Marina Farias Martins

"APTLY FITTED AND NATURALLY PERFORM'D": DRAMATIC PERFORMATIVITY AND THE STUDY OF HUMOR IN PATRÍCIA FAGUNDES'S *A MEGERA DOMADA*

Dissertação submetida ao Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente da Universidade Federal de Santa Catarina para a obtenção do Grau de Mestreem Letras.
Orientador: Prof. Dr. José Roberto O'Shea
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Esta Dissertação foi julgada adequada para obtenção do Título de Mestre em Letras e aprovada em sua forma final pelo Programa de Pós-Graduação em Letras/Inglês e Literatura Correspondente, da Universidade Federal de Santa Catarina.

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ABSTRACT

Theatre plays enjoy a status of both dramatic literature and dramatic performance. This means that they have force, authority as both written texts (drama) and staged action (performance). Literature, an institution based on a pretense stability of the written word, tends to reduce theatre to drama, especially when it concerns canonic authors such as William Shakespeare. In face of this context, the present investigation analyzes the relation between verbal and non-verbal languages in stage performance of scripted drama, aiming at understanding the process to which the dramatic text is subject in order to be transformed into stage behavior (according to W. B. Worthen's concept of "dramatic performativity"). More specifically, it analyzes the verbal and non-verbal elements used to construct humor, in Beatriz Viégas-Faria's translation of *The Taming of the Shrew* and in Patrícia Fagundes's staging of *A Megera Domada*, performed in 2008, in Porto Alegre, by Cia Rústica. The conceptual parameters that guide this investigation are drawn mainly from Worthen (2003), Patrice Pavis (1995) and Richard Schechner (2003, 2006), being the approach to the theatrical activity based on Pavis's (1995) theory of *mise en scène*.

Keywords: Shakespeare, Patrícia Fagundes, *The Taming of the Shrew*, performance, dramatic performativity, humor

RESUMO

Peças teatrais podem ser consideradas tanto literatura como performance. Isso significa que elas têm força, autoridade tanto na forma de texto escrito (drama), como na forma de ação encenada (performance). A literatura, instituição baseada na pretensa estabilidade da palavra escrita, costuma simplificar o teatro à apenas drama, especialmente em se tratando de autores canônicos como William Shakespeare. Considerando tal contexto, a presente investigação analisa a relação entre linguagens verbais e não-verbais em performance teatral baseada em texto dramático, visando entender o processo que transforma o texto dramático em comportamento teatral (de acordo com o conceito de W. B. Worthen de *dramatic performativity*). Especificamente, esta investigação analisa os elementos verbais e não-verbais usados para produzir humor na tradução de *The Taming of the Shrew*, de Beatriz Viégas-Faria, e na encenação de *A Megera Domada* dirigida por Patrícia Fagundes e encenada em 2008, em Porto Alegre, pela Cia. Rústica. Os parâmetros conceituais utilizados nessa investigação são determinados por Worthen (2003), Patrice Pavis (1995) e Richard Schechner (2003, 2006), sendo que a análise da produção teatral é baseada na teoria de *mise en scène* de Pavis (1995).

Palavras-chave: Shakespeare, Patrícia Fagundes, *A Megera Domada*, performance, dramatic performativity, humor

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1 INTRODUCTION

Verbal language is easily accepted as the basis of human activity. However, when we take this consented truth to the field of theatre performance, it is no longer possible to accept it without controversy. Surely, theatre can be understood as drama, that is, a text on the page, meant to be read and interpreted, especially via literary theories. The problem in question is that theatre is also–and mainly– performance and this means that it is made of gesture, movements, facial expressions, sound, silence, light, space, and language (not only in terms of form but also rhythm, intonation, and pace). If we consider a canonic author such as William Shakespeare, this tension between text and performance gets even more problematic. As a consequence, avoiding a textocentric approach to his work may be difficult, at the same time that it is fundamental to allow Shakespeare to communicate with the present, especially at a time determined by new technologies, new media, different forms of writing and a wider concept of performance and enactment. This is the challenge Patrícia Fagundes faces when she decides to direct *The Taming of the Shrew*, via translation, and with the declared purpose of eventually revealing a contemporary and popular Shakespeare.

The context that motivates this investigation probably starts with the fact that theatre belongs both to a theatrical system—as performance—and to a literary system—as drama. As W. B. Worthen explains "in the West today scripted drama is identified at once through the institutions that conceive its meanings in terms of its textual form, and through the institutional practices that transform the text into something else – stage *behavior*[1]– and that lend that behavior significance, *force* in theatrical performance" (3). As part of the literary system, a system based on the authority of written language as permanent register, theatre is commonly reduced only to dramatic literature, ignoring its nonverbal constitution. As part of the theatrical system, on the other hand, theatre is understood as a performance

[1] I am aware that behavior is a word loaded with meaning from the field of Psychology, an area that does not relate to this research. However, since Worthen's theorization on performance, especially the concept of "dramatic performativity", is essential for this investigation and he uses this term as part of his definitions, I have decided to keep it, even if not tackling it according to psychological theory.

activity, as the space where different signifying systems interact in an action performed to an audience. This interaction surely is not only verbal, but it is visual, sonorous, gestural, kinetic and it is constructed mainly through the actor's body.

Shakespeare's dramatic poetry is a precise example of this dichotomy literature/theatre—or drama/performance. His plays are extremely successful and have authority both as written texts and as stage performances. As one of the pillars of the Western Literary Canon, Shakespeare is appreciated especially due to his work with language. As Russ McDonald argues: "the study of language is central to the understanding of Shakespeare's work", since it is "his control of language—more than plot, characterization, theme—[which] gives his work its distinctive qualities and underwrites his demonstrated theoretical sovereignty" (1). This verbal richness in Shakespeare's work, added to the emphasis Western society normally gives to the logos, ends up pushing Shakespeare's written text into a central position in stage performances, contradicting its own characteristics as performance. However, as Worthen argues, "a stage performance is not determined by the internal 'meanings' of the text, but is a site where the text is put into production, gains meaning in a different mode of production through the labor of its agents and the regimes of performance they use to refashion it as performance material" (23).

Foreign Shakespeare—that is, Shakespeare performed in languages other than English—certainly challenges this emphasis attributed to his verbal text. Shakespeare performed today in Brazil means Shakespeare in contemporary Brazilian Portuguese, that is, Shakespeare "freed from the burden imposed by centuries of admiring his language" (Kennedy, "Shakespeare without his language" 146). The process of translation that foreign Shakespearean performances have to undergo constitutes a necessary step that materially destabilizes the authority of the Shakespearean text, allowing more freedom to explore the possibilities offered by a stage performance. As a consequence of such freedom, Kennedy recognizes that "foreign performances have explored scenographic and physical modes more openly than their Anglophone counterparts, often redefining the meaning of the plays in the process" (137). James Bulman corroborates such view by affirming that "the freedom to translate Shakespeare into an intercultural idiom [...] is resulting in more playfully eclectic productions in touch with a ludic sensibility which museum-like productions of Shakespeare have lost" (8).

When dealing not only with translated contemporary Shakespeare, but, specifically, with translated comedies, humor creates one more knot in this research web. Considering that the language of comedy depends heavily on wordplay, the translator faces the challenge of also having to manipulate language creatively in the target language, in order to achieve a similar effect of the original wordplay. In this translation process, humor has to be adapted to the new context of enunciation, to be received by an audience that will not throw fruits on the actors but who is expected to laugh. The question is that humor is not only cultural as it is personal. What triggered laughter in an Elizabethan audience will probably not produce the same effect in a Brazilian contemporary audience. In fact, even in the run of the performances of a single production humor is expected to vary. Therefore, when staging a Shakespearean comedy in contemporary Brazil, translators, directors and performers, besides the issue of adaptation of a classic drama text, also have to deal with the challenge of recreating humor in a new context.

As for *The Taming of the Shrew*, this is a quite controversial play on its own. In terms of stage history, it was the only of Shakespeare's play which had a "reply" in the author's lifetime—John Fletcher's sequel *The Woman's Prize, or The Tamer Tamed*, around 1611, in which Petruchio becomes a widower and is tamed by his second wife—and it was a play that, "despite a long and vigorous stage tradition, [. . .] has probably been played straight less often than any other play in the [Shakespearean] canon" (Thompson 18).[2] Similarly, besides being quite a popular play on stage, *The Shrew* does not share the same popularity with scholars or critics. A possible explanation for such controversial aspects lies exactly on the central taming plot, which, if staged in a serious mood, not ironical or contesting, can be offensive to women. This is possibly why, as Thompson affirms, "almost universally, scholars and critics who enter the fray at all assume a

[2] At the end of the seventeenth century, John Lacey staged a more violent version of the original in his Restoration adaptation *Sauny the Scott: Or The Taming of the Shrew: A Comedy*. In the following century from this version derived James Worsdale's *A Cure for a Scold* (published in or about 1735), which was superseded by David Garrick's *Catharine and Petruchio* (1754), a very popular version that centered on the taming plot (staged by John Kemble in 1806). Only in 1844 Shakespeare's text came back to the stage in J.R. Planché's production, an attempt to return to the Elizabethan style (Morris 88-104).

necessity to defend the play even though the attack is very rarely articulated; it is just taken for granted that *The Shrew* will 'normally' be read and performed as a piece of bluff brutality in which a man marries a spirited woman in order to torture and humiliate her" (25).

In Brazil, the play has not had a long stage history. It was first professionally performed in 1964, by TCP (Teatro de Comédia do Paraná), in a production directed by Cláudio Corrêa e Castro, with translation by Millôr Fernandes. Only twenty seven years later, in 1991, Eduardo Tolentino de Araújo directed another production of *A Megera Domada*, with Grupo Tapa, from São Paulo. In 2001, Mauro Mendonça Filho used Millôr Fernandes's translation, with adaptation by Geraldo Carneiro, for his production, performed in Rio de Janeiro, with Marisa Orth, Otávio Muller, Betty Gofman, and Daniel Dantas, among other actors. In 2008, Patrícia Fagundes directed a production in Porto Alegre, performed by Cia. Rústica and with translation by Beatriz Viégas-Faria (the one to be studied in this research work). In the same year, as a celebration of the thirtieth anniversary of Grupo Ornitorrinco, Cacá Rosset directed *A Megera Domada*, with his own translation of Shakespeare's text.

Considering the context described, the present investigation has two main objectives. A general objective consists of analyzing the relation between verbal and non-verbal languages in stage performance of scripted drama. In fact, the general objective concerns not only this relation but the process to which the dramatic text is subjected in order to be transformed into stage behavior, according to the institutional practices that lend this behavior "significance, *force* in theatrical performance" (Worthen 3). In other words, I aim at analyzing what Worthen defines as "dramatic performativity", that is, "the relationship between the verbal text and the conventions of behavior that give it meaningful *force* as performed action" (3). Therefore, according to such concept, the general objective of this thesis has to do with investigating how a director and a theatre company from Southern Brazil, in 2008, used contemporary regimes of stage performance to transform a seventeenth-century text—already manipulated by the translator—into meaningful stage behavior. As a specific objective, this investigation proposes to analyze the verbal and non-verbal elements used to construct humor, in a particular performance of *The Taming of the Shrew*. More specifically, it aims at understanding how humor is achieved in Patrícia Fagundes's *A Megera Domada*, at understanding which theatrical elements work in the place of or along with verbal language to create comic effect.

In order to achieve such objectives this investigation analyzes a fourfold corpus: Shakespeare's *The Taming of the Shrew* (1623); Beatriz Viégas-Faria's translation; Fagundes's dramaturgical adaptation of the translated text; and the record of Fagundes's staging of *A Megera Domada*, performed by Cia. Rústica from Porto Alegre, in 2008. The decision for such corpus justifies in different ways. Concerning the source text, I understand *The Shrew* as a relevant play to be analyzed for mainly two reasons: first, due to the discussion it stimulates about gender relations in society; second, because *The Shrew* itself is a play that deals with examples of performance in its most diverse forms—theatre, sports, play, ritual, and also the performance of social roles (this aspect of the play shall be discussed further in Chapter III). In relation to Fagundes's *A Megera*, the performance is relevant to be analyzed mainly due to the balance it demonstrates between verbal and non-verbal languages, to the emphasis it gives not only to the words but also to the actor's body language and to specific stage business. Moreover, the performance is the result of a process of reflection about and study of Shakespeare's dramaturgy from both director and theatre company: it is part of a project that aims at restituting the popular perspective of Shakespeare's plays, and, as we shall see, it is based on a clear conception the director presents of the source text.

I am aware that the premises on which this investigation is based might be axiomatic for a "theatre person". After all, theatre naturally focuses on the body, on movement, on light and sound, the verbal language being only one of the elements of its complex system. It is in the literary studies, though, the place I am supposedly speaking from, that the understanding of theatre as drama and not performance is still an issue to be discussed—probably because literature bases itself on the premise that the verbal is the special domain where meaning is constructed. Thinking critically about this work, I surmise that this investigation reflects my own process as a researcher in training, of trying to expand the understanding of theatre beyond the borders of drama, to the more inclusive space of performance. Similarly, this investigation also represents my attempt to alter personal paradigms that still tend to consider verbal language as the central element in a dramatic play, especially if this play is by Shakespeare.

To develop this investigation conceptual parameters have been drawn mainly from Patrice Pavis, W. B. Worthen, and Richard Schechner. First of all, to understand the different steps in the process of

staging a dramatic text that has been written in a foreign language, this investigation relies on Pavis's conception of theatre translation. Such conception starts with the understanding that a translation process is not merely linguistic but implies the confrontation of "heterogeneous cultures and situations of enunciation that are separated in space and time" (136). Pavis cogently organizes the way through which a dramatic text is delivered to an audience in a series of successive concretizations: first, the original text (T_o), the result of the author's interpretation of reality within a specific situation of enunciation; then, the written translation T_1,an initial concretization which reflects the translator's position as reader and as dramaturge; the dramaturgical concretization (T_2), that is, the dramaturgical analysis of the translated text T_1 that will result in stage directions—linguistic or not; the stage concretization (T_3), the moment where the situation of enunciation is finally realized in the *mise en scène*—the confrontation of situations of enunciation; and the last moment, the receptive concretization (T_4), when the spectator receives the stage concretization T_3 and the process is completed (138-42).[3] Also relevant to this investigation is Pavis's argument that the transfer of culture inevitable in translation can be perceived by the "gestural moments and variations in the *language-body*" since culture "is inscribed as much in words as in gestures" (155).

Concerning the relation between dramatic text and performance, this thesis bases on Worthen's aforementioned notion of *dramatic performativity*, the overall theoretical concept that guides this investigation (as previously defined). As a means to understand performance, basic conceptual parameters have been drawn from Schechner's studies on performance theory. Although this author recognizes that "there is no historically or culturally fixable limit to what is or is not 'performance'", I shall present two definitions for the term, one concerning performance in general and another concerning theatrical performances (*Performance Studies* 2). According to Schechner,

> Performance must be constructed as a 'broad spectrum' or 'continuum' of human actions ranging from ritual, play, sports, popular entertainments, the performing arts (theatre, dance, music), and everyday life performances to the enactment of social, professional, gender, race, and class

[3] As shown in appendix 1.

> roles, and on to healing (from shamanism to surgery), the media, and the internet. (*Performance Studies* 2)

In relation to theatre, performance can be considered as

> the whole constellation of events, most of them passing unnoticed, that take place in/among both performers and audience from the time the first spectator enters the field of the performance—the precinct where the theater takes place—to the time the last spectator leaves. (Schechner, *Performance Theory* 71)

The approach that has guided the analysis of the records of the stage performance is Pavis's theory of *mise en scène.* According to Pavis, the analysis of theatre is (or should be) the analysis of its *mise en scène*, defined as "a network of associations or relationships uniting the different stage materials into signifying systems, created both by production (the actors, the director, the stage in general) and reception (the spectators)" (25). Pavis also argues that *mise en scène* can serve as "a means of modulating the relationship between text and performance", that is, a means of revising the "effects or meaning and balance between opposing semiotic systems (such as verbal and non-verbal, symbolic and iconic), and [. . .] the gap, both spatial and temporal, between the auditory signs of the text and the visual signs of the stage" (29).

About the procedures that have guided this research, they took place according to the following sequence. First, I reread the primary text—Shakespeare's *The Taming of the Shrew* (Pavis's T_0)—annotating it and already being attentive to the construction of humor. Afterwards, I read the translation (Pavis's T_1), analyzing changes made from the original text and choices made by the translator, especially in relation to wordplay, puns and expressions that involve cultural references—specifically the verbal elements which I understand as aiming at producing a comic effect. Later, I read the dramaturgical adaptation of the translated text (script—Pavis's T_2), comparing it with the translation and analyzing in what aspects they diverged, trying to understand the implications of the changes in the script. The close reading of the translated text resulted in the selection of five scenes to be analyzed in

the research.[4] The criterion followed has been to choose scenes in which the use of verbal language to produce humor is more evident, aiming at a certain balance along the induction and five acts of the play. Since there is no common theory that is able to determine or "measure" laughter, the criterion to select the comic scenes has been based on my personal understanding of what is laughable, based on my own experience and personality.

Having selected the scenes, I analyze them more closely, listing and interpreting all the comic passages I have found. These passages are organized in a chart where I have included degree of funniness[5] and tentative explanations for the cause of laughter for each of them. Moving to the second moment of the research, I then looked at the text in performance (Pavis's T_3). First, I studied the recording of Fagundes's *A Megera Domada*, annotating important aspects of the performance that concerned humor or not. Then, I watched each of the five selected scenes in the performance, listing the comic moments. As with the translation, I have developed a chart with the comic passages, investigating the elements used to produce humor and how verbal and non-verbal language works for this purpose in each of the passages (see appendix 3). In doing this analysis, I could indeed understand how a performance is constituted by many other elements besides the dramaturgical text. Finally, the two analyses are compared, establishing the conclusions for this investigation.

The organization of this thesis reflects the dichotomy in theatre, that is, its chapters are divided between drama and performance. Thus Chapter II focuses on the verbal aspect of the play, discussing Shakespeare's language, wordplay, translation in theatre and translation of comedies. The chapter briefly analyzes the different forms of the dramatic text: Shakespeare's *The Taming of the Shrew*, Viégas-Faria's translation *A Megera Domada*, and Fagundes's dramaturgical adaptation

[4] The scenes have been chosen from the translation and not the source text, based on the understanding that a translation is an autonomous text which generates meanings on its own, according to its context of enunciation. Therefore, the comic elements of the source text do not necessarily coincide with the comic elements of the translated text.

[5] When I mention "degree of funniness" I am aware that "funniness" is not something measurable. However, as an attempt to be more precise and less impressionistic in the analysis of the scenes, I have developed a chart with the five scenes, annotating the passages I considered funny and grading them according to the reaction they caused on me (as shown in appendix 2).

of the translated text. It analyzes in depth five scenes selected from the translation in relation to humor. Chapter III focuses on Fagundes's performance discussing mainly aspects concerning performance and the performative. It analyzes the records of Fagundes's *A Megera Domada* in general and, specifically, the same five scenes discussed in Chapter II, also in terms of humor. Chapter IV presents the conclusions for this investigation.

Before moving on to Chapter II, the title of this thesis calls for an explanation. "Aptly fitted and naturally perform'd" (ind.1.85) is a line said by the lord when he comments on a previous performance he has watched by one of the strolling players. I have selected this quote as the title of my investigation first because it expresses the idea of "aptly fitting" in a role, a notion that I understand as motivating *The Shrew*'s plot—that is, the notion that there is a determined role for wives, with a specific behavior attached to it, and that women must aptly fit such role. Second, because the quote is quite provocative, since it states that something can be, at the same time, natural and performed—two normally opposing concepts. This relation between what is performed and what is natural is relevant for the understanding of *The Shrew*, but it is especially meaningful for Fagundes's staging of the play, as the analysis in Chapter III shall indicate.

2 PLAYING WITH WORDS: SHAKESPEARE'S *THE TAMING OF THE SHREW* AND BEATRIZ VIÉGAS-FARIA'S *A MEGERA DOMADA*

Wordplay was a game
the Elizabethans played seriously.
Molly Mahood[6]

This chapter can be considered a "verbal" chapter. Here the focus shall be on William Shakespeare's *The Taming of the Shrew*, Beatriz Viégas-Faria's translation of the play and Patrícia Fagundes's adapted text for the performance. According to Patrice Pavis's understanding of the series of successive concretizations which take place in the translation process in theatre—addressed at the introduction—the present chapter will encompass the source text (T_0); the translation, that is, the textual concretization T_1; and the dramaturgical concretization T_2, which in this case corresponds to the script of the play (138-42). Evidently, this textual analysis does not comprise the texts in their entirety but only five scenes that have been selected from them following a criterion of production of humor, as previously described. Considering that this chapter deals with humor through verbal language in Shakespeare's *The Taming of the Shrew* and Viégas-Faria's *A Megera Domada*, I also discuss issues related to Shakespeare's language, wordplay, humor, theatre translation and translation of comedies.

The Taming of the Shrew is one of Shakespeare's first comedies. Scholars tend to date its origin somewhere between 1590 and 1594.[7] Brian Morris goes further. He proposes that *The Shrew* is not only Shakespeare's first comedy but that it might be the first play the author wrote, suggesting the date of 1589 (50-65). Despite this impossibility of determining a specific "date of birth" for the play, there

[6] M. M. Mahood, *Shakespeare's Wordplay*. London and New York: Routledge, 1968.

[7] *The Taming of the Shrew* was first published in the Folio of 1623. However, another play called *The Taming of a Shrew* entered the Stationers' Register in 1594 and was published in the same year. The two plays are clearly related and scholars have proposed three different hypotheses to explain their relation: that *the* Shrew was based in *a* Shrew; that *a* Shrew was a bad Quarto of *the* Shrew and that both plays had a common source, a lost play on the "Shrew" theme—the *Ur-Shrew* (Morris 14).

seems to be no doubt it belongs to Shakespeare's early phase of writing, a fact perceived in the play's style. Ann Thompson recognizes in *The Shrew*—as well as in *The Comedy of Errors* and *The Two Gentlemen of Verona*—the influence of classical or Italian models, instead of the mode of the romantic comedy Shakespeare develops in his latter comedies (4). Similarly, Morris quotes Mincoff and Clemen in observing that *The Shrew*'s imagery is constituted especially by similes—not metaphors—a characteristic they attribute to Shakespeare's early work (61). Likewise, H. J. Oliver acknowledges the lack of patterns of imagery with dramaturgical relevance in *The Shrew* (except for the falcons and haggard imagery), as well as the lack of memorable lines (58). Oliver also recognizes a dubious use of language, sometimes falling flat, others seeming inflated, breaking rhymed lines with prose (59-60). However, the author argues that such mixture of styles might be deliberate for dramatic reasons, or it might be a reflex of a "process of experimentation" recurrently observed in the play. Despite the just mentioned characteristics, Oliver claims that *The Shrew* "is very rich in verbal and other technical skills" (63).

Such "verbal richness" Oliver recognizes is actually part of Shakespeare's dramaturgy as a whole, even in early plays as *The Shrew*. Language is unquestionably a major issue in Shakespeare, and he will have no constraints in manipulating it to its extreme. Alessandro Serpieri, when discussing Shakespeare's dramatic language, emphasizes his "extraordinary ability to activate the various different senses of almost every word and have them work together or else set one against the other" (61), arguing that the bard's "energy spurts from these layers of language where knowing and inventing dramatically cooperate both in phrases and speeches" (66). Analogously, Russ McDonald observes in Shakespeare "an uncommon sensitivity to the ambiguous nature of language and an ability to exploit those ambiguities," using wordplay as a "precious artistic tool" (138). In fact, such enthusiasm for language and its multiple senses was not particular to Shakespeare, but a common feature he shared with his contemporaries in Elizabethan England.

This enthusiasm can be explained by the nature of wordplay itself. Wordplay both delights the listener and subverts the text by creating a multiplicity of meanings. McDonald, in analyzing the mechanics of the pun, describes it as a "subversive agent, a figure that disrupts the clear passage from signifier to signified" once it relates two

or more signifieds to the same signifier (141).[8] The recognition of this process of subversion of meanings is what creates in the reader or listener a "momentary and minor gratification"; in other words, it "affords the listener the fundamental poetic pleasure of apprehending likeness in difference" (142). In the specific case of Shakespearean puns their importance to the plays is even stronger, as McDonald suggests: "The key to Shakespeare's use of wordplay is that he finds the *instability of language analogous to the ambiguities of human experience* generally, and his gift for manipulating the verbal sign permits him to register the intricacies and implications of character's motives and actions with extraordinary subtlety" (emphasis added, 143). Thus, providing that the power of Shakespeare's dramaturgy lies on his ability to represent the controversies and paradoxes of human nature, he achieves this representation through language and its capacity to express multiple meanings. If Shakespeare's characters, specially the protagonists, do not allow straightforward profiles—Jay Halio affirms that "Shakespeare's major characters tend in every genre to be highly complex individuals, motivated by conflicting ideas and attitudes that reductive interpretation falsifies" (48)—it makes sense that the means these characters use to express themselves is through wordplay and its ambiguities and implicit meanings.

