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Orientadora: Prof ª. Drª. Alinne Balduino P. Fernandes

Florianópolis, 2019

Reading, Rethinking, and Translating Norms and Stereotypes in Marina Carr's *Low in the Dark*: A Gend

Reading, Rethinking, and Translating Norms and Stereotypes in Marina Carr's *Low in the Dark*
A Gender Studies-Based Translation Project

Vinícius Horst

Projeto de tradução da peça *Low in the Dark* da dramaturga irlandesa Marina Carr. O projeto teve como base estudos de gênero com foco em normas de gênero, resultando na tradução *Imersos na Escuridão*.

Orientador:

Profª. Drª. Alinne Balduino P. Fernandes

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Dissertação submetida ao programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários da Universidade Federal de Santa Catarina para a obtenção do Grau de Mestre em Inglês: Estudos Linguísticos e Literários.
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Marina Carr's *Low in the Dark*: A Gender Studies-Based

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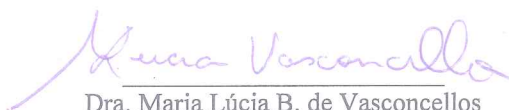Dr. Celso Henrique Soufen Tumolo
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RESUMO

Esta dissertação é baseada no projeto de traduzir a peça irlandesa *Low in the Dark* (1989) escrita pela dramaturga Marina Carr. O foco principal desta pesquisa é a normatização de gênero, sexo e sexualidade, que serviram como guia no processo de análise e tradução da peça. Aliado a conceitos vindos das áreas de tradução, tradução de teatro, e estudos culturais, o projeto resultou na tradução brasileira *Imersos na Escuridão*. Para tal empreendimento os principais conceitos e discussões vêm de Judith Butler (1993, 1999, 2004), na área de estudos de gênero, e Edward T. Hall (1976), em estudos culturais. Este último propõe conceitos como cadeias de ações e extensões, os quais foram relacionados com o tema principal da pesquisa — normas de gênero, sexo, e sexualidade —, e aplicados como ferramentas para análise e tomada de decisões no processo de tradução.

Palavras-chave: *Low in the Dark*; Marina Carr; Normas de Gênero; Tradução de Teatro; *Imersos na Escuridão*.

ABSTRACT

The present dissertation is based on the project of translating Marina Carr's Irish play *Low in the Dark* (1989) into Brazilian Portuguese. The main focus of the research is the normalisation of gender, sex, and sexuality, which serves as a guide through the process of analysis and translation of the playtext. Alongside with concepts from the areas of drama translation and translation studies, and cultural studies, the project resulted in the Brazilian translation *Imersos na Escuridão*. For such undertaking the main concepts and discussions come from Judith Butler (1993, 1999, 2004) in the area of gender studies, and Edward T. Hall (1976), in cultural studies. The latter proposes concepts such as action chains and extensions, which are related to the main theme of the research — gender, sex, and sexuality norms —, and applied as tools for the analysis and decision-making in the translation process.

Keywords: *Low in the Dark*; Marina Carr; Gender Norms; Drama Translation; *Imersos na Escuridão*.

LIST OF ABBREVIATIONS

TS Translation Studies
SC Source Culture
TC Target Culture
SL Source Language
TL Target Language
ST Source Text
TT Translated Text
ET Extension Transference

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CHAPTER 1 – SITUATING THE TRANSLATION PROJECT: PLAYWRIGHT, PLAYTEXT, AND HISTORICAL BACKGROUND

When I first came across the play *Low in the Dark*, written in 1989 by the Irish playwright Marina Carr, I immediately fell in love with the humour, the quick exchanges between characters, and how in this apparently entertaining and nonsensical play, there are many layers of criticism of late 20th-century Ireland, either intended by the author, or by our reading of the text from a 21st-century perspective. Dealing with themes such as norms[1], gender identities, performativity of gender, gender roles, and of sexuality, Carr's play has been performed both in Ireland and other countries, such as the US and Portugal, which shows how much such themes transcend the Irish sphere and how the play is actually able to reflect and talk to many other peoples in the world. That is the point from which I started. By having in hand a playtext that deals with these quasi-universal themes, I was curious and eager to propose my own translation and also to bring the play onto the stage. Due to time constraints, though, I opted for leaving the stage and the performance world for further research. Nevertheless, I discuss some issues related to performance, but an imagined and ideal one that I have kept in mind during the translation process. That is important for the translator needs to be aware of the target culture's (TC) theatre tradition and/or of the themes proposed by the playtext — here related to gender norms — in order to have a satisfying final translated text (TT) called *Imersos na Escuridão*[2].

On account of that, the present chapter is organised as follows: section 1.1 Translation Project and Objectives; section 1.2 Marina Carr, *Low in the Dark* (1989), and Historical Background; 1.2.1 The

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[1] The concept of norms here is understood from a cultural and gender studies perspective as an abstract system that governs people's lives (further developed in Chapter 2). The term in this dissertation does not relate to the common use within the Translation Studies (TS) (section 2.1). The concept of "norm" was first introduced in TS by Gideon Toury (1978) to refer to patterns in translation within a specific sociocultural situation. Toury's concept of norm and the research methodology he elaborated under descriptive translation studies.

[2] Due to copyrights neither the original playtext of *Low in the Dark* nor the translation *Imersos na Escuridão* will be included in full in the present dissertation. I only bring excerpts from both that are relevant for the discussion and arguments.

Playwright, Marina Carr; 1.2.2 The play, *Low in the Dark* (1989); and 1.2.3 A Brief Historical and Cultural Background of Ireland and Brazil; in order to situate the reader before diving into more specific discussions and concepts in the following chapter (Chapter 2).

1.1 TRANSLATION PROJECT AND OBJECTIVES

In terms of my motivation of choosing *Low in the Dark* to work with, I draw on the actor, designer, director, and translator Pedro de Senna (2007), who proposes that a translator never assumes an apolitical approach towards a text. In other words, the very act of choosing a specific text for translation always has a motivation linked to personal beliefs and, thus, one's political views (de Senna, "In Praise of Treason" 40). Nevertheless, I would like to propose that such political stand may be the case in many translation projects, but not quite in all of them, since the context the translator is inserted in is also an issue that must be taken into consideration. Whether s/he/they[3] is inserted in academia, in a company, or working as a freelancer, such choices tend to depend on such professional context's requirements which may not allow for much freedom in terms of what to translate and/or how to approach the material to be translated. However, I relate myself closely to this ideal and longed for proposal of, whenever possible, being able to choose the texts that are close to my own beliefs and which I think are worth sharing with others, and thus the act of translating should be as politically-engaged as possible. Therefore, my personal reason for taking on the task of translating *Low in the Dark* was politically-driven in relation to current gender and body-related policies in force and under discussion in Brazil, such as social names for trans people, abortion laws, teachers' freedom of discussing gender inside classrooms, to cite a few.

Low in the Dark deals with quasi-universal themes, and although it is an Irish play, when brought from the source culture (SC) to Brazil, it may also speak about the political issues in the target context (TC). De Senna (2009) also proposes that, though the translated text (TT) is expected to relate in some degree to the source text (ST), this undertaking may take into consideration three other "parallel projects," which are:

> 1 The transposition of the words [of the ST] into the target language (with all the known problems

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[3] I use "they" as a pronoun commonly used by non-conforming people that do not want to be addressed either as "he" or "she."

associated with non-overlapping semantic fields etc.);

2 The relocation[4] of the setting [and] the translation of its context (with all the linguistic consequences that entails);

3 The dislocation[5] of the formal attributes of the play [and] the translation of its theatrical language (for example the rendition of verse plays into prose) (de Senna, "This Blasted Translation" 259).

De Senna believes that when going through such steps, "the theatrical translation (…) allows for the original to be seen, but with different, local colours as performance shines through it" (*This Blasted Translation* 263), that is precisely the intention of this translation project.

Supported by a discussion in the areas of translation and drama translation, cultural and gender studies, my intent is to analyse the ways *Low in the Dark* questions social norms of gender, sex, sexuality, and performativity. This endeavour takes place alongside with the development of two translated versions of the play. In such undertaking I am concerned with possible implications and challenges that may appear in this geographical and chronological relocation, from an Ireland of 1989 to a Brazil of 2018, and here, considering the specific relocation of the play in the city of Florianópolis. The first and "raw" version of my translation of the play, which is more related to its foreignization, is mostly concerned with simply translating the text from English into Brazilian Portuguese focusing on the transposition of linguistic issues and not much about its relocation. The second version of the translation, the domestication of the playtext, considers transposition alongside the relocation of the TT, which I opted for relocating in Florianópolis, which is the city in which the research and translation took place, and thus taking into consideration orality markers (see pages 24–25) as well.

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[4] The relocation embraces the alteration of the setting alongside all other modifications that it may entail, such as dialects, issues related to the TC's history, folklore, traditions, politics, to cite only a few.

[5] The dislocation refers to moving a text from the SC to the TC considering the tradition in terms of genre, and style, that is, the formal aspects of the text. For instance, translating a playtext from a SC, in which the audience is used to the tradition of having a play in verse, to a TC in which the prose is better received by the audience.

This translation project based on the theoretical framework proposed is guided by three main questions which I intend to answer by the end of such endeavour. My main research questions are:

1– How does *Low in the Dark* portray and satirise[6] the social normalisation of gender, sex, and sexuality?

2– What are the challenges involved in the translation of the Irish play into a Brazilian context considering these social normalisations? How can they be addressed?

3– What are the differences in regard to such satirisation of norms between Ireland and Brazil in the context of the play and of its translation?

I believe that the process of analysing and translating *Low in the Dark*, a play written almost 30 years ago, can be a rich way to shed light on current political and social debates in Brazil with regard to the conservative bills that are both currently in force and under discussion, thus serving as means of protesting, questioning, and reflecting on such issues, as well as establishing a connection between the SC and the TC.

1.2 MARINA CARR, *LOW IN THE DARK* (1989), AND HISTORICAL BACKGROUND

In this section I provide some contextual information about the playwright of the play, Marina Carr, the play *per se*, and the historical background of the context of production of the play, alongside with the present social context in Brazil, in order to situate the object of this research both geographically and historically.

1.2.1 The Playwright, Marina Carr

Throughout her successful career Marina Carr has written many plays such as *On Raftery's Hill* (2000), *Ariel* (2002), *Meat and Salt* (2003), *Woman and Scarecrow* (2006), *The Cordelia Dream* (2008), *Marble* (2009), and the most successful and known ones, *The Mai* (1994),

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[6] According to the Cambridge Dictionary, satire is understood as "a humorous way of criticizing people or ideas to show that they have faults or are wrong, or a piece of writing or a play that uses this style"
www.dictionary.cambridge.org/us/dictionary/english/style.   Accessed: 10/02/2019.
Thus, satire in the context of this research is seen as a tool for questioning and criticising in a humouristic manner the social normalisation of gender, sex, and sexuality.

Portia Coughlan (1996), and *By the Bog of Cats…* (1998) — commonly called the Midlands trilogy — among other and more recent original plays. These plays portray very strong female protagonists and bring into question long-dated taboos, such as rape, incest, and death, which are recurrent tropes in many of Carr's works. Carr is also exceptional in creating texts intertextually connecting an Ireland of twentieth and twenty-first centuries to Greek mythology, by recreating and loosely retelling myths such as Euripides' *Medea* (431 BC) in *By the Bog of Cats…*, Aeschylus' *The Oresteia* (458 BC) in *Ariel*, and Sophocles' *Electra* (date unknown) in *The Mai*, (among other possible references and connections in other plays), as well pointed out by drama studies professor Eamonn Jordan (2010) (158–159). Carr is also responsible for theatre adaptations such as *Phaedra Backwards* (2011) — a re-imagining of the myth of Phaedra — *Hecuba* (2015), and *Anna Karenina* (2016), a theatre adaptation of Tolstoy's novel. But before Carr ventured herself in the taboo issues previously cited, the author had already written four plays in the early and more experimental phase of her career which borrowed from the Theatre of the Absurd[7]: *Ullaloo*, the date of which is uncertain since there is very little information about the playtext and its performance, but is sure to be the first play written by Carr, although it was the third one to be staged, according to Melissa Sihra (201); *Low in the Dark* (1989), the first one to be performed; *The Deer Surrender* (1990); and *This Love Thing* (1991). The one which stands out from among all her experimental plays is *Low in the Dark*, probably due to the fact that it was the only one that was published.[8]

In a talk with Maria Kurdi, Carr comments on how her first experimental plays were "about stretching" her limbs, "[t]hat is all they were, exercises…," in which the pieces had "no central opinion or background knowledge" and were simply "understandings of living and dying" (qtd. in Sihra 202). Still, as Carr points out, "[t]here was nothing underlying the first four plays; I am not saying it is a bad thing, maybe that is the best way to write" (qtd. in Sihra 202). With these experimental and absurdist plays, dealing mainly with subjects such as social norms, gender issues, masculinity, femininity, motherhood, manhood, and maternity, Carr took her first steps into the world of the theatre, and later on, with the Midlands trilogy, carved her name among the greatest living playwrights, not only of Ireland but in a worldwide context.

[7] This concept will be developed in subsection 1.2.2.

[8] Information on all of Carr's works can be found in the IrishPlayography website: www.irishplayography.com/person.aspx?personid=30285.

The Midlands phase marked the moment when Carr's plays started to be staged on important stages around Ireland, like the Abbey Theatre —, Ireland's national theatre — which brought her international recognition. Some of her plays were also produced in England and other European countries, the US, Peru, and Brazil. In Brazil, *By the Bog of Cats…* (1998) was translated as *No Pântano dos Gatos…* by Alinne Fernandes. The play was first staged as a rehearsed reading at Universidade Federal de Santa Catarina in 2011, directed by Carmen Fossari, and then again in Centro Brasileiro Britânico in São Paulo, directed by Domingos Nunez in 2017, the same year in which Fernandes's translation was published.

1.2.2 The play, *Low in the Dark* (1989)

As mentioned earlier, *Low in the Dark* was Carr's first play to be produced. It was first staged at the Project Arts Centre, in Dublin, 1989. Carr wrote it for Crooked Sixpence Company, which was then a new theatre company trying to develop different types of plays, creating something outside the Irish theatre tradition. The play was "strongly influenced by avant garde experimentalism, the absurd and feminism" (Wallace, "Marina Carr" 236). Many of the themes in *Low in the Dark* relate with those found in Samuel Beckett's absurdist plays, since Carr had been studying his works in her unfinished Master's programme.

Before moving on to a discussion of the play itself, I briefly explain what the Theatre of the Absurd is. Probably the main difference between plays denominated absurdist and those that have a more traditional framework is in relation to plot and its objectives. As put forth by dramatist and translator Martin Esslin (1960), in more traditional plays the plot indicates "a fixed objective towards which the action will be moving or by posing a definite problem to which it will supply an answer" in which "[t]he spectators do not know whether that end will be reached and how it will be reached," putting them in a state of "suspense, eager to find out what will happen" (14). In the case of the Theatre of the Absurd, instead, what is presented to the audience is a play that does not unfold itself in any clear and logical manner, and "[t]he spectators, not knowing what their author is driving at, cannot be in suspense as to how or whether an expected objective is going to be reached" (Esslin 14). Thereby, they are "put into suspense as to what the play may mean. This suspense continues even after the curtain has come down" (Esslin 14). This experience results in each spectator trying to figure out by her/himself

what that is all about "be[ing] forced to make a mental effort and to evaluate an experience [s/]he has undergone" (Esslin 14). As Esslin explicitates, in the Theatre of the Absurd "neither the time nor the place of the action are ever clearly stated" (3) and, therefore, for him "everything that happens seems to be beyond rational motivation, happening at random or through the demented caprice of an unaccountable idiot fate" (4). However, the great intent of such type of theatrical experiences is that of "giv[ing] expression to some of the basic issues and problems of our age, in a uniquely efficient and meaningful manner, so that they meet some of the deepest needs and unexpressed yearnings of their audience" (Esslin 4). This idea is corroborated by Arthur Adamov, for whom all such absurdism reflects "the loneliness of man, the absence of communication among human beings" (qtd. in Esslin 4). All of these may be experienced in Carr's *Low in the Dark*, in which the constant subversion, role-playing, and cross-dressing, related to gender, bring many possible interpretations and questions to the reader/spectator's mind.

In *Low in the Dark* there are five characters; they are Bender, Binder, Baxter, Bone, and Curtains. The latter is constantly in the process of telling the story of two characters, referred to as "the man" and "the woman." Bender is a woman in her fifties, the mother of Binder, who, in turn, is in her mid-twenties. Binder's lover, Bone, is a man in his late-twenties, who is friends with Baxter, a man in his mid-thirties. Baxter has a lover called Curtains, who can be of any age. Curtains is a peculiar character: no centimeter of her body is apparent as the character's whole body is covered with red fabrics which resemble curtains. Even the character's face is covered. Most of the character's time on stage is filled with stories about "the man" and "the woman," their adventures in the world and the constant tensions and disagreements between them. Bender and Binder share the left side of the stage, a bathroom with a bathtub, a toilet, a shower, and a brush with hat and tails on it. The right side of the stage, where there are an unfinished wall, tyres, rims, and blocks spread around, is occupied by Bone and Baxter. Curtains constantly crosses from one side to the other. The other four characters, at rare times, cross the stage onto the opposite side as well. The events of the play do not follow any specific chronology and are not really located in a specific time or place. A few elements in the play, which will be further discussed in chapter 3, such as the odd expression in Gaelic, the name of historical or folk characters, and some symbols pervading Curtain's stories, make it possible to infer that the play probably takes place in Ireland or has Irish characters. The exchanges between characters are mostly related to past

relationships, ex-lovers, babies, and many nonsensical interactions, which do not untangle any specific event and do not work towards crafting any particular plot.

The prominent themes that I consider in *Low in the Dark* are the issues and stereotypes that are created from social norms of gender performativity and gender roles, satirised in the play by Carr.

Zoraide Rodrigues Carrasco de Mesquita, in her Doctoral Thesis, believes that there was in fact a lack of criticism in general in relation to the play when it was first produced (45-46), and agrees with Clare Wallace (2006) who points out that the play "did not meet with an exceptionally enthusiastic response" (*Tragic Destiny* 432), probably due to the fact that Carr was still an unknown name in the theatre back then. Gerry Colgan, for instance, only perceived the play as "little more than an accumulation of jokes" culminating in a "meaningless ending" (qtd. in Sweeney 273).

In a more positive and current review Bernadette Sweeney, in her book *Performing Body in Irish Theatre* (2008), comments on how masculinity and femininity in *Low in the Dark* are "unreliable, unfixed and performative," and by performative she means gender roles "[are] also subject to change" (175).[9] Sweeney briefly analyses short excerpts from the play, and positively argues that Carr manages to create characters with undetermined sex, thus playing with shifted identities. Furthermore, Sweeney also cites Melissa Sihra for whom Carr makes a good job at "contest[ing] the traditional Irish cultural ideology that 'woman' and 'mother' are innately linked, and powerfully articulat[ing] the increasing void created by the diminished roles of the traditional hegemonic structures of nationalism, patriarchy and the church in this country [Ireland]" (qtd. in Sweeney 177). Bender, being the mother figure in the play, is the focus of satire in terms of questioning such traditional ideologies. The character is also connected to other point Sweeney makes in relation to pregnancy and to how Carr questions "the performativity of gender, and the unreliability of representation in gender and in performance" (182). Beside Bender, Carr makes such satire by also portraying male pregnancies, first of Bone, carrying Binder's baby and blaming her for being irresponsible and not protecting herself, and also the displacement of the pregnancy bump on Baxter's shoulder.

Nonetheless, Sihra comments on how "Carr replaces the traditional matriarchal space of the kitchen with the intimate, bodily bathroom and

[9] I will talk about the issue of performativity, just as gender, in section 2.3 of Chapter 2.

humorously undermines the traditionally sanctified role of motherhood in Irish culture" (203), and such replacement brings forth a lot of the absurdist quality of the play, added to a few possible symbolic reasons for that, which is discussed in the section 3.2 - Gendered Space. In addition, Sihra comments on how in the play "Carr hilariously parodies the rigidity of gender roles and the Roman Catholic hierarchy through absurdist strategies of carnivalesque excess[10], hyperbole, subversive humour, crossdressing and role-play" (203), again seemingly questioning and parodying the apparent rigidity of norms in terms of gender. MacIntyre, in turn, points out to Carr's "willingness to discard traditional forms" in *Low in the Dark*, that the play has "a zany equilibrium from a melange which included slapstick, cartoon, gender-bending, song, dance, storytelling, interlude and ebullient dialogue," elements already found in her first written play, *This Love Thing* (qtd. in Sihra 202). Such elements can be noticed most in the fast exchanges between characters, the cross-dressing, and in Curtain's stories.

In relation to the writing process of the play, Sweeney states that *Low in the Dark* was a collaborative piece of writing, in which the text was created on stage based on improvised exercises done with the actors. By the end of her chapter, Sweeney concludes:

> *Low in the Dark* is significant as an 'improper' play in 'proper' clothing. It relates to a time in Irish theatre history when experimentation was emerging and the place for women in Irish theatre was being renegotiated. By staging the body, male and female, in all its indeterminacies and multiplicities, *Low in the Dark* was extending the boundaries of the body in Irish theatre (193).

Thus, the play emerges in a moment of repression and struggles, mostly for women, when "[f]emale morality and sexuality were being socially reconfigured," (Sweeney 178) which was a very troublesome

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[10] The point Melissa Sihra tries to convey with "absurdist strategies of carnivalesque excess" is in terms of exaggerated and nonsensical actions in which everything seems to go to the extreme. For instance, Bender's dream with her son she calls "Pope" in which she imagines herself next to him in the Vatican. Bender's description is so detailed and full of crazy achievements such as "launching crusades, banning divorce, denying evolution, destroying the pill, canonizing witches" (Sihra 203).

process in Ireland. These issues will be further discussed in the following section.

