). Among the concepts of freedom, mastery, and progress, that of freedom is the most fundamental to Descartes' works. For mastery presupposes freedom from "prejudice and oppression and consists in having the liberty to shape one's own destiny. Progress, in turn, is measured in terms of the extent to which mastery has been achieved" (Descartes 35). Hence throughout most of this study the discussion of freedom will be central. Because of the interrelatedness of the three concepts, mastery and progress will of course enter the scene.

Despite Galileo's small victory where reason seems to have won, the Church's response to proof is preempted by the words of The First Scholar at the Collegium Romanum. The astronomers confirm Galileo's findings but no one is brave enough to tell the Very Old Cardinal. The scene ends with the entrance of the Cardinal Inquisitor. The Inquisition was the Church's response to encountering conflict. It was a Church tribunal that investigated and executed heretics for promoting anything that would shake men's faith in the Church. If the accused confessed, judges handed out minor punishments like flogging, while denial of the charges and persistent heresy resulted in the most severe punishments.

Galileo and Ludovico are in conflict over Galileo's continued research and his defiance of church's orders. As a result Ludovico breaks off his engagement with Virginia, provoking the anger of Mrs. Sarti who accuses Galileo of "trampling all over his daughter's happiness" (78). Ludovico's mother has methods remarkably similar to these of the inquisition in confronting conflict, and similar reasons. "to force discipline and order and a proper respect" (79). Galileo declares that he will publish his findings not in Latin, but in the language of the common people.

The treatments of individual philosophers are stimulating and memorable, especially the discussion of Spinoza. The Association is a basic principle of Leibnizian metaphysics which will seem puzzling to persons who have been taught the more orthodox version of the lonely monad. The motive for identifying "voluntary and public activity needs more explanation than it receives, and the relationships between the main topics addressed, embodied thought, enthusiasm, indecision, the nature of language, the exercise of free speech" (Lososky 104). Lososky's focus is on ideas about thought and action, not on the behaviour of 17th and 18th century passionate thinkers.

It is difficult to understand the evolution of the conception of Enlightenment without being aware of the disruptive and unconventional acts associated with the radical Protestantism. He is of the opinion that the role of the 18th century trade in "banned and unauthorized books on the Continent is another integral part of the total picture. For these reasons, enlightenment and action is most satisfactorily approached as a study of epistemology rather than as intellectual history" (33). It brings into focus a 17th century conflict between the often sympathetic temptations of enthusiasm. It reaffirms the sober belief that the way to knowledge is necessarily labored and indirect. Taking this contrast as his starting point, Lososky has put a range of new issues onto the table. He has made an admirable start at unraveling the question of the relationship of the reform of knowledge to private virtue on one hand and to contributions to the public welfare on the other. Freedom is the fundamental feature of Descartes' position. This emphasis on free will is itself a strong indication of affinity between Descartes' thought and that of the eighteenth-century Enlightenment. But this affinity exists not only in such a general way

In the last period of his life Galileo is waiting in the naïve belief he is about to have an audience with the Grand Duke and hand over his new book. Despite its being banned, news of

Galileo's doctrine spreads and its effects are felt all over Italy. The increasingly influential business community values Galileo's benefit to manufacturing. Vanni, a successful ironmonger, is caught up in the conflict because he knows that he will sink or swim with people like Galileo. Galileo seems to be ignorant of the very real danger he is now in. Finally, Galileo is found torn between hope and pervading anxiety. His care and concern regarding research is mentioned in the following extract.

GALILEO. You don't say. *(Pause)* Nothing has come from Descartes? No news from Paris? Andrea. Oh yes. When he heard you had recanted he stuffed his treatise on the nature of light in his desk drawer. *(Long pause)* I keep worrying about some of my scientific friends whom I led down the path of error. Has my recantation helped them to mend their ways? Andrea. I am going to Holland to carry on my work. (61)

Andrea is accompanied by his child assistant Giuseppe. He is searched crossing the Italian border. He openly reads Galileo's book. Children nearby are discussing that a local woman is a witch who can fly on a broom. The boys ask Andrea if people can fly through the air. He answers that it is impossible for a woman to fly on a broom without some sort of motor attached and that one day, maybe 'there will be' such machines. Superstition and scientific truth are directly contrasted in the last speech of the play.