Wordplay in *The Shrew* is a reflex of the action of the play. In terms of figures, Marcia Martins identifies 176 occurrences of puns and 12 malapropisms in the play, among which Petruchio is responsible for 49, Grumio 24 and Katherina 18, only to name the three first in the rank (323). Such numbers indicate an inversion in what normally occurs in Shakespeare's plays: the female heroines produce more puns than their male counterparts (Mahood qtd. in Martins 321). Considering this characteristic in Shakespeare's heroines, it might be surprising that Katherina not only is defeated by Petruchio, producing almost two thirds less puns than him, as she is surpassed even by Grumio in the verbal games. However, analyzing strictly the play's plot and how it is organized as not to allow voice to Katherina, we can understand that these figures reflect the power attributed to Petruchio during the play: he

[8] According to Ferdinand de Saussure's theory of the sign, a sign is constituted by the pair signifier and signified. The signifier would be the form the sign takes, the word itself, or, more precisely, the sound-image created in the brain when the word is uttered, whereas the signified would be the concept or the idea the sign represents, the meaning. Such theorization is available in Saussure's classic *Curso de Línguistica Geral.* See complete reference at the bibliography.

is the character who has the control of the action itself and also of the word—a verbal control.[9] In the same way, the relatively large number of puns assigned to Grumio is also a reflex of this character's role in the play. In *The Shrew*, Grumio is allowed much more voice than the rest of the employees, opening space to interpret him, in this comedy, as the smart servant, in a way similar to the *zanni* from *commedia dell'arte* (I shall return to this subject later in this chapter).

In *The Shrew*, wordplay is also essential to establish the tone of Katherina and Petruchio's relationship. The first time these characters meet (act 2, scene 1), they engage in what we can call a "verbal battle", using words as swords to attack/court, in the case of Petruchio, and to defend/avoid marriage, in the case of Katherina (this scene shall be analyzed in more detail later on in this chapter). Such witty use of language reflects the characters "mental acuity, pride in one's own perception and sensitivity, and the ability to keep others at a distance" (McDonald 144), at the same time that signals their affinity: neither one hesitates in taking part in the duel—indeed, they both seem to enjoy it—demonstrating to be worthy combatants when it comes to verbal war. As Oliver points out, Petruchio admires and welcomes "the challenge of prospective strong opposition" and "Kate is like him in that respect: the implication of their first meeting and its [. . .] exchange of insults is that she is at least interested in him" (54). In other words, Petruchio gets pleased in seeing that Katherina is going to make his plan of taming her much more interesting since she is an intelligent opponent, just as Katherina gets pleased in noticing that Petruchio, differently from the rest of the men she knows, is as full of convictions and stubbornness as herself.

Katherina and Petruchio's first dialogue also raises a discussion over humor and laughter. Reading this dialogue we definitely appreciate the characters' wit and enjoy being part of this game with language—we feel the "poetic pleasure" McDonald refers to. However, only in a few moments I was actually able to laugh. Therefore, one of the most important moments in this comedy does not necessarily produce laughter. Such fact led me to reflect over the relation between wordplay and laughter. Is wordplay supposed to be funny? If it is, this is definitely

[9] Control in the sense that he is responsible for the main action in the play, the action of taming Kate: he accepts the challenge, he makes the plan, and he follows it. Not control in the sense of male power or something similar.

not the only effect expected.[10] As has been previously discussed, wordplay has the power of being a "subversive agent" that destabilizes meanings already established. In being so, wordplay can function as a tool to challenge more than just a language based on homogenous meanings (rather than multiple meanings); it can also challenge a reality that can be seen as oppressive or unfair. Wordplay in this sense works as an essential tool for comedy, not a comedy meant only to relax or entertain but a comedy meant to subvert, a comedy closely linked not to humor but to chaos and to an upside-down world (Arêas 24).

Even a controversial play as *The Shrew*, which at first sight may be considered an ode to male supremacy, exemplifies this subversive feature of comedy. In my reading of the play, the main plot does not portray only a husband taming his wife; it also portrays a woman who develops awareness of the gears that keep moving the patriarchal society she belongs to and who learns how to manipulate these same gears in her favor (if we interpret Katherina's final speech as if she were saying "I will pretend you, my husband, are in control, so I can do what I want"). Laughing at this comedy does not mean that we are on Petruchio's side, but that we might be laughing at him and the male attitude he represents, that is, the idea that men are the kings of their home, the rulers over their women. In this sense, this laughter would be a conscious one, a laughter which has the force of contestation, of rejecting authority and of proposing an inversion in the existing order. Verena Alberti observes that, in the social sciences, this transgression is usually seen as a socially consented one: "*ao riso e ao risível seria reservado o direito de transgredir a ordem social e cultural, mas somente dentro de certos limites*" (30).[11]

2.1 HUMOR AND LAUGHTER

This discussion about comedy and laughter is linked with another controversy: what makes one laugh, what provokes laughter. English humor, for example, is heavily based on language inventiveness,

[10] Hamlet is an excellent example of a character who often talks through puns but who does not always intend to be funny–his puns are more a reflex of the complexity of what is going through his mind and heart and an attempt to disguise his true feelings and thoughts.

[11] "The laughter and the laughable would have the right of transgressing the social and cultural order, but only up to a certain point". My translation (unless otherwise indicated, all translations presented in footnotes are my own).

using wordplay "in a myriad of situations in which it would be considered out of place in many other cultures" (Chiaro 122). Brazilian humor, on the other hand, does not seem to attribute the same importance for language, arguably being more overtly based in sexual innuendo (this is my own interpretation, as a Brazilian, of the kind of humor I perceive in our culture). Thus, an English person reading Katherina and Petruchio's dialogue might find it more amusing than someone in Brazil, given the verbal richness of their interaction. A Brazilian reader—in which I am included—would probably find funnier the moments in which the puns imply sexual connotation, for example.

Such differentiation reinforces the notion that laughter is cultural. In fact, it is not only cultural as it is personal: it will vary from culture to culture, time to time, person to person, and even from situation to situation, since the same person might be more inclined to laugh in some moments than in others. As Chiaro affirms, "the concept of what people find funny appears to be surrounded by linguistic, geographic, diachronic, sociocultural and personal boundaries" (5). Similarly, Vladimir Propp asserts that each era has a specific sense of humor, as does each nation, each social strata and each individual, observing that some people are more inclined to laughter than others (32-3). According to these ideas we can affirm that, even though a comic situation requests both an object that causes laughter and a subject who laughs, the success of the joke will heavily depend on the person who is intended to laugh. To use the words of Rosaline, in Shakespeare's *Love's Labour's Lost*: "A jest's prosperity lies in the ear / Of him that hears it, never in the tongue / Of him that makes it" (5. 2. 847-9).

In theorizing about humor, one hypothesis which seems quite reasonable is that humor will be more socioculturally bound if it involves language, and, accordingly, a more "physical" kind of humor will tend to be more universal. If someone makes a joke, especially one that involves wordplay, the listener needs first to know the linguistic code being used and then to share a minimum of knowledge with the joke teller in order to understand the punch line. However, if you see someone slipping on a banana skin or having a bucket full of water inadvertently falling in this person's head, laughter might be triggered immediately, no matter what language you speak. This "physical" humor is quite evident in the work of comedians like Charlie Chaplin, who use mainly their bodies (way of walking, gestures, facial expressions) to create the comic effect. This is probably what leads

Chiaro to affirm that "slapstick [. . .] stimulates laughter universally", in the same way that "the intrusion of language will restrict the stimulus to a smaller audience" (6-7).

Nonetheless, affirming that physical humor can be more universal than verbal humor does not mean being able to determine a conclusive theory about laughter and its causes. Since Antiquity, different kinds of theorists—philosophers, psychologists, sociologists, linguists—have been discussing and analyzing the comic without being able to present definite answers for the cause of laughter (once we agree such answers lie within human nature, we understand that definite conclusions might be indeed unachievable). Although it is difficult to select one theory in favor of others, I shall briefly mention Aristotle's ideas about the comic—since he was one of the first philosophers to discuss the theme and influenced all theorization that followed him—, as well as present one definition of the causes of laughter that, among those conceptualizations which I have researched, I identified as being precise and detailed when dealing with the comic event.[12]

Aristotle's influence on the theorization about the comic is undeniable. Alberti, when delineating the evolution of the thought about laughter and analyzing critically some of the main theories on this theme, asserts that "*a influência de Aristóteles talvez seja a mais marcante na história do pensamento sobre o riso, principalmente no que concerne à consagração de sua definição do cômico como uma deformidade que não implica dor nem destruição*" (45).[13]This definition is part of the *Poetics*,[14] in which the philosopher describes comedy as representing a vulgar kind of man, considering the comic as a fault, a kind of deformity, but that does not cause pain or destruction (such definition will be part of almost all the later theories on the theme). To

[12] I discuss Aristotle's theory on laugher mainly through two different authors: Verena Alberti and Vilma Arêas. I am aware that it would be more reliable for this research that I studied directly Aristotle's writings; however, his theorization on the comic is spread in more than one of his works, and I did not have access to all of them. Since the two authors I cite are respected scholars on the subject, I have decided to draw on their readings of Aristotle's theory.

[13] "Aristotle´s influence might be the most relevant in the history of thought about laughter, especially in what concerns the establishment of his definition of the comic as a deformity that does not involve pain or destruction".

[14] Aristotle does not theorize specifically about the laughter and the comic in the *Poetics*; he just mentions it when analyzing tragedy. However, he mentions that the subject was supposed to be discussed in a second book, which, unfortunately, got lost.

Aristotle comedy portrays not the heroic individual from the tragedy, but a social type who comes from the lower classes, worried about ordinary issues such as marriage or acquiring money (Arêas 17). This vulgar man would be linked to lower actions, to small defects that trigger laughter only if not painful nor destructive (a trick with serious consequences, for example, would no longer be funny but dangerous). It was also Aristotle who defined the comic as depending on a surprise element, a frustration in one's expectation which, from Cicero on, would be the favorite explanation for the laughable (Alberti 54).

In George Bataille's attempt to define the cause of laughter, Aristotelian influence is evident. The author explains laughter according to the following schema: "*Dado um sistema relativamente isolado, percebido como sistema isolado, a ocorrência de uma circunstância me faz percebê-lo como ligado a um outro conjunto; essa mudança me faz rir sob duas condições: 1º. que ela seja súbita; 2º. que não haja nenhuma inibição*" (qtd. in Alberti 201).[15] Paraphrasing Bataille, humor is achieved when suddenly something I had as right in a specific context goes to another context to which it does not belong, and which I recognize as odd. This change has to be sudden, because if I expect it, it will no longer be funny. Also, the change cannot have inhibitions, such as to cause pain, repugnance, pity, or the person who perceives this change be the kind of person not inclined to laugh. Later in this chapter, in the analysis of the funny passages selected from *The Shrew*, it becomes evident that this frustration in one's expectation, to pretend that something is exactly the opposite of what it really is—e.g. something horrible that I say is wonderful—is responsible for much of the humor in the play.

Such idea that the trigger for laughter has to be sudden leads us to another characteristic of laughter: its short duration. As Propp defines it, laughter is like some lightning which passes as fast as it comes (179), it is an explosion which cannot last long (192).[16] For the author, humor

[15] "Given a relatively isolated system, perceived as an isolated system, and given that a circumstance occurs that makes me perceive it as linked with another (definable or non-definable) whole, this change makes me laugh under two conditions: 1) that it's sudden; 2) that no inhibition is involved." **(**English version quoted from Botting, Fred and Wilson Scott, ed. *The Bataille Reader.* Oxford and Malden: Blackwell Publishers, 1997. 60).

[16] We can notice such characteristic when we are reading a comic text in a foreign language in which we are not so proficient: we spend so much time

demands briefness, not being compatible with wordiness (192). As an example, I invoke Millôr Fernandes's translation of *The Shrew* to Brazilian Portuguese, a work that is not part of my corpus but that I understand will enrich this discussion. First of all, it is crucial to know that before being a translator Millôr is a humorist. One can say that Millôr is able to *recreate* humor in the translation because, firstly, he is able to *make* humor. Reading his text, we notice Millôr understands this need for briefness; his text is concise, and his style, as Martins notices, is streamlined (342). Besides, he seems to choose the right words that, combined with the streamlined style, create the comic effect. One passage in Petruchio and Katherina's dialogue (act 2, scene 1) can exemplify these characteristics:

> PETRÚQUIO. *Não maltrate aquele que a corteja*.
> CATARINA. *Corteja ou corveja?*
> PETRÚQUIO. *Oh pombinha delicada, um corvo te agradaria?*
> CATARINA. *É melhor que um abutre!* (58)[17]

In this example, Millôr adapts Shakespeare's wordplay—based mainly on the words "buzz" and "buzzard"[18]—so it makes sense in the new context of enunciation. The translator creates a pun using two birds that a Brazilian audience/reader is probably familiar with—*corvo* and *abutre*—and takes advantage of the sound made by one of these birds—*corvejar*—to relate with the word *cortejar*—not originally present in this passage in the source text. Besides this creative word choice, this example also demonstrates how streamlined is the characters' speech, not using too many words to express themselves. In one of the few footnotes Millôr includes in his translation, he explains that, "*a cena [diálogo entre Petrúquio e Catarina] se sustenta na agilidade vocabular dos personagens, única forma do trocadilho ser válido. É fundamental, na tradução, mais que a letra exata dos trocadilhos, manter o fogo do*

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trying to understand the words and expressions that, when we do, we no longer laugh, since the *momentum* of laughter has passed.

[17] P – Don't mistreat the one who woos you.
C – Woos or caws?
P – Oh delicate dove, a crow would please you?
C – It's better than a vulture.

[18] According to Morris, "buzz" meaning both "the buzz of a bee" or "a busy rumour, or scandal" (207), and "buzzard" meaning "a bird of the falcon family, regarded as useless for falconry", and also "a name applied to various insects that fly by night" (207-208).

diálogo, seu ritmo e sua melodia" (133).[19] With such comment, Millôr also signals to the reader his position as a translator, referring—even without saying so—to essential concepts for theatre translation, concepts which shall be addressed in the next section.

2.2 THEATRE TRANSLATION

Theatre translation can take place in two different dimensions: translations meant to be published (often referred to as literary or scholarly) and translations meant to be performed (what we can call "acting" translations). These two kinds of translations will function according to the rules of the systems to which they belong, that is, the literary system, "with its emphasis on the permanence of the written", and the theatrical system, "with its weight on the immediacy of orality" (Aaltonen 40). This difference between the literary and the theatrical systems necessarily implies a difference in the reception of the play. While readers have the possibility of returning to any passage of the text that was not clear or stop reading to look for references, theatergoers do not have the same option. Theatre takes place in the here-and-now and, in this sense, has to be more effective in engaging with its spectator, in communicating with the audience. A stage translation does not allow footnotes. Hence, any difficult passages to be translated have to be solved in the speech of the characters, without further explanations. As Aaltonen asserts, "in the theatre, orality, immediacy and communality unavoidably introduce a new dimension to the translation of texts" (41).

This new dimension in the translation of theatre texts determines the strategies to be used by translators. Normally, the criteria behind these strategies refer to notions of performability (or playability) and of speakability, notions responsible to bring the performance to the centre of theatre translation. To focus on the performance during the translation process means, as José Roberto O'Shea affirms, to approach the translation as "dramaturgy", that is, to contemplate the translation "beyond a merely linguistic level", "already tak[ing] into account dramaturgical implications" when making textual choices (150).

[19] "The scene [Petruchio and Katherina's dialogue] is based on the characters' vocabulary agility, the only way in which puns can work. In a translation, it is fundamental to keep, more than the exact wording of puns, the dialogue's spark, its rhythm and its melody."

Following such approach, the translator would achieve what David Johnston calls a "playable translation", that is, "a living piece of theatre developed from a dramaturgical analysis of the original text" ("Theatre" 58), a play "that actually works on stage, that [. . .] lives and breathes in the mouth of its actors" (60). As we can see in the words of these two scholars who theorize about theatre translation as the result of their own practice as translators, the play has to work for the actors and for the audience, and for this to happen the words must sound natural. This is the notion of speakability, meaning rhythm of speech and easy graspability—not simplification of language, as it might be mistaken for.

According to this "performative" perspective in theatre translation, the criterion of faithfulness is recontextualized. More important than being faithful is whether the translation works on stage, as spoken language in a performance. If the translator should prove any kind of loyalty it is not to the original play or its author but to the audience receiving the translation, to the new situation of enunciation that has been created. As Jonhston argues, the translator is responsible for "giving form to a potential for performance" that "transports [. . .] the audience into the experience of the [original] play" ("Theatre" 58). In order to recreate this experience, the translator has to assume the function of a dramaturge, willing to "resort to the same type of qualitative leaps of expression which characterize creative language" (62-63). In other words, theatre translators manipulate language creatively in order to achieve similar effects to those the author produced. As O'Shea defends, "translating and staging translations of dramatic literature is an activity akin to writing and staging original drama", imparting to the translation the status of "an original in its own right" (145, 159). Likewise, Aaltonen goes a step further to support a concept of "collective authorship," taking into account the collaborative nature of theatre and "the equal investment of labour from both the foreign writer and the translator" (9).

Regarding the translation of comedy, translators are pushed even further to assume their authorship through the decisions they have to make. This specificity of comedy can be explained by some of its characteristics. More than any kind of theatre, comedy depends heavily on the moment of complicity between performer and audience, demanding from comic performers to lead their audience "more overtly and more consistently than any others" (McLeish 153-4). Differently from other kinds of theatre, comedy depends on the laughter of the spectator, a signal that can demonstrate if the audience responds to the performer's action. As Ivo Bender recognizes, comedy motivates "*uma*

manifestação ruidosa e coletiva" expressed through the laughter of the audience and which can change the performance ("*em termos de encenação, o próprio espetáculo sofrerá modificações constituídas por acréscimos de ações físicas, nuances de interpretação ou mesmo de intromissões no texto*", 19).[20] This dependence on the audience's response might be one reason why "comedy, by its very nature, must seem fresh each time" (McLeish 154), especially if we consider some characteristics of humor: it is "often time-bound and context-generated, [and] it depends on and works within the here-and-now of its eventual performance" (Marinetti 31). If we take, for example, the performance of two nights of the same production, in the same place but with different audiences, laughter will probably not be the same. If we take productions distant in time or place, then the comic reaction should be expected to be even more diverse.

All these facts put the translator in an ambivalent position which is both "delightful to the ego" and "full of professional beartraps" (McLeish 154). Such paradoxical position may explain why, as McLeish claims, the translator of comedies has to play a much more aggressive role "creating not merely a text derived from a foreign-language original, but a mode of performance, a register, which will unlock the laughter latent in that text, and translate *that* into the terms of his or her own audience" (155). As McLeish, Dirk Delabastita, when discussing punning and translation, affirms that in the translation of puns "the need to prioritize becomes much more acute than in 'ordinary' translation" taking in consideration the constrains enclosed in "the narrow textual space of a few words" (11). Delabastita also reinforces the power of wordplay by arguing that its translation forces translators to "show their cards;" that is, considering the subversive quality related to wordplay, its translation would document the translator's politics.

[20] "A noisy and collective expression", "considering staging, the performance will undergo changes in terms of the addition of physical action, details in acting, or even modifications in the text."

2.3 VIÉGAS-FARIA'S *A MEGERA DOMADA* AND FAGUNDES'S DRAMATURGICAL CONCRETIZATION

Beatriz Viégas-Faria's translation of *The Shrew* was meant for the stage, that is, it was ordered by director Patrícia Fagundes for the production of *A Megera Domada*, and it was not published[21]. The text is written in prose and the language is adapted into a more contemporary vocabulary. Some particularities of the translation include the maintenance of the term "sir" from the original, as a way of addressing the male characters, and the use of regional vocabulary from Rio Grande do Sul, such as the words "*matreiro*", "*relho*" (2), "*borracho*" (3), "*guri*" (12), "*pendenga*", "*pelejamos*" (15),[22] among others. Such characteristics of the translation both signal to the audience the origin of the source text—an English context—and reflect the place where the text was translated and later performed—Rio Grande do Sul. About the strategies to recreate humor, it is possible to notice, beside the translation of word games, the use of peculiar words, such as "*rebusar*", "*cachola*" (11), "*bufunfa*", "*tutu*", "*bestunto*" (12), "*vomitosa*" and "*desgranida*" (13),[23] as well as variations in the language of Sly and Grumio that reflect they come from a lower, less prestigious social class—like saying "*indurmentária*" (4), "*discursionando*", or "*lergítima*" (11).[24]

However, the dramaturgical adaptation of this translated text (Pavis's T_2) done by director Patrícia Fagundes does not keep some of the aforementioned characteristics of the translation. Many of these unusual words have been eliminated, as well as the variation in Grumio's language and the use of regional vocabulary. Alongside with such changes, the dramaturgical adaptation also eliminates some elements that "mark" the play as belonging to seventeenth-century

[21] The translation was based on an online edition of the source text, available at the website shakespeare.mit.edu.

[22] "Sly", "whip", "drunk", "boy", "fight (noun)", "fight (verb)" (since these terms refer to the *gaúcha* culture, the translation is only to say what they mean, not an attempt to find similar words in English).

[23] I did not find the word "*rebusar*" in Dicionário Houaiss da Língua Portuguesa. I interpret that, in this context, it means "to abuse". About the other terms, "*cachola*" and "*bestunto*" are synonyms for head; "*bufunfa*" and "*tutu*" mean money; "*vomitosa*" is "vomitous", something that causes vomit; and "*desgranida*" means someone shrewd, sly.

[24] These words mean "garments", "discoursing", and "lawful", all three spelled in non-standard Brazilian Portuguese.

England (like suitors wooing or references to falconry and mythological figures) and adds other elements that link the play with a Brazilian and international contemporary context (like references to Brazilian songs and to iPods, Rolex, Mercedes, etc.). Besides these modifications, the main changes in the adaptation regard the speakability of the text, in terms of making it more succinct and of bringing the language closer to the one people use in twenty first-century Brazil.[25] Example of these changes include the use of more direct lines, which would cut out unnecessary explanations, personal pronouns and formality in addressing other people, and the option for a direct instead of an inverted order of the sentences. Such changes aimed at a "playable" translation—as discussed in the previous section. That is, they aim at a text that would work in the mouth of the actors and that would be better understood by the audience. Despite adapting language in order to make it closer to the language people speak nowadays, Fagundes emphasizes that the text is not colloquial or lexically economic. Fagundes also mentions how Brazilian actors, especially the younger ones, consider this kind of text a challenge, since they are more trained in body techniques than textual ones (134).

In the following passages, taken respectively from the translation and the dramaturgical adaptation, it is possible to perceive these modifications. The first passage is from act one, scene one, two lines by Lucentio: "*Te agradeço, rapaz. Agora é ir em frente. Com isso me dou por satisfeito. O resto vai me consolar, pois é bom o teu conselho*."[26] This passage becomes "*Te agradeço. Agora é ir em*

[25] It is important to bear in mind that in Shakespeare's time, plays were designed to be heard, not seen. Words were essential to create that which the eyes could not see—like setting, time of day, or armies—but also as a form of reasoning and entertainment. Thus an Elizabethan audience was not only used to a rich and detailed use of language as it got thrilled with that. In the present time, however, audiences are more used to visual stimulus and can pay relatively little attention to words—especially to long speeches. Fagundes mentions in her dissertation some problems the actors had with Shakespeare's text, not in relation to vocabulary or syntax, but a tendency to pronounce words automatically, without valuing or taking advantage of their diverse possibilities (147).