In the "Introduction" of the book *Before Rules Was Made*, Cathy Leeney and Anna McMullan argue about how Carr "appropriates the rules of genre, character, dialogue or setting as she has inherited them," reinventing them, and "creat[ing] a dynamic space in which the determining social and theatrical norms of gender, property, identity and tradition become ironic, stifling and sometimes monstrous distortions, as if viewed from a dimension 'before rules was made'" (xv), again, bringing forward the absurdist tone of the play with many unlikely situation and utterances.

Thereafter, Sarahjane Scaife, actor who played the character Binder in the first production, points to the fact that in the years prior to the writing and premiere of the play, Ireland was going through a very difficult economic period, which also affected the theatre scene with very few investments on the sector. When the actor came back to Ireland after a period of four years in New York, she found a country with very little investment on theatre, with only a few independent companies (Scaife 3). In her period in New York, she experienced distinctive ways of creating theatre and how it was possible to bring, not just to the actors but also to the audiences, many different and unexpected experiences, such as bringing the spectator into the play, for instance, dropping the so-called 'fourth wall[11].' Later, Scaife found out Carr had also been in New York for a year teaching girls in a convent school, around the same time she had been in the city. Scaiffe believes the New York experiences were also what inspired Carr in her experimental writing, since in most of them, as it is the case of *Low in the Dark*, she plays with language and uses different strategies in order to construct characters and plot, somehow being subversive and questioning the Irish theatre tradition. Scaife compares the rhythm and a few aspects of *Low in the Dark* with events and situations she witnessed in New York, such as the "loud colourful theatricality" of hookers, cross dressers and coke dealers, in which some

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[11] The concept of the "fourth wall" in the theatre is related to the idea of an imagined wall in more realistic plays which separates the performance and the audience which do not interact with one another, (for more on the topic see Patrice Pavis (1996), Matthew Davies (2002)). As points out Marzieh Keshavarz (2012), Samuel Beckett is known for breaking the fourth wall many times " creat[ing] fractures that confuse the boundary between representation and reality" (141), which is something very much present in the Theatre of the Absurd.

"situation would flare up, everyone would be involved and then it would be over as quick as in *Low in the Dark*" (8).

Still, this extreme life, "like a drug, the high is not possible without the incredible lows," brought a "sense of the two sided coin of black despair and sharp cutting humour," which can be seen in all of Carr's plays, according to Scaife (8–9). She remembers that in 1983, the year she left Ireland, "[the country] was relatively monoethnic" and in relation to the arts in general, "there was little cross disciplinary work going on" contrasting with the multiplicity of cultures already found in New York by then (8). In a country where theatre was predominantly based on a male tradition, from writing to directing, at the time when Carr started writing, Ireland had but a handful of female writers that were able to step into the spotlight as playwrights, such as Marie Jones and Christina Reid, to name a few. "Marina Carr's sex and youth removed her from the traditional male hierarchy" as Scaife (6) states, already indicates that she was an author who was coming to scene to put into question and disrupt many of the prevailing traditions in Ireland.

In the Brazilian context, Zoraide Mesquita arguest that Carr sort of "absorbed" Samuel Beckett's style, and thus her experimental and absurdist plays echo a lot those of Beckett, for instance, his most famous absurdist piece of work *Waiting for Godot* (1948–1949), both in terms of writer's style and the general features and themes of the plays (58). For Mesquita, not only does Carr deal with national matters in her plays, but she is also able to "reach universal zones of human experience" by discussing questions of life and death, time, and always linking with the conditions of our contemporaneity (Mesquita 192), themes constantly present in Beckett's plays.

Outside Ireland, *Low in the Dark* was performed in 2008 at the Department of Theatre and Dance of Texas State University, and directed by Richie Wilcox; *Perdidos no Escuro* (2002), a Portuguese translation and production of *Low in the Dark*, was translated by Graça Margarido and directed by Peta Lily[12], being performed by the MetaMortemFase Group, as presented by Paulo Eduardo de Carvalho (2009). Unfortunately, I was not able to find other records of other possible

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[12] Though I bring Carvalho's work on my work cited list, I decided not to read the text in full in order not to be biased by Mararido's translation choices from which Caravalho discusses a few of them, and since I could not have access to the playtext. Another reason is that it would be a lot to still include into the discussion on the present dissertation the Portuguese translation comparing with my own decisions.

productions of *Low in the Dark*, since it does not seem to be a very popular or well-known play, and is possibly one of the less studied and performed plays amongst Carr's works. Such supposition comes from the scarce material available and/or published about the play.

1.2.3 A Brief Historical and Cultural Background of Ireland and Brazil

Carr's *Low in the Dark* was written right before the election of Mary Robinson, the first woman president of the Republic of Ireland. Robinson's presidency was followed by many positive changes for minorities' rights in the 1990s. But before that, the decade of 1980s was a very conservative period for the country. There was an increase of tension between the liberals and traditionalists after pope John Paul II's visit to the country in 1979, which revived and reinforced "traditional Catholic family values" (Douglas et al. 143).[13]

In 1986, another referendum had rejected a bill that was introduced in order to "remove the constitutional ban on civil divorce" (Douglas et. al. 143–144). In terms of politics, during this period, Ireland's prime minister, Garret FitzGerald, found the support of many liberals, although he ended his premiership disappointed with such setback from the idea he previously had of bringing the Republic of Ireland and Northern Ireland politically together (Douglas et al. 144). Still, economically, the 1980s was also a decade of social and economic collapse. Due to an oil crisis in 1979, the recession in the country, coupled with the government's careless administration, culminated in a period of great level of unemployment, emigration, poverty, and violence (Douglas et al. 145).

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[13] I believe it is important to point out here that, according to the article 41 on the Irish Constitution of 1937, still in vogue nowadays, under the title "The Family," "the State recognises that by her life within the home, woman gives to the State a support without which the common good cannot be achieved," ("Ireland's Constitution" 35) showing how historically women were already deprived of many rights by the Irish State. Moreover, as the Journalist Sarah Bardon points out, "[t]he Eighth Amendment was inserted into the Constitution after a referendum in 1983" ("Abortion: The Facts"), which made abortion become a criminal act, independent of the situation. However, this Amendment was recently taken off the Constitution, after a long struggle from different movements and parties against it, and culminating with the votes of Ireland's citizens on 25 May 2018, which for most of the world's surprise, were majoritarily in favour of giving to women the decision over their own bodies ("The Irish Times View on the Referendum").

This is the complicated context in which Carr emerges in the Irish theatre scene, in a moment of turmoil when Ireland as a nation was being remodeled and the the issue of the Irish identity was consequently a great point of tension.

Thinking about the proposition of this project of translating *Low in the Dark*, I wondered about the differences and/or possible proximities between Ireland and Brazil. Both countries have at their very foundations the legacy of Christianity. Ireland, for a long time has had an inner struggle and tension between Catholics and Protestants, the former being concentrated in the south, in the Republic of Ireland, and the latter in the north, in Northern Ireland, which is still part of the United Kingdom. Ireland was separated due to irreconcilable belief systems and values, and to several political and national identity issues. These issues are represented in *Low in the Dark* by the characters "the woman" from the South and "the man" from the North in Curtain's stories, who, in my view, metaphorically stand for the Republic of Ireland and Northern Ireland respectively. According to Curtains: "[l]ong after it was over, the man and woman realized that not only had they never met north by north east or south by south west, much worse, they had never met. And worse still, they never would, they never could, they never can and they never will" (Carr 99). The excerpt above could be interpreted as the vision of a lost battle in relation to a possible reconciliation between Northern Ireland and the Republic of Ireland, two territories that share a history and many cultural similarities, but still have diverging views in regard to Irish identity. Ireland was very much monoethnic until the end of the 20th century, starting only then to receive a greater number of immigrants, as indicates the comparison between the census of 1986[14] and 1991[15]. However, this fact has not changed much the scenario in terms of ethnicity, since the Republic of Ireland is still composed by 82.2% of people who designate themselves as White Irish,[16] sided with Northern Ireland with 98.2% of White Irish, who compose the ethnic majority in the country.[17]

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[14] www.cso.ie/en/media/csoie/census/census1986results/volume8/C_1986_V8_T23.pdf. Accessed: 10 Jan 2019.

[15] www.cso.ie/en/media/csoie/census/census1991results/volume8/C1991_V8_T27a.pdf. Accessed: 10 Jan 2019.

[16] www.cso.ie/en/releasesandpublications/ep/p-cp8iter/p8iter/p8e/. Accessed: 31 May 2018.

[17] www.nisra.gov.uk/sites/nisra.gov.uk/files/publications/2011-census-results-key-statistics-press-release-11-december-2012.pdf. Accessed: 31 May 2018.

Brazil, in turn, is a country way larger than Ireland in territory and is by and large a Christian country as well. Christianity in Brazil has multilayered strands, which act as a powerful and influential system. Amongst these strands, Catholicism is still the one with the highest number of followers.[18] Differently from Ireland, Brazil is an ethnically diverse country. It was colonised by the Portuguese — in the 16th century — who firstly used native slave labour in the construction of cities and mostly in their large plantations, later on to be replaced with African slave labour. Consequently, the huge number of blacks traded from Africa brought along their culture and their belief systems. Additionally, as Sônia Maria de Freitas points out, during the 19th and 20th centuries, there were large numbers of immigrants from Europe and Asia as well that spread all over the country ("História da Imigração no Brasil"). Therefore, considering the fact that Brazil is way larger in territory than the whole island of Ireland, these numerous immigrants who spread all over the country have formed a nation with different cultures and peoples in such a way that a Brazilian from the Northeast has many differences and specificities in terms of dialect, traditions, dress as compared to a Brazilian from the South of the country, for instance. In the 2010 Census, out of the 26 states in Brazil, 22 states had the majority of population declaring themselves black or brown (some indigenous people are included here), culminating in a percentage above the total average that is 50.7%. In the other 4 states the majority of people declared themselves white, representing 83.2% in Rio Grande do Sul, 84.0% in Santa Catarina, 70.3% in Paraná, and 63.9% in São Paulo.[19] Therefore, even though Brazil has a strong influence from European political, social, and religious systems, the country has been for a long time the home of these multiple cultures that are constantly struggling to thrive, as for instance, religions like Umbanda, Candomblé, and Batuque, brought by the Africans and that are still broadly followed, and that have even gained followers that are of white descent.

Yet another issue I believe worth discussing here, and which reflects on some of the adaptations I make in the TT, is related to Brazil's election of 2018. This is important since, as I mentioned in the translation

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[18]www.censo2010.ibge.gov.br/noticias-censo.html?view=noticia&id=3& idnoticia=2170&busca=1&t=censo-2010-numero-catolicos-cai-aumenta-evangelicos-espiritas-sem-religiao. Accessed: 31 May 2018.

[19]www.censo2010.ibge.gov.br/noticias-censo.html?view=noticia&id=3&idnoti cia=2170&busca=1&t=censo-2010-numero-catolicos-cai-aumenta-evangelicos-espiritas-sem-religiao. Accessed: 31 May 2018.

project section, the decision of translating this play is politically-driven and related to personal beliefs. The 2018's election was a rather controversial process, in which the centre-left candidate, Fernando Haddad from Partido dos Trabalhadores (The Workers' Party) — the same as previous presidents such as Lula and Dilma — competed against Jair Bolsonaro, a far-right candidate of the Partido Social Liberal (Social Liberal Party). As most of the polls had been indicating, Bolsonaro won the election with 55.13% of votes, which represent around 57.8 million votes.[20] Bolsonaro brings in his speech a very autoritary tone, associated with racist, misogynist, chauvinist, and homophobic discourse, among other worrisome statements, for instance, being in favour of dictatorships.[21] Beside all of this astonishing discourse of his and the amount of legal and ethical issues accumulated in his long and unthrifty career in the politics, Brazilians have put their faith in him as the one who is supposed to solve all the country's issues, such as unemployment, corruption, and to rescue traditional family values. All such recoveries are expected after a movement of many institutions and parties portraying Haddad's PT party as the one which has sunk the country, which, though having committed many acts of mis administration and corruption,[22] has many indications that was far from being the most corrupt party, pointing to the fact that such corruption issues lay in the roots of most of the political and judiciary system in the country, and thus not in a single party as it seems to have been reinforced constantly in the electoral period.[23] Bolsonaro has won with bigger difference in the states of the South of the country, such as Rio Grande do Sul, Santa Catarina, Paraná, which presented 68.3% of the votes for him, against 31.7% for Haddad; on the opposite side, Haddad won in the Northeast of the country, presenting 69.7% for him, against 30.3% for Bolsonaro, the only region of the country which has given to the center-left candidate most votes.[24]

Again relating to personal motivations for choosing *Low in the Dark* to translate, it is possible to notice Bolsonaro's election bringing

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[20] www.divulga.tse.jus.br/oficial/index.html. Accessed: 11 November 2018.

[21] www.cartacapital.com.br/politica/bolsonaro-em-25-frases-polemicas/. Accessed: 10 Jan 2019.

[22] www.brasil.elpais.com/brasil/2018/10/29/politica/1540776380_673331.html. Accessed: 10 Jan 2019.

[23] www.brasil.elpais.com/brasil/2018/08/12/opinion/1534083688_972227.html. Accessed: 10 Jan 2019.

[24] www.divulga.tse.jus.br/oficial/index.html. Accessed: 11 November 2018.

forward many conservative ministers with a far-right agenda[25] is a great concern for many people in the country. This agenda is accompanied by some polemic Evangelical and Christian ideologies, for instance, such as worrisome propositions from the new minister, Damares Alves, responsible for the a new-assembled Ministry concerned with Women, Family, and Human Rights; she is against abortion; she is responsible for a polemic discourse stating that boys should wear blue and girls pink; and she advocates against what Bolsonaro has been calling "gender ideology" as something that supposedly people from Worker's Party and left parties in general are trying to coerce into people's lives.[26] In sum, all these polemical statements and Bolsonaro's choices for the Government's Ministries, represent a great setback in terms of a more progressive agenda in terms of gender, abortion, freedom over one's own body, to cite a few, and therefore, the present translation project is a good way of reflecting and bringing forward at least some of these conservative and traditional sociocultural norms governing people's lives.

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[25]www.brasil.elpais.com/brasil/2018/12/28/politica/1546031720_659375.html. Accessed: 10 Jan 2019.

[26]www.brasil.elpais.com/brasil/2019/01/04/politica/1546619303_381027.html. Accessed: 10 Jan 2019.

CHAPTER 2 – THEORETICAL FRAMEWORK: TRANSLATION/DRAMA TRANSLATION AND CULTURAL AND GENDER-RELATED NORMS

In this chapter I discuss the concepts that are relevant for the development of the present research, which relate mainly to social norms in the context of translation and drama translation studies, cultural studies, and gender studies. In discussing these topics, I also intend to gather possible tools to analyse and reflect on my translation of the play. Therefore, the chapter is organised in the following order: section 2.1 Translation and Drama Translation; section 2.2 Cultural Studies; and section 2.3 Gender Studies.

2.1 TRANSLATION AND DRAMA TRANSLATION

Translation Studies (henceforth TS) was founded as an area of studies around the 1960s and from then on it has developed in such a way that it has become a transversal area discussed to many other areas just as much as it has branched into several specific subareas. Important again to reinforce, the issue of norms considered in this dissertation does not relate to discussions on translation norms from the TS (see footnote on page 7). Thereafter, within this broader field of TS, there is a subfield that is drama and theatre translation and that has its own specificities, for instance, extratextual and kinesthetic features of the text, to be developed in 2.1.2.

2.1.1 Foreignization and Domestication

The first two important concepts to be presented here are the issues of foreignization and domestication, popularised by the translator and translation critic Lawrence Venuti (2004) in the area of TS. Foreignization occurs when the translator keeps most aspects and elements in the TT as they were originally used in the ST such as "[d]ates, historical and geographical markers, the characters' names" (Venuti 484). Domestication, on the other hand, occurs when the translator opts for using "domestic dialects and discourses, registers and styles" resulting in a TT that would be a product closer to the TC than to the SC (Venuti 485). All of these are very important aspects to be taken into consideration when dealing with drama translation, perhaps even more than in the broad field of TS, since in such cases, by dealing with playtexts, it is very important for the translator to always have the intended audience in mind,

mostly because s/he/they is dealing mainly with oral aspects and the need for immediate effect on the audience. Therefore, aspects such as "regional or group dialects, jargons, clichés and slogans, stylistic innovations, archaisms, neologisms" (Venuti 484) are all very important for such domestication process.

2.1.2 Drama Translation and Its Kinesthetic and Extratextual Elements

Although the notions behind what drama translation and theatre translation are may overlap, Keir Elam sees "drama" as "a mode of fiction designed for stage representation and constructed according to particular ('dramatic') conventions," while a "theatrical text" "is limited to what takes place between and among performers and spectators" (2), and is therefore, strongly connected with *mise en scène*. Thereby, the researcher in these areas may face two different texts, one "composed *for* the theatre," known as "written or dramatic text," and the other one "produced *in* the theatre," called "theatrical or performance text" (Elam 2). In other words, a dramatic or written text is a text which may have as its public either common readers, dramaturgs, and/or artistic directors, who may later adapt it onto the stage. A theatrical or performance text, on the other hand, is one which is written or translated with a specific context in mind, besides being tested several times on stage where the needed changes are made.

Alinne Fernandes, in her reflections on the 80s, when drama and theatre translation started to be formalised, points out to the fact that drama and theatre translation consider not only the text itself but also "extratextual elements," since each theatrical translation is concerned not only with a story in the form of a text, but also a whole set of elements (visual, aural, oral); thus both take into consideration "kinesthetic features" which are not covered by TS (121). Therefore, as Fernandes states, the main concerns of drama and theatre translation are not related to "old (…) prescriptive trends" from TS, but rather to producing a creative translated text which may be seen as a sort of "work of art in its own right" (125). Still, Fernandes comments that drama and theatre translation takes into consideration many aspects, such as "depiction of location, idiolect, the interplay of verbal and nonverbal signs, extratextual and contextual references, and audience reception, to list just a few" (123). Believing in the importance of such discussions, Fernandes highlights the work of Mary Snell-Hornby (1997), who discusses the

relation of non-verbal language, such as graphic, acoustic or visual features, with verbal language on theatre, thus classifying the playtext as multi-medial (123). For the translation theorist Susan Bassnett-McGuire (1991) drama translation, specifically, is "read as something *incomplete*, rather than as a fully rounded unit, since it is only in performance that the full potential of the text is realized" (*Translation Studies*, 120, her italics). Thus, all the extratextual and kinesthetic features and the translated text's potential are in fact only truly seen by means of its performance. Therefore, as I have previously stated, the present project, though carrying an intended Brazilian audience in mind, is focused on the written and dramatic text only and it has not been tested on stage (see page 7).

Further, Fernandes states that each playtext that a translator faces challenges her/him/them becoming a particular case study, difficulting for the are of translation studies to set specific rules and to "confine drama translation to a specific paradigm" (125). That is to say that the translator needs to be aware of many aspects of the SC such as the context, tropes, theatrical traditions in such context, and so on, just as much as those of the TC. When translating drama, the translator faces plenty of challenges from which many are related to the "non-verbal and non-literary aspects" of such text, as discussed above, aspects that are not the concern of translators of "novels or poetry," according to Ortrun Zuber (92). All of those affects the dynamics of a translated play because it relates directly to the audience and on how each audience reacts to and receives it (Zuber 92). A translated playtext may embrace aspects of performance, such as speech rhythms, register, tone and style. As Bassnett-McGuire indicates, in order to deal with such challenges, it is of great importance for the translator to be attentive to small details and the possible consequences for the translation of such aspects in order to deliver a good piece of work (*Ways Through the Labyrinth* 90). Thereby, it is important to remember that, even though the translator may not be working alongside with a theatrical group and/or director or dramaturg, it is important to constantly keep an imagined performance in mind (as seen on pages 7 and 22). Thus, Zuber believes that "the translator of a play" should "mentally direct, act and see the play at the same time" and that s/he/they "should not merely translate words and their meanings" being able, thereby, to "produce speakable and performable translations" (93). That is to say that the text must have a sort of an internal coherence so that audience may "accept it as an organic piece of work" (Zuber 92).

Considering the translation project of domesticating the playtext, and in order to make decisions in terms of relocation, dislocation, and transposition, one of the issues important to be considered in the process

is that of speakability. Speakability is a term that has no major consensus among scholars in the area and seems rather subjective. Robert W. Corrigan (1961) provides a broad definition for the term, stating that, "[t]he first law in translating for the theater is that everything must be speakable" (101). The characters' lines are very likely to be played out by real actors from a specific target language (TL) and to a specific TC.

Depending on the translation project, characters' lines that have orality markers should also be taken into consideration in order to make a good domestication of the text. For the scholar Lauro Maia Amorim (2018) there are a few factors that need to be taken into account when analysing/translating and categorising the orality markers. These factors point to the possible origin of the orality markes which may relate to social class and schooling of the speaker (diastratic variation), the level of intimacy between speakers and level of formality/informality (diaphasic variation), or related to geographical linguistic instances (diatopic variation) (Amorim 68).

Nevertheless, in the process of translating a text from a source language (SL) to a TL, it is impossible to maintain everything and still hope that the target audience will be able to make sense of it. Thereby, in order to make "the text speakable, the translator must also be prepared to lose things." (Corrigan 105) In other words, many elements from the SL will be lost when getting to the TL. As stated by Corrigan, theatre only exists if speakability is generated (104). Again, this loss may also occur in cuts in relation to the time-length of the play so as to suit the needs and customs of the target theatre culture.