The invention of telescopes made all the difference. Making knowledge about everything available for everybody, science strives to make skeptics of them all. Now the greater part of the population is kept permanently by their princes, landlords and priests in a nacreous haze of superstition and outmoded words which obscure the machinations of these characters. The misery of the multitude is as old as the hills, and from pulpit and desk is proclaimed as

immutable as the hills. Our new device of doubt delighted the great public, which snatched the telescope from our hands and turned it on its tormentors. These selfish and violent men, who greedily exploited the fruits of science to their own use, simultaneously felt the cold eye of science turned on a thousand-year-old, but artificial misery which clearly could be eliminated by eliminating them.

The movements of the stars have become clearer; but to the mass of the people the movements of their masters are still incalculable. The fight over the measurability of the heavens has been won through doubt; but the fight of the Roman housewife for milk is ever and again lost through faith. Science, Sarti, is concerned with both battle fronts. A humanity which stumbles in this age-old milky mist of superstition and outmoded words, too ignorant to develop fully its own powers will not be capable of developing the powers of nature which you reveal. Galileo begins to make claims about the universe that have great consequences on the lives of other characters and on his relationship with the church.

The Church is a strong presence in the play, wielding control over Galileo's livelihood and the minds of its clergy and laity. The action of the play advances from the resulting conflict of authority and freedom of thought. The play culminates in Galileo's trial for heresy. Galileo recants his doctrine before the Church but clandestinely continues to record his theories. In the end, however, Galileo is the hero even in his defeat, maintaining his right to think and write. The conclusion of the play implies the dawning of the Scientific Revolution and a new religious and social order to follow.

Conclusion: *Galileo*: Reason and Technology against all Tutelages

Brecht's play *Life of Galileo* depicts the clash between 'reason' and 'faith' in such a significant manner, as if, it aims at providing us the very essence of the societal restlessness that

was the hallmark of the society of Italy during the 16th and 17th century. This is quite evident in the contrasting beliefs and ideologies of Galileo and Roman Catholic Church, as they both were the proponents of different theories of universe: 'Heliocentric' and 'Geocentric' Cosmology respectively. On this account, we can say that, this play provides us an insight into the socio-political scenario of Italy during the 16th and 17th century. Moreover, Kant's notion of enlightenment can be understood in a more significant manner by means of analyzing the portrayal of Galileo, a man who stands for 'reason' and 'knowledge.'

Writing late in the 20th century Brecht gives enlightenment and its philosophy a Marxist point of view. According to Brecht, the difficulties of social change are not mastered by keeping silent about them. They are mastered by exposing them. To Brecht, in order to expose these difficulties one must first be able to depict the empirical realities of the present day. Once these realities are understood, once one understands the social environment, one can begin to alter social relations or the relations of social forces.

Brecht argues that as history progresses, new social relationships are created and it is the job of the artist to depict these new relationships. This understanding is what he had in mind when he says, for example, that art follows reality. Reality springs from the social superstructure which is in turn determined by the mode of production. In essence, the mode of production creates the conditions of what we can refer to as the material life-world, i.e. the given, concrete, and inter subjectively available world humans physically inhabit and share. Changes in the mode of production create new material conditions. Art, then, depicts these new conditions and relationships.

Finally, Brecht's *Galileo* calls on the necessity to use reason, science and technology to redeem human kind from tutelage; the hegemony of ideology is capitalist society. With

this *Galileo*, Brecht dug into the pre-modern world to identify evergreen themes: the power of knowledge, the intransigence of the ruling class, and the volatile strain of metaphysics that runs through our shared history. In other words, empirical knowledge is always useful to break away from dogma and tutelage be that of the Catholic Church or capitalist hegemony.

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