[26] "I thank you, boy. Now I shall move on. For the moment I'm satisfied. The rest shall comfort me, cause you give me a good advice."

frente" (9)[27] Another example from the same act/scene is "*Trânio, faz isso, até porque Lucêncio gosta muito daquela moça. Eu viro escravo para chegar a ela, pois escravizou o meu olhar ferido a visão inesperada da donzela.*"[28] These lines were transformed to "*Trânio, faz isso, porque Lucêncio ama. Eu viro escravo para conquistar Bianca, cuja visão raptou meu olhar ferido*" (10).[29] Still in act one, but scene two, we read Petruchio's words: "[. . .] *Seja ela feia como um canhão, velha como Matusalém, tão irascível e mordaz como a mulher de Sócrates, ou pior: se nela nada me comover (e basta ela não me demover da minha beiradinha de afeto), ainda que ela fosse agressiva como as marés cheias do Adriático, eu vim para me casar com a bufunfa em Pádua; se me caso com o tutu, me caso feliz em Pádua*."[30] These words were adapted to, "*Seja ela feia como um canhão, velha como Matusalém, ainda que ela fosse agressiva como um maremoto, eu vim para me casar bem em Pádua, se caso com noiva rica, me caso feliz em Pádua*" (12).[31]

Analyzing the changes in the dramaturgical adaptation, I understand that, besides the aspect of speakability, they make the translated text more "neutral". This neutrality is caused by different aspects: the exclusion of the regionalisms that were included by the translator, the ellipsis of references to places like Wincot and Burton or to behavior common to past centuries, and the omission of much of the ceremony in the treatment with other characters. Regarding this last aspect, I analyzed that, by eliminating much unnecessary language used in formal situations to demonstrate respect, the differences between status or classes (aristocracy/working class, fathers/children,

[27] "I thank you. Now I shall move on."
[28] "You do that Tranio, because Lucentio does like that lady. To get to her I would become a slave, because it has enslaved my wounded view the unexpected sight of this damsel."
[29] "You do that Tranio, because Lucentio loves. I become a slave to win Bianca, whose sight ravished my wounded view."
[30] "If she were ugly as a cannon, old as Methuselah, so irascible and mordant as Socrates's wife, or even worst: if nothing on her moves me (and it is enough if she doesn't dissuade not even a little of my affection), even if she were as aggressive as the Adriatic's high tides, I came to Padua to marry the bucks; if I marry the bread, I am happily married in Padua."
[31] "If she were ugly as a cannon, old as Methuselah, even if she were as aggressive as a seaquake, I came to Padua to marry well, if I marry a rich bride, I am happily married in Padua."

masters/servants) become less emphasized than in the original.[32] Besides this linguistic feature, the fact that some actors play the role of more than one character in the production also reinforces this more fluid notion of classes, of not so fixed social positions. Such notion is, actually, part of the conception of Fagundes's production.

Indeed, Fagundes's conception of the play—that each and every action is acting, or the performing of roles in society—determines other important ellipses in the text. Much of the verbal language or action that implies or refers to misogynist attitudes was eliminated. Baptista no longer "gives" his daughter to wed (14); Petruchio does not refer to "domestic" Katherinas (20), to women being models of wives or daughters being chaste and to any man being able to tame shrews (21); Hortensio does not say he learned the lesson with Petruchio and will apply it to the widow he intends to marry (41). All these examples refer to attitudes that might have sounded natural for a seventeenth-century audience but that are certainly not received in the same way by a contemporary audience. By adapting the text in such a manner, Fagundes is refusing to reinscribe, and therefore reinforce, behaviors from past centuries that would be considered misogynist in the play's new context of enunciation. The way the final scene is staged certainly demonstrates this fact, by also presenting relevant changes that aim at minimizing any idea of Katherina's submission to Petruchio—changes that shall be discussed in Chapter III, in the analysis of the performance.

2.4 SCENE ANALYSIS

Humor in Viégas-Faria's *A Megera Domada* is conveyed in accordance with the source text. The examples of comic passages I found in Shakespeare's *The Shrew* correspond, in their majority, to the ones I found in the translated text. In trying to identify a possible main cause for laughter in the translation, I would argue that irony occupies this position. Many of the comic passages in the text derive from ironic comments, comments that normally contrast the "real" reality with a

[32] *The Shrew* considers the husband/wife matter inside a broader context of social relations in which questions of power, especially concerning the working class, are explored. Some stagings of the play, like Di Trevis's 1985 and Bill Alexander's 1990, 1992 RSC productions, emphasized the "class war" more than the gender conflict (Schafer 61-3).

"pretended" reality. In other words, humor in *A Megera* is mainly caused by characters pretending that something is exactly the opposite of what it really is. The analysis of the selected scenes shall endorse this interpretation.

As explained in the introduction, the five funniest scenes from the translation have been selected according to my personal understanding of what is comic. They were selected trying to keep a balance between the acts of the play, so it is possible to understand how humor works along the whole play and not only in some of its acts. In fact, only the fifth act was not contemplated since, according to my analysis, even though it presents the resolution of the comedy—the characters' reconciliation with society—it had only minimal comic passages. Instead, I have chosen a scene from the induction that I analyzed as presenting a greater degree of funniness, according to the procedures described in the introduction. The selected scenes are the induction, scene two; act one, scene two; act two, scene one; act three, scene two; and act four, scene five. In the following paragraphs these scenes shall be discussed in the order they appear in the play.

In scene two from the induction, the rustic man Sly is made to believe he is a lord, and he tries to act as expected of an aristocrat. In this scene, humor is achieved especially through the differences in behavior between two distinct social classes—the working class and the aristocracy—and the inability of Sly to fit a class to which he does not belong. This divergence in behavior can be especially perceived in the contrast between the items the servants offer Sly (fine garments, hounds and hawks, paintings of mythological beings) and what really interests him: some cheap ale and the pleasures his wife can assure him. In fact, Sly only starts to consider the possibility of being a lord when the servants mention he has a wife. When his wife—the page dressed as a woman—gets to his presence he instantly wants to go to bed with her/him ("*Madame trate de se despir e venha agora para a cama*", 6[33]). We can imagine the discomfort of the page and his despair in trying to find a good excuse to avoid his "marital" duties. When he/she says the doctors do not recommend their being already together, Sly agrees but shows his disappointment: "*Pois seu motivo está com uma dimensão que vai ser duro viu*" (6).[34] The pun created by the translator (with the word '*duro'* meaning both hard to handle and the penis ready for sexual intercourse) helps to reinforce his impatience. If we analyze Sly's needs,

[33] "Madam, you take off your clothes now and come straight to bed."
[34] "Well, your reasons are hard to handle, you know?"

we notice they are more "naturalistic", closer to natural instincts, like feeding, drinking, having sex, instead of social constructs, like art or fancy clothes.

Likewise, humor is derived from Sly's attempt to act as a lord. When he has to talk to his "supposed" wife, he does not know how to address her properly. He is told to call her "*madame*".[35] First, he tries "*madame Alice*", "*madame Joana*" to finally decide for "*madame esposa*".[36] By calling his wife so, Sly clearly shows he cannot understand how this social practice works. For him, who comes from the working lower class, it is not common to use such formalities with a wife. Indeed, Sly more than once shows he has no formalities, answering what he is asked spontaneously, in a simplicity that almost resembles children's answers. For instance, when he is offered fine garments he simply answers "*não tenho mais coletes que costas, não tenho mais meias longas que pernas e não tenho mais sapatos que pés*",[37] complementing greatly with "*se bem que, não, às vezes é mais pé que sapato, porque o sapato é daqueles que os dedinhos enxergam para fora do couro*" (4).[38] With this line we notice that for Sly clothes are made only to protect and not to show status or anything similar. Another example of these simple, natural answers is when Sly is told he has been sleeping for fifteen years; he instantly answers, "*Por minha fé, um cochilo e tanto*!" (5).[39] Reading such line, we smile at the idea of him calling this 15-year sleep a "nap".

The opposition between Sly's simplicity and the lord's sophistication establishes, already in the induction of *The Shrew*, the notion of class identity. The lord appreciates hunting, has men at his service, is used to watching theatre plays and seems to have a refined taste for arts; Sly, on his turn, is a man who has changed job sometimes, who likes drinking cheap beer—and not necessarily paying for it,—who uses clothes not as a marker of social status but to protect, and who seems not to understand the need for arts or social courtesy, especially

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[35] "Madam"

[36] "Madam Alice", "Madam Joana", "Madam wife"

[37] "I don't have more vests than backs, more long socks than legs, and more shoes than feet."

[38] "Well, thinking about it, sometimes it is more foot than shoe, since it is one of those shoes that let the little toes to see out of it."

[39] "By my faith, a goodly nap." (this translation was based on Shakespeare's text, just exchanging "fay" for "faith").

toward his spouse. Such class distinction influences even the comic aspect of the play. In the induction, Sly is the object of laughter, and it is not mere chance that he comes from a lower class. Following the Aristotelian conception that laughter belongs to a vulgar kind of men, the characters who do not enjoy high social prestige will be responsible for most of the comic effects in *The Shrew*, as can be noticed in the next scene analysis.[40]

In the second scene analyzed—act one, scene two—it is Petruchio's servant, Grumio, who produces most of the comic effect. In reality, from the five selected scenes, this is the least funny; however, it is still quite humorous. If Sly in the induction behaves inappropriately in a social class he does not belong to, Grumio in this scene does not act as expected from a servant either, although doing so more consciously than Sly.[41] In this scene Petruchio talks with his friend Hortensio and the other suitors to Bianca to make the agreement of marrying Katherina. While they are talking, Grumio makes ten comments; nevertheless, not once his opinion has been asked. Some of his comments even refer to his master Petruchio, as if Grumio were talking about one of his pals: "*Vou lhe contar,* sir*: se ela* [Katherina] *agüentar ficar perto dele* [Petruchio] *um pouquinho só, ele joga na cara dela uma figura de palavreado que vai desfigurar ela que ela fica cegueta que nem toupeira. O senhor não conhece a figura*, sir" (12).[42] At the end of the scene, we have a last example of Grumio's inappropriate behavior. Tranio proposes they go for a drink, to what Grumio and Biondello answer enthusiastically "*Excelente proposta! Camaradas, vamos lá*" (15).[43] Tranio was surely not talking to them but to the other characters.

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[40] Besides the servants, Petruchio also holds part of the comic "responsibility" in the play. However, the kind of humor attached to him normally involves irony, thus being more refined than, for example, a slapstick humor. Still one must notice that, despite coming from a respected family, Petruchio more than once proves reluctant to endorse the *status quo* (like the little emphasis he gives to clothes), neither does he show signs of refinement in his behavior (especially if we compare him with Lucentio, the other groom in the play). I shall return to this topic at the end of the chapter.

[41] Grumio does not act as he does because he does not know how to be a good servant. On the contrary: he acts as he does because he is aware that he has the permission to be less subservient than servants normally are.

[42] "I'll tell you what, sir: if she can handle to be around him just a little, he throws a figure in her face that disfigures her, like a blind mole. You don't know the figure sir."

[43] "Excellent idea! Let's go fellows!"

This reaction shows that Grumio and Biondello believe they are "part of the gang" and not servants in a subaltern position. Moreover, their reaction to Tranio's offer reflects a common stereotype about servants, which says that when it comes to eating and drinking they are always hungry and thirsty.

As was mentioned at the beginning of this chapter, Grumio behaves in accordance with the role he plays in this comedy. In the play, he is the kind of servant who is old enough and has been working for so long with his master that he is allowed some liberties other employees are not. In this sense, arguably, Grumio seems to work as the fool does in other Shakespearean plays, the character who can tell the truth because he expects not to be punished. In *The Shrew* Grumio is the only servingman who has such license of speech. One may argue that Tranio would also enjoy the same privilege, if not even more; however it has to be considered that Tranio is not the same kind of servant that Grumio is—Tranio has a similar age of his master Lucentio (proven by the fact that one can pass as the other), he has been raised by Lucentio's father (Vicentio: "[. . .] I have brought him up ever since he was three years old", 5.1.73-4), and he is much more educated than a regular servant. Therefore, the function he serves in the play is also different: Tranio is more likely to be one of Lucentio's friends than an ordinary lackey.

Besides Grumio's inconvenient behavior in this scene, his incapacity to communicate with Petruchio also produces humor. In the beginning of the scene Grumio and Petruchio have a disagreement caused by the misinterpretation of what is said. Petruchio asks Grumio to knock on the door, but Grumio understands that Petruchio is asking the servant to beat him. As he refuses to do so, Petruchio ends up getting angry and "trimming" Grumio by the ears. This silly misunderstanding, as well as the exaggerated reaction it triggers, is the kind of attitude common in slapstick comedy, in which excessive physical reactions are used to produce laughter. In this specific case, even though words cause the misunderstanding, probably the physical exaggeration has a greater comic effect than the pun itself. In fact, I admit that, although I recognize the comic intention in this passage, I do not consider it funny.

The third scene to be analyzed is from act two, scene one, in which Petruchio and Katherina meet for the first time. At this point in the play, humor becomes more ironical, emphasizing the difference between reality and what is said in its place. Such irony can be perceived in Petruchio's line, saying to Baptista that he has heard about

Katherina's "*inteligência, sua afabilidade e tímido recato, suas maravilhosas qualidades e moderado comportamento [. . .]*" (17),[44] while we know that these are not adjectives that can describe this young lady. Petruchio uses the same strategy when Baptista asks about the meeting with his daughter: "*Ah, Catina, flor demeiguice! Se pendurou no meu pescoço. Beijo em cima de beijo, competindo comigo para ver quem beijava mais, falando promessas e mais promessas de amor* [. . .]" (21).[45] In reality Katherina has been extremely aggressive and has argued with Petruchio. Likewise, when Petruchio says, after hearing that Katherina has broken an instrument in Hortensio's head, that she is "*uma moça animada hein*?" (18),[46] he is being euphemistic, since he probably means "crazy" instead of "lusty".

The use of irony at this moment in the play relates to the action being performed. Petruchio is supposed to woo an aggressive woman who is constantly compared to a fiend. His motivation might be either the money he will receive by marrying Katherina or the challenge of taming this defiant woman, or probably both, but it is definitely not love.[47] However, Petruchio is aware that, by revealing his true motivation he will most likely doom his objective of marriage. Hence, he adopts the strategy of wooing Katherina by pretending she is "likable" and, consequently, performs many situations in the play in which he fakes a better reality than the real one. Indeed, Petruchio demonstrates to be a good strategist in his choice of being ironical. Irony is an effective tool to say what you want safely: it makes your opponent actionless once he/she cannot respond to something that is not really being said but only implied. Such strategy becomes evident in Katherina and Petruchio's wooing dialogue, which is going to be analyzed next.

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[44] "Intelligence, her affability and shy modesty, her wonderful qualities and mild behavior."

[45] "Oh, Catina, sweet flower! She hanged on my neck. Kiss over kiss, competing with me to see who could kiss more, making promises and more promises of love."

[46] "What a lusty lady, isn't she?"

[47] There is a possible interpretation that Petruchio and Katherina fall in love at first sight, this being the reason why Katherina does not oppose marrying Petruchio (Franco Zeffirelli's film, for example, follows this premise). I particularly do not agree with such argument, given the lack of real evidence in the play to support this view. As I see it, if the couple ends up liking each other, it is probably more because they admire and can relate to the strength of their partner than because of romantic love.

In this dialogue, Petruchio uses the strategy of subverting Katherina's speech by transforming her insults in gentle words or by creating puns with sexual connotation. Such strategy proves to be quite efficient, since both subversions in meaning leave Katherina speechless: she cannot respond aggressively to pretense compliments and she does not feel comfortable to respond to sexual puns. This last assumption derives from the interpretation I endorse that Katherina does not confidently deal with her sexuality. Such argument is based especially on the difference in behavior between Katherina and Bianca toward men: while Katherina seems to avert all male approach, Bianca has no problems in dealing with her many suitors (as can be noticed in the "teaching scene", 3.1) and, in the end, freely chooses whom she wants to marry. Indeed, this difficulty in dealing with her sexuality might be one of the reasons for Katherina's shrewdness—together with having a neglectful father and a spoilt sister, as will be discussed in Chapter III.

In terms of humor, as I have discussed, although this dialogue should be appreciated by its verbal richness, its comic effect is minor. From the whole dialogue, three lines made me smile, the three of them said by Petruchio. I shall quote the first two lines in the context they appear, so their meaning can be better understood.

> PETRÚQUIO. *E o que é um móvel levianinho?*
> CATARINA. *Um banquinho.*
> PETRÚQUIO. *Acertaste na mosca. Vem, senta em cima de mim.*[48]
>
> PETRÚQUIO. *Quem é que não sabe onde a vespa tem o seu ferrão? No rabo.*
> CATARINA. *Na língua.*
> PETRÚQUIO. *Língua de quem?*
> CATARINA. *A sua, se o senhor vai me falar de rabos. Adeus.*
> PETRÚQUIO. *Mas, como? Com a minha língua no seu rabo?* [. . .] (19)[49]

[48] P – And what is light furniture?
C – A stool.
P – You nailed it. Come, sit on me.

[49] P – Who does not know where the wasp keeps its sting? On the tail.
K – In the tongue.
P – Whose tongue?
K – Yours, if you are going to talk about tails. Goodbye.
P – Sorry? My tongue on your tail?

These two lines "*Vem, senta em cima de mim*" and "*Com a minha língua no seu rabo?*" are examples of the sexual connotation implied in Petruchio's lines discussed above. We laugh both because Petruchio's answers are unexpected and because we imagine Katherina's discomfort and anger. These answers probably leave her uncomfortable due to their sexual connotation and put Petruchio in advantage in the battle. The third line I consider funny is closer to the end of the dialogue, when Petruchio questions "*Por que o mundo diz que Catina puxa da perna?*" (20).[50] In this example, humor is also derived from the fact that this comment is completely surprising: it is not based on reality—at least there is no other mentioning of this characteristic in the play—and it is not a pun using Katherina's lines. A girl who limps probably does not fit the mental image we have of a prospect bride, so the thought of Katherina limping makes us smile. This is also a line that can be taken as a direction to be enacted on stage: the mentioning of this characteristic might reflect in Katherina's walking.

Alongside with this unexpected element, another characteristic I see in these lines is that they imply physical action, actions we can imagine happening: Katherina sitting on Petruchio's lap, Petruchio's tongue in Katherina's bottom, and Katherina limping. Laughter happens because these are all improbably odd situations, and it is funny to imagine them really happening. As a similar example, we have in this scene Baptista saying to Tranio, disguised as Lucentio, that he walks like a stranger ("*Mas, gentil senhor, a mim me parece que o senhor caminha como um estrangeiro*", 17[51]). How can anyone walk so differently as to be perceived as a foreigner? Once more we laugh imagining an odd walk. It is interesting to note that, as far as I understand, this line was not meant to be funny: maybe in Shakespeare's time, besides habits and accent, foreigners could be differentiated by their way of walking or, more probably, the word 'walk' could mean more than only 'go on foot'. The translation choice, though, creates a funny situation in which we can tell people are not from a given place by their walk. Such choice might have been made bearing in mind its potential in performance.

In the next scene analyzed—third act, scene two—the play assumes a farcical tone, established already in the beginning of the scene. After a short dialogue in which it is said that Petruchio is late for his own wedding, Biondello arrives announcing "*Novidades, velhas*

[50] "Why does the world say Kate limps?"
[51] "But, gentle sir, to me it looks like you walk like a foreigner."

novidades, novidades como o senhor nunca ouviu antes" (25),[52] as if he is calling to a presentation at the circus. Biondello's line is funny not only because it reminds us of old "*pregões*" but because it is ambiguous: how can recent news be also old? After his announcement, the farcical tone of the scene, even ludicrous at some moments, is increased by the description of Petruchio and Grumio arriving at the wedding and the description of the wedding itself. First, the two men are described as wearing extravagant clothes and poor mount, in a way that I could not avoid comparing them with Don Quixote and Sancho Panza, and the skinny horse Rocinante. Then, in the description of the wedding as told by Gremio, Petruchio acts like mad, cursing, knocking the priest down, drinking wine and being rude to Katherina, in the best slapstick style.

I open here a parenthesis briefly to discuss an issue related to humor. According to the Aristotelian definition presented previously in this chapter, laughter derives from a kind of defect only if this defect does not cause pain or destruction—or any other ill reaction. In this scene, we have an example of a passage that was meant to be funny but in which laughter was inhibited because the comic stimulus became disgusting. In the passage, the horse is described as "*tem mormo, está com cachumba, sofre de palatite, está infectado com escrófula, tem esparavão e daí é tumor em tudo quanto é cantinho das pernas, [. . .] e o bicho está estragado por causa de doença nervosa, comido de berne, tem o dorso em "U" de tanta lordose [. . .]*" (25).[53] The comic effect would derive from the idea of Petruchio's arriving in such horrible animal. However, laughter is inhibited by the physical condition of the horse which, considering the number of diseases attributed to the animal, causes repulsion instead of laughter.

Returning to the analysis of this scene, the farcical tone from its beginning also closes the scene. As in a swashbuckler novel, Petruchio calls Grumio to help him against supposed thieves and leaves pretending to save his newly-wed wife ("*Grúmio, desembainha tua espada, que estamos cercados de ladrões. Salva tua patroa, se és homem. Não tens nada a temer, doce donzela! Eles não vão te tocar, Catina. Eu te defendo*

[52] "News, old news, news as you have never heard before."

[53] "Is afflicted by glanders, has mumps, suffers from palatite, is infected with scrofula, has spavin and tumors spread in each part of its legs, [. . .] and the animal is spoiled by nervous disease, eaten by bot, its back is like a "U" because of the lordosis."

contra um milhão deles" 28[54]). My analysis of the use of this style is that, by reinforcing in this scene characteristics of slapstick or farce, Shakespeare is preparing the audience to the next act, in which Petruchio denies food, water and new clothes to his disobedient wife. If we have just been advised that the story started to get more fictitious, more fantastic, then we interpret Petruchio's acts as part of a "game of cat and mouse" and the cruelty is redimensioned.

Indeed it can be argued whether *The Shrew* as a whole may be considered a farce, that is, "a superficial sub-species of comedy which depends heavily on stage business, usually of knockabout variety; [. . .] more concerned with the manipulation of social conventions than with the development of individual characters" (Thompson 26). Both the induction and the end of the play are compatible with this interpretation of farce: first, the audience is advised not to take seriously an action performed to amuse a rustic drunkard and then, at the end, the audience confirms this idea by watching "the shrew not only tamed but also prepared to instruct the untamed wives on the social desirability of tameness" (Oliver 42). Similarly, other moments in the play are farcical, such as the ones analyzed in 3.2—normally Grumio and Petruchio perform this kind of action. However, despite such evidence, I agree with Morris that in *The Shrew* "farce is not exploited, but transcended" (141).

At least two main arguments can be cited to dispute the interpretation of *The Shrew* as a farce. First, as Oliver recognizes, the fact that both Katherina and Petruchio are depicted as realistic characters, not simple marionettes, and "characterization and farce are [. . .] incompatible" (52). In other words, the two characters present the complexity common to human nature, making the audience connect and even sympathize with them, something that does not happen in a farce. Morris goes in the same direction, affirming that Petruchio and Katherina are "individualized, unpredictable, developing figures" (113). Likewise, for Morris, Petruchio and Katherina's relationship reflect the complexity of these characters and cannot sustain the idea of farce. Thus, the second argument disputing such interpretation is that "the relationship between Petruchio and Katherina is too serious, too delicate, for farce" (142).

[54] "Grumio, unsheathe your sword because we are surrounded by thieves. If you are a man, save your mistress. You have nothing to fear, sweet damsel**.** I shall protect you from a million of them."

Moving back to the scene analysis, another aspect regarding humor is, once more, related to the contrast between reality and what is said in its place. When Petruchio arrives at his wedding in his unusual garments, he innocently asks why people are looking at him "*como se estivessem vendo uma estátua maravilhosa ou um cometa, um prodígio fora do comum*" (26),[55] as if he were unaware of his odd clothes. Also, as he did in the last scene analyzed, Petruchio again describes Katherina as exactly the opposite of what she is: "*essa paciente, meiga e virtuosa esposa*" (27).[56] Also, Baptista, after the couple leaves, refers to them as "*esse casal tranqüilo*";[57] he is certainly being ironical, since "quiet" is the last adjective that would describe Petruchio and Katherina.

One last point to be discussed in the analysis of this scene—in my opinion responsible for the funniest moment in the scene—concerns the frustration in one's expectation, as we can see in the following passage:

> CATARINA. *Permita-me pedir que fique.*
> PETRÚQUIO. *Fico feliz.*
> CATARINA. *Então vai ficar?*
> PETRÚQUIO. *Não, mas fico feliz que você tenha me pedido para ficar. Mesmo assim, não fico, não importa o quanto você me peça.*
> CATARINA. *Se você me ama, fique.*
> PETRÚQUIO. *Grúmio, meu cavalo.* (28)[58]

When Petruchio answers Katherina's request for them to stay at their wedding dinner, saying "*Fico feliz*", as Katherina, we believe he is consenting to stay. However, when he complements with "*Não, mas fico feliz que você tenha me pedido para ficar*", we understand he was only

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[55] "As if you were watching a wonderful statue or a comet, an extraordinary prodigy."
[56] "This patient, sweet and virtuous wife."
[57] "This quiet couple."
[58] C – Let me ask you to stay.
P – I'm glad.
C – So are you going to stay?
P – No, but I'm glad you have asked me to stay. Even so, I'm not going to stay, it doesn't matter how insistently you ask me.
C – If you love me, stay.
P – Grumio, my horse.

mocking his wife, giving her false hopes that he would stay. Petruchio does the same thing when Katherina resorts to emotional blackmail to convince him. When she says "*Se você me ama, fique*", instead of saying that he does not love her and will not stay, Petruchio simply asks Grumio for his horse. This indirect answer to Katherina is funny especially because it is unexpected and, as happens with the sexual comments in their wooing dialogue, it leaves Katherina actionless. Likewise, we smile at Petruchio's wit in dealing with his wife.