2.1.3 Interculturality and Adaptation

In this process of "losing" things during the process of translation and/or in regard to possible cuts, it is important to consider the idea of adaptation of cultural specificities in such context. Starting with the concept of intercultural theatre/performance, which speaks of the "exchanges and encounters between cultures" and of "how theatre seizes texts from other cultures, shares them, moves into them and makes them theirs" as proposed by the scholar Sirkku Aaltonen (2000) (2). Also, she argues in favour of the idea that "the starting point of intercultural

performance[27] is never primarily interest in the foreign, but rather a wholly specific situation within the own, culture" (Aaltonen 88). In tracing the origins of theatre adaptation, in which Romans translated and adapted Greek plays, Aaltonen argues that through such process "plays have been subverted to many causes, and texts rewritten in ways determined by various historical and social situations" (81). In current days though, theatre adaptations tend to take into consideration factors beyond the common purpose of serving "as cultural and social agents," and therefore, the "mainstream and fringe theatre" may also have to be adapted due to economic reasons (Aaltonen 88), mostly considering smaller companies or contexts with few investments in the areas of culture and the arts in general. For Aaltonen, the theatrical text being "conceived for a particular context" needs to relate and reflect the audience's current period (3), — in accordance with the proposal of translating *Low in the Dark*. This move may require some adaptations in which the translator may alter partially the ST or still s/he/they may have to carry bigger alterations in order to "follow the constraints of the theatrical, not the literary, system" of the TC (Aaltonen 7). However, it is very common in adaptations to have a TT in which "it is practically impossible to tell where the 'original' ends and a 'new' text begins" (20), creating this sort of in-between space in theatre in which two cultures converge, thus enabling a culture to see itself through the lens of the foreign.

2.1.4 Translating Gender and Gendered Language

In relation to language, translation, and gender, for Luise von Flotow (1997), when these themes are brought together "a number of issues intersect: cultural gender differences, the revelation and formulation of these differences in language, their transfer by means of translation into other cultural spaces where different gender conditions obtain" (1). Thereby, though the main focus of this research and translation project is centered on gender issues, it is almost impossible not to tackle on feminist criticism as well, mostly in relation to its discussion on language. And because language is so important for both areas, feminist scholar Dale Spender (1990) points to the fact that the English

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[27] In general terms, intercultural performance just as much as intercultural theatre refers to having "domestic issues [being] presented in the light of foreign texts" (Aaltonen 1).

language — and I would add the Portuguese language as well — "has been literally man made and that it is still primarily under male control," and this is one of the ways in which men's "primacy is perpetuated" (12). In the same line of reasoning, Deborah Cameron (1985) argues, from a radical feminist perspective, that women are expected to "speak within the confines of a man-made symbolic universe" that does not take into consideration "their own experience, which cannot be expressed in male language" (qtd. in von Flotow 9). For Spender, it is of great importance for women, in order to change their reality, to "understand some of the ways in which such *creation* is accomplished" (her italics) and also to "explor[e] the relationship of language and reality" (138), in order to be able to think of and maybe develop new paths through language towards more inclusive and egalitarian language and world. Such discussions and criticism on patriarchal and male language, accompanied by all the branchings of it, are in fact complex and very broad. Since it is not the main focus of the translation project, I do not intend to go deeper into the topic, though I believe it is important to at least briefly present such issues in here because some came up in the process of translation of *Low in the Dark*, from which a few are presented in Chapter 3, such as translating the character Curtains' gender, for instance.

Since the proposal of this research and the translation project is that of taking into consideration both SC and TC, I believe the issue of culture must be brought into discussion in order to develop a coherent line of thought and to be able to deal with differences and similarities between the Irish and the Brazilian contexts in terms of gender related to cultural issues. Thus, in the following section (2.2) I bring authors such as Clifford Geertz, Denys Cuche, Edward T. Hall, and others, to build such framework.

2.2 CULTURAL STUDIES

In the fields of anthropology and sociology and thinking about what constitutes and forms a human being, the discussion of what is biologically innate or what is a product of culture has been very recurrent. Certain actions like breathing, blinking, yawning, just to cite a few, are instincts that all healthy human beings execute from the moment of birth; they are reflexes that are necessary for the basic maintenance of a human body. But how can one find a separation between what is innate and instinctive from what is culturally internalised in humans? Is there any clear-cut distinction between them? Actually, there is no clear nor fixed

separation between them, and scholars have been constantly debating such issues bringing different visions and opinions about the topic. For the anthropologist Clifford Geertz (1973), "[o]ur ideas, our values, our acts, even our emotions," — the latter commonly thought to be an innate aspect of human condition —, are actually produced culturally, "out of tendencies, capacities, and dispositions with which we were born, but manufactured nonetheless" (Geertz 50). For the sociologist Denys Cuche (1999), in turn, "even human functions that correspond to physiological necessities, such as hunger, sleep, sexual desire, etc., are informed by culture (…)" (11).[28] Geertz sees the process of becoming individuals as being always guided by "cultural patterns" that humans use to give meaning and order to their lives (Geertz 52). Such cultural patterns relate to the social norms and rules that each culture produces, which range from the manner each individual should dress, walk, eat, to simply how one should behave in general, and what the expectations each individual should fulfil in the course of their lives.

There are many systems created in order to govern such norms. Government is one of them, aligned with a Constitution, for instance. Another powerful system is Religion, which is a system of beliefs inside a culture that helps shape and perpetuate certain values and patterns expected by those who are seen as the authorities in that system, which can be either an entity, such as God, Allah, or the Sun; or people, such as a Priest or the Pope, when considering Catholicism, for instance; and written documents as well, such as the Bible, Qur'an, and others. In countries like Brazil, even though its laicité is officially asserted by means of its constitution, many of the values and laws still in practice closely relate to traditional, rigid beliefs and values that derive from Christianity, such as those advocated by Frente Parlamentar Evangélica (the "Evangelical Block") at National Congress, which has been gaining gradually more strength in the last few years with projects and bills that reflect conservative and religious beliefs, as previously discussed in the last chapter. As journalist Talita Bedinelli points out, the Evangelical Block has had some of their projects accepted in the Parliament, such as taking the word "gender" off the National Education Plan ("Os Parlamentares Religiosos"). This evangelical group, which is structured around and follows a specific belief system with its norms, when bringing

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[28] "Nada é puramente natural no homem. Mesmo as funções humanas que correspondem a necessidades fisiológicas, como a fome, o sono, o desejo sexual, etc., são informados pela cultura (…)" - All of Cuche's quotations were translated from Brazilian Portuguese into English by me.

such beliefs and norms forward into the political sphere, currently and strongly represented by President elected Jair Bolsonaro and the Minister Damares Alves, for instance, create the potential of turning them into law, therefore creating the expectation of having their propositions followed by all citizens living in Brazil, not taking into consideration and respecting the multiplicity of other creeds and the laicité stated by the Constitution.

All of these issues connect with Geertz's argumentation that culture should not be seen "as complexes of concrete behavior patterns — customs, usages, traditions, habit, clusters," but instead "as a set of control mechanisms — plans, recipes, rules, instructions (what computer engineers call 'programs') — for the governing of behavior" (44). That is to say that usually, in countries there is a dominant culture and dominant systems which are expected to be followed by all. In a country as large as Brazil, with different cultures, peoples, and belief systems, such models created by the dominant part of society, in fact, do not fit well in all contexts, and do not consider all of society's diversity, thus creating points of tension and of opposition. This idea is corroborated and complicated by the performance studies scholar Richard Schechner, who, in an interview with Patrice Pavis (1996), points out that "[a]s we know, especially in the post-colonial world, national boundaries and cultural boundaries differ. We know that they don't coincide, even within so-called developed countries" (qtd. in Pavis 42). This idea is corroborated by what has been previously presented in the subsection 1.2.3, in terms of the tension between Northern Ireland and the Republic of Ireland.

As anthropologist Edward T. Hall (1976) suggests, in turn, in any culture there are different layers of behaviours which may be "overt and covert, implicit and explicit, things you talk about and things you do not" (14). The American philosopher Judith Butler (2004) also states that a "[n]orm operates within social practices as the implicit standard of normalization," and they "may or may not be explicit, and when they operate as the normalizing principle in social practice, they usually remain implicit, difficult to read discernible most clearly and dramatically in the effects that they produce" (*Undoing Gender* 41). Therefore, there are laws and rules more well documented and explicitated, which people should follow strictly, in an attempt to guarantee such norms to linger, such as driving, drinking, smoking, and marriage laws, just to cite a few. Yet, there are the ones that people do not commonly explicitly talk about or that are not registered in any document, usually remaining implicit, for instance, etiquette rules, greetings, and those more closely connected to the present research, such as gender roles, and gender behaviour, among

others. Usually, such normative issues, though not commonly talked about, are widely shared by most individuals of some specific culture, perpetuated without the need of their explicitation, and naturalised; in these cases, society that is probably the most effective force in policing and penalising deviations by keeping a regulatory eye on one another.

Therewith, with regard to norms in the area of gender studies, it is possible to notice how such social norms are constantly governing people's bodies and lives, dictating how a man or a woman should walk, what the acceptable colours, toys, and clothes for each gender are, what the acceptable and expected roles each gender should perform and/or execute, and so on. These are issues that are not commonly documented nor regulated by any law but are intrinsically connected with the local culture, and, again, it is the people themselves who are constantly punishing or rewarding such behaviours and such norms in order to perpetuate what is said to be the natural order of things. The discussion on gender will be further developed in the following section of this chapter, section 2.3.

Also on the relation between norms and gender, Hall discusses the existence of two adaptive processes, namely internalisation and externalisation, which can work either as "adaptive mechanisms" with which humans alter and interact with the environment, and by which evolution accelerates without one's undergoing any bodily alterations; or still as a control process (26–27). In terms of adaptive mechanisms, Hall proposes the use of extensions, which are tools, actions, and strategies humans use precisely to alter the environment or to interact with it in order to achieve the most variable goals, such as cooking, building or drawing things, moving around, speaking, writing, dressing, mating, and so on. In such process of externalisation of what was previously an abstract idea in one's mind, humans are able to "look at [them], study [them], change [them], perfect [them], and at the same time learn important things about [themselves]." (Hall 29) On the other hand, internalisation usually works both as a process of control and as an adaptive mechanism, such as norms and rules that are internalised and become part of one's conscience (Hall 27), and thus, serve as a way for individuals to better fit in a specific cultural context and live their lives with less punishment as possible.

Moreover, Hall proposes that the process of control may also happen with the externalisation of what was previously internalised; in some cultures, sexual controls have been internalised by some people, while in other cultures, such sexual control has taken the form of walls, locks, and doors, becoming extensions of a group's morality, by physically separating individuals that are not to be sexually involved (28–

29). The problem, as the scholar suggests, is that the extensions are commonly confused and sometimes are even replaced by processes, what he calls "extension transference (ET)" (Hall 28). For instance, in the semantic field, "mistaking the symbol for the thing symbolized while endowing the symbol with properties it does not possess" or yet the worshiping of idols through graven images (Hall 29). Thus, Hall points out that through this ET process, many of these new connotations given to such extensions tend to become rather rigid (Hall 28). One example, connecting with the focus of this research, could be a dress which is expected to be worn by a woman, not by a man, in order to externalise her femininity, and I would add, her sensuality, besides the simple idea of covering her body. Nevertheless, it is important to remember and consider that centuries ago men wore clothes that were similar to dresses and even children, regardless of their sex, used to be dressed in such clothes. As time passed, in most Western cultures, dresses have become a fixed and stereotypical symbol of femininity, sensuality, and now only expected to be worn by women. Thus, something that was once a simple extension, a piece of fabric to cover and protect the body, has gone through this ET process and has become a fixed symbol of womanhood and femininity, and has thus been normalised.

In addition, while men and women are expected to use different extensions that are fitting for their assigned gender, both execute — or are expected to execute — different actions and/or roles in society. Hall names "action chains" (141) such actions which may vary from culture to culture, just as from gender to gender, and encompasses their complexity, how their process from the beginning to its conclusion should be executed, as well as the time taken until conclusion (Hall 147); like raising and sustaining a child, parental leave, or a simple act of greeting someone with a hand-shake or a kiss on the face. Again, these are all normative actions governed by culture and its systems of power. In *Low in the Dark*, extensions and action chains are constantly being used as a means of satirising gender norms. Likewise, on the translation, the action chains are important to be considered in order to develop a coherent TT in relation to its TC with its own gender norms. This is important to notice possible similarities or differences between these two contexts.

Further, a culture is composed by individuals with different identities. Each individual's identity is linked to different social systems, such as gender, age, social class, nation, and so on, which enables one to be located socially as an individual (Cuche 177). However, at the same time that this social identity is a way of including people in a group, it is a way of excluding them, putting aside those who do not fit in. Thereby,

"cultural identity emerges as a modality of categorization for the distinction between us and them, which is based on cultural difference" (Cuche 177).[29] For Cuche identity is always a "negotiation between an 'auto-identity' defined by oneself and a 'hetero-identity' or an 'exo-identity,' which are, in turn, defined by the others" (Cuche 184).[30] Auto-identity will only be legitimate if it is in accordance with the group that holds the power and its hetero-identity; if not, a negative identity is created. For instance sissy boys or tomboys, who are stigmatised as pertaining to a minority group; such individuals are most likely to see their auto-identity as shameful, thus repressing it and trying as much as possible not to externalise its characteristics (Cuche 184–185). Of course, it is possible to resist such imperative norms in order to validate one's identities, though such action may bring consequences for their legibility in terms of social and political rights, for instance. This will be further discussed in the section 2.3.

Still in regard to identity, Cuche comments that with the emergence of the modern concept of State-Nations, the State has taken identity as a matter that needs to be regulated and controlled creating what the author calls a "mono-identification," meaning that the State presupposes and considers that a nation has a specific and single national identity, which in fact, only represents dominant beliefs that very often exclude cultural differences and minority groups (188). This presupposition, that all individuals share traits with this mono-identity, creates overgeneralisations and misconceptions about the population, and it is one of the ways in which stereotypes arise (Cuche 189), for instance, saying that Brazilians love football and samba, or that an Irishman is most likely to be found in a pub (with a beer in his hand). Additionally, it is possible to point out many stereotypes in terms of gender; for example, the image of Brazilian women either blonde or brunette, otherwise white, thin, with a big ass, and straight hair, which are constantly being reproduced in the media, and commonly seen in beer, or in beauty and hair products commercials. Thereby, generalising and stereotyping a group of people not only is problematic for the image that foreigners have of a nation, but it is also gravely troubling for the country's own people, since, for instance, women in Brazil are likely to seek that same image seen as ideal, which is far from the reality of most part of Brazilian

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[29] "(…) identidade cultural aparece como uma modalidade de categorização da distinção nós/eles, baseada na diferença cultural."

[30] "(…) uma negociação entre uma "auto-identidade" definida por si mesmo e uma "hetero-identidade" ou uma "exo-identidade" definida pelos outros."

women, again, ignoring the pluralism and individualities of the people, as discussed in subsection 1.2.3.

Finally, as Cuche points out, action taken by the State will eventually suffer a backlash from the part of minorities, who feel that their identities, cultures, and needs are not being taken seriously or not being considered at all. Such moves from these groups are a way of reappropriating themselves and reaffirming their own identities, not giving in to a hetero-identity imposed by the majority, changing what is seen as a negative identity into a positive one (Cuche 189–190). Another issue discussed by the scholar is that of minority groups that create a strict group with a homogeneous identity out of this disregarded minority, analogous to the dominant one. And again the exclusionary effect takes place by not considering the specificities and differences between individuals inside this minority group (Cuche 191). Example of this issue are lesbian women that dress and act in a masculine way, known as "butches" in English, and transgender women. Both groups have been historically struggling to be included in feminist movements, the former usually seen as women who "act like men" and somehow repeat male chauvinism, sexism, or even misogyny; while the latter group is seen as being of men who are somehow taking the place of women, and who have never really experienced sexism or misogyny in their lives.

The following section focuses on concepts from gender studies that are relevant for this research, such as gender, sex, sexuality, transgender, transsexuality, alongside other possible and pertinent concepts that may appear.

2.3 GENDER STUDIES

Marina Carr's *Low in the Dark* seems to constantly question and/or satirise social norms and normativity when it comes to gender issues, and consequently, to traditions and the institutions of power. Thus, gender, as a theme, is the fuel for the whole unfolding of the events in the play, as well as of the characters' features, their actions, their interactions, their role-playing, the setting in which the interactions take place, the story told by Curtains about "the man" and "the woman," and of many other components that appear in the play. Thereby, this section discusses concepts such as gender, sex, heteronormativity, biological determinism, trans, among other issues that are going to unfold from the broader discussion. Such move is important and relevant in order to situate the

present research in the context of gender studies, and also to gather tools for the analysis and translation of the play.

2.3.1 The Consolidation and Reiteration of Gender, Sex, and Sexuality Norms

Gender is commonly seen as a normative instance of the human condition which establishes a binary power system of man/woman, masculine/feminine, male/female. Such concept has been applied in different contexts, such as feminism, queer studies, gender studies, and others, having slightly different connotations in each. However, for the present research I do not focus on the implications of the term "gender" in these different contexts, but I start from the area of gender studies that sees gender as a norm which governs human intelligibility in the world. For Judith Butler (2004),

> [t]o assume that gender always and exclusively means the matrix of the 'masculine' and 'feminine' is precisely to miss the critical point that the production of that coherent binary is contingent, that it comes at a cost, and that these permutations of gender which do not fit the binary are as much part of gender as its most normative instance. (*Undoing Gender* 42)

Therefore, gender, when thought of as a normative entity, is seen as something symbolic that governs masculinity and femininity in accordance with a heteronormative binary matrix. This notion also relates to a biological determinism in which a human being born with a penis is assigned as male (consequently a masculine man) and a human being born with a vagina is automatically assigned as female (consequently a feminine woman), and these are the features such bodies are expected to carry out and perform throughout their lives. Thus, gender is not what one is nor what one has; instead, it is the instance that produces and normalises what is understood as feminine and masculine (Butler, "Undoing Gender" 42). Butler defends the idea that such norms only exist and have their power maintained by the constant production, reproduction, and embodiment, which take place through social practices that "strive to approximate [them], through the idealizations reproduced in and by those acts" (*Undoing Gender* 48), and by doing so, such acts "also have the capacity to alter norms in the course of their citations." (*Undoing Gender*

52) In other words, human beings are always trying to get the closest as possible to this symbolic norm, and since such norm is not written in stone, these interpretations and tentative approximations result in the changing of such norms with the passing of time.

The maintenance of gender, therefore, takes place through a process called performativity. The performativity of gender is precisely seen as "the reiterative and citational practice by which discourse produces the effects that it names." (Butler, "Bodies that Matter" 1) This means that what we know as man and as woman only exists because discourse produces them exactly by the process of naming them, and thereby, by constantly reproducing them. Gender is thus seen as a sort of "stylization of the body" which is "manufactured through a sustained set of acts," creating thus "an hallucinatory effect of naturalized gestures" (Butler, "Gender Trouble" xv–xvi). Accordingly, the embodiment of "woman" and "man" is a naturalisation[31] of many signifiers of symbolic signs that end up becoming stereotypical and somehow mandatory features of such genders. These signifiers, coupled with the stylisation suggested by Butler, can be related to Hall's notion of extensions, as discussed in section 2.2, in which extensions are externalisations of what is normalised (and internalised) as defining features of woman or man, or yet of femininity or masculinity. Also, the idea of performativity connects with Hall's concept of "action chains" which, I believe, can perfectly fit in this discussion on gender studies. Thereafter, I would like to repeat what was said in the previous section, that, although there are common action chains for all humans, women and men are expected, in regard to the norms, to execute certain action chains differently from one another in some situations. There are stereotypical action chains expected to be played out only by one gender, not the other, for instance, changing a flat tire, wearing makeup, cooking, playing soccer, wearing high heels, among many others.

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[31] The discussion on the concept of naturalisation is rather broad, but in general it relates to the idea that the process of naturalising something presupposes the disregard of this "thing" as a sociocultural product. Thus, the naturalisation is an effect of making this "thing" seem to organically be connected to nature, and to become "reified as the law of signification" (Butler *Bodies that Matter* 79). For more on this discussion see Butler's *Bodies that Matter* (1993) and *Undoing Gender* (2004).

Another issue that is important to point out is that femininity[32] does not necessarily apply to women just as much as notions of masculinity[33] do not necessarily and strictly apply to men. Yet, woman and man are not universal concepts. Therefore, what is understood by "woman" and "man," from an hegemonic point of view, not is only different from one country to another, but also within a country there may be many different cultures that are disregarded and that have their own concepts of gender, even allowing more than two possibilities, in which femininity and masculinity also have different connotations. That is applicable for either the roles and action chains each gender is expected to perform in such contexts, as for the stylisation of each gender, how each of them behaves, dresses, speaks, and so on. In regard to such difference of conceptualisation, intersectionality[34] is a concept used in feminist, queer, and gender theories, and which, according to Nadine Ehlers, takes into consideration "the multiple relations of power (race, class, ethnicity, etc.) that condition the formation and regulation of identity" (357), in which the broad experience of being a woman and that of being a black woman, for instance, convey many different historicities, concerns, and claims. In this regard, such concept is important for critically thinking on the fact that certain movements exclude or do not embrace such intersectionalities, and thus create a certain homogenisation of a group's features and claims, as already discussed in the previous section. Certain feminist groups, for instance, have historically disregarded and excluded certain intersectional identities, such as black women, and as Talia Mae Bettcher (2016) discusses, transwomen sided with many other identities from the LGBTQI community (410-411), among others.

Similarly to Butler, the American historian Joan W. Scott (1986) sees gender as "a social category imposed on a sexed body" which "emphasises an entire system of relationships that may include sex, but is not directly determined by sex or directly determining of sexuality" (1057). In other words, gender is closely related to the reading of one's

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[32] The concepts of femininity and masculinity, according to Judith Butler (1990), are seen as gendered behaviours that are performed in accordance to heterosexuality and which and up being naturalised and normalised (*Performative Acts and Gender Constitution* 527–528).

[33] See previous note on femininity.