Finally, the last scene to be analyzed—act four, scene five—is also the funniest of all. In this short agile scene, Katherina and Petruchio meet Vicentio and, to prove that Katherina now agrees with everything her husband says, she pretends the old man is a young woman**.** It is a perfect closing for this act: it fulfills the audience's expectation that, after all the events which have taken place in the play, now anything is possible; at the same time, it confirms that Katherina and Petruchio are starting to act as a team. Once more, the comic effect derives from the contrast between reality and what is said in its place: in this case, Vicentio—and old respected man—being confused with a young virgin. Audience and characters know the old man is not a young woman. We laugh because we imagine Vicentio's reaction to this startling meeting. Katherina goes so far as to say that the man who would have Vicentio in his bed should be glad. This small trick the couple plays on Vicentio can be seen as a sign of their communion: the couple seems to be enjoying playing this game. The way Vicentio deals with the situation is also funny. In a polite manner, as his social position determines, Vicentio calls Petruchio "*ilustre senhor*" and Katherina "*alegre senhora*", referring to both as "*simpáticos viajantes*" (41).[59] Considering the confusion the couple has just created, we can imagine that Vicentio does not really mean that. He probably wants to say they are lunatics, but says exactly the opposite of what he means. It is precisely this subversion in meaning that makes us laugh.

Such subversion of meaning derives both from the genre comedy and the characteristics of *The Shrew.* As has been discussed in this chapter, the language of comedy is considerably based on denying the main meaning of a word in favor of other possible meanings, normally unexpected ones. It is this unexpected change that might result in laughter. In the case of *The Shrew*, such characteristic goes beyond the linguistic aspect. The play also presents in its structure some controversies**,** some actions that are not expected because they do not

[59] "Distinguished gentleman", "merry lady", "friendly travelers".

match the play's main plot. The main controversy is probably the fact that, at the same time that the play's plot teaches how to act in society—how to be a lord, how to be a woman, how to be a proper wife—it also demonstrates that it is possible to transgress social rules—by, for example, disrespecting the formalities of a social rite or questioning the social importance of clothes. These two last examples are actually related with another controversy in the play, that is, the fact that this transgressive behavior is attributed to Petruchio, the same character who is responsible to teach Katherina the proper social behavior of a wife.[60] Paradoxically, in the play Petruchio is both tamer and rebel.

The analysis of humor in the five selected scenes also reflects a tendency for social transgression. In the induction, humor is created by the contrast between two different social classes and the inability of a member of one class to behave properly in another class (Sly trying to behave as a lord). In act one, scene two, humor is mainly caused by the inconvenient behavior of a servant, who speaks more than he is supposed to (Grumio commenting on everything that is said in the scene). In the scene in which Petruchio and Katherina meet, act two, scene one, Petruchio subverts what Katherina says in his favor, at the same time that he uses irony by pretending things are just their opposite. In act three, scene two, humor acquires a farcical tone and is triggered especially by Petruchio's acting not in accordance with the formality of a wedding ceremony. Finally, act four, scene five is funny because Petruchio and Katherina ridicule a respectful ancient man (Vicentio), establishing their communion as a couple. Therefore it is possible to affirm that, while the main action of *The Shrew* supports dominant social behaviors, its subtext constantly implies that relations in society are not so straightforward and that there is room for subversion.

This ambiguous characteristic of the play motivates a more general questioning of the relations society is based on: relations of power between aristocracy and lower classes; parents and children; masters and servants; and, especially, husbands and wives. In my view, the force of *The Taming of the Shrew* lies exactly on these questionings

[60] Thompson cites Marianne L. Novy's essay "Patriarchy and play in *The Taming of the Shrew*" in which Novy discusses the paradoxical relationship between Petruchio and patriarchy: "he [Petruchio] is a player of games whose favourite tactic is to violate the conventions of the social order (as he does most outrageously in his wedding scene) and yet he relies on that very society to ratify his patriarchal power" (37).

the play raises. The play becomes interesting not *despite* its controversies, but *because* of its controversies. It is these ambiguities that enhance the play's complexity and that create a challenge for theatre directors, a challenge that, if fully accepted, may result in successful performances. That is certainly the case of director Patrícia Fagundes. The performance she has engendered is based on a clear conception of the dramatic text, which results in an extremely coherent staging. The next chapter analyzes this performance, trying to understand the ways in which the director has expressed the play's complexity through theatrical terms.

3 CAN SHAKESPEARE PLAY? PERFORMANCE AND THE PERFORMATIVE IN FAGUNDES'S *A MEGERA DOMADA*

All the world's a stage,
And all the men and women merely players.
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages.
(*As You Like It* 2.7.139-143)

After *A Megera Domada* has been analyzed in its verbal perspective, this third chapter focuses on the play in performance. In this second moment, the analysis deals with the records of Patrícia Fagundes's staging of the play. As we have seen, according to Patrice Pavis's series of concretizations, these records represent the last two steps in the series, that is, when the situation of enunciation is realized in a concrete *mise en scène*—stage concretization (T_3)—and when the audience receives this concretization—receptive concretization (T_4)—completing, thus, the process of translating theatrical texts. The chapter analyzes humor in the same five scenes from Chapter II, now considering them in a specific *mise en scène*. As the chapter focuses on a performance, it also discusses the relation among drama/theatre/ performance, paying close attention to the different dimensions of performance and the performative.

A simple distinction can be drawn between drama and theatre: drama as the words on the page—"easily appropriated by literary theory"—and theatre as the enactment on stage, as performance—"though often the performance of a drama text"[61] (Fortier 4).Richard Schechner—theatre practitioner, professor and theorist—discusses the relation between drama and theatre adding to it the perspectives of script and performance. Schechner organizes these four dimensions—drama, script, theatre, and performance—in a model of concentric, overlapping

[61] As W. B. Worthen observes, this double aspect of theatre, of having force, authority both as dramatic text and as staged action**,** goes back to the sixteenth and seventeenth centuries. At that moment in history the emerging institutions of professional theatre and publishing consumed writing to produce, respectively, a theatrical commodity—*dramatic performance*—and a print commodity—*dramatic literature* (20).

circles (see appendix 4). According to this model, drama would be the smallest, central circle, which would be contained by script (second circle), theatre (third circle) and performance (broader circle). Summarizing Schechner's description of these four dimensions, drama is defined as "a written text, score, scenario, instruction, plan or map"; script as "all that can be transmitted from time to time and place to place; the basic code of the events"; theatre as "the event enacted by a specific group of performers; what the performers actually do during production"; and performance as "the whole constellation of events [. . .] that take place in/among both performers and audience from the time the first spectator enters the field of the performance [. . .] to the time the last spectator leaves" (as discussed in the introduction; *Performance Theory* 72).

Although this model represents an attempt to delineate the space of each of these four dimensions, Schechner recognizes the relative arbitrariness of these distinctions and points out his continuous attempt as a director to make performers and audience aware of the "overlapping but conceptually distinct realities of drama, script, theater, and performance", as he seeks "ways of keeping three or all four in living tension", since, for him, "none has a priori precedence over the others" (88).This investigation is an attempt to understand not only the smallest circle of drama, but to expand this understanding also to the dimensions of script, theatre, and, finally, performance, the broadest and most fluid dimension that contains all the other three. Considering that they are not static realities, that they interact in the "living tension" Schechner refers to, the present analysis does not aim at understanding these dimensions individually, but the relations they establish among each other, the processes that connect them. Recalling Worthen's theorization in the introduction, I attempt to understand the process through which writing (drama) becomes a performance behavior (performance), or, "the dynamic interplay between the specific identity of a text and the practices of its embodiment", that is, the *dramatic performativity* (24).

An understanding of the relations between drama, script, theatre and performance certainly implies a rethinking of the function of writing in theatre. As Worthen argues, theatre is not a simple reiteration of writing by other means, "an essentially reproductive or derivative mode of production" (6). Theatre is a citational practice, that is, it acquires force by "reiterating its own regimes of performance"; it is the "disciplined repetition of conventionalized practices – acting, directing, scenography – that transform writing into something with performative

force: performance behavior" (9). It is easier to understand this conception if we recognize that words do not mean by themselves, they mean according to the context in which they are being used and to the meanings conventionally attributed to them in such context. Similarly, "writing is given its significance in performance by the range of its possible uses, by the various social and theatrical conventions that transform it from language into action, behavior" (20). Therefore, in theatre, it is not the dramatic text which determines the meanings of the performance but the performance, inserted in a specific context that includes a theatrical perspective, which allows the text to motivate specific meanings.

Once the dramatic text is relocated to the position where it belongs to in a theatrical performance—not in front of or over but next to the other nonverbal signifying systems—theatre can be indeed understood as performance. For Schechner performance is an "inclusive term", in which theater is

> only one node on a continuum that reaches from the ritualizations of animals (including humans) through performances in everyday life—greetings, displays of emotion, family scenes, professional roles, and so on—through to play, sports, theater, dance, ceremonies, rites and performances of great magnitude. (*Performance Theory* xvii)

As we can see from one of the various definitions Schechner presents of performance, this phenomenon is not restricted to the performing arts but is part of our life in different degrees. We perform both in situations when we realize that a kind of a script, or determined rules, are being followed—like in formal ceremonies or in sports—and in situations in which it is more difficult to perceive that our behavior is, in a way, "rehearsed"—the everyday actions we perform "naturally". This distinction derives from the fact that performances can be either make-believe or make-belief, as Schechner demonstrates. While make-believe performances clearly differentiate being from pretending, everyday-life performances make belief, that is, "create the very social realities they enact". More to the point, *make-believe* performances, such as children's play or theatre, "maintain a clearly marked boundary between the world of performance and everyday reality"; *make-belief* performances, such as the performing of social roles, "intentionally blur that boundary" (*Performance Studies* 35).

The construction of gender roles—a key element to understand *The Taming of the Shrew*—is a telling example of this second perspective. One is made believe that there is a "natural" way for a woman or a man to behave and that such behavior is given instead of socially constructed:

> Each individual from an early age learns to perform gender-specific vocal inflections, facial displays, gestures, walks, and erotic behavior as well as how to select, modify, and use scents, body shapes and adornments, clothing, and all other gender markings of a given society. These differ widely from period to period and culture to culture – indicating strongly that gender is constructed [. . .]. To perform these "successfully" gives a person a secure place within a given social world. To refuse to perform one's assigned gender is to rebel against… "nature". (Schechner, *Performance Studies* 130-31)

Judith Butler develops such conception of gender construction, discussing Simone de Beauvoir's assertion that "one is not born, but, rather, *becomes* a woman". According to this perspective, gender is "an identity tenuously constituted in time – an identity instituted through a *stylized repetition of acts*" (Butler's emphasis, 519). It is precisely this reiterative feature that makes gender an act. Butler continues: "as anthropologist Victor Turner suggests in his studies of ritual social drama, social action requires a performance which is repeated. This repetition is at once a reenactment and reexperiencing of a set of meanings already socially established" (526). To understand gender in this sense is to locate it under the scope of the performative, that is to say, a reality that only exists once it is performed reiteratively. However, since gender is an example of make-belief performance, its performative nature is intentionally not made evident.

Any cursory analysis of the play will point out that *The Shrew*[62] deals directly with the notions of gender roles and gender construction. Already in the induction, before the story of Katherina and Petruchio begins, the lord instructs his page on how to behave properly in the role of a woman, giving detailed instructions in this sense—which include even an onion to pretend fake tears, as "real" women can "naturally" do.

[62] Although this chapter focuses on Fagundes's performance *A Megera Domada*, some aspects of the source play *The Shrew* shall also be analyzed, specifically those concerning performance and the performative.

In the inner play, the action opposes two quite distinct feminine behaviors: Bianca's and Katherina's. Bianca does (or pretends to do) everything the male authorities determine and, consequently, is loved by every man who gets to know her. Katherina, on her turn**,** expresses openly her disagreement with the fakeness and unjustness of the male society she has to live in; as a consequence, she has to suffer a taming "treatment", being forced into a marriage with a husband determined to transform her dissident behavior into a "normal" wife's behavior. Throughout the play Katherina's behavior is not only changed as she is even disposed, in the end, to teach other wives about the importance of being obedient and grateful to their husbands and of keeping domestic peace. In the performance analyzed this taming process is seen not only under the perspective of gender but under the wider perspective of the performing of social roles.

Performing gender is, in fact, only one perspective of social performing. Perfoming is at the heart of our social life, as Schechner argues: "Most of daily living is taken up by performing job, professional, family, and social roles. Each of these, in every culture, comes equipped with ways of behaving and interacting. Everyone masters to some degree or another the social codes of daily life" (*Performance Studies* 208). Such social codes include general rules of behavior and also more detailed ones such as "specific gestures, tones of voice, costume and such" (210).This characteristic of social performing is actually the premise that allows the plot of *The Shrew* to develop, that is, the notion of clearly determined social roles—which include specific "ways of behaving and interacting"—that have to be followed for the upkeeping of the social order.

Considering social performing in relation to the individual, it is possible to affirm that one's self is actually a mixture of the person's own characteristics, identity—and even this is, to some degree, bounded—and the social roles this person performs in daily life. It is as if "in 'real life' a person is simultaneously performing herself and being herself" (Schechner, *Performance Studies* 211). In contemporary society, such characteristic is clearly determined by the idiosyncrasies of the context we live in. The different kinds of technology and media, and the many possibilities of changing one's physical body—through cosmetics, surgery or aesthetic treatments, for example—certainly permeate society with the idea of "'building the character from myself'". Nowadays, besides all the "material" social roles we perform

in our daily life, we also perform numerous virtual roles—reflected in the many profiles or avatars the internet allows/requires us to create. With this multiplicity of "new selves" they also become less and less permanent, since, the less material they are, the easier they are to change. As Schechner precisely perceives, "Who 'I am' is no longer a given, if it ever was. [. . .] As never before, people are performing their multiple selves all day, every day" (211).

For Katherina in *The Shrew* the context was completely different. In English seventeenth-century society her possibilities of social roles were of first being a daughter and then, as part of a "natural" process, a wife.[63] Since Katherina does not behave properly in the first role entitled to her and demonstrates not to be willing to move to the next role she is supposed to play, society makes sure to express her condition as an outsider: she is naturally "the shrew".[64] *The Shrew* reflects the social behavior of the context it is portraying. As discussed in Chapter II, this kind of "social mirror" is set already in the induction, by the presentation of a rustic man who does not know how to behave according to the conventions of the upper social classes. Likewise, the induction presents the relation master/servant—a recurrent element throughout the play—emphasizing the importance of the servants attending Sly, so that he believes he indeed belongs to a higher social class. In the inner play, this relation is represented, for example, in Grumio's behavior as the old trustable—and sometimes inconvenient—servant; in the close relation between Lucentio and Tranio, and in one taking up the social role of the other; and in Petruchio mistreating of the servants of his household as part of his plan to tame Katherina. Another

[63] In fact, it has not been long—probably after the feminist movement started the process of social changes toward feminine emancipation—since women started to perform not only domestic roles—daughter, mother, housewife—but also public roles—mainly professional roles.

[64] It might be interesting to understand the original meaning of the word 'shrew'. According to Brian Morris, the term originally referred to an animal that is characterized by being an "active, solitary, surface-dweller[s]" that maintains dispersion by "aggressive behavior at all times except during the brief period of oestrus and copulation" and which "fighting is stereotyped and involves great use of the voice, resulting in 'squeaking' matches" (Corbet qtd. in Morris, 121). If we compare this description of "the shrew animal" with "the shrew woman" we see that the description also fits Katherina properly: she is a woman who attacks only through the voice and does not act any further, and then only if she is not in oestrus or copulation, that is, when she is not married.

aspect that reinforces the notion of social performing in *The Shrew* is the matter of clothing. In the play, clothes are definitely depicted as social markers, as these examples may indicate: only by changing clothes Tranio becomes his master Lucentio; Petruchio refuses to wear appropriate clothes in his wedding; and, in the scene with the haberdasher, Petruchio does not allow Katherina to have clothes according to the fashion of the time. This relative emphasis on clothes reflects that, in society—either in Shakespeare's times or in our own—clothes are signs that identify and differentiate social roles, reflecting how this same society is based on appearances.

Two intrinsic elements of performance still have to be discussed in relation to social behavior: ritual and play.[65] According to their own characteristics, ritual and play transform people "either permanently or temporarily", leading them "into a 'second reality', separate from ordinary life" (*Performance Studies* 52). Ritual is more permanent, working in the collective aspect of a community as a mechanism that "help[s] people (and animals) deal with difficult transitions, ambivalent relationships, hierarchies, and desires that trouble, exceed or violate the norms of daily life." Initiations, weddings, and funerals, are examples of rituals that mark permanent transformations from "one life status or role to another"—what we call "rites of passage". Play, on its turn, is not permanent but transitory, it does not reinforce authority but opens a space to rebel against it: "Play gives people a chance to temporarily experience the taboo, the excessive, and the risky." Play, in this sense, acquires a subversive quality, despite the fact that "the transformations [in play] are temporary, [and] bounded by the rules of the game or conventions of the genre" (52).

As Schechner defines

> Playing, like ritual, is at the heart of performance. Ritual has seriousness to it, the hammerhead of authority. Play is looser, more permissive – forgiving in precisely those areas where ritual is enforcing, flexible where ritual is rigid. […] Playing is double-edged, ambiguous, moving in several directions simultaneously. […] Play is very hard to pin down or define.

[65] Schechner also defines performance as "ritualized behavior conditioned and/or permeated by play", considering that ritual and play "underlie, support and permeate" the whole range of "performance genres, performative behaviors, and performance activities." (*Performance Studies* 49-52).

> It is a mood, an activity, a spontaneous eruption. Play can subvert the powers that be […] or it can be cruel, amoral power. (*Performance Studies*89)

These characteristics of playing,[66] of being both fluid and ambiguous, is exactly what allows the temporary experiencing of "the excessive, the taboo, and the risky" referred to in the previous paragraph. Especially because it is flexible, instead of rigid, playing is able to open a small gap in the seriousness and strictness of social rules, allowing the opportunity to break them, even if only for a moment. In this same direction, playing presents two other characteristics that increase its potential to trigger changes. One characteristic is that "playing creates its own multiple realities with porous boundaries". The other one is that "playing is full of creative world-making as well as lying, illusion, and deceit" (92). Joining all these characteristics, playing becomes an effective mechanism of change: first, because it opens a space in rigid rules of society; second, because it creates a new reality to replace the old reality that has been restructured. Of course, this new reality is ephemeral, as if it were made out of smoke: it is only temporary and is based on unreliable elements like "lying, illusion and deceit". However, smoke signs work to call our attention to a specific situation. In a specific social context, playing might signal unfair social relations or, on a deeper level, the fact that a given behavior in society considered as natural and/or unchangeable is actually constructed and subject to change.

Considering the context that is portrayed in *The Shrew*—that is, a seventeenth-century reality in which women are properties of their fathers and husbands and, as so, must blindly obey them—playing acquires force as a subversive mechanism capable of creating new realities—even if fake ones. In fact, analyzing *The Shrew* reveals different instances of playing and performing in its structure. The play itself is actually part of a trick played by a lord on a drunkard: it is a play performed as part of a plan to lead the drunkard onto the illusion that he is a nobleman. Similarly, when the conflict of the inner play is solved—that is, Katherina has been tamed into a "good wife"—and social "peace" will be reestablished—through a wedding, the most

[66] As a means to avoid confusion between *play* as in playing around or children's play, and *play* as a theatrical enactment, from now on the present analysis shall refer to the first category as *playing* and leave the word *play* to refer to the theatrical activity.

important rite of passage in the story— this movement towards social "normality" is broken by Petruchio and Katherina making a fool out of Vicentio. By presenting playing before marking the communion with society, *The Shrew* is signaling that it is, indeed, a more complex play than it might seem to be at first sight. As the analysis in the previous chapter has indicated, if *The Shrew*'s plot supports the status quo—after all, the story is based on the premise that there is a desired social behavior for wives and that husbands have the license and ability to "mold" women so that they will "fit" in such behavior—it also questions, even if more subtly, the same reality that it is reinforcing. And playing is a key factor in this sense. In the analysis of Fagundes's performance, the emphasis given to this "playful" characteristic of the source play, enhancing it especially by the use of specific stage business, shall be evident.

Finally, moving the focus from performing in everyday life to performing as part of the performing arts, the discussion returns to theatre as performance. Being an example of make-believe performance, theatre is marked by a set of conventions that signal to its audience that they are watching something fictional, something that might represent reality but is never reality itself. These conventions include, for example, the use of a stage or any kind of delineated space to act, a curtain, costumes and makeup. Theatre, of course, also means acting. Acting, according to Schechner's definition, consists of "focused, clearly marked and framed behaviors especially designated for showing" (*Performance Studies* 174). For my purposes here, it is relevant to understand minimally at least two kinds of acting that are not necessarily opposed to each other, but that tackle the theatrical activity and the relation actor-role in two distinct ways: realistic acting and Brechtian acting.

Realistic acting is based on everyday life, that is, "the behavior of the characters is modeled on everyday life", giving the impression "of actual events occurring" (Schechner, *Performance Studies* 177). Since the actors have to try to act like "real, living persons", their relation with the role is a kind of a fusion; that is, the actors fuse their own selves with the self of the character, disappearing into the role they are playing. This kind of acting has been widely influenced by the work of Konstantin Stanislavsky and his techniques to help actors identify with the characters they are playing. Bertold Brecht, on the other hand, developed in his work a quite different understanding of the relation

actor-role.[67] For Brecht the actor should not disappear into the role but "engage the role *actively*, [. . .] enter into a dialectical relationship with the role" (my emphasis). This active relation is what Brecht called "Verfremdungseffekt", or, in other terms, "estrangement".[68] As Schechner defines, Verfremdungseffekt can be considered "a way to drive a wedge between the actor, the character, the staging (including blocking, design, music, and any other production element) so that each is able to bounce off of, and comment upon, the others" (180). According to this definition, since actor, character and staging are not "trapped" one into the other but placed next to each other, actors can have a better perception both of character and staging, allowing them to reflect critically over these elements, as well as to induce in the audience this same reflection. Such characteristic results in a "socially and politically aware performing", in which, "at certain moments, the actor – by means of gesture, song, or statement – comments on the role or the dramatic situation" (182).

As in the case of the examples of performing in social life, *The Shrew* also presents different examples of acting, of "framed behaviors" involving pretense. This characteristic is perceived already in how the play is organized: again, *The Shrew* is metatheatrical, that is, it is a play inside a play. Regarding specific examples in the plot, as we have seen, we have, in the induction, a rustic man who is influenced to act like a lord and a man who is told to act like a woman; in the inner play we have Tranio acting as if he were Lucentio and vice-versa, Lucentio and Hortensio acting like tutors, and the pedant acting as if he were Lucentio's father, Vicentio. The play also includes more subtle instances of acting, in the sense of being consciously performing a role that other people do not necessarily perceive: Bianca acting as a good girl, Petruchio acting as a dedicated wooer and husband, Katherina at the end acting as a good wife (according to the interpretation that she is only performing and not being sincere, the option I support as reader). In Fagundes's performance, this metatheatrical perspective is unquestionably emphasized, as the analysis carried out in this chapter shall indicate.

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[67] Schechner's model comparing these two kinds of acting is available in appendix 5.

[68] In simple rough terms, estrangement means to transform the familiar, everything we take for granted, into something odd, something that calls our attention; it means stopping to reflect upon things we normally would not because they are natural, they are part of our daily lives.

3.1 PATRÍCIA FAGUNDES'S AND CIA RÚSTICA'S *A MEGERA DOMADA*

"It is no longer necessary to stress that the text of a play is only its starting-point, and that only in production is its potential realised and capable of being appreciated fully"; this is why "the history of a play in the theatre can often show where the energy and shape of it lie, what has made it tick, through many permutations" (Bratton & Hankey in Schafer ix-x).This statement has been made by the editors of the series Shakespeare in Production and it reflects a recurrent contemporary attitude towards Shakespeare's plays: that their force lies in the performances staged throughout time. Who are Katherina and Petruchio? What motivates them? Is Katherina really tamed? These are questions that directors and actors have had to answer in staging *The Shrew* since the seventeenth century. By doing so, they have created different Katherinas and Petruchios, and complicated their relation in distinct ways, presenting readings that do not exclude each other but that emphasize the myriad of possibilities characters and action offer.

Patrícia Fagundes reads *The Shrew* as a play about acting, about the performing of social roles.[69] To her, Katherina and Petruchio are not fighting but playing, maybe dancing a tango[70]—a dance in which the partners sometimes advance and sometimes recede, and in which it is agreed the man is responsible for leading. Before going further in the analysis of the performance, though, it might be relevant to understand the context of both director and theatre company. Fagundes works as a theatre director and professor at Universidade Federal do Rio Grande do

[69] The stage history of the play shows that this interpretation is not new. Citing only one production as example, we have Carl Heap's 1985 production for The Mediaeval Players. In that staging both Katherina and Bianca were played by men. The result was that the play becomes "more a witty debate on role playing rather than a full-on costume drama between a sex object and a sexist" (Schaffer 43).

[70] Fagundes explains in her doctoral dissertation that, for her, the idea of tango was essential to the understanding of the characters' relationship: "*Podemos decir que la relación de Petruchio y Catarina es un largo tango bailado a dos*" (129). However, since they could count with a tango instructor only at the end of the rehearsal process, the director affirms that the idea of tango lost its force in relation to the original conception (147). In the performance, its influence can be noticed on the actors' body language and on the choice of setting.

Sul (UFRGS),working with Cia Rústica de Teatro since 2004—just one year after the group had been formed. Her experience working with Shakespeare includes a Master's Degree on *Macbeth*, from Middlesex University, and a doctoral dissertation, developed at Universidad Carlos III in Madrid, that focuses on *The Taming of the Shrew*. In this dissertation, Fagundes uses the rehearsal process of *A Megera Domada* to discuss Shakespeare's dramaturgy as part of a festive theatre.[71]

Cia Rústica is an independent theatre company, from the city of Porto Alegre, Rio Grande do Sul. The company describes itself as a group in constant search for a contemporary popular language, keeping, in the words of Peter Brook, "a foot in the mud and an eye on the stars" (advertising material). Their work is well recognized in Rio Grande do Sul, and they are starting to get recognition in a national context.[72] *A Megera Domada* is the third Shakespearean play staged by the company, as part of the project *Em Busca de Shakespeare*[73] (they staged *Macbeth Herói Bandido*, in 2004, and *Sonho de uma Noite de Verão*, in 2006). *Em Busca de Shakespeare* was Cia Rústica's first project and it aims at investigating a contemporary language for Shakespeare plays, inspired by the popular characteristic of the Elizabethan theatre. Both Fagundes and the actors from Cia Rústica understand Shakespeare not as the myth but as the theatre practitioner he was, working in a theatre that was mainly entertainment and that joined together people from very different social status: "*referência universal em todas as áreas do conhecimento humano, para a cena atual Shakespeare representa o ideal de um período onde o teatro foi popular e erudito ao mesmo tempo, espaço de reflexão, encontro e festa. Uma fonte fértil para uma arte hoje marginal*"[74] (*A Megera Domada*'sprogram).

Considering the performance of *A Megera Domada*, the analysis shall start by its visual perspective. As Dennis Kennedy emphasizes, "the visual signs the performance generates are not only the

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71 The present study does not include the discussion of Fagundes's theorization on festive Shakespeare because it understands it is not exactly relevant to the subject it analyzes (Fagundes's doctoral dissertation is on the reference list, though, in case there is interest in the subject).

72 In July 2011, they performed in São Paulo the plays *Clube do Fracasso* and *Cabaret da Glória*, together with the urban intervention *Desvios em Trânsito*.

73 *In search for Shakespeare*.

74 "Universal reference in all areas of human knowledge, for contemporary acting Shakespeare represents the idealization of a period in which the theatre was at the same time popular and refined, a space for thought, encounter and partying. A fertile source for an art currently marginalized."

guide to its social and cultural meaning but often constitute the meaning itself", being generally "the most direct representation an audience receives of the performed meaning of the play" (*Looking* 5,10). The design of Cia Rústica's production is influenced by the entertaining aspect director and theatre company emphasize in Shakespeare's plays, as well as by Fagundes's interpretation that Petruchio and Katherina's relationship works like a tango. Inspired by a *casa de espetáculos*, possibly a "*tanguería*", the setting shows both the backstage of the spectacle—a dressing room where we can see coat hangers and a mirror—and the real stage—a small platform for the musicians and an empty space to perform where nine white chairs are displayed. This empty space with the chairs is actually where the action of the play is performed, giving to the audience the possibility to watch at the same time the show and the actors preparing to enter the scene (as can be seen in illustration 1).

Illustration 1: Setting based on a *casa de espetáculos*

The choice for this setting is effective in at least two aspects. First, by bringing the backstage of the performance to the stage, the production is signaling it does not aim at any kind of scenic illusion; on the contrary, it wants to emphasize the performative characteristic of theatre, the notion that the play is a fictionalized representation of

reality, never reality itself. With this setting, the actors never leave the stage and the audience can always see what they are doing. The second aspect concerns the acting space formed only by these nine white chairs. Such space can be described as extremely simplistic and versatile, a place where the actors, and not the design, are the center of the action. As will be seen in the analysis of the scenes, this empty space is fundamental to allow the movement of the actors, to allow them to use their bodies as essential signifying systems. It is interesting to notice that this setting, clearly contemporary, with Brechtian influence,[75] is also in a way "Elizabethan": it uses an all but bare stage, emphasizing the function of the actor to create the imagined reality that is being represented.

Costume in Fagundes's production is also quite versatile. The actors wear a neutral black outfit as the base of the costume. On stage, they add the other pieces of clothing that will help them embody the character being played at that moment. As we can see in illustration 2, costume for the male characters includes top hats, cutaway coats and waistcoats, but also biker gloves and a beret in Kangol style (Petruchio's costume, specifically). In terms of female characters, Bianca wears a black top and an A-line white skirt, while Katherina wears free-flowing black pants that at first glance might be mistaken for a maxi skirt. Costume in general creates a double effect: it reminds us the formality many times attributed to the Shakespearean myth or the idea of dressing up to go to the theatre or to a *casa de espetáculos*; at the same time, it is quite ordinary, using some pieces of clothing we could see someone wearing on the streets of either Porto Alegre or London.

[75] I consider the setting Brechtian because it is organized to emphasize the notion that we are not only watching a play, but we are watching "how" this play is done, including its backstage. Moreover, by showing concurrently on the stage actors acting and actors being themselves (not really themselves, but themselves in a theatrical production), the performance highlights the existence of a wedge separating actors from role and staging.

Illustration 2 – Costume of male characters

Analyzing the costume of the main characters, one perceives it varies according to their behavior or social status. Petruchio wears a dinner jacket, and, as we have seen, a beret and biker gloves. With such costume, especially because of the gloves, he seems to be someone who likes adventure or that is ready for a fight—both possibilities being valid in the action of the play. For the two sisters, as described above, Bianca dresses like the innocent girl she wants people to believe she is, using a pony tail to complete the look. Katherina is quite different: she is all in black and she is wearing a pair of pants which might be confused with a skirt. The option for this kind of pants/skirt is quite effective because it represents both the masculine and feminine in Katherina: she is aggressive and determined like, in that context, only men can be; but we wonder if, underneath that behavior, she also has more "feminine" characteristics (again, according to what the society portrayed in the play considers as "feminine").

As can be seen from the description of setting and costume, Fagundes's production does not visually signal to a specific time or place: the action could represent Italy, England, Brazil or any other place, as it could be in 2008 or in the 50s, for example. Such characteristic recalls the style of the Elizabethan public theatre, which "maintained some of the unlocalised qualities of the popular drama" and in which "the stage could represent 'both many days, and many places'

without any recourse of the mechanical construction of scenic illusion" (Holderness 12). Such unlocalized characteristic is quite meaningful for the production, since the discussion portrayed in the play can also fit various periods in time or places—as the different productions in history have proven.

Fagundes does not try to create any illusion of reality—the fourth wall of modern realistic theatre. On the contrary, the production plays Brechtian,[76] emphasizing the theatricality of the play: as we have seen, the setting shows both the backstage and the space of the *casa de espetáculos*; actors never leave the stage, impersonating their characters through change of costumes in front of the audience; the name of the play, "*A Megera Domada*", and the titles of each of the five acts are presented on written placards to the audience; all actors, before their characters speak for the first time, say out loud their characters' names, e.g. Katherina, Petruchio, Lucentio, etc; in the third act, scene two, Tranio disguised as Lucentio makes a reference to what took place in the previous scene ("*como eu havia dito na cena anterior*…"[77]); musical instruments are played by the actors, on stage; and the nine actors of the production play all the characters of the out and inner play, so we can notice that, for example, Sly is also Baptista who is also Curtis. The option for this kind of acting is certainly appropriate for the play being staged, considering the controversial action that is portrayed. As discussed in the beginning of the chapter, opting for a Brechtian style certainly results in a "socially aware performing", motivating reflection on the part of the audience and also of those involved in the production.

A more subtle characteristic in the same direction relates to the presence of the actors in scenes to which they do not originally belong. At many moments of the play, e.g. when Katherina and Petruchio are having their first dialogue, the other actors are also present in the acting area—not in the visible backstage—intervening in the action or just watching it. This attitude emphasizes the fluid relation between acting and reality. The actors do not perform only the roles set in the source play; they also participate in the action as common people reacting to a scene they are witnessing. Such behavior brings the production closer to real life and to the fact that we play indeed far more than only one role in our lives—as previously discussed. Paradoxically, at the same time

[76] Elizabeth Schafer mentions two productions from the 1980s that also had Brechtian influence: Peter Dews's performance at Stratford, Ontario, in 1981, and a very class-conscious staging of Di Trevis for the RSC, in 1985 (56, 61-2).
[77] "As I have said in the previous scene..."

that this feature makes the play more "real", it also emphasizes its fictionalized identity. When the actors are not interacting in the scene but just looking at it, they reinforce the idea of 'watching a performed action': if Sly has left the stage, his presence is still felt by the actors taking his place and becoming the spectators of the play. As Thompson recognizes, "the use of Sly seems to have encouraged Shakespeare to make extensive use of other 'stage audiences' in this play so that layers of illusion are built up as one group of characters after another 'stand aside' and watch the next group perform" (31).

The induction is definitely another element in the performance reinforcing the fact that the action staged is only a play, not reality. Despite not always being considered in this way, the induction is essential for the understanding of *The Shrew*,[78]having a great influence on how we perceive the play's plot, as Holderness precisely argues:

> The decision as to whether to include or exclude Christopher Sly is not a matter of an ordinary playhouse cut: without Christopher Sly the *Shrew* becomes a different play. [. . .] the excision of the Sly-frame converts the play into a naturalistic comedy (with varying degrees of farce) in which issues of marriage and sexual politics are dramatised (with more or less seriousness) by actors presenting themselves as real characters within a convincingly realistic social and domestic setting. [. . .] The 'Induction' of the Folio text alone establishes a theatrical perspective in which the action of the play is illuminated, by stimulating in the audience an invigorated skeptical consciousness, as an acted artifice. (7)

The induction, therefore, is essential to the play specifically because it creates both a metatheatrical perspective and this "skeptical consciousness" Holderness refers to. Or else, as Thompson argues, "the use of the Induction in itself can be seen as an ingeniously self-conscious device raising questions about the relationship of the theatre to the world and the nature of 'reality' itself" (31). More than only a

[78] In *The Shrew*'s stage history the induction has fluctuated from extremes of being totally disregarded or becoming the entire play—David Garrick's *Catharine and Petruchio* is an example of a version that had a long life on stage and in which the induction was omitted; two farces staged in London in 1716 with the same name, *The Cobler of Preston*, are examples of performances in which the Sly story and not Katherina's was the focus (Morris 88-97).

play inside a play, *The Shrew* is a comedy performed to entertain a rustic man fooled into the illusion he is a lord. Organized in this way, the play will hardly be seen as a realistic social comedy that aims at teaching any moral lesson. The induction creates both the perspective of theatrical illusion—that will be present throughout the inner play—and the "call" for light entertainment, for pastime, for comedy as something that doctors prescribe. These two main characteristics conveyed by the induction are undoubtedly part of Fagundes's production.

In my interpretation, Fagundes does more than only staging the induction: she expands the induction to the whole play. While the metatheatrical perspective determines the conception of the production—that we are all actors performing social roles—the entertaining aspect provides the tone. We can perceive that these two perspectives are interfused already in the way the performance starts. The actors welcome the audience by presenting some numbers as if they were in a talent show—e.g. they sing, dance, act small sketches on different themes. These numbers are performed while the audience arrive and take their seats. The actors say the idea is to entertain the audience while they wait for the late ones. However, the effects these numbers produce are more relevant than that. First, they might function as the first metatheatrical device of the production, since the numbers are responsible for opening the play. In a way, they can be considered the induction of the induction, adding one more layer for the creation of the theatrical illusion in *The Shrew*. Second, they recall the idea of improvisation, amateurism and popular entertainment, as if we were attending the circus or a *commedia dell'arte* performance. This effect is consonant with Cia Rústica's objective of restituting the status of popular entertainment to Shakespeare's plays, emphasizing the spectacle in the production.

The relevance of the spectacle can clearly be distinguished in Fagundes's production. As Vilma Arêas argues, spectacle has an essential importance for comedy, being the element responsible for connecting the pantomime with the scenic games from *commedia dell'arte* and contemporary comedy (18-9). Arguably, the production creates a spectacular atmosphere through the use of different elements in varying degrees: the presence of live and exciting music; the emphasis on the use of the body as a main element on stage; the constant playing explored in the action—both playing around and children's play; and the intentional lack of realism in the performance. The performance also seems to have taken seriously Tranio's advice to Lucentio in the first scene of the play: "No profit grows where is no pleasure ta'en" (1.1.39).

The performance is indeed entertaining, pleasurable to watch and the spectacle is undoubtedly an important factor to create much of this feeling.

As a matter of fact, similarly to what Tranio does in the play, the performance advises its audience on the advantages of a good comedy. Such advice is given through a lively and exciting song interpolated at the end of the induction:

> *Nós os atores, meu senhor, minha senhora,*
> *Por ordens médicas, hoje trazemos comédia*
> *A tristeza só faz o sangue coagular*
> *Na melancolia, a loucura vem mamar*
> *Deixemos o mundo girar, esta é a hora*
> *Jamais seremos mais jovens que agora*
> *Ponham a mente, meu senhor, minha senhora,*
> *No prazer e na alegria de uma comédia*
> *O riso previne os males, prolonga a vida*
> *Vamos assistir a uma peça divertida*[79]

As its lyrics indicate, the song argues in favor of the classic understanding of comedy. According to such view, it attributes to this gender a terapeutical effect both as a digestive for the bitterness of life and as an elixir for longevity. It also underlines the importance of youth, another characteristic common to classic comedy, in which the young characters would triumph despite the opposition of the old characters—this can indeed be perceived in the plot of *The Shrew*. The song finishes with a relevant invitation to the audience: "*vamos assistir a uma peça divertida*". With this line the performance is explicitly informing the audience that this is a "fun play" and that, in this sense, it should not be

[79] We the actors, my lord, my lady,
By doctor's orders, present today comedy
Sorrow just clots the blood
In melancholy, madness is nursed
Let the world spin, now it is time
We will never be as young as now
Focus your mind, my lord, my lady,
In the pleasure and joy of comedy
Laughter prevents illnesses, prolongs life
Let's watch an amusing play.

understood as teaching any kind of moral—reinforcing what the induction had already established.

However, the performance's message "this is a comedy to have fun" should not be mistaken with "this is a play that won't make you think". Even though the performance emphasizes the idea of the play as a pastime—which might give the impression that the action is going to be something foolish or naïve—, it does not exclude the potential for criticism in comedy. The production definitely provides the audience with a nice time while watching it—after all this is also one of the purposes of comedy—but it also raises critical reflection on relevant social issues (as has been discussed in regard to the option for a Brechtian style). In other words, Fagundes's conception of *The Shrew* combines both the entertaining and the critical perspectives of the play, using a precise dose of each element, so that one does not surpass the other. Such balance between entertainment and reflection is, in my interpretation, one of the reasons for the production's success. As a matter of fact, this success seems to corroborate the understanding of the comedy as a powerful instrument of criticism, an agent that uses thoughtful laughter as a form to denounce unfair relations in society.

Petruchio and Katherina's relationship certainly provides the opportunity for this kind of social criticism. The way the performance understands their relationship and how it portrays that on stage function as a kind of argument about the relation between men and women in society. As previously mentioned in this chapter, Fagundes's performance understands the story as an acting game, not as war. Petruchio "plays" since the beginning of the action, first pretending to be an enthusiastic wooer and then a loving husband. Katherina joins him only in the end, when she realizes there is no way to defeat him and his mad behavior. At this point she also starts playing the part of the "obedient wife". For the performance, Petruchio and Katherina's relationship is determined by the idea that we are all actors performing.[80] Indeed, such concept is stated by Katherina on stage, just

[80] It might be relevant to mention an unplanned substitution that had to be done in the production. Fagundes's performance definitely presents a clear conception of the play that determines setting, costume, acting, language, etc. and that "sews" all these elements together. However, the actress first selected to play Katherina, Roberta Savian, just could not understand or agree with such conception and, while all the elements put on scene were saying the action was an acting game, the actress played a Katherina ready to fight. Surely her acting could not work in the production and she was substituted by Sandra Posani in

after Petruchio has explained to the audience his plan to tame her. At this moment the action freezes, the lights go down and the actress interpolates on a microphone: "*Quem doma e quem é domado? Todos os dias homens e mulheres representam vários papéis.*"[81] Making such statement after Petruchio has boasted about his taming plan grants Katherina a power we do not see in the written play: it shows she is clearly aware of the social contract she is about to sign.

Katherina's final speech is certainly the moment in the play in which the conception of the performance gets more evident. In Fagundes's performance, there is no doubt Katherina does not submit to her husband. In fact, the different stage businesses used in the action indicate that, if anyone is in control, it is Katherina and not Petruchio. Before she speaks she calls for "lights, music", to what Petruchio complements "spectacle". The lights go down and, while the other actors make a fuss getting to their seats—to watch the "show"—Katherina is getting dressed—putting on a red robe and a hat (as we can see in illustration 3). When she starts speaking, her tone of voice is not grave or, in any way, meek. At the moment the actress refers to the wives being safe at home while the husbands only ask for love and obedience, she flirts with one of the actors, implying that, while at home, wives are not alone. When she talks about the weakness of women being a matter of laughter, she is being raised high by three male actors. At the end of the speech, Petruchio asks for a kiss and Katherina promptly kisses him. But the last words are hers: "*Vamos Petrúchio, para a cama*".[82] He just follows her and while they are leaving, with their back to the audience, Katherina slaps him on the butt. This description of Katherina's final speech exemplifies well how the performance not only eliminates misogynist aspects of *The Shrew* as it also attributes to Katherina more power than she seems to have in the source play.

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the beginning of the season. Perchance, Savian in trying to create a character such as Katherina ended upon falling in the trap of oversimplification, limiting the complexity of the character only to her title, "the shrew".

[81] "Who tames and who is tamed? Everyday men and women perform many roles."

[82] "Come, Petruchio, to bed."

Illustration 3 – Katherina takes control in her final speech

As must have been clear from this brief analysis of Fagundes's *A Megera Domada*, the performance is certainly not offensive to women, neither is it a trivial comedy about the "war of the sexes". Instead, the performance demonstrates a coherent reading of Shakespeare's play, dealing not only with the question of the relation between men and women, but expanding it to a whole reflection on the performing of social roles. By blurring the boundaries between reality and fiction, natural and performed, Fagundes makes us think about how much of our own social behavior is, indeed, natural or performed, and as a consequence, to wonder whether this same behavior can be subject to change. Humor in the performance works in this direction. Much of the comic effect is generated by exaggerating the fictional, playful aspect of both the staged action and the characters' behavior, increasing the audience's skepticism in relation to what is being portrayed in the play—as the analysis of the scenes shall demonstrate.

3.2 SCENE ANALYSIS

An analysis of the five selected scenes from the performance implies an analysis of the *mise en scène* of the production. In the introduction, *mise en scène* has been described, according to Patrice Pavis's theorization, in terms of the confrontation of signifying systems

for an audience. Going further in Pavis's theory, we understand that *mise en scène* is not merely related to making a performance from a text, but it is also related to putting "the text under dramatic and stage tension, in order to test how stage utterance challenges the text and initiates a hermeneutic circle between the text and its enunciation", according to the social context of this utterance (30). Such understanding of *mise en scène* implies that it is not the text that brings in it a pre-established staging, but it is the staging of the text, in a determined space and time, that identifies the possibilities of interpretation.

According to this concept of *mise en scène*, the predominance of verbal language as the main element in theatre performance is challenged. As Pavis asserts, differently from philology and literary criticism, which "use words to explain texts", "*mise en scène* uses stage actions to 'question' the dramatic text." Stage action means movement, rhythm, acting ensemble, light, sound, costume, props, among other signifying systems; normally it also means words, however, words that only construct their meaning in relation to all these other elements coexisting with them on stage. It is essential for the analysis of the scenes to keep in mind that "*mise en scène* speaks by showing, not by speaking" (31).

It is indeed this characteristic of the *mise en scène* being more visual than verbal that creates a knot in the proposed analysis of the performance. How to describe something that is mainly visual or auditory through words, without necessarily simplifying such description? The present investigation does not provide an answer to this question because it does not believe one exists. A verbal analysis of the records of a theatre performance will inevitably be incomplete. Having said that, I just want to clarify that I am aware of the limitations of my enterprise and that I do not have the pretension of trying to minimize the analysis of something as complex and rich as the *mise en scène* of a theatre performance into the boundaries of words. In fact, if this investigation tried to do so, it would be contradicting the very premises on which it is based.

My analysis of the five scenes starts with the second scene of the induction. In this scene the lord puts into action his plan of making the drunkard Sly believe he is a nobleman. I argue that comic moments derive especially from making explicit that reality and imagination, natural and performed, are not well defined spaces and sometimes they

overlap. Theatre is at the same time reality and illusion. Such recognition can be seen from the very beginning of the scene, through Sly's "transformation". The scene starts with the servants humming a lullaby while they dress Sly with the clothes of a lord. They put him to sleep, but not in a conventional bed: the servants themselves on all fours form the bed. The servants continue to hum the lullaby and Sly is pretending to be asleep, sucking his thumb in a loud way, as if he were a baby. By watching Sly's transformation, even before he wakes up, we understand that now the action is going to be based in a make-believe play, creating "its own multiple realities" and "full of creative world-making" (Schechner, *Performance Studies* 92). From this point on, a chair can be just a chair or a bird's cage, maybe even a carriage. In this scene, playing is essential to create an imaginary world where it is possible for a drunkard to become a lord.

The more the lord and the servants try to convince Sly to join the fantasy they have created, the closer the performance gets to make-believe play. When they mention nightingales, two actors that are not taking part in the scene put chairs on their heads and start singing "piu piu piu piu", as if they were real birds inside a cage. This unexpected attitude certainly results in a comic effect especially because it is indeed ridiculous to see two adults with chairs on their heads imitating birds. The strategy of using playing to convince Sly seems to work, and eventually he decides to join the play. When the servants ask him if he likes hunting, he pretends his hand is a real gun and "shoots" the birds making a sound imitating a real shot. As a reaction, the actors faking the birds shout, as if they had really been shot.

In another moment of this scene we can perceive that the relation between what is real and what is fictional or imagined continues to be destabilized. Despite all the servants' efforts, Sly is still not convinced he is a lord. Trying to prove he is really Christopher Sly, he says "*pode perguntar para a cervejeira gorda*"[83] and points to the actor who had played the character of the hostess in the previous scene, even though he is not dressed as the hostess anymore. Sly's attitude is comic because, first he is calling a male actor a "*cervejeira gorda*"; second, because it represents that Sly is unaware of the change in roles, of the acting situation taking place at that moment. At the end of the scene, though, he signals that he has finally understood he is participating in a make-believe play, a play in which he is required to act like a lord. He does so by making a gesture to the audience as if he was turning an

[83] "You can ask to the fat woman brewer."

imaginary key to lock his mouth, at the same time that he recognizes he is a lord. With such gesture Sly signals to the audience that he knows, as we also know, he is not a lord, but he is asking us to join in the game and also to pretend he is what those people say he is. Now it is his time to signal "this is a play". At this moment, actors and audience share this agreement of pretending to believe in things they know are just performed.

The blurring of boundaries between real and performed is also responsible for the second main moment of laughter in the scene: Sly being presented to the page dressed as his wife. The page's performance as a woman is quite overplayed, based on clichés and, therefore, unconvincing—he exaggerates a feminine way of walking, winds the tip of his long wig and talks softly. His unconvincing drag is emphasized by the fact that, at first, Sly does not recognize that the page is his wife, after having just talked to him. However, when the servants show Sly his "wife", he naturally accepts it, even though the page's drag is so obvious—at least for the audience. The action gets even funnier when, by believing he has a real woman as wife, Sly is clearly interested in having sex with her. First he says she does not need to be formal when addressing him, and he affirms "*eu sou teu home*",[84] grabbing her (as we can see inillustration4). Next, Sly starts "chasing" the page across the stage as he tries to escape, skipping like a deer, as he probably believes a real woman would behave in this situation. The page's effort not to step out of the role of a woman is quite comic and it is not going to last long. When he realizes he is in a bind and Sly is almost succeeding in catching him, the page slaps Sly in the face and shouts with his male voice "*para!*"[85]At this moment it gets explicit what was already obvious for the audience but not for Sly: his wife is actually a man in unconvincing drag.