[34] I bring such concept here just to express the complexity of such topic and how it is important not to generalise any group's experience without taking into consideration such intersectionalities of identities. I briefly tackle on this issue again on the analysis on the section 3.1 Characters' Names and Features.

body and an assignment given to such sexed body, regardless of this body being heterosexual, homosexual, bisexual, pansexual, or any other existing sexualitiy.

Still in relation to sexed bodies, Butler points out that sex is seen as a "regulatory practice that produces the bodies it governs;" an "ideal construct" that is forced into bodies, thus having the power to define such bodies (Butler, "Bodies That Matter" 1). Therefore, sex is always regulated by the performativity of discourse and so is by the so-called performative norms, which "work in a performative fashion to constitute the materiality of bodies and, more specifically, to materialize the body's sex, to materialize sexual difference in the service of the consolidation of the heterosexual imperative" (Butler, "Bodies That Matter" 2). Thus, these discursive and performative norms create the differences between sexes always in communion with the heteronormative matrix, in which sex is not "what one has, or a static description of what one is: it will be one of the norms by which the 'one' becomes viable at all, that which qualifies a body for life within the domain of cultural intelligibility" (Butler, "Bodies that Matter" 1). Therefore, such intelligibility in such context is only possible — and allowed — by the only two possibilities, that of being a cis man or a cis woman[35], and thus always in a heterosexual fashion, in order to fulfil the biological determinism of reproduction. Such biological determinism and the heterosexual matrix is satirised and put into tension in *Low in the Dark*, mostly with the male characters, Baxter and Bone, being pregnant, for instance.

The norms — and their regulation — regarding gender, sex, and sexuality, are governed by powerful institutions, as cited in the previous section on culture, such as Governments and their Constitutions, Churches and their sacred texts. Scott insists on the importance of gender and sex being considered in historical terms, in which they are not simply "the product of social consensus" but "rather that of conflict" (1068) in terms of power relation in such systems, on how there are different ideologies governing different periods of time. For her, "[g]ender is one of the recurrent references by which political power has been conceived, legitimated, and criticized. It refers to but also establishes the meaning of the male/female opposition" (Scott 1073). Scott exemplifies it by remembering how in the Victorian era there was such an "ideology of

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[35] The term cis is commonly used in current days to define those individuals who conform themselves with the gender assignment given to them at birth. For instance, simplifying the discussion a little, a person who is born with a vagina and who is assigned as woman, growing up and conforming herself as a woman.

domesticity" (1068) of women, which was very strong by then, but soon afterwards was very much criticised. Yet another example comes from "fundamentalist religious groups" which have reinforced a "restoration of women's supposedly more authentic 'traditional' role, when, in fact, there is little historical precedent for the unquestioned performance of such a role" (Scott 1068). Though such examples bring forward a binary power relation in which women are the focus of the oppression, nowadays, besides women being still under such oppressive system, other genders have to be considered in a more contemporary context.

Butler argues that in order for an individual to be recognised in society, s/he/they is expected to fit in a recognisable and legible category allowed by such institutions in that specific time period; to deviate from such categories, norms, and regulations, is to put oneself in a position of being illegible, though still somehow allowing to be defined by such norms which work as exclusionary forces as well (*Undoing Gender* 41–42). Those who are put aside by such norms, who do not fit, or do not identify with them, are constantly being put as "inhuman" subjects, in a position of abjection and "humanly unthinkable" (Butler, "Bodies that Matter" 8), such as transgender, transsexual, intersex people, in terms of bodies, just as with those said as deviant sexualities such as homosexuality, bisexuality, pansexuality, asexuality. Most of these things can be encountered in *Low in the Dark*, mostly in the role-playing of the characters in which gender, sex, and sexuality are constantly being satirised, and the regent social norms put into question. By questioning such norms and the heterosexual matrix, the play is consequently questioning the binarity of such system just as much as the institutions which seem to govern them.

2.3.2 Confronting the Norms – Non-Conforming Bodies and Sexualities

In sum, gender, sex, and sexuality norms seem to be installed as rigid and fixed, but at the same time, by strictly defining the subjects, they already open the possibility for out-of-the-norm genders, sexed bodies, and sexualities, since the need for a norm presupposes that there are things that do not fit into the norm, and are, therefore, deviations from it. In this case, gender and sex come to be understood as a multiplicity of possibilities of body inscriptions, breaking with the binary system and allowing a plurality of genders that can be inscribed in such matters as

"human bodies," and also a plurality of sexualities that may emerge from such bodies. Thus, as Butler suggests,

> it may be precisely through practices which underscore disidentification with those regulatory norms by which sexual difference is materialized that both feminist and queer politics are mobilized. Such collective disidentifications can facilitate a reconceptualization of which bodies matter, and which bodies are yet to emerge as critical matters of concern. (Butler, "Bodies that Matter" 4)

Such non-conforming bodies and identities may appear as cross-gender, transgender, transsexual, and intersex people, for instance, or through performing acts that come precisely to criticize and satirise the normalisation, such as drag[36].

In society, individuals relate differently to their assigned sex and "this relation is either one of discomfort and distress or a sense of comfort and being at peace" (Butler, "Undoing Gender" 97). Butler argues that it is very common when there is discomfort to occur the "cross-gender identification," which is "defined as 'the desire to be' the other sex, 'or the insistence that one is,'" (*Undoing Gender* 93) and which may culminate in the trans identity, also articulated within this heterosexual binary system. This cross-identification can be seen in those assigned either as boys or girls and who are keen to the other gender's action chains and/or extensions — again using Hall's concepts — such as boys using fabrics as tools to pretend to have long hair, or wanting to take ballet classes, or yet girls who are seen as tomboys, who want to wear male clothes and to skate, for instance (Butler, "Undoing Gender" 95–97). The feeling of discomfort and the cross-identification can, therefore, be seen either as an "act of conforming to a norm" by choosing to conform with the opposite gender still in the binary system; or yet it may simply be an act in which "norm itself is being played, explored, even busted" (Butler, "Undoing Gender" 97). It is possible to have cis people who may use extensions such as clothes or jewelry, for instance, stereotypically from the opposite gender and still be perfectly comfortable in their own skins. In *Low in the Dark* beside the extensions and action chains encountered in the role-playing and cross-dressings of the characters coming as a

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[36] The concept of drag will not be discussed here for it is yet another rather broad and complex discussion, and it is not the main focus of the present translation project and dissertation.

critique and satire of the norms, they are also somehow naturalised becoming sort of genderless and thus breaking with normalization. This is seen mostly in the case of the male character's cross-dressing which is not always accompanied by role-playing; they are simply two men in women's clothes, at times performing stereotypical female action chains, such as nail polishing, in a very commonplace manner.

In regard to bodies that somehow do not conform with the norms, such as those of transgender, transsexual, and intersex people, it is important to define what is implicated in such terminologies. This is relevant for the discussion since *Low in the Dark*, by satirising and criticising gender norms, also brings the possibility for the existence of these somehow out-of-the-norm bodies, and thus being possible to bring them into discussion considering the ST, as well as to think about such bodies in the TC. Therefore, in terms of trans people, I take on Butler's direct and concise definition — though not complete with all the complexities implicated in such bodies — in which the philosopher comments:

> [t]ransgender refers to those persons who cross-identify or who live as another gender, but who may or may not have undergone hormonal treatments or sex reassignment operations. Among transsexuals and transgendered persons, there are those who identify as men (if female to male) or women (if male to female), and yet others who, with or without surgery, with or without hormones, identify as trans, as transmen or transwomen; each of these social practices carries distinct social burdens and promises. (Butler, "Undoing Gender" 6)

These people are constantly being coerced or even forced by family or society in general to try to somehow adjust to the norms. They are constantly subdued by "regulatory powers" such as "medical, psychiatric, and legal, to name a few" (Butler, "Undoing Gender" 52). Trans people, who were assigned at birth as a given gender and later decide to go through psychological, cirurgical, and/or hormonal processes, are usually expected in the end to conform to the opposite gender, considering the binary system. Though something seem to have changed, it is still in conformation with the heterosexist matrix. And that is precisely what many trans people want and believe in order to feel free and comfortable in their own bodies and in order to have their rights guaranteed. That is

not applicable to all of them, since many trans people do not want to be identified with either "man" or "woman" and want to be recognised as transman or transwoman or simply as a trans person, or genderqueer, thus diverging from the matrix. Again, characters in *Low in the Dark* such as Curtains and Bone bring the possibility of a transsexuality and a non-conformation, the former due to the fact that the character's whole body is covered, whom it is difficult to be given a definite assignment to; and the latter because what is presented is a man, who by the end of the play gets pregnant, opening the possibility of a reading of him as a transman.

Language, which is in accordance to the binary system, is yet another issue commonly problematised by transgender and transsexual individuals. Many want to be treated with neutral pronouns such as "they," "ze," "zir," to cite a few, in the places of "he" or "she," in the USA context. Psychology Professor Jordan Peterson, from the University of Toronto, has claimed, in an interview with BBC journalist Jessica Murphy, that "'gender identity' and 'gender expression' are too broad, are the 'propositions of radical social constructionists,' and are being used to bully opponents into submission" (Murphy, "Toronto Professor") in clear opposition to such move pointing to the importance of free speech. This is clearly a controversial point of view, since it seems to be disregarding all the struggle for recognition and respect that trans and gender non-conformist people seek for so long, though at the same time, pointing to the difficulty for dealing with so many gender possibilities in political, legal, and other spheres. His colleague, Dr. Lee Airton, in turn, believes that Peterson seems to be "reducing transgender people's needs as excessive and illegitimate" (qtd. in Murphy, "Toronto Professor"). Peterson is also against the Canadian Bill C-16 which has been approved by the Senate, and now has turned into a law. This bill "add[s] gender identity and gender expression to the list of prohibited grounds of discrimination" ("Bill C-16"), and therefore, has become one of the most progressive and pioneering movements from a State in the world in recognising and protecting the diversity of gender expressions and gender identities. Still, for Peterson, it seems that such change is indeed complicated and has only two possible outcomes for the population, "[o]ne is silent slavery with all the repression and resentment that that will generate, and the other is outright conflict" and therefore only making it even worse by creating an obligation and taken the "[f]ree speech" from people who do not conform with it (qtd. in Murphy, "Toronto Professor"). All of these is important in terms of how to better deal with such characters as Curtains and Bone, for instance, in order to possibly allow

for open interpretations and not restricting them to the binary matrix and then again reinforcing such norms into these characters' bodies.

Nonetheless, in the case of intersex people, who are individuals that are born with a mix of sexual characteristics, it is very common for parents, in the cases in which such condition is externally recognisable, to choose for the little child whether or not to go through surgery and assigning then the child's gender. This action in many cases produces "bodies in pain, bearing the marks of violence and suffering" by choosing to alter one's body without consent, in which "the ideality of gendered morphology is quite literally incised in the flash" through the "knife of the norm" (Butler, "Undoing Gender" 53). Therefore, Butler problematises this reduction of gender to sexuality, arguing for a separation between them in which it is important to have "possibilities for sexuality that are not constrained by gender in order to break the causal reductiveness of arguments that bind them" and "to show possibilities for gender that are not predetermined by forms of hegemonic heterosexuality" (Butler, "Undoing Gender" 54). From that, other gender identities appear, such as non-binary people, agenders, culminating in also new possible sexualities, such as pansexual, which embraces any human being independent of her/his/their gender identification or non-conformation.

After bringing concepts and situating the research in the due theoretical frameworks, the following chapter offers an analysis and my own translation of the play in accordance with such frameworks presented in this chapter related with the information brought in Chapter 1.

CHAPTER 3 – ANALYSIS OF THE PLAY AND OF THE TRANSLATION OF THE PLAY

The present chapter focuses on the analysis of the play *Low in the Dark* and on my own translation of the play as *Imersos na Escuridão* in which I retrospectively reflect on my choices in the process of translation based on the theories and concepts discussed in the previous chapter. Bearing this in mind, the chapter is organised as follows: 3.1 Characters' Names and Features; 3.2 Gendered Space; 3.3 Characters' Action Chains; 3.4 Characters' Role-Playing Through Cross-Dressing and Extensions; 3.5 Gendered Language; and 3.6 Cultural Specificities and Other Translation Challenges.

3.1 CHARACTERS' NAMES AND FEATURES

The process of interpreting and translating the characters' names involved the understanding of possible meanings and/or readings each name conveys based on the characters' features, or related to the themes discussed in this research, since the names created by Carr are very unusual choices. I also considered and searched the characters' names as real names or surnames. I believed such task was important based on the following excerpt of the play:

> Binder. (*pushing Bender aside*) Her name is Bender and when you translate it, it still means Bender!
> Bender. Stop it!
> Binder. Because she is a bender! All her life she's done nothing but bend! She bends over, she bends back, she bends up, down, under and beside. She is Bender! And me? I'm… (Carr 65)

This excerpt was taken from the Act Two, Scene Two, in which Binder elucidates the meaning the name Bender conveys. Thus, I decided to dwell on these characters' names in order to domesticate such names and to give my Brazilian characters names that could somehow bring embedded in them as much meaning as possible, so that the TC reader/spectator could also have some hints on the themes the play deals with.

First, "bender" can be a noun referring to a person who bends, in relation to the verb "to bend,"[37] which is a possible reference to the character constantly bending herself and giving into the society's expectations towards the role of women, the pressures of motherhood, and the apparent desperate need of becoming a wife, which will become clearer later on in this chapter with the excerpts used for the analysis. All of these action chains are portrayed by Bender; she "bends" towards them, which may be read as a satire of women's roles and stereotypes by exposing them. Both "Bender" and "Bend" are also surnames. The former comes either from the German as a shortened version of "Fassbender," "which is an occupational surname for a cooper, a person who made barrels;" or yet from England, relating to an Old English word, "bendan," meaning "to bend."[38] The latter, "Bend," has an Anglo-Saxon origin, possibly coming from the "maker of long bows and handles for agricultural implements"or from "one who lived on the bend of a river."[39] "Bender" also stands for an old English slang meaning "drinking bout" which may refer to the "Scottish sense of 'a hard drinker.'"[40] Bender and her daughter Binder talk about beverages in a few scenes of the play. And finally, "bender" may also stand for a "homosexual male (British slang). Someone who is bent, that is, not straight."[41] Bender and Binder are constantly cross-dressing as male figures and playing the role of Bender's exes.

Considering Brazilian's tradition of coming up with creative and none sensing names — mostly in comedies —, I decided to domesticate the name translating Bender as "Curvalina." In Portuguese, the verb "curvar" has a similar connotation to the verb "to bend" in English. The previous excerpt therefore was translates as:

> Aglutina. (*Empurrando Curvalina para o lado*) O nome dela é Curvalina e quando você traduz, ainda significa Curvalina!
> Curvalina. Para!
> Aglutina. Porque ela é uma encurvada! Toda a vida dela ela não fez nada além de se curvar! Ela se curva pra frente, se curva pra trás, se curva pra cima

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[37] www.en.oxforddictionaries.com/definition/bender. Accessed: 12 May 2018.

[38] www.coadb.com/surnames/bender-arms.html. Accessed: 12 May 2018.

[39] www.surnamedb.com/Surname/Bend. Accessed: 12 May 2018.

[40] www.etymonline.com/word/bender. Accessed: 12 May 2018.

[41] www.urbandictionary.com/define.php?term=bender. Accessed: 12 May 2018.

> e pra baixo, por baixo e de lado. Ela é Curvalina! E eu? Eu sou…

Unfortunately, it was not possible to maintain all connotations "Bender" carries, but still "Curvalina" brings the idea of a character who bends to or who gives in to what is expected of her and may relate with a person who drinks too much and who bends, "se curva," when drunk, though the other meanings and connotations will probably get lost in the TT.

Thereafter, in the case of Binder and Baxter, whose names also end with the suffix "-er" as in Bender, I decided to search for possible meanings for "bind" and "baxt" as well. When considering Binder, the first and most common meaning for its verb root "to bind" is to put together different parts/components by using all sorts of objects and/or material, such as glue, clip, cement, rope, and so on. Another meaning from this verb is that of confining, restraining, restricting someone, and also putting someone under an obligation.[42] Thus, a "binder" may be a person, machine, or object which executes such actions, the materials *per se* which bind things together, or yet the "cover for holding magazines or loose sheets of paper together."[43] This latter meaning echoes somehow the discussion on extensions and how they externalise things such as femininity or masculinity, thus creating an appropriate "cover" that suits the heterosexual matrix. Moreover, there are two types of bindings that relate somehow with the topics of this research. In China, foot binding was a very common practice in which women wore small wooden-shoes in order to have small feet, culminating in atrophied feet and difficulty to move; it represented a means of control over women, who ended up having their mobility impaired.[44] Also, breast binding is a common act of "flattening breasts by the use of constrictive materials" also referring to the materials used in this act.[45] This is very common for trans men, crossdressers, drag kings, cis woman desiring to lessen or hide their breasts, non-binary people, and others. "Bind" is also a noble surname first found in the county of Surrey in England centuries ago (date uncertain).[46] "Binder" as a surname, in turn, may have two possible

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[42] www.en.oxforddictionaries.com/definition/bind. Accessed: 12 May 2018.

[43] www.en.oxforddictionaries.com/definition/binder. Accessed: 12 May 2018.

[44] www.smithsonianmag.com/history/why-footbinding-persisted-china-millennium-180953971/. Accessed: 12 May 2018.

[45] www.broadly.vice.com/en_us/article/7xzpxx/chest-binding-health-project-inside-landmark-overdue-transgender-study. Accessed: 12 May 2018.

[46] www.houseofnames.com/bind-family-crest. Accessed: 12 May 2018.

origins. First, a German one, from which it comes from "Fassbinder," a variation of "Fassbender," as seen previously.[47] Second, it may come from the Old English, whose origin dates back to earlier than the 7th century, and refers to "a person who was a hunter or trapper of wild animals, although it could refer to a book-binder."[48] Finally, other possible interpretations of the word "binder" relating directly to women may refer either to a gathering of more than two women, "a bind of women," or yet as a slang word for raping a girl after getting her intentionally drunk.[49] After considering all of these multiplicity of things, I decided to domesticate the name "Binder" translating it into Brazilian Portuguese as "Aglutina," in which such anthroponym comes from the verb in Portuguese "aglutinar,"[50] "to agglutinate," which is a synonym of the verb "to bind" in English.

Following the same logic, the last one which has the suffix "-er" is Baxter. When searching for "baxt," I found on Wikipedia that it etymologically stands for "happiness" in Romani.[51] Romani is a language that comes from a language group called Indo-European,[52] from which the proto-celtic language — spoken in the Iron Age[53] — is part of. The latter one culminated centuries after in the Gaelic,[54] the original language from Ireland, and thus possibly having some influence from Romani. Romani is the language spoken by some nomadic gypsy groups, which in turn, may create a connection with the "Tinkers," who are the Irish travellers, being it also a nomadic group. Moreover, "happiness," being the translation of "baxt," is a synonym of the adjective "gay" which nowadays is a word that stands for a male homosexual; and this may relate to Baxter and his cross-dressing, his close relation to Bone, and even their kissing, thus indicating a possible homosexual relation between the two characters. "Baxt" is also a surname which seems to have been originated

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[47] www.ancestry.com/name-origin?surname=binder. Accessed: 12 May 2018.

[48] www.surnamedb.com/Surname/Binder. Accessed: 12 May 2018.

[49] www.urbandictionary.com/define.php?term=binder. Accessed: 12 May 2018.

[50] www.sinonimos.com.br/aglutinar/. Accessed: 30 October 2018.

[51] www.en.wiktionary.org/wiki/baxt. Accessed: 13 May 2018.

[52] www.en.wikipedia.org/wiki/Romani_language. Accessed: 13 May 2018.

[53] www.en.wikipedia.org/wiki/Indo-European_languages. Accessed: 13 May 2018.

[54] www.en.wikipedia.org/wiki/Proto-Celtic_language. Accessed: 13 May 2018.

in England or Ireland,[55] but I was not able to find much information about it.

The word "Baxter," in turn, stands for a common surname and name that arrived in Ireland with the first Baxter families who landed in Ulster for the plantations (date unknown); it is an Anglicisation of the original Scottish "Mac an Bhacstair" in Gaelic, which translates as "son of the baker;" it also derives from the Old English "bœcestre" which means "female baker."[56] This is curious since during the play the character Baxter is constantly being offered buns from either Bone or Binder. Although the name may be given to both male and female babies, the Gaelic original male meaning seem to have been more influential, since it is seen mostly, if not as a surname, as a boy's name nowadays. At least that is what websites, such as babycenter.com and nameberry.com indicate. Interestingly, Baxter is a character who has a name that is both male and female, since, although marked as a man, is constantly cross-dressing with his partner Bone and engaged in role-playing as if he was one of their many ex-girlfriends. "Baxt" nor "baxter" are entries in any common dictionary. Finally, "Baxter" also stands for a heterosexual man who has several female friends, or yet a person you "settle" for not being able to be with the one you really love.[57] In regard to all these reading of "baxt" and "baxter," I translated the name as "Alegro." Such domestication of the name which comes from the Italian "allegro," means being "cheerful," thus relating somehow to the Romani origins of "baxt" and the cheerfulness of the play and the apparent fluidity of the character's sexuality.

In turn, the character's name "Bone" does not present the suffix "-er." The first thing considered was that the three previous characters have such suffix, and this character's name if added with the suffix "-er" would be "Boner." The word "boner" may first refer to "a stupid mistake" or a vulgar slang for "an erection of the penis."[58] Considering the latter meaning, an erection is a symbol of male power and virility, and it is as if the character had been castrated of his virility and maleness by having the suffix "-er" taken out and making then the character get pregnant later on in the play. "Boner" as a surname may have a German origin as the

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[55] www.ancestry.com/name-origin?surname=baxt. Accessed: 13 May 2018.

[56] www.ulsterancestry.com/irish-names/baxter.html. Accessed: 13 May 2018.

[57] www.urbandictionary.com/define.php?term=Baxter. Accessed: 12 May 2018.