[84] "I'm your man."
[85] "Stop it!"

Illustration 4 – Sly grabbing the page dressed as his wife

The page's attitude might as well be understood in relation to the construction of gender. In this character's failed attempt to be convincing in his representation of a woman there may be some irony toward what we consider to be male or female behavior. When we see the page acting as a woman in such a cliché, exaggerated way, we may as well think about women acting like women and wonder how much of this behavior is indeed natural. It is also important to remember that this situation is actually representing a common practice in Elizabethan theatre, in which boys would impersonate the female characters. As Holderness affirms "the convention of cross-gender casting which must to an extent have naturalised the boy player within the female role is here subverted, so that the audience can acquire a self-conscious, metadramatic awareness of the illusion" (9). Such awareness helps to reinforce the conception of the production which understands the action of the play as based on the performing of roles.

Besides the cross-gender of the page, the song interpolated at the end of the scene (see page 71) also conveys a metadramatic

awareness of the theatrical illusion. This metadramatic effect starts already in the first line of the song, which says: "*nós os atores, meu senhor, minha senhora*".[86] When the actors address the audience, calling themselves actors and explaining what kind of entertainment they are going to present, they function as a kind of prologue, explaining the kind of play to be performed and what is its purpose: the play is a comedy to make us feel good and young, to entertain and pass the time. This song/prologue at the end of the induction works as an effective device to reinforce the feeling that we should not take the plot of this tamed wife so seriously. It is also interesting to notice that Sly's absence on stage during the performing of *A Megera Domada* is not necessarily felt, since the audience has just taken his place: we become the spectators of the comedy, we all become Sly. When the music ends, two actors advance down stage with placards that read "*A Megera Domada*". By presenting the name of the play in such explicit manner, the production leaves room for no doubt: what we are going to watch is a performance.

The second scene to be analyzed is scene two from act one. It represents Petruchio and Grumio arriving at Hortensio's house in Padua, and Hortensio telling Petruchio about the possibility of marrying Katherina. The way Petruchio and Grumio arrive is already comic. While Petruchio says "*Verona, te abandono*"[87] they both exaggeratedly wave goodbye, looking at the back of the stage—as if it were where Verona lay—, and Grumio even sends a kiss. This exaggerated behavior might give the impression that the performance is going to be a farce. However, considering the way the induction was staged, such behavior may also represent that the production is mocking theatrical acting itself by overplaying it.

This last possibility will arguably prove right when the characters arrive at Hortensio's house. The house is represented by a paperboard model on an actor's head. The house does not have to be represented but it is, although in a way that makes it seem like a toy house, or like a house in a children's make-believe play. As happens in the induction, by using such prop the production emphasizes that it does not aim at any kind of scenic illusion; in fact it seems to be even

[86] "We, the actors, my lord, my lady"
[87] "I leave you, Verona."

mocking the notion of realism or mimesis in theatre. In terms of comic effect, this stage business is also quite meaningful, being, in my analysis, one of the funniest moments of the performance. We see the actor putting the house on his head, and this unexpected action is already quite comic; yet Petruchio's line "*ah, essa deve ser a casa dele*",[88] triggers real laughter. The situation gets even funnier when Petruchio and Grumio start arguing about knocking on the door, and the actor with the model house on his head starts running to avoid being "knocked". As happened to the birds in the cage, watching an adult running with a model house on the head is quite ridiculous and impossible not to laugh at. In fact, such stage business creates a comic effect that goes beyond any verbal dimension found in the translation.

The second main comic moment in the scene also derives from an interpolation of the performance. When Gremio asks Petruchio where he is from, he answers "*eu vim de lá, eu vim de lá pequenininho*",[89] to which Gremio complements "*e alguém lhe disse para pisar devagarinho?*".[90] They are using lines from Dona Ivone Lara's song "*Alguém me avisou*".[91] This intertextual reference to Brazilian songs is actually a recurrent comic device used by the production. The comic effect in this kind of intertextuality derives from linking two contexts that are not originally related. Recalling Bataille's definition of humor presented in the first chapter, humor comes from a surprising link between two isolated systems that are not naturally connected—in this case, the context of the play, both of the plot and the time it was written, and the audience's own context. This kind of contemporary reference which the audience can probably recognize and relate to is relevant for the company's objective in making Shakespeare popular entertainment. Moreover, this reference also creates a link between the make-believe world of the play and the audience's real world, blurring a bit more the boundaries between real and imagined, reality and fiction.

Grumio is responsible for some other funny moments in this scene. More than once he makes comments on what is being said, demonstrating his opinion about the situation, even though he has not been asked. In one of these moments, he affirms that having enough money is a good reason to get married and addresses the audience

[88] "Ah, this must be his house."
[89] "I left there, I left there at a very young age."
[90] "And did anyone tell you to tread slowly?"
[91] "Someone told me."

inquisitively "*é ou não é*?",[92] to which he answers "*ah, para*"[93] and makes a gesture with the hand as saying "let it go". The audience does not answer him but he pretends someone has disagreed, disapproving his commentary or something similar to that. This "imagined" interaction is funny because, in a way, it anticipates what we actually think, that is, that the audience would indeed not agree with him. Probably, Grumio does not allow time for a real response because he also knows it is not going to be a positive one.

Other humorous moments related to Grumio concern body language. When Petruchio says he does not fear Katherina because he has faced greater dangers such as lions, tempests, and cannons, Grumio mimics everything Petruchio is mentioning with overtly exaggerated gestures. This overplayed body language is, indeed, a common behavior to this character, which normally produces a comic effect—probably due to its exaggeration. It is interesting to notice that in this specific interaction between words and gestures, the body does not necessarily create new meanings, but functions more as a kind of subtitling to the verbal lines, representing physically what is verbally said. In the next scene analyzed, we will be able to notice that the use of the actor's body is quite different. In the scene, the body itself—not the body as a physical response to the verbal—is a relevant signifying element, especially to represent the tension between Petruchio and Katherina.

The third scene to be analyzed is from act two, scene one and it is the scene in which Petruchio and Katherina meet for the first time. The scene shows the wooers arriving at Baptista's house, Petruchio and Katherina's wooing dialogue, the arrangement for their marriage, and the choice for Bianca's suitor. In terms of humor, this scene is undoubtedly the most important of the production. In my analysis, I have listed fifty-one comic moments, from which sixteen provoked real laughter—instead of only a smile. Since the scene is quite long—it takes almost twenty minutes—laughter derives from diverse causes. Tentatively, the ability for performing, for faking, could be considered a more general cause of laughter in the scene. In general terms, humor in the scene derives from the contrast between those characters who are openly performing—like Bianca and Petruchio—and those who act as themselves, like children that do not know how to fake— like Katherina

[92] "Isn't it?
[93] "Oh, stop it"

and Baptista. Moreover, the scene emphasizes the performance reliance on the actor's body as a signifying system, many times conveying humor through physical action.

The scene opens contrasting Katherina's aggressive behavior with Bianca's performed meekness. While arguing about Bianca's wooers, Katherina has Bianca's hands tied in a rope, and she keeps pushing Bianca along the stage, more than once knocking her down. Bianca seems not to mind Katherina's aggressiveness, until Baptista arrives. Then, she takes advantage of her sister's violence to play the role of the good wronged girl to their father. On seeing Baptista, Bianca pretends to be crying and starts whining about Katherina. At this moment, while she holds her face acting as if Katherina had hit her, Katherina says "*do outro*",[94] and Bianca changes her hand to her other cheek. Such comic attitude makes explicit that Bianca is faking and that Katherina is certainly aware of that. Baptista, on the other hand, seems not to notice his daughter's acting skills and defends her reprehending Katherina. He calls Katherina "*sua infeliz, espírito demoniaco*",[95] in a very natural way. The manner this father treats his oldest daughter is so absurd that also becomes comical. Baptista, and apparently the rest of the world too, are so used to thinking of Katherina only as "the shrew" that they no longer consider she might be hurt by such rough treatment. In fact, Bianca's behavior and the difference in treatment which the two sisters get from their father can be a possible explanation for Katherina's shrewdness. As Oliver points out: "Katherina resents not only Bianca's success with her 'pretty' tricks, and Baptista's treatment of his favourite, younger daughter, so different from the way he treats the elder [. . .] but also Bianca's very meekness" (47).Even if this is a "performed" meekness.

In the performance, the difference between the sisters becomes more comical by Bianca showing off her power to manipulate people with her charm. After Baptista protects her in the argument with Katherina, Bianca leaves stage happily skipping. With such gesture Bianca confirms that she has been faking to her father and now is also probably mocking Katherina.[96] Later in the scene, Bianca boasts about

[94] "On the other one."
[95] "You miserable one, devilish spirit."
[96] Bianca mocks Katherina for two different aspects. First, for the difference in treatment from their father: Bianca knows she is Baptista's favorite daughter, the protected one, and she is boasting about that. Second, and more importantly,

her popularity not only with her father but with her many wooers. When Tranio disguised as Lucentio declares his intentions to woo her, she stands on a chair at the back of the stage and sings "*o que é que a Bianca tem*?",[97] referring to Dorival Caymmi's song "*O que é que a baiana tem*?" As the *baiana* from the song, Bianca is also especially desired by men, and she seems quite glad in calling the audience's attention to this characteristic. Bianca's attitude, in fact, reflects her function in the play as Katherina's counterpart. Besides Katherina and the widow who appears only in the last act, Bianca is the only other female character in the story. Her behavior and her suitor's behavior as well represent a different "feminine" attitude towards the conception of love and marriage. Bianca is the beautiful docile girl, who seems to be obedient in her words—and consequently loved by her father and suitors—but who is actually quite independent in her behavior, acting according to her own will.

Differently from Bianca, Katherina is not the kind of person people tend to like. Moreover, her sharp tongue and aggressive behavior do not make her a good seventeenth-century prospective wife. However, when Petruchio arrives, he pretends that Katherina is exactly the opposite of what she is. He asks Baptista about his sweet virtuous daughter called Katherina. As a response, Katherina emits a kind of a roar from the back of the stage, as if she were a beast. Baptista answers that he does have a daughter called Katherina, making it implicit he cannot affirm anything about her "kindness". Petruchio continues saying flattering things about her, while Baptista looks to both sides inquisitively and makes a gesture with his open arms as saying "does anyone know what he is talking about?" This contrast between Katherina's real behavior and what Petruchio says about her, despite increasing humor in the scene, also makes evident Petruchio's wooing strategy: he acts as if Katherina were a gentle young lady in order to justify his intention to marry her—and maybe even create a slight interest in her by acting differently from the rest of the world. Using such strategy, Petruchio demonstrates, as Bianca has just done, that he can perform. Indeed, all the young characters up to now in the scene

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for the fact that she is able to perform, to play in order to get what she wants, while Katherina is not.

[97] "Just what is it that Bianca has?"

prove to be performing: Bianca is pretending to be obedient, Tranio and Lucentio are one acting as the other, Hortensio is disguised as a music tutor and Petruchio is performing as suitor. Katherina, on the other hand, is the only character who seems to show her real self, not openly acting as everybody else is doing. Arguably, that might be her problem in the play: not the shrewdness itself but *showing* it, instead of disguising it.

In the continuation of the scene, this contrast between Katherina's aggressiveness and Petruchio pretending she is gentle is accentuated as a device to increase humor. While Petruchio and Baptista are arranging the details of his wedding contract, we can see Katherina at the back of the stage pulling Hortensio's hair and twisting his head. After the arrangements have been done, she enters the acting area mounted on Hortensio's back, while he screams. When Hortensio explains that Katherina has broken the instrument on his head and insulted him, Petruchio, smiling with enthusiasm, says "*taí uma moça animada, tô louco para falar com ela*". Considering that he has just attested Katherina's aggressiveness, there is a high possibility that he is bluffing and that his comment is actually ironic. However, since Petruchio likes a good challenge and seems to share some of Katherina's characteristics he might be, indeed, talking seriously. If this is the case, his reaction gets even funnier, since it is totally unexpected.

When it is time for Petruchio to meet Katherina, he continues acting, but now pretending that *he* is the calm one. Baptista asks if he should call Katherina in, and Petruchio answers in a low soft voice "*por favor pai, vou falar com ela aqui mesmo*".[98] The way he says that is comic because we can see he is acting, that this is not the normal way he speaks. Petruchio is already into the strategy he is going to use to woo Katherina: to be always calm and gentle, distorting everything she says, especially into sexual jokes. As soon as they meet, Katherina tests his strategy. She enters the stage smoking a cigarette with a defiant posture and puffs smoke on Petruchio's face as a response to his silly wordplay calling her "*Catina contente, Catina com dente, Catina sem dente*".[99]Already in her first action Katherina is both demonstrating that she does not respect Petruchio, as she is also provoking him, to test if he is going to get angry. To her disappointment, Petruchio pretends nothing has happened. Instead, he starts his wooing approach very exaggeratedly. To express his marriage intentions he says to Katherina "*me senti movido e levado a*"—pause, taps his chest, kneels on only one

[98] "Please, father, I'll speak to her right here."
[99] "Happy Kate, toothy Kate, toothless Kate."

knee—"*pedir-te em casamento*".[100] His overplayed attitude, so exaggerated, generates a comic effect, as well as confirms the fact that Petruchio is not being himself but openly performing the role of wooer.

Petruchio's next movement expresses two characteristics the performance emphasizes in the couple's first dialogue: the physical aspect of their meeting and the reliance on sexual puns. After Katherina says that Petruchio is a stool, he takes advantage that he has one knee up—since he has knelt down to propose marriage—and pulls her to sit on his leg saying "*vem, senta em mim*".[101]This gesture is a good example that, while Katherina and Petruchio are verbally confronting each other, they are also interacting physically: Petruchio is always holding Katherina; she, on the other hand, is constantly trying to get free from his arms; at some moments he pushes her to the floor; at other moments *she* pushes *him*; and they continue like that throughout the dialogue (as might be seen in illustration 5). Especially in this scene, the actor's body is an extremely relevant producer of meaning,[102] responsible, together with verbal language, for expressing the tension between the characters. This whole new dimension of physical reactions that the performance adds to the verbal text also influences the play's comic effect. In Petruchio and Katherina's first encounter, Fagundes's performance manages to create many comic situations, even if these situations are not originally found—in the translation of the play I have located three funny verbal moments whereas in the performance they become twenty-one.

[100] "I am moved to"— "ask you to marry me."
[101] "Come, sit on me."
[102] Such emphasis on the actor's body is not a specific characteristic of this performance but of theatrical performances in general. As James Bulman indicates, the body "occupies a dominant position" in performance, recently being recognized by performance critics as "a site of complex cultural negotiation" (6).

Illustration 5 – Petruchio and Katherina physically interacting in their dialogue

In relation to the sexual puns, the analysis indicates that they originate in Shakespeare's *The Shrew*, increase in Viégas-Faria's translation and are certainly emphasized on Fagundes's staging of the play. Such emphasis probably derives from the fact that the sexual double meaning in the written text, only implied in wordplay, becomes explicit on stage, through the actor's gestures and voice modulation. Some specific moments in the scene may exemplify this characteristic. One moment is when Petruchio says "*minha pombinha lerda, quem sabe um falcão não te estraçalha*"[103] and, at the word "*estraçalha*", makes the traditional gesture that means "to have sex"—both arms bent beside the waist moving front and back. Another moment is when he points out that the wasp's sting is placed on its tail, making a gesture with his hand in front of his mouth, thumb and index finger forming a circle, the other three fingers up. A third moment would be when Petruchio misinterprets Katherina's answer on purpose: "*como assim Catina*?"—pause, mocking voice sounding surprised—"*minha língua no seu rabo*?".[104] As we could see in these examples, the performance makes it difficult to miss the sexual cues in Petruchio and Katherina's dialogue, since it implies them verbally but also *shows* them in the actors' gestures and

[103] "My slow-winged dove, perhaps a hawk shall shred you?
[104] "What do you mean, Kate?" "My tongue in your tail?"

voice. Such characteristic might be a reflex of the context of the performance, considering that Brazilian humor seems to be widely based on sexual jokes.

If Petruchio's interaction with Katherina is based mainly on sexual puns, Fagundes's Katherina is allowed to answer him with a similar use of wordplay. When Petruchio mentions that she is going to be the hen in his hen house she responds that he "*faz um cocoricó muito do mixa*",[105] making a gesture with her thumb and index finger indicating something small. In her answer, Katherina mocks Petruchio's pretension of being the cock among the hens, questioning his ability to be the male breeder by implying he has a small penis. As is implied by the translation's wordplay and reinforced by the stage business added in the performance, this Katherina is not so afraid of Petruchio's sexual jokes. Instead, she confronts him with a pun that threatens men in a subject they take extremely seriously—their virility. Petruchio, though, loyal to his strategy, pretends Katherina's comment does not disturb him. Not taking her answer seriously, he smiles and says "*ai por Deus, você não pode ser tão azeda*".[106] In being ironic about the whole situation, especially about Katherina's anger, Petruchio seems to find the best way to act towards her, since she does not know how to face "kindness".

Towards the end of the scene, the performance interpolates another stage business that further complicates the relation between the main characters. Confident about the success of his plan, Petruchio tells Katherina he is going to transform a wild Kate into a docile Kate and mimics with his fingers a magic pass, while walking towards her. Katherina, walking backwards, reacts putting her hands under her chin and smiling like a fool, as if she has really become a docile woman. Katherina's reaction demonstrates the first sign that she now perceives her relation with Petruchio is only a game which, by the way, she seems to be willing to play along. Her mocking gesture may as well represent her disdain towards what she considers docility in women's behavior. In her next action, though, Katherina expresses that she is not really a docile woman and that, if she is going to play, it is going to be according to her rules, and not Petruchio's. To seal their wedding agreement, Petuchio asks Katherina for a kiss; she pretends she is going to kiss him

[105] "You do a very poor cock-a-doodle-doo."
[106] "Oh, dear God, you can't be that sour."

but, instead, bites his lip and leaves the stage laughing loudly. Her laugh indicates that she is in fact playing, but not as Petruchio has imagined she would. As part of his plan, Petruchio demonstrates not to be angry, but, instead, answers smiling "*ai que delícia!*".[107] Once more we cannot affirm if he is being ironic or if he indeed has enjoyed Katherina's bite—after all, her exaggerated aggressiveness just makes the challenge of wooing her much more interesting.

Continuing on his wooing plan, Petruchio slightly changes his approach to Katherina. He starts citing what people say about her—that she is rough, coy and sullen; that she frowns, and bites her lip—but that he, Petruchio, thinks she is exactly the opposite of all this, and lists her many qualities. The problem is that, next, Petruchio mentions the world says Katherina limps. Up to now in the play, there has been no mentioning of Katherina having any kind of physical problem. In hearing Petruchio's line, we wonder whether this is true or only a rumor he invented to make Katherina uncomfortable. In Fagundes's performance, this problematic passage is solved in a way that renders the moment both meaningful and comic. While Petruchio says the nice things he sees in Katherina, in opposition to the rest of the world, Katherina is knocking down the chairs on stage. However, when she gets to the last chair, Petruchio holds it still and she incidentally kicks it, hurting her shin. When Petruchio says "*o mundo inteiro diz que Catarina puxa da perna*",[108] she looks at the audience perplexed. He continues saying "*Catarina é esbelta e reta*",[109] but when she starts walking away from him she is, in fact, limping. In Petruchio's next line, he mentions "*Catina, com seu gingado de princesa*",[110] in a really ironical way. Besides solving a confusing passage of the play's text, this comic stage business emphasizes once again Katherina's excessive aggressiveness—including physically—and how Petruchio seems well prepared to deal with it in his favor.

Petruchio's magic pass, Katherina's bite, the chairs being knocked down and Katherina's consequent limping, are all stage business that exemplify what I call physical humor—that is, humor created mainly through the movement or gestures of the characters. As has been previously mentioned in this chapter, Fagundes's performance attributes great importance to the physical aspect of the staging,

[107] "Hmm, delicious!"
[108] "The whole world says Katherina limps."
[109] "Katherina is slender and straight."
[110] "Kate, and her princess' swing."

evidently determining specific stage business, which normally result in comic effects. As a matter of fact, the moment I considered the funniest in the production is also an example of physical humor. When the suitors are presenting themselves to Baptista, Tranio disguised as Lucentio starts walking in an extremely funny way, with large steps, exaggeratedly bending his legs, as if he were skiing. He walks like that as a clue to Baptista's line saying that he noticed the man walks like a foreigner. First, when we see Tranio just walking, we already laugh at the strangeness of his movements. Then, when we get to know that this odd walking is explained by the fact he comes from a different city, we laugh even more. This explanation is absurd because it is saying that someone's walk is like their accent, their clothes or their habits, indicating this person's place of origin. In this example, the translation creates the hint for humor in the sentence "*ele caminha como um estrangeiro*"[111] and the performance materializes this humor in the actor's body language.

The scene ends with an auction to see who is going to marry Bianca. As the beginning of the scene has proven, in the "wedding market", Bianca is certainly a more valuable good than Katherina and, therefore, has to be disputed. During the auction, the performance increases humor by emphasizing the fact that this wedding contract seems more a commercial trade. While Gremio and Tranio talk about their properties, the rest of the actors—except for the actress who plays Katherina—are behind them with pads making calculations. When Tranio wins the auction, they all clap hands congratulating him. Besides referring to the commercial aspect of this negotiation, the performance also criticizes futility and consumerism. Gremio, after listing everything he owns, finishes saying "*todas essas coisas*"—pause—"*necessárias*"—pause, emphasizing each word—"*que precisamos para viver*".[112] Since he has just talked about luxurious properties, things that are definitely not indispensable to survive, we can perceive the irony of his comment and a possible criticism within it. When Tranio talks about his properties, the production interpolates anachronisms to his line. He says that he will give Bianca a Mercedez, Rolex, iPods, trips to the Caribbean, plastic surgeries, etc. At the end, he also repeats Gremio's line with a similar emphasis "*todas essas coisas necessárias que*

[111] "He walks like a foreigner."
[112] "All these things", "we need", "to survive".

precisamos para viver". This unexpected interpolation produces both a great comic effect and brings the play into a contemporary context. Similarly to the intertextuality with Brazilian songs, the performance points to the audience's own context, most likely by allowing the audience to recognize the fact that iPods and plastic surgeries have become indispensable goods in our lives.

The fourth scene analyzed—third act, scene two—represents Petruchio and Katherina's wedding, from the moment Petruchio arrives to the moment the couple leaves together. As was discussed in the previous chapter, the scene favors farce or slapstick comedy, as a means both to minimize the impact of this forced wedding and to prepare the audience for Katherina's taming in the next act. One way the performance conveys this farcical tone is by emphasizing that, in this scene, the characters are portrayed as marionettes and not real individuals. Such characteristic can be perceived already in the beginning of the scene. Petruchio is late and, while everybody waits for him, Katherina complains about this wedding her father has set to her. When she mentions Petruchio's aggressive behavior, she slaps Gremio—who was sitting there with the other guests—on the face and goes on talking as if nothing has happened. In trying to comfort her, Baptista recognizes that any woman would be upset with this situation, "*quanto mais uma megera como tu*".[113] Katherina's behavior and Baptista's response are comic only because the tone of the scene is farcical. Differently from the real world, in a farce, pain—physical or emotional—seems not to exist; hence we feel comfortable to laugh at an old man being fortuitously slapped and at a father's failed attempt to demonstrate sympathy for his daughter.

Another way the performance conveys the idea of farce is through the actors' exaggerated behavior. Once again Grumio is one of the characters who exemplify such behavior. As he did in act one, scene two, Grumio exaggeratedly mimes everything he is saying, when he describes Petruchio on his way back to Padua, emphasizing with his body language the oddity of Petruchio's clothes and horse. When Petruchio finally arrives, we are able to see that Grumio was not really exaggerating: Petruchio looks quite ridiculous, wearing boxer shorts with printed hearts, a red tutu and riding a toy horse. As he enters the stage, he calmly asks "*onde estão esses galantes cavalheiros? Uhuu, alguém em casa?*",[114] and moves around, skipping as a ballet dancer,

[113] "Imagine a shrew like you."
[114] "Where are those gallant gentlemen? Uhu, anybody home?"

greeting the guests with kisses. When he gets in front of Baptista he gives a special kiss on Baptista's forehead, making the old man astonished. By getting to his wedding in such manner, Petruchio ridicules the ceremony, possibly implying to his future wife that she will only have a proper wedding when she starts behaving as a proper bride. Petruchio's "peculiar" entrance also reveals that he is doubly exaggerating: first, with his clothes, dance steps and kisses exaggerating an unconventional behavior—even for him who does not seem to defend the status quo (as the conclusion of this chapter discusses); second, exaggerating a fake naturalness in face of such behavior, pretending he does not notice how odd he looks.