[58] www.en.oxforddictionaries.com/definition/us/boner. Accessed: 30 October 2018.

one who grows beans,[59] or yet it could be an English or Scottish surname of Old French origins of pre-8th century, "de bonne aire," meaning "of handsome or of good bearing."[60] The word "bone" in turn refers to the human skeleton and its parts or "[t]he basic or essential framework of something."[61] As a surname, "Bone" may have its origin in Normandy, France, in which the original name was "Bohon,"[62] or yet meaning "good" coming from the Old French "bon."[63] Taking these things into consideration, I decided to translate "Bone" as "Capo," which becomes an anthroponym related to the verb in Portuguese "capar," synonym to "castrate,"[64] and therefore, bringing to the TT such possible interpretation of the castration of the character and which could represent the character's possible trans identity. Although I believe this line of thought that I used for trying to domesticate the name "Bone" may be a little confusing for some readers and that it may not be a really convincing solution, for the time being, that is the best I could create in trying to carry some degree of meaning to the new name created, which certainly, later on, will be altered.

The translation of the name "Curtains" was the easiest task. First, a "curtain" may refer to a "piece of material suspended at the top to form a screen, typically movable sideways along a rail and found as one of a pair at a window," or a "screen of heavy cloth or other material that can be raised or lowers at the front of a stage,"[65] or yet as a "slang term for the female labia majora,"[66] which in fact seems suitable for the context, considering the fact that Curtains' curtains are red and the following excerpt reinforces such possible connotation for the name:

> Binder. (…) Open those bloody curtains!

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[59] www.ancestry.com/name-origin?surname=boner. Accessed: 30 October 2018.

[60] www.surnamedb.com/Surname/Boner. Accessed: 30 October 2018.

[61] www.en.oxforddictionaries.com/definition/us/bone. Accessed: 30 October 2018.

[62] www.geni.com/surnames/bone. Accessed: 30 October 2018.

[63] www.ancestry.com/name-origin?surname=bone. Accessed: 30 October 2018.

[64] www.infopedia.pt/dicionarios/lingua-portuguesa/Capo. Accessed: 30 October 2018.

[65] www.en.oxforddictionaries.com/definition/curtain. Accessed: 30 October 2018.

[66] www.urbandictionary.com/define.php?term=curtains. Accessed: 30 October 2018.

Curtains, caught mid-story, gives herself a vigorous dusting with a carpet beater and walks off.
Why does she never open her curtains? Even an inch!
Bender. (*from the bath*) Even half a one!
Binder. (*yelling after her*) Open those bloody curtains!
Bender. I'd love to rip them off her! There is a life to be lived, I'd say as I'd rip them off, or didn't you hear? And then I'd tell her, it's not every woman can say that she's been loved! (Carr 7)

Thus, this excerpt may be and indication of the other characters making fun of her getting old and not enjoying life enough being cloistered inside those curtains. "Curtain" still stands for an Irish surname from the pre-12th century Gaelic name "MacCuirtain," and "Cuirtain" meaning "hunchback."[67] Finally, considering the role of the character in the play and the indications previously debated on subsection 1.2.2 of the uncertainty in terms of her gender, sex, and sexuality, Curtains also resonates with the old Greek figure of Tiresias, who was a "blind Theban seer" who lived many generations, appearing in plenty authors' stories, and who also had "lived as a man, then as a woman, and then as a man again."[68] This uncertainty in relation to her identification is due to her whole body being covered from head to toes with curtains, and the fact that there is no information about her features in the play, added up to the connotations the word "curtain" conveys. Thereby, in the TT I simply translated "Curtains" as "Cortinas," first because it still relates to the fabrics worn by the character and the relation with the meanings that "curtains/cortinas" convey, and second because of the following excerpt:

Curtains. Curtain up your mouth!
Baxter. Uncurtain yours! (Carr 61)

I could not find any other solution that would work in this part without changing the word play of those lines too drastically, and thus, by keeping the name of the character as "Cortinas" such excerpt was easily translated as:

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[67] www.surnamedb.com/Surname/Curtain. Accessed: 30 October 2018.

[68] www.britannica.com/topic/Tiresias. Accessed: 30 October 2018.

> Cortinas. Acortina essa boca!
> Alegro. Descortina a sua!

In the translation of these five main characters many meanings and connotations were lost in creating new anthroponyms for them in the TT. I tried to maintain as many connotations as possible in this process of domestication of such names, but I also wanted to bring some relational features the original names have with one another. For instance, four of the characters have their names starting with a letter "b" (Bender, Binder, Baxter, and Bone) and one with the letter "c" (Curtains) in the ST. In Portuguese I created three names with "c" (Curvalina, Capo, and Cortinas), and two with the letter "a" (Aglutina and Alegro). Capo is the shortest name just as it is the case of his original name, Bone. Alegro and Capo both end with "o," while Curvalina and Aglutina end with "ina," and Cortina also with "ina" followed by an "s."

There are still some anthroponyms important to be considered here. Baxter and Bone use nicknames to refer to their exes' names, such as "Blue Slip" (Carr 23, 68) "Necklace," (Carr 24, 68, 81), and "Pink Sock" (Carr 25, 38, 39, 42, 44, 81, 97), which I translated respectively as "Camisola Azul," "Colar," and "Meia Rosa." Such anthroponyms indicate extensions these characters use that are striking objects and all stereotypical of women's wear. Also, Baxter and Bone play with the idea of possible names for their children which appears in the ST as "Red," "October," "Midnight," amongst many others, which were translated with their respective Portuguese equivalents without great problems. The only alteration I made was in terms of the anthroponym "Wall," as appears in the following excerpt:

> Bone. I know what we'll call her.
> Baxter. What?
> Bone. Wall.
> Baxter. Well, if you're getting personal, why not Necklace?
> Bone. It's my baby.
> Baxter. OK, OK… how about Wall Necklace?
> Bone. Wall-Necklace, that's lovely, that's what we'll call her. (*Gets up.*) Well, I'd better go for my checkup. (Carr 81)

Such anthroponym relates with the wall built by the men in the play. Since I translated wall in the TT as "muro," — as I present in the following section — a masculine word in Portuguese, and the baby which they are

talking about is supposed to be a girl, I translated the name as "Mureta," as follows:

> Capo. Eu sei de que vamos chamar ela.
> Alegro. De quê?
> Capo. Mureta.
> Alegro. Bom, se você vai tornar isso pessoal, por que não Colar?
> Capo. É meu bebê.
> Alegro. Okay, Okay … e que tal Mureta-Colar?
> Capo. Mureta-Colar, é uma graça, é assim que vamos chamar ela. (*Se levanta.*) Bem, é melhor eu ir pro meu check up.

"Mureta" in Portuguese is a feminine and less current synonym for "muro," adding a bit more humour to the scene. Finally, the characters "the man" and "the woman" from Curtains' stories were simply translated as "o homem" and "a mulher."

In terms of the characters' features, in the TT I maintained them the same as in the ST. In my reading of the play, however, and thinking about the relocation of the TT, I could not but see Curvalina and Aglutina both as black women. This comes from the consideration of the context in which the TT is being translated, a country which, as already pointed out, has more than half of its population constituted of black people (Chapter 1). Most of these people, due to remnants of slavery and racism, live in the peripheries and favelas, and are stereotypically people who have but little formal education and loads of children. Since Carr's *Low in the Dark* have the intention of, through satire of stereotypes and norms, criticise them and put them into question, I believe if such characters were to be black, such criticism would increase and be more faithful to Brazil's reality. Though, due to time constraints, I opted for not to make such alteration in this relocation at the moment, since it would require a deep revision in terms of race and blackness in Brazil, just as much as in the issue of intersectionality, briefly presented in the section 2.2, as other possible concepts and tools. If such alterations were to be made, I believe issues such as action chains and extensions would require these other lenses to create a coherent analysis and a coherent translation as well.

Finally, I had the intention of not assigning any gender to the character Curtains. However, in the Portuguese language, there is no neutral article that precedes the name, and therefore I had to make a decision, translating the character as "a Cortinas." This issue is further developed in the section 3.5. I believe if such possibility was applicable,

it would bring to the TT a lot of possibilities in terms of increasing the subversion of the norms and blurring the lines between gender and sexuality.

3.2 GENDERED SPACE

As previously indicated on chapter 1, the setting of the play is divided in two separate spaces: "[*s*]*tage left* Bizarre bathroom: bath, toilet and shower. A brush with hat and tails on it;" "[*s*]*tage right* The men's space: tyres, rims, unfinished walls and blocks strewn about" (Carr 5). The left side of the stage is the space occupied by the women, Bender and Binder, while the opposite side can be read as the male space, occupied by Bone and Baxter. Curtains wanders from one side of the stage to the other as if she belongs to both and none at the same time.

The fact that *Low in the Dark* takes the female characters out of the traditional space of the kitchen by putting them in a bathroom is quite interesting. Since many of Carr's texts are highly symbolic and create an intertextual relation with complex Greek texts or mythological characters, I would like to tackle on possible meanings for such choices for the setting. In *Low in the Dark* the left side is assigned for the female characters and right side for the male characters, in direct accordance with the Western symbolic representation of such duality, in which the right side is seen as male, and the left side as female. Thus, I could not help but try to comprehend the elements present in each of the spaces.

Firstly, the female traditional space of the kitchen is a place for cooking and preparing the food to nurture and sustain the family, whereas the bathroom, in turn, is the place where the cleansing of human body takes place, either through the process of taking a bath and cleaning the body of all dirt, or by being a place where humans get rid of all their wastes and components the body does not need. In both spaces, kitchen and bathroom, the water is a very important element, which has also been associated in most of the Western culture as a female element, an element associated with women. By moving the female characters from the nurturing space of the kitchen — traditionally associated with the mother figure as well — to a somehow abject one such as the bathroom, which relates to the cleansing of the body, I see as if such characters were trying to cleanse such traditional roles, fixed extensions and action chains, and images associated in general to woman, motherhood, femininity, femaleness, and other characteristics fixed as intrinsic to the person who is born with a uterus or a vagina. This is in accordance with Sihra, for

whom "Carr replaces the traditional matriarchal space of the kitchen with the intimate, bodily bathroom and humorously undermines the traditionally sanctified role of motherhood in Irish culture" (203). This idea is reinforced in the role-playing of Bender's and Binder's cross-dressing as men and playing with stereotypical masculine traits in such environment, just as much as with their careless handling of babies by throwing them at one another, for example. Aspects such as motherhood and women's expected action chains are further developed in the following section (3.3 Character's Action Chains).

Secondly, the right and male side of the stage is occupied by Baxter and Bone, the male characters. As indicated in the previous excerpt, there are some unfinished walls in the space and other materials such as tyres, rims and blocks. Tyres are elements associated with automobiles, commonly associated with men, in turn. In Brazil there is a strong culture of cars and motorcycles that appear as a recurrent topic of discussion and conversation amongst men. Men also grow up with a strong will of turning 18, the age which indicates the beginning of adulthood in Brazil, which is the moment when people can obtain their driver's license and, therefore, own their own automobile. Thus, such items, spread around the stage, reinforce this stereotypical image of men and automobiles strongly linked to one another.

The wall is yet an important element to be considered. It can be said to be an element that represents a means of separating people, ideas, and ideals. This possible symbolisation of such wall as something which is constantly separating things, echoes with historic walls, such as the Berlin Wall, which separated the East side of the capital of Germany from the West. Or in a more current context, the threat of the president of the United States, Donald Trump, to build a huge wall on the USA border to separate them from Mexico, barring illegal immigrants to get into the country. And most importantly, considering the context of the play, it resonates with the soft borders between Ireland and Northern Ireland. This latter case is reinforced with Curtains's story about the man from the north and the woman from the south, reflecting this political, sectarian, and cultural division of Ireland. Yet, one final symbolisation of the wall in the play could relate to the idea of society creating specificities for each gender, separating somehow them in two distinct sides, polar opposites, man/woman, male/female, and others.

In the TT, the only alteration I made in the process of domesticating the play was on the right and male side of the setting. As for the "unfinished walls" indicated in the stage directions of the ST, I chose to have only one wall in the TT, adapting from a plural noun "walls"

to only one, culminating on "um muro inacabado" (1), since there is in fact only one wall that the characters refer to and deal with in the play (Carr 16). I believe all these symbolic relations the reader/public may notice can be enhanced by occupying the space with only this one wall. The other aspects of the play in terms of setting have been maintained considering the relocation to Brazil, more specifically Florianópoli as stated on chapter 1. That is due to my belief that such aspects all work pretty well in the TC, in terms of symbolically relating to gender and stereotypes attributed to each of them, so that the target audience is able to relate with.

3.3 CHARACTERS' ACTION CHAINS

In this section I discuss the stereotypical roles or "action chains" — a concept proposed by Hall (see section 2.2) — of genders. Starting from Bender, she is the mother figure of the play, and she has a lot of babies and is constantly giving birth to new ones in the course of the play. She has to take care of all those children — represented by dolls — by herself, with her daughter Binder's help. Some important issues can thus be raised here such as abortion and parental abandonment. The play brings such issues in a few passages, such as the following example presented on table 1.

Table 1
Low in the Dark (Act One, Scene Two) / *Imersos na Escuridão* (Ato Um, Cena Dois).

Bender. It's no joke having a child the likes of you!	Curvalina. Não é brincadeira ter uma filha como você!
Binder. I never asked to be born!	Aglutina. Eu nunca pedi pra ter nascido!
Bender. Oh yes you did! Screaming out of the womb you came, ripping everything in your path asunder and you haven't stopped since!	Curvalina. Ah, sim, você pediu! Saiu do meu útero gritando, rasgando tudo em pedaços no seu caminho e você não parou desde então!
Binder. You should have aborted me.	Aglutina. Você devia ter me abortado.

Bender. Too late now.	Curvalina. Tarde demais agora.
Binder. Yes.	Aglutina. Sim.
Bender. No use crying over spilt milk. (Carr 30)	Curvalina. Não ainda nada chorar sobre o leite derramado.

As it can be seen, the characters talk about abortion as a very trivial topic, creating a humoristic effect in both ST and TT, and breaking somehow with the Christian sacredness of life and maternal instinct. Just as it was pointed out in the subsection 1.2.3, Ireland has recently voted in favour of allowing women to terminate their own pregnancies, whether or not to go legally through an abortion as presented in the section 1.2.3. Considering the relocation of the play and the TC, in Brazil, abortion is only allowed in three cases, as presented in Brazilian's penal code under Title 1 "Crimes against the person," in Chapter I "Crimes against life:" if the pregnant life is at risk; if the pregnancy is the result of rape; or if it is proven that fetus is acephalus; if an abortion is done in any other case, either the woman or the doctor may suffer the penalty.[69] This topic of discussion have gained a lot of attention and have appeared more and more on debates in and out of the Government sphere lately. Most of the arguments for such prohibitions depart either from areas such as biology, ethics, or religion, in which a fetus is seen as a life already, or it is said to have already a soul attached to it. People call it being "pro-life" such opposition to abortion, missing totally the point of those who are in favour of letting women decide whether or not to abort. Women who can afford it and intend to do it can travel abroad to countries where abortion is allowed, while less wealthy women go through horrible situations, risking their health and even their lives.

Moreover, these issues relate also to the example on table 2.

Table 2
Low in the Dark (Act Two, Scene Five) / *Imersos na Escuridão* (Ato Dois, Cena Cinco).

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[69]www.planalto.gov.br/ccivil_03/decreto-lei/Del2848compilado.htm. Accessed: 10 Jan 2019.

Bone. (*still on the floor, from behind his bump*) I'm seriously contemplating an abortion.	Capo. (*Ainda no chão, por detrás de sua protuberância*) Eu tô seriamente considerando um aborto.
Baxter. Are you crazy?	Alegro. Você tá louco?
Bone. I have the right to choose.	Capo. Eu tenho o direito de escolher.
Baxter. You have not! There's a life there inside you! A destiny, all its own.	Alegro. Você não tem não! Tem uma vida aí dentro de você! Um destino, todo dele.
Bone. Stop it! You're just trying to make me feel guilty. It's painless, an overnight job. I could be back building tomorrow.	Capo. Para com isso! Você tá só tentando fazer com que me sinta culpado. É sem dor, um trabalho de uma noite. Eu podia estar de volta construindo amanhã.
Baxter. Bone, please, don't do it, for your own sake, you'll never recover.	Alegro. Capo, por favor não faz isso, pro seu próprio bem, você nunca vai se recuperar.
Bone. Rubbish! It's only a few cells, a mistake on Binder's part, that's all.	Capo. Besteira! São só umas células, um erro por parte de Aglutina, é isso.
Baxter. There are no mistakes, no accidents in this world.	Alegro. Não existem erros, nem acidentes neste mundo.
Bone. Here I am, a man with a girl-baby about to come out and I'm terrified!	Capo. Aqui tô eu, um homem com um bebê-menina prestes a sair e eu tô apavorado!
Baxter. I'll help you.	Alegro. Eu vou te ajudar.
Bone. What am I going to do when the waters break? Hah?	Capo. O que vou fazer quando a bolsa estourar? Hã?

| Baxter. I'll be there. (Carr 79) | Alegro. Eu vou tá aqui. |

In the excerpt above two opposite opinions in relation to abortion are at stake. The degree of satire increases in both the ST and TT as the two men, Bone/Capo and Baxter/Alegro, occupy themselves with these commonly female concerns in terms of pregnancy and caring for a child by making Bone/Capo get pregnant in Act Two/Ato Dois.

The play also hints at parental abandonment. The play seems to indicate that children's abandonment by their biological fathers is a great problem in Ireland, just as much as the TT reflects the same problem in Brazil, considering the fact that in both contexts abortion is very common, mostly when connected with the father's negligence. Many women get pregnant by their partners who do not intend to assume such children, or yet by being raped by partners, family, or strangers. Men really do not seem to be worried about safety in terms of sex, and any "spilt milk" culminating in unwanted pregnancies, being a common report from women that men insisted on not using condoms for not being comfortable for them, as well. Also common is men throwing at women the blame and the task of raising the children, and therefore women being constantly the focus of accusations of immorality, of not being careful, of being temptive, among many other things. Those women who decide not to abort and do not have the aid from the child's father take the role of parenthood all by themselves, seldom with the help of other women such as older daughters, their mothers, grandmothers, sisters, and others. This last example is very important considering the SC, since in Ireland women who were raped, who got pregnant out of the wedlock, temptive women, to cite a few, were often sent to asylums to be recluse paying for their "sins," living, working, and dying in inhuman conditions. And these places were only extinguished in 1996, with the closure of the last of such institutions. In Brazil, though such institutions were not common, the same accusation were, and sadly still are, thrown at women. According to 2010's Census, 37.30% of Brazilian families are sustained by women.[70] These last few years in the world, mostly in 2017 and in 2018, some movements of women starting to come forward and revealing their traumas in terms of sexual harassment, sexual abuse, and rape, have become more and more recurrent. Movements such as #MeToo, #whyIdidntreport, #believewomen, among few others, have gained space in the television, internet, social media, and on debates in many other

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[70] www.ibge.gov.br/apps/snig/v1/?loc=0&cat=-15,-16,-17,-18,128&ind=4704. Accessed: 10 Jan 2019.

contexts, questioning such patriarchal system in which the women are always the ones to be blamed or to suffer all sorts of consequences for being molested, raped, abused, or for getting pregnant. All of these movements that are exposing such awfully ingrained actions perpetuated throughout the years indicate a very worrisome picture of how for centuries men have been oppressing, objectifying, and subjugating women to their will.

Still considering the previous excerpt, it is important, therefore, to think about the trans body as well. Taking into consideration Sweeney's argument that in the play masculinity and femininity are "unreliable, unfixed and performative," and by performative she means these roles "were also subject to change" (175), and though that may not have been the intention of Carr by the 80s, it does relate with current debates on trans people and their struggle to have their civil rights just as over their own bodies. In Brazil, the Public Health System have a structure for attending trans people with psychological support, the possibility of making hormonal treatments and/or reassignment of their gender, that is, those who want to go through the process of cirurgical sexual reassignment. All of this, which is possible due to the advance of science, also puts into question the body of the woman as an essentialist vessel for procreation, since there has been already many cases of trans men who have given birth, for instance. It is interesting also that the male character to get clearly pregnant is Bone/Capo, since as previously discussed, he is somehow symbolically castrated and his virility put in check (read section 3.1). Thus Capo in the TT presents himself as a possibility of discussing and thinking on the trans body and trans identity in Brazil, the country which unfortunately is responsible for one of the highest number of murders of LGBTQI people in the world, with 445 registered cases in 2017, according to the Gay Group of Bahia; the same group point to data that indicate that between 2008 and 2016 868 trans people were violently killed.[71]

While Bone/Capo has a pregnancy bump on his belly, Baxter/Alegro, by the end of the play, appears with a bump on his shoulder, as I present on table 3 bellow.

Table 3
Low in the Dark (Act Two, Scene Ten) / *Imersos na Escuridão* (Ato Dois, Cena Dez).

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[71]www12.senado.leg.br/radio/1/noticia/brasil-e-o-pais-que-mais-mata-homossexuais-no-mundo. Accessed: 10 Jan 2019.