Likewise, Baptista and Lucentio try to pretend that Petruchio's behavior is more natural than it really is. After Petruchio has kissed Baptista's forehead, the old man affirms desolated that they were worried Petruchio would not come, but now "*estamos"*—pause, emphasis—"*mais preocupados que o senhor veio assim*"—pause—"*tão desprevenido*."[115] Similarly, Lucentio asks Petruchio what has made him get there—pause, mocking tone—"*tão diferente"*,[116] and offers to lend him clothes. The pauses these two characters make in their speech, modulating their lines, seem to indicate that they are looking for euphemisms to hide what they really think about Petruchio's behavior. Baptista and Lucentio have to act like this in order to avoid Petruchio getting offended and giving up the wedding—a terrible possibility for both characters. In Baptista's case, he also has to pretend Petruchio's eccentric arrival is actually normal not to make evident that he has arranged to his daughter a lunatic as groom.

Modulation of voice is also important when Katherina tries to convince Petruchio to stay at their wedding dinner. As is set in the text of *The Shrew* and also in the translation, at this moment, Petruchio starts playing around, pretending he accepts to stay, when in fact he does not (as it has been analyzed at page 49, in Chapter II). The way he decides to play is by including pauses in his speech. Katherina, in a defiant tone, has just asked him to stay. By this "request" from his wife, Petruchio stops, looks at the audience, smiles and answers "*fico feliz*".[117]

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[115] "We are", "even more worried that you came like this", "so unprepared".
[116] "So different."
[117] "I'm glad."

Katherina asks for confirmation "*então vai ficar?*".[118] Petruchio replies still smiling, "*Não.*"—pause—"*Mas fico feliz que tenha pedido*".[119] Katherina does not give up and uses of emotional blackmail: "*se você me ama*"—pause—"*fique*".[120] Petruchio again stops for a moment, thinks and then shouts to Grumio "*Grúmio, meu cavalo*".[121] The way he does that, by first stopping to think about Katherina's request—or by pretending to do so—to then deny it, increases the comic effect of the action, since we are also led to believe Petruchio is going to submit to her persuasion. In more general terms, it also demonstrates that Petruchio is in control of the situation and that he can play as much as he wants because, in the end, he is the one to decide if they shall stay or go.

As the action gets more farcical, it becomes a kind of swashbuckling story, as motivated by Shakespeare's text: Petruchio becomes a knight, Grumio a squire, and Katherina the lady in danger. The non-realistic aspect of this moment, as well as its comic effect, is reinforced in the performance by elements of make-believe play. First, as Petruchio asks Grumio to back him up, the servant unsheathes a toy plastic sword, at the same time that makes a sound with his mouth "*tchin*", calling the audience's attention to the fact that this is definitely not a real metal sword. Next, it is Petruchio's time to play, imagining that he is a real knight. Toy sword in hand, he rides an imaginary horse and tries to protect his lady: "*doce donzela, não tens nada a temer*"—emphatic pause, turns to the guests, pointing his sword to them, as they keep their hands up—"*eles não vão te tocar*".[122] By pretending he is indeed protecting Katherina, Petruchio seems to have already started his taming plan, that is, to disguise all his actions against her as acts of pure protection. More than that, the option for this "fantastic" style at this moment of the action also allows Petruchio to take Katherina away with him without having to use force: instead of fighting, he is inviting her to play.

[118] "So, are you going to stay?"
[119] "No", "but I'm glad you have asked me."
[120] "If you love me", "stay".
[121] "Grumio, my horse"
[122] "Sweet damsel, we have nothing to fear", "they won't lay a finger on you".

Differently from *The Shrew* and the translation, in the performance, Katherina openly accepts this invitation.[123] After Petruchio performs as a knight, she moves away from him, as if she were going to leave the stage. What she does instead is to jump on Petruchio's back, as if riding a horse. Next, the couple and Grumio leave the stage, Katherina on Petruchio's back, laughing loudly—she has definitely joined the mad pair in their play and seems to be having great fun.[124] If the magic pass in the previous scene was the first hint that she was willing to play, her departure in this scene makes it evident that now she is explicitly playing. It is quite relevant to notice that Katherina's play takes place in different degrees. The most evident one is when she mounts on Petruchio's back and leaves stage as if she had also become a knight. More subtly, Katherina also plays when, before leaving with Petruchio and Grumio, she first pretends she is going away alone. As Petruchio had done some moments earlier, Katherina is playing around with her departure, making her husband aware that she could, indeed, not go with him. By demonstrating that she has the power of choosing to stay or to go, Katherina reinforces the fact that, when she decides to leave, it is because this is her will and not an act of submission.

To close this scene the performance adds an interpolation which both enhances the spectacle and prepares the audience for the next act. Grumio, Petruchio and Katherina perform the journey song, singing, dancing and enacting their trip back home. While Grumio sings, Petruchio and Katherina mime what he is saying, in a quite comic kind

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[123] Whereas in the written text we only read "exeunt" or "*saem"*, in performance Katherina must leave; the way she does that is extremely meaningful and probably a reflex of the performance's conception of the play.

[124] At this moment in the play the reason why Katherina decides to leave with Petruchio is not really clear. One possibility is that, besides enjoying the game Petruchio is playing, she likes Petruchio himself. Fagundes's performance implies—not emphasizes—that this is a plausible interpretation. Two moments in this scene endorse such interpretation. Katherina is complaining because Petruchio has not arrived yet, and when she calls him *destrambelhado* and *genioso*, she softens the tone of her voice and smiles, clearly demonstrating these are characteristics she appreciates in him. Later on, when Grumio is describing Petruchio and his mount, he says the stirrup of his horse belonged to a woman, still showing the letters of the name of its former owner. Listening to that, Katherina leaves the stage angrily, revealing she might be jealous of Petruchio.

of dance that includes riding imaginary horses[125]—Katherina's horse, specifically, has a very funny gait, with short steps as if it were a pony. As with the song added at the end of the induction, this one also has an exciting rhythm, being adapted from the Frenéticas' song *Dancing Days*. The chorus of the song is kept and it becomes quite meaningful at this moment of the performance: "*A gente às vezes sente, sofre, dança sem querer dançar. Na nossa festa vale tudo, vale ser alguém como eu, como você.*"[126] The song relates the action of the play to a party in which everything is possible and everyone is accepted. Considering that, in the next act, Petruchio starts taming his wife, this message is quite important to reinforce the fact that his action cannot be taken seriously. Moreover, the song also affirms that, sometimes, we have to do things we do not want to, we have to dance according to the music. This is actually what Katherina does in the next act: she starts dancing according to Petruchio's music; or, at least, she pretends doing so.

The last scene to be analyzed, the fifth scene from act four, represents exactly this transformation in Katherina's behavior. The scene shows the couple going to Baptista's house and Petruchio testing Katherina's obedience in the famous sun/moon dialogue and in their meeting with Vicentio. Again, Fagundes's performance stages this scene emphasizing that Katherina is performing, that is, that she is only pretending to agree with Petruchio. Accordingly, humor in the scene derives especially from the characters making evident this "performing situation". The sun/moon dialogue is the first example of that. On their way to Padua, Petruchio comments on how bright the moon is, not before putting on sunglasses. Unless he is protecting himself from the "moonshine", Petruchio's glasses are physical evidence that he is lying and that he is doing that only to test Katherina. After Katherina realizes it is useless to try to argue with him, she decides to accept what he says, but making explicit that this is not her real opinion. She moves away to

[125] The use of imaginary horses is a recurrent stage business in the production. Besides being naturally funny to watch adults pretending to ride horses which do not really exist, this action has an intertextuality with the movie *Monty Python and the Holy Grail*, by the British comedy group Monty Python (or The Pythons). In this movie, English noblemen, including King Arthur, trot along the countryside in imaginary horses, while their servants bang coconuts to fake the sound of running horses. Such intertextuality might be seen as a reference to the play's original context.

[126] "Sometimes we fall, suffer, dance without feeling like dancing. In our party anything is possible, it is possible to be like me, to be like you."

the edge of the stage, takes a deep breath—as if to take courage—goes back to Petruchio's side, pinches his cheek and says in a tone we normally use to talk to a child, "*que seja o que você quiser*",[127] complementing, in a soft tone, that everything he says she will confirm. By treating Petruchio as she would treat a spoilt boy, saying what he wants to listen to in order to make him stop whining, Katherina ridicules Petruchio and also a probable male necessity of having the final word in a discussion. Also, Katherina's soft tone afterwards demonstrates that she might indeed have learned Petruchio's lesson, namely, to use a calm appearance to hide a more aggressive behavior—a strategy Petruchio has been using throughout the performance.

As Katherina's test advances—with Vicentio's arrival—the action gets funnier. If in the translation this passage was comic especially due to ridiculing an old man, in the performance, the most comic moments are created by ridiculing the situation itself. The first and funniest example of this characteristic is performed by Petruchio. After seeing Katherina has followed his indication and treated Vicentio as if he were a young lady, Petruchio fakes surprise and says, in a mocking tone "*Catarina espero que não tenha enlouquecido*".[128] Instead of submitting to Petruchio's game, Katherina turns it around in her favor, making explicit that he is the one who made her act like that. When she explains that she must have been blind, she turns to Petruchio and checks, "*pelo sol ou pela lua?*",[129] making a gesture of double possibility. Surely Katherina is mocking Petruchio by playing with the idea that he is "indeed" in control. Katherina goes still a bit further in making fun of the whole situation. In apologizing to Vicentio, she points to Petruchio when saying "*queira me desculpar meu louco erro*".[130] By pointing at him while she says that, Katherina implies that her "mad mistake" was not really pretending the old gentleman was a young lady but marrying Petruchio. Katherina's playful attitude in this scene demonstrates that, as Thompson precisely arguments, "she is prepared to play along with the fantasy of male supremacy but at the same time she mocks it as mere fantasy" (38).

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[127] "Let it be what you want it to be."
[128] "Katherina, I hope you haven't lost your mind."
[129] "By the sun or by the moon?"
[130] "Forgive me for my mad mistake."

At the end of the scene, this playful mood is kept by the performance, once more, reminding the audience that the action staged is closer to make-believe play than to reality. To continue their trip to Baptista's house, Petruchio invites "*vamos a cavalo*",[131] and he, Katherina, Hortensio and Vicentio mount on their imaginary horses and leave, "riding", one behind the other. At this moment, this is not a wholly unexpected stage business in the performance. However, this action is still quite comic, not only because of the actors' mannerisms pretending the horses they are riding are real, but more because of Petruchio's comment. Similar to what happens in act one, scene two—when Petruchio says "*esta deve ser a casa dele*" pointing to the paperboard model house on another actor's head—Petruchio explicitly saying they should go by horse emphasizes the fact that the horses do not really exist. Besides underlining the unrealistic feature of the situation, this action also demonstrates the performance's ability to keep some of its comic potential, even though the audience's expectation is not so easily broken at this point of the staging.

This aspect of the production, of deliberately pretending something fake is actually real, of destabilizing the notions of reality and representation, can be considered as one of the main causes of laughter in the performance. As the analysis of the five scenes has shown, this strategy is used in different moments of the staging: in the servants turning into Sly's bed; in Sly sleeping as if he were a baby; in the actors faking they were birds; in Sly's hunting gun made from his hand; in the paperboard model house on an actor's head; in the imaginary horses they ride; in Petruchio, Grumio and Katherina's play of brave knight, loyal knave and lady in danger—besides the moments that are already in the source text, as the sun/moon dialogue and Vicentio as the young virgin. This make-believe play, developed throughout the performance, contrasts with the characters that are also playing, but not in such an evident way: Bianca pretending to be an obedient daughter, Petruchio pretending to be calm, and Katherina, in the end, pretending to obey Petruchio.

An analysis of the main cause of humor in each of the scenes corroborates such reading. In the first scene analyzed, humor is conveyed by emphasizing a creative world imagined like in children's play (the real lord and servants creating the illusion that Sly is a lord) and by the contrast between natural and performed behavior (the page's failed attempt at trying to act "naturally" as a woman). In the

[131] "We should go by horse."

second scene, laughter derives mainly from the performance mocking mimesis in theatre, by emphasizing make-believe play (perfectly exemplified by the model house on an actor's head). Moving to the third scene, comic effect is created by the contrast between people openly being themselves—like children, who are spontaneous and cannot pretend—(Katherina being aggressive and Baptista naturally saying she is a shrew) and people openly performing (Bianca playing the good girl and Petruchio playing the passionate wooer). Still in this scene, humor is also generated by puns with implied sexual meaning that are made explicit by the actor's body language (in Petruchio and Katherina's wooing dialogue). In the fourth scene analyzed, humor derives from characters mocking the formality of a social rite through exaggeratedly unusual behavior, which includes playing (Petruchio's extraordinary clothes and behavior in his wedding, and he playing of knight together with Grumio and Katherina). Finally, the last scene analyzed creates humor by making fun of a situation in which a wife has to blindly agree with her husband, emphasizing the performative aspect of her behavior and, consequently, mocking the fantasy of male superiority (Katherina treating Petruchio like a spoilt boy and making evident that marrying him has probably been a mad mistake).

As this description of humor in the analyzed scenes indicates, comic effect in Fagundes's *A Megera Domada* is generated mainly by the exploring of different possibilities of performances. In my analysis, the kind of performance most explored and the one that results in the funniest moments is that of make-believe play. By constantly relying on this kind of playing, the performance produces different meaningful effects: first, it enhances humor by presenting actions that are ridiculous if compared with "normal" adult behavior; similarly, it mocks the situation portrayed in the play by implying that it is not serious, it is only children's play; and, finally, it creates a new playful reality. Likewise, much of the humor in the performance also derives from the contrast between natural and performed behavior, and from portraying each of these behaviors exaggeratedly—in accordance with the conception that guides the performance, which reads *The Shrew* as a play about the performing of roles. This emphasis on playing and on the opposition natural/performed represents more than only a comic device; it also represents the way the director has found to deal with the controversial aspects of the source play. If the director is not willing to change Shakespeare's text itself, she has the option of

manipulating the way in which this text is delivered to the audience. This is what she does by constantly signaling to the audience that the action they are watching is fictional, being either part of an acting game or children's play.

Finally, humor in Fagundes's performance is also conveyed by creating a connection between the reality portrayed in the play and our contemporary context—established by references to popular Brazilian songs and to modern consumer goods. Such unexpected connection with the audience's context certainly triggers laughter, but it produces an even more relevant effect. It makes the audience aware of their own reality and of the fact that the story staged does not belong only to Elizabethan times, increasing, as a consequence, the play's potential for social criticism. In fact, as the analysis of humor has demonstrated, Fagundes's *A Megera Domada* relates not only to the seventeenth-century reality portrayed in the play and to our contemporary reality, but also to the playful reality created during the performance itself. By doing this, the performance both connects the contexts of enunciation of the source play and the stage concretization—which includes the audience's context—as it points to another imaginary context, a context where the controversies present both in Shakespeare's time and in our own time can be rethought and maybe even refashioned.

4 CONCLUSION

Is a theatrical performance made more of gestures or words? When gestures and words are presented to us simultaneously in a *mise en scène*, can we pay attention to both, or one necessarily stands out and offsets the other? What if we are watching a Shakespearean play? Does it influence our reception of the performance? We know that Shakespeare's plays were aimed at an audience not only used to but also fond of verbal richness. However, is our contemporary society, more and more used to the agility of virtual communication, to writing in a determined number of characters, also able to enjoy this verbal richness? These are some of the questions that the records of Cia Rústica's *A Megera Domada* triggered in me, and that ended up motivating this research. As is expected, this thesis does not provide straightforward answers to these questions; however, it provides analyses that allow us to look at this controversial context more inquisitively.

As a means to try to better understand this relation between drama (verbal) and performance (visual, sonorous, gestural, kinetic…), the present investigation has analyzed the main elements in the process of taking a play in its primary version, translating, adapting it to stage and performing it to an audience—or, according to Patrice Pavis's theorization, the successive concretizations from T_0 to T_4 that take place when translating theatre plays. More specifically, the present study has dealt with William Shakespeare's *The Taming of the Shrew* (T_0), Beatriz Viégas-Faria's translation of the play into contemporary Brazilian Portuguese (T_1), Patrícia Fagundes's respective dramaturgical concretization (T_2), and the records of a performance Fagundes directed based on this translation (T_3-T_4)—staged by Cia Rústica de Teatro in Porto Alegre, in 2008. The analysis focused on the construction of humor in five scenes respectively of the translation and of the performance, discussing issues related to Shakespeare's language, wordplay, humor, theatre translation, translation of comedies, and different aspects of performance and the performative.

Considering, at first, the structural specificities of the two main studied objects—a written text and a DVD of a stage performance—we understand that they also construct meaning differently. As a verbal text, the translation conveys meaning through words. The performance, however, is based on the presence of the actor on a stage; therefore, besides the verbal meanings, it also produces meaning through the

actor's gestures and voice inflection, through blocking movement and stage business, through setting, light, sound, props, costumes, and all the elements that constitute a theatrical performance. According to these characteristics, humor in the translation is created through wordplay, that is, through double meanings, especially implicit ones. In the performance humor is also achieved through wordplay; however, it is enhanced by all these other elements common to a theatrical performance—such as props (e.g. the chair that becomes a cage, the model house, the toy sword, Petruchio's sunglasses), gestures (e.g. gestures that create a bed or a gun, that represent exaggerated behavior, or that make sexual jokes explicit), and physical actions (e.g. Tranio walking like a foreigner, Katherina hurting her shin and limping). Moreover, the performance also produces humor by adding interpolations to the dramaturgical text, such as references to Brazilian songs or to products of modern times. These interpolations work not only as a humorous catalyst but also as a link connecting the context of enunciation of the source text with that of the performance and its audience.

In terms of meanings I have construed from the analysis of the texts,[132] I understand *The Shrew* as a play that conveys ambiguous, paradoxical meanings. Taking into account only its plot, *The Shrew* is a play that reinforces gender roles in society, since it corroborates the notion of specific female and male roles, which interact according to a perspective of supremacy and submission. However, the study of humor in the five scenes selected from the translated play demonstrates that, more subtly, *The Shrew* advocates in favor of a subversion in social order. The play promotes this kind of subversion especially by the addition of playing[133] to its plot—the main examples being the lord playing with Sly; Petruchio playing knight; and Petruchio and Katherina playing with Vicentio. As has been discussed in Chapter III, playing is characterized both by freedom and creativity, having thus the power to challenge a given reality and to create a new one. However, it is relevant to understand that the change *The Shrew* is supporting is not actually an

[132] I am calling the study objects "texts" according to the idea that texts are not only pieces of written language but every unit of discourse that is structured according to the coherent organization of different codes (as Marco De Marinis's definition of performance text indicates).

[133] Following the differentiation established in Chapter III of denominating *play* for the theatrical enactment and *playing* for playing around, children play.

effective social change. If we analyze the examples of playing in the text, we can perceive that they are examples of socially consented playing, that is, playing is controlled by men and follows the formula that the rich and the young can play with the poor and the old.

In comparison with *The Shrew*, *A Megera Domada* certainly presents more straightforward meanings. The performance follows a clear conception of the source text, in which it understands the action staged as a consequence of the roles we all have to play in society. Again, such conception is materialized in the performance especially through *play*, both in terms of theatrical enactment and of children's play. In relation to theatre play, *A Megera* clearly develops the metatheatrical characteristics of *The Shrew*, emphasizing the fictional aspect of the staging. Similarly, the addition of elements of make-believe play to the performance also reinforces this notion of theatre as fiction and not reality, mocking illusionistic theatre. The analysis of the selected scenes has indicated that this focus on the performative and on playing is actually one of the main causes of humor in the production. Besides its comic relevance, playing also functions as an instrument of rebellion against the reality portrayed in the play—a reality based on the notion of male supremacy—and as a means of creating a new reality where everything is possible and expected—including female power. Differently from *The Shrew*, in which playing was socially consented, in *A Megera* playing is not only open to everyone as it represents the possibility of social change.

These meanings I have construed from both the dramatic text and the records of the performance reflect, in a way, the changes that take place in this process of staging a play originally written in a foreign language. When a play is taken from its original context, changed into a translated text, manipulated into a dramaturgical adaptation to be finally delivered as a stage performance, the transformations in each of these "concretizations" (Pavis's term) do not become restricted to structural aspects but definitely influence the meanings they convey. What happens to these concretizations is twofold: at the same time that they get freer—in the sense of "less bounded"—they also become more restricted, more directed—in the sense of presenting more closed possibilities of reading. Arguably, this freedom is determined by the distance in time and space from the source context, a distance that implies changes in the conventions—literary, theatrical, social—that determine the meanings of these texts, as it also implies a destabilization

in the authority attributed to them. On the other hand, the concretizations also end up becoming less ambiguous,[134] less open to different interpretations because in themselves they are already readings of another text: the reading of the translator, followed by the reading of the director, that it is concretized in the reading of the theatrical company to be, then, read by the audience (and this thesis as my reading of all these texts). Since reading means interpreting and interpreting means choosing specific meanings to make sense of an object, then it is expected that, as the text advances in this series of concretizations, it also gets less multiple and more univocal.[135]

Finally, analyzing the process of research that has resulted in this thesis, I conclude that Worthen's conceptual parameter of *dramatic performativity* has effectively guided me towards a better understanding of theatre both as drama and as performance. In investigating the process through which writing becomes "behavior with force" I have ended up understanding more clearly the specificities of a dramatic text—specifically, a comedy—and of a stage performance of scripted drama, according to the different systems to which they belong. In this sense, I can affirm that I have certainly changed my perception of theatre as being mainly drama. After carrying out this research, I now understand that, as Richard Schechner's model demonstrates, drama is actually inserted in the wider space of performance and that, even if it

[134] When I mention less ambiguous I do not mean less complex; I am just referring to the fact that the ambiguity in the performance changes. Instead of being ambiguous in the sense of presenting different—and sometimes opposing—meanings "attached" to a same object (in the case of *The Shrew*, for example, of being a play that both supports and questions status quo), ambiguity in stage performances is usually conveyed through the contrast between the verbal text and the non-verbal elements of the performance. In other words, ambiguity is generated when the verbal text is motivating a certain meaning but the performance's subtext—created through stage business, gestures, voice modulation, props, etc—is conveying different meanings (as can be observed in Fagundes's *A Megera*, in the way the actress delivers Katherina's final speech, creating a subtext which is openly contradicting the misogynist behavior the verbal text is reinforcing).

[135] This might be the reason why *The Shrew* deals with different perspectives of social relations (focusing not only on the relation between husbands and wives, but also on the relations between distinct social classes); whereas Fagundes's *A Megera* seems to neutralize these other perspectives to focus more on gender relations.

occupies the central position in this relation, it also represents its smallest portion.

Reflecting about aspects that could have worked differently in this research, I acknowledge that I would like to have understood better the body as a producer of meaning in stage performance. My analysis of the records of the performance has indicated that the body has definitely a central function on stage, both conveying its own meanings and negotiating meaning with other signifying systems of the *mise en scène*—including the verbal one. However, I miss a deeper study on how this relation actually works, on how body language indeed can signify on stage. I am aware though that a better understanding of this subject implies knowledge of theatrical theories that I currently lack.

As a final point, I wish to reflect about some changes on the objectives of this research. Initially motivated by the interest in investigating how translation influences theatre performance, as the research developed, I ended up focusing on the general process of transforming a dramatic text into stage behavior—that is, on *dramatic performativity*. If the focus were indeed to be only on translation, I would suggest a research in which different translations of the same play were analyzed, as well as the corresponding records of performances produced from these translations. Thinking about *A Megera Domada* in the Brazilian context, the corpus of this research could include Millôr Fernandes's translation (a text based on the timing of humor), Beatriz Viégas-Faria's translation (a more extended text in prose) and Barbara Heliodora's translation (written in verse).[136] In my view, comparing these three translations, with such distinctive approaches to Shakespeare's text, and their respective stage concretizations would probably result in a broader understanding of the influence of translation on theatre performance.

[136] I could not find a staging that has been based on Heliodora's translation of *A Megera Domada*.