Baxter. Bone! Bone, where are you? *Lights come up. Baxter has a huge swelling or hump or pregnancy on his left shoulder. He is doubled over, necklace around his neck as usual. Bone arrives, puts his ear to Baxter's back and listens.* Well?	Alegro. Capo! Capo, onde tá você? *Luzes se acendem. Alegro tem um grande inchaço ou corcova ou gravidez em seu ombro esquerdo. Ele está curvado, colar ao redor do pescoço como sempre. Capo chega, coloca seu ouvido nas costas de Alegro e ouve.* Então?
Bone. (*listening*) Ssh!	Capo. (*Ouvindo*) Ssh!
Baxter. (*panics*) Is she alright?	Alegro. (*Se enche de pânico*) Ela tá bem?
Bone. Ssh will you! (*Silence.*) Not a bother on her.	Capo. Ssh fica quieto! (*Silêncio.*) Nenhum incômodo com ela.
Baxter. Give her a kiss will you, I can't reach. *Bone kisses Baxter's bump then he kisses his own belly.* Well, go on, talk to her!	Alegro. Dá um beijo nela por favor, eu não alcanço. *Capo beija a corcova de Alegro então beija sua própria barriga.* Bem, vá em frente, fala com ela!
(…)	(…)
Baxter. That's better, that's better. (*Tried to straighten up, can't.*) It's not easy I tell you.	Alegro. Melhor assim, melhor assim. (*Tenta ficar com o corpo ereto, não consegue.*) Não é fácil, vou te contar.
Bone. No one ever said it was… (*Points to his own baby.*) Will you check her? (Carr 96)	Capo. Ninguém jamais disse que era… (*Aponta para seu próprio bebê.*) Dá uma checada nela?

It is not quite clear what Baxter's/Alegro's bump is supposed to represent, though the character addresses the thing as a she. Historically, men have shown their strength by displaying big muscles to threaten opponents or as a way of being a leader in certain contexts. Bodybuilding is yet another activity commonly related to men. Nowadays with social media, it is very common to see men exhibiting their muscles in the internet and nurturing them, but now as an ostentation and somehow selling out their image. So, just as much as in the ST the macho image seems to be mocked, in the domesticated TT Alegro can algo serve as a mockering of this supposed virility. It is important though, to remember that, symbolically, muscles, physical strength, and virility represent a status of power and command, and again, a gender stereotype is perpetuated and deeply valued as a sort of assurance of one's maleness.

In regard to Bender's/Curvalina's children, another issue presented in *Low in the Dark* in a few moments is exemplified in the excerpt on table 4.

Table 4
Low in the Dark (Act One, Scene Five) / *Imersos na Escuridão* (Ato Um, Cena Cinco).

Bender. Where's the Pope?	Curvalina. Onde tá o Papa?
Binder. On your mountain!	Aglutina. No seu monte!
Bender. That's the Doctor!	Curvalina. Esse é o Médico!
Binder. Show? *Bender holds up a baby.* That's him.	Aglutina. Mostra? *Bender levanta um bebê.* É ele.
Bender. I know my children! This is the Doctor! Here on my right breast is the Black Sheep! (*Points to the yellow one.*) On my left, the President! Now, where's the Pope? (*accusingly*) You have him! (Carr 54)	Curvalina. Eu conheço meus filhos! Esse é o Médico! Aqui no seio da direita é o Ovelha Negra! (*Aponta para o amarelo.*) Na minha esquerda, o Presidente! Agora, onde tá o Papa? (*Acusadoramente*) Você tá com ele!

And the scene follows with the two characters discussing whether or not the "Pope"/"Papa" had been fed, and with Bender/Curvalina dreaming

about her future in the Vatican by her son's side. The play indicates this regular tendency of parents dreaming about and drawing their children's future, filling up their minds with expectations and therefore culminating in a lot of frustrations, when such expectations are not fulfilled. As exemplified in the excerpt, this may come from stereotypical professions that the parents dream for their children, or the will for their children to follow their path, and/or of assuming the family's business. However, this may also relate with the "coming out," or "getting out of the closet" movement that non-conforming people have to go through, either in terms of sexuality or gender, and those who do not conform with the heterosexual matrix in some way. Still, a great frustration and tension may rise when a person with an assigned gender have activities in their lives that are stereotypically said to be of the opposite gender, either in terms of jobs or hobbies. These many "coming out" possibilities tend to cause tension and disruption in dozens of parent's expectations, culminating either in acceptance and alteration of such expectations, or in constant clash between the parent's expectations and the children's reality. Thereby, in both texts, the ST an the TT, the reiteration and regulation of social and gender norms are well represented by the stereotypical professions and roles of each gender are to fulfill in life, in the case, powerful stereotypical male professions. Still, Bender/Curvalina has one child she calls "Black Sheep"/"Ovelha Negra," which is a term in both context, SC and TC, which indicate a person, in a family or group, who tend not to conform to the expected stereotypical action chains or any other type of normalised instance, including gender and sexuality in many cases. This happens amongst groups in which most people do conform to more traditional norms and expectations and having someone who deviate from that, the black sheep/ovelha negra.

In addition, at the same time Bender/Curvalina gives birth and takes care of her children with Binder's/Aglutina's help, she is constantly remembering the men who were her lovers in the past just as much as thinking about future ones, dreaming about a perfect husband (see table 5).

Table 5
Low in the Dark (Act Two, Scene Two) / *Imersos na Escuridão* (Ato Dois, Cena Dois).

Binder. Come on, Bender, dance with me.	Aglutina. Vamo lá, Curvalina, dança comigo.

Bender. I don't feel like dancing. *Binder continues dancing. Bender goes to the window.* I wish Salvatore Di Bella would come back, we'd be happy together, I know it.	Curvalina. Não tô afim de dançar. *Binder continua a dançar. Bender vai até a janela.* Gostaria que Salvatore Di Bella voltasse, a gente seria feliz juntos, eu sei disso.
Binder. (*puts on the hat, Italian accent*) *Eh Bellissimo, com estai? Sono Salvatore Di Bella*, I am the greatest lover in the world, come with me and we will do many things together, we will swim in the Caspian Sea (*Bender begins to laugh*) and drink the vino, blood or white?	Aglutina. (*Coloca o chapéu, sotaque italiano*) *Eh Bellissimo, com estai? Sono Salvatore Di Bella*, eu sou o melhor amante do mundo, vem comigo e faremos muitas coisas juntos, nadaremos no Mar Cáspio (*Curvalina começa a rir*) e beberemos o *vino*, sangue ou branco?
Bender. Blood.	Curvalina. Sangue.
Binder. Ah, me too, the blood I love, and after we drink and swim and eat, then *mi amore* – *Puts arms around Bender, they dance a slow dance.* – then we will talk of many things, but light, and we will not stop to think, never, because *mi amore*, when you stop to think, then is *triste, molto triste* (…). (Carr 66–67)	Aglutina. Ah, eu também, o sangue que eu amo, e depois de bebermos e nadarmos e comermos, então *mi amore* - *Coloca o braços ao redor de Curvalina, elas dançam uma dança lenta.* - então nós vamos conversar sobre muitas coisas, mas leves, e não vamos parar pra pensar, nunca, porque *mi amore*, quando você para pra pensar, então é *triste, molto triste* (…).

The play seems to be satirising women who are expected to live their lives thinking mainly about men. They are not encouraged to study, work, or think about plans and dreams for themselves. Instead, they are supposed to think about marriage, beauty, and caring for and pleasing men. Even more, as seen in the excerpt, Bender/Curvalina dreams about a foreign

and rich men to sustain her and take her to travel around the world, which is another problematic stereotype, that even women reproduce amongst themselves. Such action chains are stereotypically essentialist of women in most of the Western world, including Ireland and Brazil.

At last, I would like to make one final contrast in this section (see table 6).

Table 6
Low in the Dark (Act One, Scene Two) / *Imersos na Escuridão* (Ato Um, Cena Dois).

Baxter. (*woman's voice*) You're marvellous, darling, you really are.	Alegro. (*Com voz de mulher*) Você tá maravilhoso, querido, realmente tá.
Bone. (*pointing to the wall*) So you like it?	Capo. (*Apontando para o muro*) Então, você gosta?
Baxter. (*examining the wall*) It's exactly what we needed… exactly.	Alegro. (*Examinando o muro*) É exatamente o que a gente precisava… exatamente.
Bone. (*thrilled*) Do you think?	Capo. (*Emocionado*) Você acha?
Baxter. How high will you build it?	Alegro. Que altura você vai construir?
Bone. Well how high would you like it?	Capo. Bem, qual altura você gostaria?
Baxter. I don't mind as long as it's higher than everyone else's. *Bone has begun building.* Can I help?	Alegro. Não me importo, contanto que seja mais alto que de todos os outros. *Capo começa a construir.* Posso ajudar?
Bone. I think you should do your knitting.	Capo. Eu acho que você devia fazer seu tricô.

Baxter. I want to help with the wall!	Alegro. Eu quero ajudar com o muro!
Bone. Knit darling, knit!	Capo. Tricote querida, tricote!
(…)	(…)
Baxter. (*deadpan*) I am very happy with you. I cooked you your favourite.	Alegro. (*Sem expressão*) Eu tô muito feliz com você. Fiz sua comida favorita.
Bone. (*delighted*) Did you? A whole tray of them?	Capo. (*Maravilhado*) Fez? Uma forma inteira?
Baxter. Two trays! Twenty-four buns all for you.	Alegro. Duas formas! Vinte e quatro pãezinhos só pra você.
(…)	(…)
Bone. You're spending too much money.	Capo. Você tá gastando muito dinheiro.
Baxter. (*knitting*) You're not earning enough! (Carr 16–18)	Alegro. (*Tricotando*) Você é que não tá ganhando o suficiente!

Similar dialogues and utterances are constantly repeated throughout the play and again, they represent a strong stereotype that men are the ones who have strength, they are the ones who build things, who provide for and make money to sustain "his"[72] family. On the other hand, women are expected to stay home, cooking, knitting, cleaning, being caring figures, taking care of men's wills and needs in general, and of their children. This is associated with the feminist critic on the Marxist logic of production x reproduction, in which man work in remunerated activities while women work in reproductive activities, such as the ones exemplified above. This may seem an old-fashioned idea, but unfortunately there are still many women who are expected to play out the role of caretakers of the house,

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[72] I put commas here in order to put into question the idea that usually the man is seen as the chief, commander, or somehow the owner of a family, not as just another member.

the husband, and children (without payment for those activities) beside having to work in a formal job, while men are still only concerned with making money. As pointed out by Lois Tyson, professor of English and author of the book *Critical Theory Today*, there is an ideology that sees that "[i]t's natural of man to hold leadership positions because their biological superiority renders them more physically, intellectually, and emotionally capable than women" to which Tyson argues that it "is a sexist ideology that sells itself as a function of nature, rather than a product of cultural belief," (53) which serves to perpetuate and reinforce patriarchal system. This patriarchal system is quite clearly seen entrenched in most of the characters' situations and exchanges throughout the play which ends up being so similar in both SC and TC.

3.4 CHARACTERS' ROLE-PLAYING THROUGH CROSS-DRESSING AND EXTENSIONS

One of the main artifices used by Carr in order to develop her satire and critic in *Low in the Dark*, comes from the role-playing that the characters engage themselves with through cross-dressing. As Sihra argues, "Carr hilariously parodies the rigidity of gender roles and the Roman Catholic hierarchy through absurdist strategies of carnivalesque excess, hyperbole, subversive humour, crossdressing and role-play" (203), again seemingly questioning and parodying the apparent rigidity of norms in terms of gender, which I relate with the action chains, previously analysed. Baxter/Alegro and Bone/Capo, almost in all their interactions get into role-playing, pretending to be their ex-girlfriends or their current ones, Curtains/Cortinas and Binder/Aglutina respectively (see table 7).

Table 7
Low in the Dark (Act One, Scene Three) / *Imersos na Escuridão* (Ato Um, Cena Três).

Baxter. OK, it's my turn now. *Bone takes off the necklace and gives it to him.*	Alegro. Okay, minha vez agora. *Capo retira o colar e o entrega para ele.*

Baxter. Wait! (*He takes the necklace, puts the lid on the polish and puts the necklace around his neck.*)	Alegro. Espera! (*Ele pega o colar, coloca a tampa no esmalte e coloca o colar em volta de seu pescoço.*)
Bone. Do you want me to do Curtains?	Capo. Você quer que eu faça a Cortinas?
Baxter. No.	Alegro. Não.
Bone. OK, the Pink Sock! (*Hands Baxter the pink sock.*)	Capo. Okay, a Meia Rosada! (*Entrega a Alegro a meia rosa.*)
Baxter. (*puts the sock on his hand like a glove*) I don't know what she says.	Alegro. (*Coloca a meia em sua mão como uma luva*) Eu não sei o que ela fala.
Bone. Make it up. Come on.	Capo. Inventa. Vamos lá.
Baxter. (*woman's voice*) Do you like my lipstick? (Carr 41–42)	Alegro. (*Voz de mulher*) Você gosta do meu batom?

Yet Bender/Curvalina and Binder/Aglutina engage themselves in role-playing as presented below on table 8.

Table 8
Low in the Dark (Act Two, Scene Two) / *Imersos na Escuridão* (Ato Dois, Cena Dois).

Bender. (…) (*Puts the hat on Binder's head.*) And you, great impregnator, scattering your seed all over the Earth, of late; making tremendous efforts to screw the moon, would you not gestate with me a while?	Curvalina. Dessa vez eu vou… (*Coloca o chapéu na cabeça de Aglutina.*) E você, grande engravidador, espalhando suas semente por toda a Terra ultimamente; fazendo um tremendo esforço pra traçar a lua, não gostaria de gestar comigo um pouco?
Binder. It's out of the question!	Aglutina. Tá fora de questão!

Bender. That's not what he said! You love to say horrible things to me when you've the hat on!	Curvalina. Não foi isso que ele disse! Você adora falar coisas horríveis pra mim quando você tá usando esse chapéu!
Binder. (*throws the hat at her*) Do it yourself so. (Carr 66)	Aglutina. (*Joga o chapéu nela*) Faça você mesma então.

As it is clear to notice, such role-playing takes place through cross-dressing with the use of extensions, that are culturally constructed as being essential of each gender, such as necklace, nail polish, female voice, for the characterisation of women, and the hat and male pose, for the characterisation of men. These items or characteristics tend to change from time to time, or from culture to culture, and therefore, such representations in the play are very Westerner and European-based constructions of the performativity of each gender.

This essentialism is put into question even more in the fact that, instead of Baxter/Alegro and Bone/Capo calling their exes or girlfriend by their names, in many cases they rename or adjectivise them by creating anthroponyms for these women related to extensions that are striking features of each, as it is possible to be seen in the following excerpts on table 9:

Table 9
A few excerpts from *Low in the Dark* and *Imersos na Escuridão*.

Baxter. I love a slight squint. Remember the Blue Slip? (Carr 23)	Alegro. Eu amo um leve estrabismo. Lembra da Babydoll Azulada?
Baxter. The Necklace used to take hers off like that.[73] (Carr 24)	Alegro. A Colar costumava tirar os dela assim.
Bone. (…) Does the curtain woman wear bra? (Carr 24)	Capo. (…) A mulher cortina usa sutiã?

Items such as a slip, a necklace, curtains, or a sock, are probably things that were very present in each of these women's look, and it is as if such items remained in Baxter's/Alegro's and Bone's/Capo's mind even longer than their real names or other possible more profound features of

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[73] They are talking about her shoes.

each, indicating how rooted such extensions tend to be in constituting the performativity of gender.

With this use of stereotypical extensions such as those used in the role-playing of Baxter/Alegro and Bone/Capo, which seem to be essential accessories for women, it seems to be a way of putting into question what constitutes a woman. All such extensions are ways of externalising femininity, of asserting one's femaleness, and that works for men as well. Many gay men use such items in order to bring their femininity outward, just as much as trans women use such extensions as a way of reaffirming their trans condition. The same happens with Bender/Curvalina and Binder/Aglutina in their role-playing. It is with the use of such extensions, that are said to be masculine, that the satire is made from the opposite side. In their turn, such extensions externalise what is said to be masculine features such as maleness, virility, and others. Trans men, butches — mostly lesbian women who dress with extensions stereotypically of men, — also use such extensions in order to affirm their non compliance with either their gender assigned at birth, or their lack of relation with the extensions expected for their gender to wear.

Still in regard to role-playing aligned with the action chains previously discussed, it is in such undertakings of the characters that their relations and the heterosexual matrix is questioned the most. Baxter/Alegro and Bone/Capo spend most of their time in such role-playing, they kiss each other at times, for instance. Such action chains already indicate a rupture with the manly heterosexual image of a man, and give a hint about a possible relationship between the characters beyond friendship. The following excerpt on table 10 only makes it more tangible:

Table 10
Low in the Dark (Act Two, Scene Two) / *Imersos na Escuridão* (Ato Dois, Cena Dois).

Bone. (…) (*He points at the sock.*) Look you're ruining it! (*He takes it off Baxter's foot.*) I'll have to wash it again now, your big ugly foot mark all over it!	Capo. (…) (*Ele aponta para a meia.*) Olha você tá estragando ela! (*Ele tira ela do pé de Alegro.*) Eu vou ter que lavar ela de novo agora, com essa marca do seu pezão feio nela!

Baxter. There was a time you were very glad to have this big ugly foot for company!	Alegro. Havia uma época em que você era muito feliz em ter esse pezão feio como companhia!
Bone. I'm sorry.	Capo. Me desculpa.
Baxter. You're always sorry! (Carr 23)	Alegro. Você sempre tá pedindo desculpa!

Baxter's/Alegro's comment on "the big ugly feet" and they making company to each other seem to indicate a possible love and sexual relation between them, which points to a possible bisexuality of the characters taking the binarity of genders (man and woman). Also considering the fact that, when alone without their girlfriends, they are constantly in role-plays and cross-dressing, even their cis condition is put into questioning, and it is possible to be argued that they seem to be moving towards a trans identity since they only seem to act manly when girls are around, expressing their true self when alone with one another. This latter supposition also connects with what was previously suggested on Bone's/Capo's pregnancy and the possibility of the character being read as a transman.

3.5 GENDERED LANGUAGE

Taking into consideration the theoretical framework of this dissertation in terms of gender, mainly the criticism towards the binary norms in relation to gender, the English language seems to easily lead towards a more flexible language in which gender markers may even one day disappear or become more flexible. As already indicated in subsection 2.3.3, in the USA trans people already use pronouns such as "they," "ze," and "zir." In Brazilian Portuguese, with the constant need of bringing gender markers to discourse, this change seems to be very far from happening, since it would require a deep alteration of Portuguese grammar, as already debated in the sections such as 2.1 and 2.3. This discussion is too complex to be accounted for here, but I believe it is important to at least briefly point out to such issues, which are issues the translator constantly deals with, especially with a translation project such as this in mind.

I bring three examples from my translation process, portraying issues related to this previous discussion. The first example appears in

one scene in which Curtains, Bender, and Binder utter together the following utterance: "All. In the name of the mother, the daughter and the holy spirit"(Carr 50). First, it is important to point out to the fact that Carr seems to be criticising the patriarchal structure of Christianity with its Holy Trinity being composed of a male God, his male son, and the holy spirit which has no gender marker in English. However, when translating into Portuguese, though "the Holy Trinity" in Brazilian Portuguese translates as "a Santíssima Trindade," already marked as female, its components are all masculine, even the "the Holy Spirit" which translates as "o Espítito Santo." Therefore, in "Father" and "Son" the gender has been inverted in the play as "mother" and "daughter," and translated as "mãe" and "filha." The "holy spirit," in turn, being neutral in English, in the domesticated Brazilian Portuguese translation the same logic was applied as to the other two, translating as "santa alma," another feminine replacement for the now matriarchal structure of the Holy Trinity. Thus, in the TT the excerpt became "Todas. Em nome da mãe, da filha e da santa alma."

A second example I bring here is from the following excerpt, in which Bender, acting as herself, is engaged in a role-playing with Binder, who is pretending to be one of Bender's ex lovers, an Italian man, says:

> – then we will talk of many things, but light, and we will not stop to think, because *mi amore*, when you stop to think, then is *triste*, *molto triste*, because the universe, she is an incurable wound, blistering on the belly of the void, she is one vast unbearable grief. (Carr 67)

In this utterance, this neutral word, "universe" becomes feminine by being referred to as "she." In English the noun is preceded by the neutral article "the" while in Portuguese "universo" is a masculine noun that is normally preceded by the article "o." Thus, in the TT the sense of estrangement[74]

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[74] Estrangement or alienation effect "also called a-effect or distancing effect, German Verfremdungseffekt or V-effekt, idea central to the dramatic theory of the German dramatist-director Bertolt Brecht. It involves the use of techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance. (…) Brecht regarded his method as a way of helping spectators understand the complex nexuses of historical development and societal relationships. By creating stage effects that were strange or unusual, Brecht intended to assign the audience an active role in the production by forcing them to ask questions about the artificial

was increased because I opted for keeping it as both male and female in this excerpt, capitalising both "Universo" and "Ela" so that the reader would not think it as some typo. The result is as follows:

> – então nós vamos conversar sobre muitas coisas, mas leves, e não vamos parar pra pensar, nunca, porque *mi amore*, quando você para pra pensar, então é *triste, molto triste*, porque o Universo, Ela é uma ferida incurável, calejando na barriga do vazio, Ela é um vasto e insuportável pesar.

Though a bit eerie, the markedness of "o Universo, Ela" causes as sense of estrangement, somehow problematising and bringing into debate this constant need in the Portuguese language of assigning most things as masculine or feminine.

The final issue related to this difference in terms of gendered language from English to Portuguese comes from the character Curtains. Again, in English the word "curtain" has no gender while in Portuguese "cortina" is feminine. Taking into consideration the things proposed in section 3.1 in relation to Curtains' gender, sex, and sexuality, I have met some challenges in translating this character into Brazilian Portuguese. In the TT I could still translate her name as "Cortinas," as I did in fact, as the name by itself also does not clarify the character's gender. However, since commonly, in many regions of Brazil, Brazilians talk to one another inserting an article before the person's name in accordance to one's gender, for instance "o João," "a Maria," and since currently there are not that many possibilities in Brazilian Portuguese to talk about neutral genders, or non-conforming people in relation to the binary norms somehow, I could not avoid but make a decision. Also, it is important to point out the fact that the insertion of the article in front of the name tends to indicate a degree of intimacy and and also it relates to native speaker's intuition on the usage of it. Thereby in the TT, "Cortinas" was kept with the female indications by using pronouns referring to the character such as "ela," "-a," "dela," "nela," just as the other words related with the character which needed the gender marker, adjectives for instance, maintaining the same gender marker as in English. That proved to me to be a challenging point precisely for not being able to keep such character

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environment and how each individual element related to real-life events." (www.britannica.com/art/alienation-effect. Accessed: 07 May 2019.)

opened to interpretations and any possible assignment the reader could give her.

3.6 CULTURAL SPECIFICITIES AND OTHER TRANSLATION CHALLENGES

In this final section of the analysis I bring other cultural specificities and challenges that emerged along the process of translation of *Low in the Dark* as *Imersos na Escuridão*. It is important to state that I will not bring into discussion each and every other issue encountered in the process of translation, otherwise this dissertation would become too long and tiresome. Nonetheless, I bring those issues that have had greater impact in terms of relocation, transposition, dislocation, and other needed adaptations to suit in the TC.

3.6.1 Title

Starting from the title, there is a Portuguese translation of *Low in the Dark*, as already mentioned in the subsection 1.2.2, whose title has been translated as *Perdidos no Escuro*, which resonates with the play quite well. The title of the play appears in the last line of Act One, which comes from Curtains' story about "the man" and "the woman:"

> Curtains. They agreed to be silent. They were ashamed, for the man and woman had become like two people anywhere, walking low in the dark through a dead universe, There seemed no reason to go on. There seemed no reason to stop. (Carr 59)

I had to come up with another title of my own that could relate with the ST and its title just as try to somehow distance the Brazilian title from the Portuguese one. The best solution I could think of was to call it *Imersos na Escuridão*. Such title, for me, relates with a few symbolic images that emerge when dealing with gender studies and the playtext itself. First, in regard to the word "imerso," which translates as "immersed," it relates to the idea of something being immersed, being hidden, of being under water, drowning, and echoes somehow the histories of women who have been killed in the water, drowned accused of witchcraft, though they were in fact just free women who had too much knowledge allowed for women by then. It also echoes the histories of those who were and many who still are hidden in closets, precisely hidden in darkness, not being able to stand

up for themselves and show their true self to society. Such meanings connect already to the following word, the word "escuridão," which translates as "darkness," and which also resonates with the idea of a person that is in the dark, in a state of ignorance, of not being aware of these systems of power and the social construction of things, and therefore, without the possibility of seeing other possibilities of lives, of identities, of paths, or many other things. Cortina's final words read in my translation as:

> Cortinas. Eles concordaram em ficar em silêncio. Estavam envergonhados, pois o homem e a mulher haviam se tornado como duas pessoas de qualquer lugar, caminhando imersos na escuridão através de um universo morto. Não parecia haver nenhuma razão para continuar. Não parecia haver nenhuma razão para parar.

3.6.2 Markers of Orality of the Play, Expressions and Puns

In terms of the language and thus the flow and pace of the play, my main concern was in relation to orality markers (see pages 24–25) of the characters' lines. For dealing with orality markers I used the framework proposed by Lauro Maia Amorim (2018). The scholar proposes 45 categories of orality markers which I applied to my own translation in order to check their recurrences (68–78). I was able to locate 30 out of 45 categories of orality marker which are presented in the table 11 bellow:

Table 11
45 categories of orality markers encountered in *Imersos na Escuridão*

45 tipos de marcas de oralidade[75]	*Imersos na Escuridão*		
	Ato Um	Ato Dois	Total

[75] I opted for only bringing to the table the categories I located in the text. To see these and the remaining 15 categories check Amorim's (2018).
For an English version of the table see Appendix A.

1^{76}	**Pronomes demonstrativos "esse/essa/isso"** ("Você tá bastante imprudente esses últimos dias.")	103	70	86.5
2	**"Pra"** ("Os olhos dela viram pra dentro?")	67	63	65
3	**"Tá"** ("Você tá alucinando de novo.")	68	42	55
4	**Pronome proclítico "me"** ("Claro, por que não, me dá um pouco também."	46	39	42.5
5	**Formas verbais sintáticas analíticas** ("Vou ser mais velha amanhã.")	23	31	27
6	**Pronome proclítico "te"** ("Vou te chamar de Jonaton, não é?")	21	33	27
7	**Pronome possessivo "dele(s)/dela(s)"** ("Por que ela nunca abre as cortinas dela?")	20	23	21.5
8	**Pronome "a gente" com função de sujeito** ("A gente tem um	25	14	19.5

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[76] The categories of orality markers were rearranged from most recurrent to less recurrent according to data gathered from my own translation, thus not following Amorim's order.

	Alexander!")			
9	**Substantivos, advérbios e adjetivos no diminutivo** ("Vinte e quatro pãezinhos só pra você.")	14	11	12.5
10	**Verbo "ter" no sentido de "haver" impessoal** ("E tem aqueles tops tipo camisetas só que são sutiãs (…)")	16	5	10.5
11	**Pronome "você" com função de objeto verbal não preposicionado** ("Eu vou ter que sentar aqui e esperar e escutar você gritando!")	10	10	10
12	**Dupla negativa** ("Não choram não!")	10	10	10
13	**Imperativo no modo indicativo** ("Ouve, por favor.")	7	9	8
14	**Pronome "você" com função de objeto verbal preposicionado ("a você" - quando é tradicionalmente substituído por "lhe")** ("O que ele disse pra você?")	5	8	6.5
15	**"Aí" (marcador discursivo)** ("E aí a gente vai correr montanha acima e abaixo	6	5	5.5

	até a raiva sumir.")			
16	**"Pro"** ("Vou gritar pro espaço entre os galhos…")	3	4	3.5
17	**Pronome "a gente" com função de objeto verbal** ("Vamos falar sobre a gente?")	4	2	3
18	**Ter que…** ("A temperatura tem que ta certa…")	6	0	3
19	**Mescla de "você" + "te"** ("Mesmo assim, você vai ter varizes, daí vai dizer que eu te abandonei.")	0	5	2.5
20	**Artigo + Nome próprio** ("Como vai a Cortinas?")	2	2	2
21	**"Tipo"** ("(…) tipo ela coloca a perna de alguma forma atraz dela e coloca a cabeça pro lado e a mão pra baixo.")	3	1	2
22	**Tinha(m) + particípio verbal** ("Eu tive um sonho noite passada de que seu útero tinha caído.")	2	1	1.5
23	**Verbo + pronome eu/ele(s)/ela(s) com função de sujeito de oração encaixada**	2	1	1.5

	("Eu adoraria arrancar elas dela!")			
24	**Onde é/foi que…?** ("Bom, onde é que ele tá?")	3	0	1.5
25	**Ir para (em vez de "ir à")** ("Você pode ir pra qualquer lugar por si só sabe.")	1	1	1
26	**"Que/é que" após pronome interrogativo** ("O que é que tem a lua?")	1	1	1
27	**"Num" / "Numa"** ("Você mora num lugar muito bonito.")	1	1	1
28	**Verbo + pronome sujeito ele(s), ela(s) com função de objeto verbal** ("Pega ela então!")	1	0	0.5
29	**"De repente"** ("Desculpa, com licença, me desculpa, eu não consigo te ouvir de repente.")	0	1	0.5
30	**"Quem (me) dera"** ("Quem dera eu tivesse.")	1	0	0.5
Número de tipos de marcas de oralidade empregados		28	26	27

Considering the fact that 30 orality markers were found in the TT, and that the average of orality markers used in it was of 27, for this briefly analysis I take into consideration the first ten orality marker which presented a bigger average of recurrence. The most recurrent ones were

the demonstrative pronouns "esse/essa/isso" with an average of 86.5 instead of "este/esta/isto." This category was followed by the short informal preposition "pra" instead of "para" and the short verbal form "tá" instead of "está." After there are the proclitic pronoun "me," the syntactic analytic verbal forms, the proclitic pronoun "te," possessive pronouns "dele(s)/dela(s)," pronoun "a gente" with subject function, nouns, adverbs, and adjectives in the diminutive form, and the impersonal verb "ter" in the sense of "haver."

Considering the action chains, extensions, the stereotypical roles that the characters take, alongside with the setting of the playtext it is possible to infer that these characters are probably of a lower social class, and that, though the degree of intimacy between the characters vary from one relation to the other, the exchanges maintain the same simple linguistic construction in the ST. In the TT, when considering the transposition and relocation of the playtext and the characters' lines, and these considerations from the SC, I decided to translate such line to a more colloquial and informal Brazilian Portuguese. For this I took into consideration mainly the diastractic and diaphasic variations for dealing with orality markes, and not considering the diatopic variations much. Since I relocated the play in Florianópolis (see chapter 1) the ideal translation of these characters' lines should consider the diatopic variations. However, I am not native of Florianópolis and I do not feel confident to make such modifications without the aid of local natives and a deeper research on the topic. Thus, for the time being I opted for not taking into consideration the diatopic variation.

Further, two other issues related to transposition of expressions and one related to relocation appeared in the following excerpt on table 12:

Table 12
Low in the Dark (Act Two, Scene Two) / *Imersos na Escuridão* (Ato Dois, Cena Dois).

Curtains. (…) 'My love,' the man said to the woman, 'let's make hay before we're snowed in altogether.' 'Certainly we'll make hay *a stor mo chroi* [love of my heart],' the woman replied. For the woman love the man and the man loved the woman. (…)	Cortinas. (…) 'Meu amor,' o homem disse à mulher, 'vamos semear antes que a gente fique preso pela chuva.' 'Certamente vamos semear *Mborayhu Che py'a* [amor do meu coração],' a mulher respondeu. Pois a mulher

So they made hay and they made hay and they made hay, and one morning they woke and the harvest was done.	amava o homem e o homem amava a mulher. (…) Então eles semearam e semearam e semearam, e uma manhã eles se levantaram e a colheita estava pronta.
Bender. It was not! They made hey and more hay! Didn't they Binder?	Curvalina. Não tava não! Eles semearam e semearam mais! Não foi, Aglutina?
Binder. Yes, they did! They made hay and more hay!	Aglutina. Sim, foi! Eles semearam e semearam!
Curtains. They didn't! The harvest was done! (…) (Carr 57–58)	Cortinas. Não semearam não! A colheita tava pronta! (…)

First, "Make hay" in this excerpt could be read as a metaphor for "making love" as well as a short version of "making hay while the sun shines," an idiom meaning "[t]o take advantage; to make the most of an opportunity."[77] The constant repetition of "make hay" is precisely what brings this sexual connotation to play, considering as well that most of the play brings dozens of words and sentences with double meaning and sexual connotations. However, in order to maintain the structure of the play and the sexual connotation, I could not think of any idiom or sentence in Portuguese that would work besides "semearam" which translates as "they sowed." The second issue in this excerpt is in relation to the utterance in Gaelic uttered by "the woman" in the story: "*A stor mo chroi,*" which translates freely as "amor do meu coração."[78] Since Gaelic was broadly spoken in Ireland before the invasion by the English, I thought of changing the Gaelic in the TT to a dialect of Guarani, a language spoken by many indigenous in Brazil before the invasion and colonisation by the Portuguese, and therefore, I would maintain the same estrangement[79] that the sentence is probably intended to cause in the ST.

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[77] www.idioms.thefreedictionary.com/make+hay. Accessed: 9 November 2019.

[78] Dictionary of Gaelic.

[79] See footnote on page 66.

The sentence "Mborayhu Che py'a"[80] in the play is followed by a footnote explaining its origins. I have also adapted "snow" from the ST to "chuva," translating back as "rain," in the TT, considering the fact that snow is rare in Brazil.

In the TT I had to make an alteration of some very clever play of words written by Carr in the ST. This pun comes as a complement of an excerpt brought in the previous section, that is the moment when all women in the play say "All. In the name of the mother, the daughter and the holy spirit. (*Pause.*) Ah! (*Pause.*) MEN!" (Carr 50). After changing the male Holy Trinity to a female composition of it, the characters end up with this paused and sighted "Amen." Thus, by playing with this sacred Christian word, it is as if the women in the excerpt were mockering men by sighing "Ah" and uttering "men" afterwards in a way of hinting at all the problems, chaos, deaths, and destruction most of men-made institutions caused. Since in Portuguese the word is very similar to the English version, "Amém," both having its origins in the Latin language,.I translated as "Todas. Em nome da mãe, da filha e da santa alma. (*Pausa.*) Ah! (*Mudando no meio para 'oh'*) HOMEM!" So, I just adapted the line a bit, trying to maintain in the TT the pun created in the ST.

Nonetheless, in a similar case as the previous one presented, I was very fortunate and could make a transposition of another similar and creative pun of the play. The excerpt is taken from the end of Act Two, Scene Four, in which Bender and Binder are fighting over a man who had telephoned them to remind them to pay their bills. Binder mocks Bender's age believing in the man preferring her instead of her mother. Then the following exchange occur:

> Binder. (*whispers*) Menopause, men o pause, men… o… pause!
> Bender. Stop it! (*Starts hitting her.*)
> Binder. Menopause, hot flush, empty womb.
> Bender. (*chasing her*) Stop it! Stop it!
> Binder. The womb will be empty and the tomb will be full!
> Bender. Stop it! (Carr 78)

In the ST Carr plays with the word "menopause" and what is said to be its stereotypical implications for women's lives, that is, a decrease of

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[80] This sentence was given to me by a friend of mine who has as one of her first languages Guarani, and later I confirmed its meaning in the web dictionary glosbe.com/gn/pt/.

hormones, a less sex active life, and therefore, fewer men for those who are single women in such period. In Portuguese I translated this passage as:

> Aglutina. (*Cochicha*) Menopausa, meno pau sa, menos… paus… ah!
> Curvalina. Para com isso! (*Começa a bater nela.*)
> Aglutina. Menopausa, calorões, útero vazio.
> Curvalina. (*Perseguindo ela*) Para! Para!
> Aglutina. O ventre vai estar vazio e a vala vai estar cheia!
> Curvalina. Para!

The same idea was maintained, and Aglutina even adds a further implication for Curvalina's menopause, that with fewer men in their lives, consequently they have a decreasing amount of penises within their reach, increasing her mother's mockering attitude. Also worthy of be pointed out is the rhyme between "womb" and "tomb," which I tried to reproduce in the translation as well, and was able to create a new word play with the alliteration of "v" in "ventre" and "vala."

3.6.3 Cultural References

In regard to cultural references, the following excerpt on table 13 may have been the most challenging part of the play in terms of relocation the play in Florianópolis:

Table 13
Low in the Dark (Act Two, Scene Two) / *Imersos na Escuridão* (Ato Dois, Cena Dois).

Binder. Did you know that Fionn MacCumhail hunted on these very mountains?	Aglutina. Você sabia que o bravo Peri caçou nessas mesmas montanhas?
Bender. No, I didn't.	Curvalina. Não, eu não sabia.
Binder. That this lake is called Pallas Lake, named for Pallas Athena who swam here once.	Aglutina. Você sabia que essa lagoa é chamada lagoa do Peri, em homenagem a Antoine Saint-Exupéry que

	caiu com seu avião aqui uma vez.
Bender. No, I never knew.	Curvalina. Não, nunca soube.
Binder. Do you know anything? Do you?	Aglutina. Você sabe de alguma coisa? Sabe?
Bender. (*breaks the embrace*) No! That comes later, much later and his tone was never that harsh!	Curvalina. (*quebra com o abraço*) Não! Isso vem depois, bem depois e o tom dele nunca foi tão duro!
Binder. What comes next then?	Aglutina. O que vem em seguida então?
Bender. St Brigid's Well.	Curvalina. O manguezal da Trindade.
Binder. (*arm around Bender again*) And over here is St Brigid's frog-apawned well. And up here is the fairy fort, we used to play around it as children. (Carr 36–37)	Aglutina. (*O braço ao redor de Curvalina novamente*) E aqui é o manguezal procriador de jacarés da Trindade. E aqui embaixo ficam as bruxas de pedra, a gente brincava ao redor delas quando era criança.

To start the analysis of the previous excerpt, I bring the mythological Irish character Fionn MacCumhail, who is said to have been a great warrior, very big, strong, and tough. Legend has it that he found the Salmon of Wisdom which gave him its power of knowledge. He was part of a group of warriors called Fianna. There are many stories of his adventures and fights. Though he was said to be invincible, some legends tell about his death, which is very uncertain, since many people believe he actually sleeps deeply under the city of Dublin, and that one day he will wake up to kill Ireland's enemies.[81] From that, in the TT the closest character I could think of in terms of somehow maintaining some of Fionn

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[81]www.ireland-information.com/irish-mythology/fionn-irish-legend.html. Accessed: 24 October 2018.

MacCumhail's features was José de Alencar's Peri, from his novel *O Guarani*, published in 1857. Though the Irish character is known from an oral tradition of storytelling, and therefore is seen as a mythological and folklorical character, related to an era in which the English had not yet arrived in the country, Peri, who also comes originally from oral tradition, appears in Brazil quite recently.[82] However, Alencar wrote *O Guarani* during Brazil's literary movement popularly called "the indianist phase." Such movement was concerned with "valuing the indian in order to transform it into a real nacional hero"[83] (my translation).[84] Although the two characters are very different from each other and the stories come from far different periods of time, both represent the image of heroes — very brave, intelligent, and strong figures —, and they also come from peoples who lived in such territories before the colonisation, oppression, and/or genocide of their groups. Finally, both characters are related with the hunting activity, which is the context in which Fionn is cited in the ST, and thus being replaced in the TT with the brave literary figure of the indian Peri.

Further in the excerpt, the characters cite some places located in Ireland. But the most important one in the process of making choices in the TT was the "fairy fort." Therefore, such place is commonly

> an earthen dwelling, often called a ringfort, that dates back to ancient times, with the circular markings typically all that is left of the original site. There are hundreds of such sites around Ireland, and traditionally, they're not to be messed with. People have long believed that the locations contain the magic of ancient druids, and even to interfere with whatever grows on the spots is such a severe undertaking that it could result in death. The ancient residents of fairy forts were the 'good' or 'little' people.[85]

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[82]www.guiadoestudante.abril.com.br/estudo/o-guarani-resumo-da-obra-de-jose-de-alencar/. Accessed: 25 October 2018.

[83] "(…) valorizar o índio de forma a transformá-lo em um verdadeiro herói nacional."

[84] www.guiadoestudante.abril.com.br/estudo/o-guarani-analise-da-obra-de-jose-de-alencar/. Accessed: 25 October 2018.

[85]www.theculturetrip.com/europe/ireland/articles/the-story-behind-irelands-fairy-forts-and-where-to-see-them/. Accessed: 25 October 2018.

I could not really think of or find similar mythical, magical, and folklorical places in Brazil. Therefore, this was probably the main excerpt which made me decide on relocating the TT in the city in which the research and translation took place, the city of Florianópolis. Florianópolis is located on the Island of Santa Catarina, known as the "Island of Magic," and situated in the state of Santa Catarina, a Southern state in Brazil. Such city, the capital of the state, is known for many stories of witches, of magic, of mysteries, and it is a place where many religions coexist, though still having the Catholicism as the strongest religion, which can be noticed in the names of places and the religious traditions of the city. This idea of relocation came from the only solution I could find — at least for now — for the translation of the "fairy fort." In Florianópolis that are some mysterious group of rocks in the neighborhood called Itaguaçu, which place is called "Salão de Festas das Bruxas de Itaguaçu."[86] These are big rocks that are organised in circles, also surviving the passing of time, and some of such rocks are piled in a humanly inexplicable manner forming spooky human figures. It is said by the local folklore that these rocks are in fact witches who were turned into stone by the devil, who was not invited for their sinister party.[87] However, because the name of the place is too long, I decided to call it in the TT simply as "bruxas de pedra"[88] with a footnote explaining its broad context. Though the fairy forts are said to be sacred places, over the stone witches there is no omen of death for those who wander about the place. In accordance with stories of local people and of personal observation, the latter location, nevertheless, is seen for some people as a mystical place in which some connect with the mystical energy of the place or yet others offer things for their deities in there.

So, the "Pallas Lake" — that refers to Pallas Athena, the Greek goddess of wisdom, handicraft, and warfare — is a small fishing lake located in County Offaly in Ireland.[89] In the TT I decided to relocate it to "Lagoa do Peri"[90] for multiple reasons. First because it relates with the previous substitutional the character Fionn MacCumhail which was

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[86] "Party Hall of the Witches of Itaguaçu" – my translation.

[87] www.vivacoqueiros.com/2014/01/17/bruxas-de-itaguacu-a-lenda/. Accessed: 25 October 2018.

[88] "stone witches" – my translation.

[89] www.fishinginireland.info/trout/shannon/pallas.htm. Accessed: 25 October 2018.

[90] "Lagoon of Peri" – my translation.

replaced with the character Peri, and which in fact culminated in a few alterations in the dialogue. However, the "Lagoa do Peri" does not have this name due to such character. It was a homage to Antoine de Saint-Exupéri, the French writer who wrote the worldwide know *The Little Prince* (1943). The author used to land in Florianópolis in his many travels, and once he crashed with his plane in this lagoon. Since he was already famous, and people in the city had problems with the pronunciation of his name, the lagoon was then named as "Peri" after him, an affectionately way the locals used to call the author.[91] Thereby, in both ST and TT, either the lake or the lagoon are named after foreign figures, and since Florianópolis is a very plural city in term of religions, I decided not to bring to the text the most known lagoon of the city, the "Lagoa da Conceição,"[92] for instance, which has a more Catholic origin. Also, because both names, "Pallas Lake" and "Lagoa do Peri," are given due to facts or beliefs that these figures were present in such locations and in their waters.

The last cultural reference from the previous excerpt is the "St Brigid's Well." In the excerpt Binder says "(…) And over here is St Brigid's frog-apawned well." (Carr 37) St Brigid's Well may be referring to many wells built in Ireland in homage Saint Brigid, all being popular places of pilgrimage.[93] Since I started considering the magical and religious context of the city of Florianópolis, I tried to find something in the SC that could relate to the TC as well. However, I could not find any place in the TC that was similarly sacred nor that had the connotation of being a "frog-spawned" place, which seems as if the play is making fun of such sacred Catholic places, as not having any sort of real function, and a possible shallowness and blindness of Catholics' faith. The solution I found was to translate it as "manguezal procriador de jacarés da Trindade."[94] It does lose its sacred connotations, since "Trindade" is the name of a Florianópolis' neighborhood, which translates back as Trinity. Just as the sacred well seems to be desacralized by Carr, I believe somehow it echoes with the triviality of a neighborhood's name that has a religious origin that people no longer seem to notice. Such

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[91] www.litoraldesantacatarina.com/lagoa-do-peri-em-florianopolis/. Accessed: 25 October 2018.

[92] www.litoraldesantacatarina.com/historia-da-lagoa-da-conceicao-em-florianopolis/. Accessed: 27 October 2018.

[93] www.megalithicireland.com/St%20Brigid's%20Well,%20Kildare.html. Accessed: 27 October 2018.

[94] "Mangrove forest procreator of alligators."

neighborhood is located in front of a bad-smelling-mangrove forest, full
of life with its alligators and crustaceans, being an area of preservation,
being fundamental for the ecosystem, yet not presenting any other
economic, religious, or any other sort of value.

Now, there are still other folklorical characters I encountered in the
translation process, as presented in the following excerpt:

> Bender. No one dies for anyone any more, they're
> all just dropping off peacefully or suddenly, or
> lashing their wrists in private or shooting one
> another in the back. Where's the noble death gone
> to? That great noble death, that great noble life.
> Binder. Like Cuchulainn and Ferdia?
> Bender. Yes. (*Puts on hat.*) Tonight my friend, my
> beloved brother, I anoint your wounds, I cook for
> you the wild pheasant of the forest, I make your bed
> soft to lie on, sleep well my friend, sleep well and
> may your dreams prepare you.
> Binder. You make him sound like a woman.
> Bender. Great men always sound like women.
> They feel as sharply as we do, they contradict
> themselves left, right and centre and they cry a lot
> too. (…) (Carr 75)

Cuchulainn and Ferdia were brothers who are said to have fought against
each other due to a sort of trap set by the daughter of the queen of Tara.
She offered her daughter among other things to each of them so that they
would fight each other to show which of them were the bravest and, thus,
worthy of such promises. They only found out against whom each one
would be fighting on the day of the fight. They fought for four days, and
by the end they both killed each other.[95] In the TC I was not able to find
historical, mythological, or folklorical characters that were brothers and
who have died some honorable death. Therefore, when thinking on the
relocation, these two characters in the TT became the famous couple
Anita and Giuseppe Garibaldi. Anita Garibaldi was born in the state of
Santa Catarina in Brazil, and has fought many battles in Brazil and
Europe, alongside her husband Giuseppe Garibaldi, dying pregnant and
sick with malaria in his arms trying to escape French and Austrian troops
in 1849 during the revolutions that started in 1848 trying to protect the

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[95] www.bardmythologies.com/ferdia-at-the-ford/. Accessed: 24 October 2018.

recently established Roman Republic against the Austrian Empire.[96] Giuseppe Garibaldi, in turn, was an Italian general and nationalist who engaged himself in many battles in Europe, Uruguay, and Brazil, many accompanied by his first wife Anita, dying of old age in Italy in 1882.[97] After these considerations, I decided to adapt the passage as follows:

> Curvalina. Ninguém mais morre por ninguém, eles estão apenas caindo por aí pacificamente ou repentinamente, ou privadamente cortando seus pulsos ou atirando um nas costas dos outros. Pra onde foi a nobre morte? Aquela grande e nobre morte, aquela grande e nobre vida.
> Aglutina. Como Anita e Giuseppe Garibaldi?
> Curvalina. Sim. (*Coloca o chapéu.*) Essa noite meu amor, minha amada companheira, eu unjo suas feridas, eu cozinho pra você o faisão selvagem da floresta, eu preparo uma cama macia pra se deitar, durma bem minha guerreira, durma bem e que seus sonhos possam te preparar.
> Aglutina. Você faz ele soar como uma mulher.
> Curvalina. Grandes homens sempre soam como mulheres. Eles se sentem
> tão perspicazes quanto nós, eles contradizem a si mesmos, esquerda,
> direita e centro, e eles choram muito também.

In the TT I bring the two people of opposite genders who have fought together. In the ST one brother takes care of the other, and in the TT, the scene may recreate Anita's death bed, in which the common role of the woman taking care of the husband is inverted, and Giuseppe takes care of Anita.

There is a short passage in which the woman from, within Curtains' story, states "Curtains. (*starts to go off-stage*) 'I need change, I need to make strange, I need to kill an albatross, I need to lie with the golden ass'" (Carr 28). First, "make strange" is an Irish expression meaning "'to make strangeness with someone', or to be shy or aloof in

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their presence."[98] The other two specific references come from the literary context. "To kill an albatross" can be intertextually related to Samuel Taylor Coleridge's poem *The Rime of the Ancient Mariner* (1834), in which "the narrator kills an albatross, bringing disaster and death to his ship and crew;" it references an old maritime superstition that killing this supernatural bird would bring misfortune to the crew.[99] Finally, "the golden ass" is a reference to Apuleius' *The Golden Ass* (written in the 2nd century CE), which is said to be the only surviving Roman novel in its entirety; it is full of allegories and a lot of its content relate to witchcraft, something the author was also accused of by his wife's relatives.[100] Specifically to "lie with the golden ass" makes reference to a passage in which a woman pays to have intercourse with the ass which in fact is a famous man named Lucius who was turned into an ass.[101] I decided to keep the passage with the same cultural references mainly because they are not specifically Irish and similarly identifiable in the Brazilian context, resulting in: "Cortinas. (*Começa a sair do palco*) 'Preciso de mudança, preciso me distanciar, preciso matar um albatroz, preciso deitar com o asno de ouro.'"

I would like to finish my analysis by bringing another excerpts, from ST and TT, again coming from Curtains'/Cortinas' stories, but as shown in table 14, told by other characters as well:

Table 14
Low in the Dark (Act Two, Scene Two) / *Imersos na Escuridão* (Ato Dois, Cena Dois).

Curtains. At the end of his tether, the man spoke of the hills of the north…	Cortinas. Ao final de sua amarra, o homem falou sobre as colinas do norte…
Binder. The woman spoke of the hills of the south…	Aglutina. A mulher falou sobre as colinas do sul…

[98]www.stancarey.wordpress.com/2015/03/04/making-strange-in-ireland/. Accessed: 10 November 2018.

[99]www.people.howstuffworks.com/why-is-it-bad-luck-to-kill-albatross.htm. Accessed: 10 November 2018.

[100] www.gradesaver.com/the-golden-ass. Accessed: 10 November 2018.

[101]www.gradesaver.com/the-golden-ass/study-guide/summary-books-10-11. Accessed: 10 November 2018.

Baxter. He hinted at desperation sung in ditches.	Alegro. Ele aludiu ao desespero cantado na ditadura.
Bender. She hinted at desperation not sung at all.	Curvalina. Ela aludiu ao desespero não cantado de forma alguma.
Baxter. He mentioned mysteries that might claw at your bones. (Carr 59)	Alegro. Ele mencionou mistérios que podem arranhar seus ossos.

The main adaptation in this excerpt in terms of relocating it was "ditches" from the ST, which relate to World War and Civil War that Ireland had been involved, in which in the TT I decided to translate as "ditadura" (dictatorship in English), which I believe reflects more Brazil's context considering the fact that, though participating in the war, its battles had not taken place in Brazilian soil, while dictatorship reflects one of the most horrific periods in Brazil's Republic history, echoing with Bolsonaro, his statements in favour of it, and the uncertainty in terms of what to expect from its administration in the subsequent years.

After presenting some of the issues and challenges I encountered in the process of translating *Low in the Dark*, it is possible to notice how broad and complex such discussions related to gender and social norms may be. The fact that these issues brought by the play are so similar from an Ireland in the end of the 80s to a Brazil in 2018/2019 is somehow worrisome, since it indicates very little change in terms of gender roles and gender stereotypes. Though some achievements have been reached, there is still a long way to go in order for people to have more freedom to be whoever they want, without being afraid of any sort of punishment, and without the profound influence of institutions of power which have been for so long governing people's bodies and lives.

In the next chapter I try to answer the questions proposed in chapter 1 and which guided the whole translation project. Alongside with answering them, I bring some final thoughts and reflections on the themes and issues discussed throughout the dissertation.

CHAPTER 4 – FINAL REMARKS

After the analysis of issues and challenges related to norms and stereotypes related to gender, sex, and sexuality, and those many other linguistic and cultural issues that came up during the process of translating the play, the present chapter brings some final thoughts. I start by trying the questions I intended to answer during the research, translation, and development of the present dissertation.

The first question that guided this dissertation was:

1– How does the play portray and satirise the social normalisation of gender, sex, and sexuality?

As presented and repeated many times during the analysis, Marina Carr uses satire in *Low in the Dark* to deal with norms and stereotypes related to gender, sex, and sexuality, by bringing characters that seem to conform to the established norms, such as Bender/Curvalina and Binder/Aglutina. They want children and they are not able to think of their lives without having a man by their side. On the other hand, Baxter/Alegro and Bone/Capo are also embedded with many stereotypes in their characters in the way they perceive women by only remembering their ex lovers in terms of their looks and fashion, their extensions, instead of inner features and unforgettable moments together. However, these conformations are augmented to a degree in which it becomes a satirical exaggeration, thus putting such conformations into check and questioning them as well. To illustrate this, one can think of when Bender/Curvalina give birth to an exaggerated number of babies during the course of the play, and when she and her daughter Binder/Aglutina talk about abortion in a trivial manner.

Furthermore, in terms of whether the play subverts such roles, I believe at many times it does, to certain extent. With the characters' role-playing and cross-dressings satire in terms of norms and stereotypes increases humour considerably, in which many of those instances considered essential of each assigned gender are put into question. That can be seen mainly in terms of the cross-dressing *per se* in which Bender/Curvalina and Binder/Aglutina put on the hat and tails and use a "masculine" voice representing men, while Baxter/Alegro and Bone/Capo wear high heels, necklace, or put on polish nail, using a "feminine" voice as if those were parts of the essence of what constitutes a woman. With the characters' embodiment of opposite gender stereotypes as a means to create a humoristic effect, it is worth reflecting on a possible cross-gender identification and/or trans identity. In addition,

the essentialist concept of the mother instinct, which in fact throughout history has proven to be a social construction, is being questioned by the way Bender/Curvalina and Binder/Aglutina handle the babies, by throwing them at one another. Also, with Bone's/Capo's pregnancy the play defies the biological image of the female body and the idea that only women can in fact get pregnant, disregarding trans men who still are able to give birth. Yet another issue, again related to abortion, is now displaced to Baxter/Alegro and Bone/Capo, who seem very concerned about whether the latter should keep the baby. Finally, Curtains'/Cortinas' story about "the man" and "the woman" are mostly allegories and also satires of the difficulty experienced by the two genders, considering the heterosexist matrix — man and woman — of getting along, of understanding each other, and of having empathy for one another.

All the criticism in Carr's *Low in the Dark* is made through the use of satire and allegories, which seem to represent and question quite well the issues in the Ireland of the end of the 80s, which still resonate with the present days, in accordance with scholars' and critics', such as Sihra and Scaife, for instance. The play brings into discussion norms by questioning institutions, such as the Catholic Church. It mocks a few sacred things such as motherhood, pregnancy, a baby's life, and also the blind faith of many people by means of the religious allegories present in Curtains' story — not deeply developed here — and of making fun, for instance, of a sacred place such as St Brigid's Well as being simply a "frog-spawned well" (Carr 37); or the patriarchal Holy Trinity changed to a matriarchal structure as shown in the section 3.5. Still, it is important to point out that though all such norms and stereotypes are brought forward and questioned, such subversions and critique are still strongly connected to the the binary system, questioning gender around preconceived notions of "man" and "woman" rather than creating possibilities for non-conforming identities, such as the trans body, which in fact, are discussions that are more current, but not debated then, when the play was first produced/written.

The choice of developing such criticism and satire through the Theatre of the Absurd could not be more fitting, since it may be the theatrical genre that is most open to personal identification and interpretation, considering that "while the happenings on the stage are absurd, they yet remain recognizable as somehow related to real life with its absurdity," which by the end seems to "reveal the irrationality of the human condition and the illusion of what we thought was its apparent logical structure" (Esslin 5). Again, this idea relates to all that have been discussed in terms of the apparent rigidity of norms, or to the ET process

proposed by Hall (section 2.2) in which extensions tend to become also fixed as essential aspects for one's gender. By the end, as Tyson argues "(…) the most successful ideologies are *not* recognised as ideologies but are thought to be natural ways of seeing the world by the people who subscribe to them," (Tyson 53). Thereby, all such instances of human life are socially created in a way that they seem to be natural instances of humanity.

2– What are the challenges involved in the translation of the Irish play into a Brazilian context considering these social normalisations? How can they be addressed?

I concluded in the process of research and translation of *Low in the Dark* that *Imersos na Escuridão* in fact is very similar to its ST. I mean that almost all of Carr's critique, satire, and allegories written nearly thirty years ago in Ireland, are still quite current, not only in Brazil, but in Ireland as well. Though many things have evolved and many rights for women and the LGBTQI community have been conquered, there is still a long path ahead until a more egalitarian and inclusive society. It is important for people to move from a commonsensical understanding of the world and for them to be aware of such forces, institutions, and ideologies that restrain people's freedom; and with this awareness being able to put oneself in the other's shoes, trying to understand and respect one another. It was in fact the belief that this play was so current that I thought of it as a great corpus for the development of this research, culminating in this dissertation, relating with de Senna's proposition to be, whenever possible, politically engaged in the translation choices.

In terms of the challenges related to the representation of gender, sex, sexuality, social norms, in the process of translation, the most challenging task was the translation of the characters' names. Since, as presented in the section 3.1, characters' names bring connotations and meanings that relate to the characters' expected roles, or action chains (see page 51). I had to consider many aspects and implications for each of the characters' names in TT, to be able to relate with the ST and still being able to be fresh and make sense in the TT as well. In regard to other aspects of normativity of gender, sex, sexuality, and the like, I did not find big issues in the process of translating, since, as already stated previously, I noticed many similarities between the two contexts and decided to maintain most of it in the TT as well, though the translation of the name Bone, which for now is Capo, still needs to be improved.

In addition, in the last subsection of the analysis (3.6) I present some other great challenges in developing *Imersos na Escuridão*. First, in

terms of orality markers, I decided to change from a more standardized English in the ST to a colloquial and informal Portuguese in the TT. Moreover, even though I was not focused on the performance of the translated text, it certainly has an intended audience in mind. And since the research takes place in Florianópolis, I decided to locate it in the city — as presented in the analytical section, — adapting a bit some of the original connotations and meanings for the sake of the time.

Finally, the other challenging aspects in the translation were in terms of relocation of mythological, folklorical, and/or historical figures; sacred, magical, and/or mysterious locations; the title of the play; or even symbolic figures and allegories such as "the man" from the north and "the woman" from the south. Those required long research and more creativity in terms of finding possible solutions to deal with very specific cultural and symbolic references to the domestication of the playtext.

3– What are the differences in regard to such satirisation of norms between Ireland and Brazil in the context of the play and of its translation?

As already stated, in terms of its critique and satirisation, I believe there are but few differences from the SC to the TC in relation to normalisation of gender, sex, and sexuality. However, as I pointed out in the section 3.1, I see Curvalina and Aglutina as black women, and thus, such intersectionality (see page 41) would require a different look at the text, in need of other considerations so as to deal with action chains, extensions, norms, and many other translation choices I would have to make. A similar issue can be related with Cortinas, whom I had the intention to portray as a non-conforming character. Yet, due to the need for gender markers in Brazilian Portuguese language, such proposal had to be put aside for the time being and the character was given female markers.

Another difference is in term of "[q]uestions of national identity and independence" which in fact "are more important for some cultures than they are for others" (Aaltonen 17). The allegories embedded in "the man" from the north and "the woman" from the south, have deeper connotations and meaning, strongly related to Ireland's complex political, cultural, and historical context. In Brazil, though there are many differences amongst its population, considering its huge size, there is not yet a great inner tension in terms of divergent views of nation and national identity, at least not in the proportion that is found in Ireland.

To conclude, I would like to consider here Butler's assertion that gender, sex, and sexuality are culturally constructed, that the norms which rule them come from a symbolic and abstract realm to which we are

always trying to approximate ourselves. Such norms are reinforced and maintained either by religious or governmental institutions, or by the people themselves, — those who have internalised social and gender norms —, who are constantly keeping an eye onto one another and punishing whenever needed those who do not conform. Such an act is commonly done through violence, either physical, verbal, or psychological. From this enforcement of traits, stereotypes, roles (action chains), and extensions into one's body, and considering the "need" for such a norm to exist, such "need" already opens for out of the norm possibilities, as already discussed in the section 1.3 Gender Studies. One may say, therefore, that we are constantly playing roles our whole lives in this tentative approximation to the normative real, and why not cross-dressing into that which is expected for each gender's conformation, considering its specific historical context. Also important is language for, as Spender puts it, is "such an influential force in shaping our world," and therefore "it is obvious that those who have the power to make the symbols and their meanings are in a privileged and highly advantageous position" (142-143). That is what we see in this patriarchal-based Western world we live in. In addition to discussion on language Spender argues that language is "a shaper of ideas," it is that which "constructs our reality" (Spender 139), and from that, it is important to always keep in mind and act towards that which is the society we intend to live in. And as a translator, I believe the act of translation sided with one's political view of the world and identity is an important task towards shaping this future, constantly negotiating things between different world views, trying to find, most of the time, an in-between space.

The limitations of this study are related mainly with time constraints, which made it impossible to deal with the performance of the play and other theoretical concepts. For future research and researchers, therefore, I believe there are many things that can still be worked with from this play, both from the ST or the TT listed bellow:

- Performance;
- Drag;
- Intersectionalities;
- Diatopic linguistic variations of orality markers;
- Deconstruction of the body;
- Others.

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APPENDIX A - English version of table 11, framework proposed by Amorim (2018) with 45 categories of orality markers.

Table 11
45 categories of orality markers encountered in *Imersos na Escuridão*

45 types of orality markers		*Imersos na Escuridão*		
		Act One	Act Two	Average
1	**Demonstrative pronouns "esse/essa/isso"** ("Você tá bastante imprudente esses últimos dias.")	103	70	86.5
2	**"Pra"** ("Os olhos dela viram pra dentro?")	67	63	65
3	**"Tá"** ("Você tá alucinando de novo.")	68	42	55
4	**Proclitic pronoun "me"** ("Claro, por que não, me dá um pouco também.")	46	39	42.5
5	**Syntactic analytic verbal forms** ("Vou ser mais velha amanhã.")	23	31	27
6	**Proclitic pronoun "te"** ("Vou te chamar de Jonaton, não é?")	21	33	27
7	**Possessive pronoun "dele(s)/dela(s)"** ("Por que ela nunca abre as cortinas dela?")	20	23	21.5

8	**Pronoun "a gente" with subject function** ("A gente tem um Alexander!")	25	14	19.5
9	**Nouns, adverbs, and adjectives in diminutive form** ("Vinte e quatro pãezinhos só pra você.")	14	11	12.5
10	**Verb "ter" in the sense of "haver" impersonal** ("E tem aqueles tops tipo camisetas só que são sutiãs (…)")	16	5	10.5
11	**Pronoun "você" with non-prepositional verbal object function** ("Eu vou ter que sentar aqui e esperar e escutar você gritando!")	10	10	10
12	**Double negative** ("Não choram não!")	10	10	10
13	**Imperative in indicative mode** ("Ouve, por favor.")	7	9	8
14	**Pronoun "você" with prepositional verbal object function ("a você" - when it is traditionally substituted by "lhe")** ("O que ele disse pra você?")	5	8	6.5
15	**"Aí" (discursive marker)** ("E aí a gente vai correr montanha acima e abaixo até a raiva sumir.")	6	5	5.5

16	**"Pro"** ("Vou gritar pro espaço entre os galhos…")	3	4	3.5
17	**Pronoun "a gente" with verbal object function** ("Vamos falar sobre a gente?")	4	2	3
18	**"Ter que…"** ("A temperatura tem que ta certa…")	6	0	3
19	**Blend of "você" + "te"** ("Mesmo assim, você vai ter varizes, daí vai dizer que eu te abandonei.")	0	5	2.5
20	**Article + personal name** ("Como vai a Cortinas?")	2	2	2
21	**"Tipo"** ("(…) tipo ela coloca a perna de alguma forma atraz dela e coloca a cabeça pro lado e a mão pra baixo.")	3	1	2
22	**"Tinha(m)" + verbal participle** ("Eu tive um sonho noite passada de que seu útero tinha caído.")	2	1	1.5
23	**Verb + pronoun "eu/ele(s)/ela(s)" with embedded sentence subject function** ("Eu adoraria arrancar elas dela!")	2	1	1.5
24	**"Onde é/foi que…?"**	3	0	1.5

	("Bom, onde é que ele tá?")			
25	**"Ir para" (instead of "ir à")** ("Você pode ir pra qualquer lugar por si só sabe.")	1	1	1
26	**"Que/é que" after interrogative pronoun** ("O que é que tem a lua?")	1	1	1
27	**"Num" / "Numa"** ("Você mora num lugar muito bonito.")	1	1	1
28	**Verb + subject pronoun "ele(s), ela(s)" with verbal object function** ("Pega ela então!")	1	0	0.5
29	**"De repente"** ("Desculpa, com licença, me desculpa, eu não consigo te ouvir de repente.")	0	1	0.5
30	**"Quem (me) dera"** ("Quem dera eu tivesse.")	1	0	0.5
Number of types of orality markers used		28	26	27