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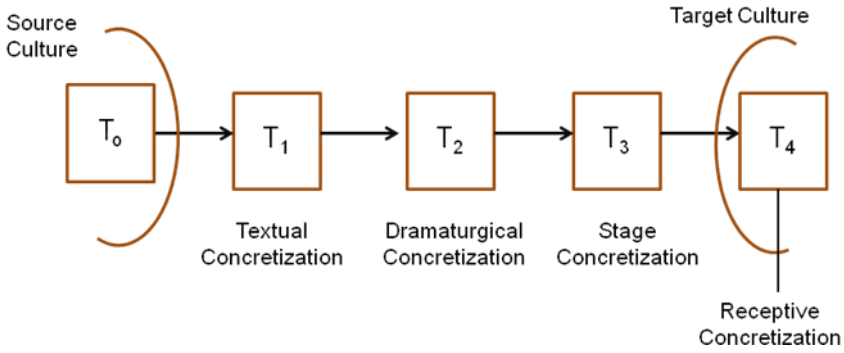
APPENDIXES

APPENDIX 1 – Patrive Pavis's successive concretizations

Series of concretizations



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APPENDIX 2 – Chart analysis of humor in the translation

1= translator aimed at comic effect; 2 = supposed to be funny; 3 = smile; 4 = real laughter; 5 = potentially funny when enacted

INDUCTION, SCENE 2 (Sly being deceived into believing that he is a lord and trying to act as one)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
1 Sly "nada de me perguntar que *indurmentária* vou vestir, porque eu não tenho mais colete que costas, não tenho mais meias longas que pernas e não tenho mais sapatos que pés, se bem que, não, às vezes é mais pé que sapato, porque o sapato é daqueles que os dedinhos enxergam para fora do couro"	- we imagine his toes coming out of the shoe and also the simplicity of Sly's answer, especially when he was supposed to be a lord.	4
2 (depois de dizerem q ele tem uma esposa) Sly: "Sou um lorde?"	- they have offered many things to Sly, but when they mentioned a lady, he instantly started questioning himself about the possibility of being a lord	3
3 Sly "Nestes quinze anos!Por minha fé, um cochilo e tanto!"	- his comment is so simple and honest. It could be ironic, but I don't think it is.	3
4 Sly para a esposa "Eu sou seu homem"	- It is funny if we imagine how he says that, maybe getting closer to the page and the reaction of the boy (the page).	5
5 Sly "Madame Alice? Madame Joana?" "Madame esposa."	- Sly does not know how to behave as aristocracy and his attempt to act as a lord is funny.	3
6 Sly "Madame, trate de se despir e venha agora para a cama"	- It could be funny depending on the reaction of the page	5

7 Sly “Pois seu motivo está com uma dimensão que vai ser duro viu?”	- laughter comes because Sly is following his instinct as a rustic man and only wants the pleasures of “flesh” not so much of the “soul”. Also if we imagine how the page reacts.	3
8 Sly “Comédia não é uma cambalhota com recabriolas de Natal? Ou então um número de Arlequim?”	- here it was supposed to be funny because he does not know what a ‘comedy’ is but the choice of translation didn’t create humor.	1

ACT I, SCENE 2 (Grumio and Petruchio meeting Hortensio and the other men and Grumio commenting on everything that is said)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
1 Petrúquio: “Bate” “me bate aqui com força” / Grúmio “quem sou eu para lhe bater sir? / Pet. “vou ter de puxar o fio q faz tocar a campainha q tem dentro da tua boca, cretino”	- the misunderstanding is supposed to be comic (I don’t think so), Petruchio is telling him to knock on the door and Grumio thinks he is being ordered to beat up his master.	2
2 Pet. “Seja ela feia como um canhão, velha como Matusalém, tão irascível e mordaz como a mulher de Socrátes”	- this line shows that Pet. Is really desperate to get married. I don’t get Socrates’s wife (in the script changed)	2
3 Pet. “Eu vim me casar com a bufunfa em Pádua; se me caso com o tutu, me caso feliz em Pádua”	- *bufunfa* and *tutu* are names to refer to money that I think were used to create a comic effect.	1
4 Gr. “Se tem ouro suficiente, ele casa com uma marionete ou com um *camarfeu* ou uma velha desdentada”	- also exaggerating that Petruchio would marry anyone.	2
5 Gr. “Ele joga na cara dela uma figura de palavreado q vai desfigurar ela q ela fica cegueta q nem toupeira”	- this comment about blind as a mole seems intended to be funny (*cegueta* and the comparison to an animal)	1

6 Gr "Vê só: para enganar os velhinho, como é que os mais novinho junta os bestunto q é para funcionar as idéia tudo junto"	- the use of words like *bestunto* and also the rhyme	1
7 Gr "Um guri q nem bem saiu dos cueiro e um apaixonado!"	- funny because his comment is dislocated, inappropriate for the moment	3
8 Gr "Ah, esse bundão, que coisa mais vomitosa!"	- the words *bundão* and *vomitosa* are supposed to be funny. It does not make sense. It is also inappropriate	1
9 Gr. "Ele vai cortejar ela? Ou ele corteja ou eu enforco a desgranida"	- it is supposed to be funny but it does not make sense (it is in the original)	1
10 Pet. "Vão assustar criancinha com bicho-papão" Gr. "Porque ele não tem medo, não"	- great way to complement his attitude of making so many comments. The rhyme and prompt answer are funny. Also if we imagine him saying that in a mocking tone.	3/5
11 Gr. "Não sei nem se hoje eu vou jantar!"	- why is Grumio mentioning this? It is out of place, so it is not funny.	2
12 Luc "no fundo esse aí é um pangaré"	- the use of *pangaré* could be an attempt to comic (relating to animals)	1
13 Gr. e Biondello "Excelente proposta! Camaradas vamos lá"	- funny because of the attitude of the servants. They are not comrades, but, acting as so, they create the comic effect. Even more if we imagine them exaggerating. As a stereotype, servants always want an opportunity to eat and drink for free.	4/5

ACT II, SCENE 1 (Petruchio meeting Katherina for the first time, listing her qualities and their verbal battle)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
1 Pet. “Sou um cavalheiro de Verona, sir, q, ao ouvir falar da beleza de sua filha, e de sua inteligência, sua afabilidade e tímido recato, suas maravilhosas qualidades e moderado comportamento...”	- funny because we know it is just the opposite. The first action of this scene with Kate beating Bianca make this comment funnier.	3
2 Gremio “Para salvar a sua conversa e o seu rabo, Petrúquio”	- this use of *rabo* seems an attempt to be funny	1
3 Bat. “Mas, gentil senhor, a mim me parece q o senhor caminha como um estrangeiro”	- I think it was supposed to be serious but how can sb walk as a foreigner? Also a great chance to act this on stage.	4/5
4 Bat “Mas então, minha filha tem dotes musicais?” Hor “Acho q ela tem dotes militares” Bat “Ora, mas então não conseguiste ensinar minha filha a tocar o alaúde?” Hor “Não, mas, sem eu ter ensinado, sua filha tocou o alaúde em mim”	- Batista seems naive when asking because he knows how Katherina is. *Dotes musicais* VS *dotes militares* is funny because of the incompatibility	3
5 Pet “Agora, puxa vida: essa aí, sim, que é uma moça animada hein?”	- *Moça animada* is quite an euphemism for Kate.	3
6 Pet “Vem, senta em mim”	- Funny because it’s unexpected and we imagine his face and movement (tapping his hand on his lap)	3
7 Pet “Com a minha língua no seu rabo?”	- Funny also because unexpected, though a bit rude	3
8 Pet “Por que o mundo diz que Catina puxa da perna?” ... “Tu não puxas da perna.”	- It makes no sense. Why the world would say so? We also imagine her reaction, and sth in her walk	4

9 Pet "Ah, Catina, flor de meiguice! Se pendurou no meu pescoço. Beijo em cima de beijo, competindo comigo para ver quem beijava mais, falando promessas e mais promessas de amor..."	- we laugh because we know it is not true. So the contrast of the two situations causes comic effect.	3

ACT III, SCENE 2 (description of Petruquio and Grumio arriving in extravagant clothes and the description of the wedding ceremony, as well as Katherina and Petruchio leaving for his house)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
1 Bio "Novidade, velhas novidades, novidades como o senhor nunca viu antes"	- how can they be old and new at the same time? Also the tone reminds us of "*pregões*" of old times, as calling to the circus, and it is a bit funny.	3
2 Bat "E quando ele chega?" Bio "Quando ele estiver aqui onde estou e ver o senhor aí onde está."	- ridiculous funny because it is such an obvious answer	2
3 Bio – description of Petruquio and his garments and horse, and Grumio as well	- we imagine how ridiculous Petruchio is; he and Grumio are like Quixote and Sancho Pança. The horse part went a bit too far so it caused repulsion and not laughter	2/5
4 Pet (arriving in his extravagant clothes) "... Para onde estão olhando esses caríssimos amigos, como se estivessem vendo uma estátua maravilhosa ou um cometa, um prodígio fora do comum?"	- it is very ironic because Petruquio surely knows he is dressed as a lunatic	3
5 Tr. "*Signior* Grêmio, está voltando da igreja?" Gre "Com tão boa-vontade quanto eu costumava voltar da escola."	- it is sort of funny to imagine Gremio as a boy avoiding school	2

6 Gre. The description of the wedding	- slapstick comedy; nobody would expect Petruchio acting as madly as this	2
7 Pet "Eu agradeço a todos vocês que me viram entregar minha pessoa a essa paciente, meiga e virtuosa esposa"	- we know this is not true. Also, if said in an ironic tone it is funnier	3/5
8 Kat "Permita-me pedir que fique" Pet "Fico feliz" Kat "Então vai ficar?" Pet "Não, mas fico feliz que você tenha me pedido para ficar"	- break of expectation. We think he is going to say yes. Petruchio is playing with her.	3
9 Kat "Se você me ama fique" Pet "Grúmio, meu cavalo"	- short and direct answer that also breaks our expectation. He does not submit to Kate's blackmail.	4
10 Pet "Grúmio, desembainha tua espada, que estamos cercados de ladrões. Salva tua patroa, se és homem. Não tens nada a temer, doce donzela"	-Petruchio is exaggerating. He acts as if in a *capa e espada* romance. This action follows the initial idea of Quixote and Sancho Pança	3/5
11 Bat "Não, deixem que vão embora, esse casal tranqüilo"	- ironic and funny. We can almost hear Batista saying this line in an ironic tone.	4/5

ACT IV, SCENE 5 (Katherina and Petruchio meeting Vicentio and pretending he is a young lady)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
1 Pet. "Pela glória de minha mãe, e essa glória sou eu mesmo"	- he is being conceited	3
2 Pet ao ver Vicêncio "algum dia já viste dama tão jovem e bela?"	- really funny because he is calling an old man of a young beautiful lady. We just imagine Vicentio's reaction, very uncomfortable in this situation.	4/5
3 Pet "Dá um abraço nela"	- this is too much. We just	4/5

	imagine if Kate really does this, and how Vicentio reacts.	
4 Kat “Jovem, virgem em flor”... “Mais feliz ainda o homem, cuja estrela o favorecer, reservando-lhe você, senhorita, para companheira de cama”	- Kate has gone too far. We wonder if she is not having fun herself, buying the game once she has to play it.	4/5
5 Pet “Esse aí é um homem, velho, enrugado, pálido, descaído”	- to correct their mistake he says terrible things about Vicentio.	4/5
6 Vic “Ilustre senhor, e você, alegre senhora”	- quite an euphemism to call Kate *alegre*; not to say mad. Imagine his voice tone when saying this.	4/5
7 Vic “Ou é assim q vcs se divertem, como simpáticos viajantes...”	- the same case. *Simpático* not to say mad.	4

APPENDIX 3 – Chart analysis of humor in the performance

1= supposed to be funny; 2 = smile; 3 = laughter; 4 = real laughter

(Ind. 2): 11'43 – 19'53 (8'10) Começa com os atores cantarolando uma canção de ninar e vestindo Matreiro; colocam Matreiro para dormir e os próprios atores, de quatro, formam a cama; Matreiro chupa dedo e parece estar, desde o começo, gostando da idéia de ser um lorde (atitude convencida, autoritária). A cena termina com a música para começar a peça. Petruquio e Catarina começam a dançar tango antes mesmo de a música começar.

INDUCTION, SCENE 2 (Sly being deceived that he is a lord and trying to act as one)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
Matreiro chupando dedo como um bebê – faz som alto de chupar dedo enquanto os serviçais fazem som de ninar	Aumenta a idéia de estar dormindo, tb a de encenação (chupa o dedo para mostrar q dorme, mas adultos não chupam o dedo p dormir)	2
Conforme os serviçais oferecem coisas para ele, Matreiro empurra a cabeça de cada um dizendo 'não' com desdém (já age como se fosse um lorde)	Desdém com q fala é engraçado	2
Matreiro: "O que, estão pensando que eu estou louco?"	Jeito de falar traz graça.	2
Matreiro: "Pode perguntar para a cervejeira gorda" aponta para o ator q está sentado e foi a cervejeira gorda na cena anterior	Engraçado pq nesse momento ele não está vestido de 'cervejeira gorda' Tb deixa evidente a troca de papéis e a '*acting situation'* acontecendo nesse momento	3
"Cantam os rouxinóis" = atores colocam cadeiras na cabeça como gaiolas e fazem piu piu piu com melodia do violão ao fundo.	Engraçado do tipo ridículo. Estão representando literalmente (mais ou menos) algo q é dito. Bom uso do cenário, também de improvisação.	4

"Queres caçar?" Matreiro faz mão de arma e aponta para passarinhos/atores – faz som de quem atira (pá), eles gritam, como se tivessem mesmo sido atingidos.	Segue a graça. Agora a imaginação não é para passarinhos, mas uma arma feita com os dedos.	2
Lorde: "Vós tens uma esposa bem mais formosa que qualquer outra mulher nessa fase de declínio da vida" (apontando para o pajem). Ele chega, enrolando a ponta do cabelo, como se fosse uma mulher.	Primeiro faz menção q ele está em declínio na vida. Quando o pajem chega, fazendo trejeitos supostamente femininos fica engraçado porque é evidente que ele é um homem.	2
Matreiro fala com a esposa e depois pergunta para os serviçais "onde é que está minha esposa?"	Engraçado ele não reconhecê-la. Reforça o fato de que o pajem talvez não seja um travesti tão convincente.	3
"Eu sou teu home", e agarra o pajem enquanto ele tenta se desvencilhar.	Pajem em saia justa.	2
Matreiro manda todos embora. "madame esposa?" "humm?" com um olhar apreensivo	Ele sabe q vai se dar mal.	3
Corre atrás da "esposa", ele saltita ainda fingindo q é "mulher" (de maneira clichê, claro).	Pajem lutando para não sair do papel.	3
Quando vê q não vai conseguir escapar, dá um tapão na cara do matreiro e diz com voz de homem 'pára!'	É obrigado a sair do papel. Mostra seu verdadeiro eu. Grita como homem para não ser agarrado como se fosse a esposa.	4
Matreiro "Está com uma dimensão q vai ser duro viu" e faz gesto indicando tamanho e órgão sexual pronto para o sexo	Trocadilho entre duro de difícil de agüentar e duro órgão sexual. Piadas sexuais = bem aceitas público brasileiro.	2
• *Atores que farão Pet. e Cat. se arrumando para entrar em cena e se apresentar para Matreiro, aparentando/fingindo estarem um pouco ansiosos*		

(1.2) 28’20 – 36’33 (8’13) - Petruquio e Grumio chegam ‘saltitando’.

ACT I, SCENE 2 (Grumio and Petruchio meeting Hortensio and the other men and Grumio commenting on everything it is said)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
“Verona, te abandono” Petruquio and Grumio dão tchau. Grumio manda beijo.	Exagero.	2
(ator põe casa na cabeça) Petrúquio “ah, essa deve ser a casa dele”	A casa não precisaria ser representada, mas foi, literalmente, de forma nada convencional (como os “pássaros” na gaiola). Representation VS reality. Debocha do realism no teatro	2 4
A “casa” fugindo, Petrúquio bate nela enquanto diz “bate aqui”	É ridículo ver um homem correndo com uma casa de brinquedo na cabeça.	2
Hortensio levantando Grumio enquanto ele fala “não tem problema” 2x. Hortensio o derruba. Ele fala “não tem problema” com mais ênfase.	Quem se dá mal é sempre o empregado. Diz q não tem problema, mas tem. No último, q fala em outro tom vemos bem isso.	2
Grúmio dizendo para Petruquio “que pode ser que já está nos 40” e dando uma conferida de alto a baixo.	Para que falar isso, nem tem a ver no contexto? Grumio sendo inconveniente	2
Petrúquio dá tapinha nas costas de Hortensio com mais força do q devia.	Exagero. Não combina com a situação.	2
Hortensio diz q a noiva vai ser muito rica. Grumio ‘ó’ e faz cara de aprovação.	Comentário simples. Aqui ele começa a ficar mais inconveniente.	2
Grumio fala q se tem dinheiro ta tudo bem. Pergunta para a platéia ‘é ou não é?’ e responde ‘ah, pára’	Grumio imagina uma interação com a platéia que na verdade não acontece. Talvez ele já prevê a resposta negativa.	3

como se alguém tivesse dito q não.		
Petruquio respondendo a Grêmio "eu vim de lá, eu vim de lá pequenininho"	Referência a música de dona Ivone Lara "Alguém me avisou".	3
Gremio "e alguém lhe disse para pisar devagarinho?"	Continua a referência.	3
Grúmio imitando leão, maremoto, canhões, corcéis, conforme Petruquio fala.	Movimentação corporal exagerada (tb ocorre na próxima cena)	2/3

- Grumio bebe enquanto os outros homens conversam (estereótipo: empregados gostam de comer e beber)
- Grumio falando sozinho 'vamos lá camaradas' já não teve mais graça. Talvez pq ele não tem Biondello junto com ele e pq na performance não há tanta ênfase para o fato dele ser um empregado. Tb diminui a idéia de ele estar sendo inconveniente, se metendo em um assunto em que não é chamado.
- Durante a cena os atores ficam caminhando no lugar enquanto falam, como se tivessem indo para a casa de Batista = deixa a cena mais dinâmica, tb enfatiza que é uma encenação que eles estão fingindo. Tb fazem gestos de tango, especialmente nos diálogos mais "tensos".

(2.1) 36'34 – 56'24 (19'50) *começa com atores cantando pá pá pá pá pá * homens começam a cena aguardando de costas enquanto Catarina e Bianca interagem.

ACT II, SCENE 1 (Petruchio meeting Katherina for the first time, listing her qualities, and their verbal battle)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
Catarina passa rasteira em Bianca	Físico. Agressiva.	2
Bianca começa a chorar de fingimento e põe a mão no rosto quando Batista chega, para comovê-lo, fazer manha. Catarina diz 'do outro' e ela troca o lado da mão	Catarina está tornando evidente o q vemos q é falso. A fala 'do outro' é ágil como a cena pede.	3

“Sua infeliz, espírito demoníaco” Batista fala, mas em tom natural	Ficamos impressionados com um pai que trata a sua filha desse modo tão rude, de maneira tão natural.	2
Bianca sai do palco saltitando.	Confirma q ela estava mesmo fingindo.	2
Catarina “vou me sentar ali” – apontando. “não, ali” – apontando para o outro lado.	Não esperamos esse hesitar. É Catarina ou a atriz q mudou de idéia? Joga com questão de teatralidade.	2
Catarina pega a cadeira como para jogar. Batista só diz ‘há’ e gesto com a mão de “pare”. Depois aponta para o chão e faz ‘houp’ e Catarina põe de volta a cadeira.	Sem falas, apenas gestos. Evidente agressividade de Catarina. Batista um pouco no controle	2
Petrúquio diz “Uma filha meiga e virtuosa chamada Catarina” – Batista “Bom, eu tenho uma filha chamada Catarina” (Catarina “grunhe” no fundo do palco)	Fica implícito que ela não é meiga nem virtuosa; única parte verdadeira é que é Catarina. Contraste entre o q diz e a atitude dela = Catarina fera.	2
Enquanto Petrúquio está elogiando Catarina, Batista reage olhando para os lados, gesto com as mãos como quem diz “não to entendendo, alguém faz idéia do que ele está falando”	Evidente que a realidade e o que é dito não estão fechando.	3
Petrúquio havia subido na cadeira, quando ele salta para o chão os demais atores dão um saltinho, como por reação.	Deboche do seu peso, tamanho avantajado.	3
(10) Tranio como Lucencio caminha extremamente engraçado, com passadas largas, como que esquiando, dobra bem as pernas. Batista “Mas o senhor eu vejo q caminha como um estrangeiro”	Primeiro o jeito de caminhar já é hilário. Depois, quando Batista fala do jeito de caminhar como estrangeiro, fecha a graça, pq é ridículo.	4+
Tranio de Luc. diz q é pretendente a mão de Bianca, ela lá no fundo canta “o que é	Intertextualidade com a música “o que é que a baiana tem?” de Caymmi; graça por estar	3

que a Bianca tem?"	explicitando que ela é o máximo.	
Quando falam em contrato, Grumio mostra prancheta com cifrão falando '1 cópia, 2 cópias'	Materializa o que é dito, fica mais evidente (e talvez absurdo) a idéia de um pai tratar o casamento de suas filhas como um mercante.	2
• *Catarina é quem diz, com a cena congelada, palco escuro "e quando dois fogos violentos se encontram eles consomem a coisa que lhes alimenta a fúria" – isso está sendo dito fora da ação, e por Catarina. Ela passa a entender o que está acontecendo, não é tão ingênua como pode aparentar na peça.*		
Enquanto Batista e Petrúquio combinam o acordo de casamento, vemos Catarina no fundo do palco puxando os cabelos de Hortensio enquanto gira a sua cabeça	Realidade em oposição ao que é dito. Tb não é o comportamento q se espera de uma moça "casadoira".	3
Entra Catarina montada nas costas de Hortensio, ele gritando	Confirma q ela é agressiva. Antecipa ela saindo nas costas do Petrúquio na cena do casamento.	2
(minha filha tem dotes musicais?) "não, ela tem dotes militares"	Trocadilho musical/militar. Reforça agressividade.	2+
"mas ela tocou o alaúde em mim"	Imaginamos a cena. Ele com voz chorosa.	2
"e me chamou de tocador de rabeca!" (com voz indignada)	Insulto para ele.	2
Pet. em tom debochado "rabequeiro"	Petruquio debocha de todos.	2
Pet. "Taí mulher animada! Tô louco para falar com ela!"	É incoerente ele gostar desse comportamento agressivo dela. Ele deve estar debochando	3
(20) Pet. respondendo a Batista "Por favor pai, vou falar com ela aqui mesmo" (voz suave e doce)	Engraçado vermos a sua encenação. Exagera q fica ridículo, pois sabemos q ele não é assim.	3
• *Quando Catarina e Petrúquio vão se encontrar, atores ficam no fundo do palco, assistindo. Batem no peito e repetem um tipo de verso de brincadeira infantil.* • *Catina chega em cena fumando cigarro – atitude masculina e desafiadora.*		

“Catina contente, Catina com dente, Catina sem dente”	Imaginamos ela sem dente. Não condiz com moça “casadoura”. Faz trocadilho.	2
Catarina joga fumaça na cara dele. Pet. tosse	Demonstra q não o respeita, não o leva a sério. O desafio: ver se ele fica brabo.	2
“me senti movido e levado (pausa dramática, bate no peito, se ajoelha em um joelho, no gesto clássico de pedir a mão em casamento) a pedir-te em casamento.”	Exagero da encenação dele. Não combina, fica ridículo.	2
“Vem senta em mim” e puxa Catina para sentar na sua perna, como um cavalinho.	Atitude engraçado, ridiculariza ela, fica criança. Tb tem certo toque sexual.	2
Enquanto falam, linguagem corporal também é de briga: se agarram, se desvencilham, se derrubam. Ele está de quatro, ela sobe nas costas dele e “esperneia” enquanto fala “não com um quadrúpede como vc”	Exagero. Eles estão brigando que nem crianças.	2
“Eu não vou pesar em cima de ti”. Enquanto fala isso, ela está no chão. Ele finge que vai se atirar em cima dela. Catarina se assusta, achando q é verdade.	De novo, referência ao peso. Questão sexual implícita.	3
“Minha pombinha lerda, quem sabe um falcão não te estraçalha” (no ‘estraçalha’, faz gesto sexual)	Trocadilho sexual.	2
“Quem não sabe onde é o ferrão duma vespa? No rabo” – faz gesto de círculo com a mão na frente da boca	Entonação dele e o gesto aumentam a graça. Trocadilho sexual.	3
(30) “como assim, Catina?” (pausa) (fala rindo) “Minha língua no seu rabo?” *Catina fica sem resposta.	Trocadilho sexual. Catina fica mesmo sem reação.	3+
• *‘Eu sou um cavalheiro’ (atores do fundo do palco batem novamente no peito = tensão) ‘Isso é o que eu vou testar’ – tapa na cara do Petrúquio – gargalha = Catarina nãosabe como agir, então parte para a agressão (foi sempre assim que ela agiu).*		

“Que vai ser dono do galinheiro onde Catina vai ser (pausa e tom de deboche) minha galinha” (imita o ciscar de uma galinha)	Debochando dela. Tb tem conotação sexual, de galinha como mulher que fica com muitos homens. O gesto e o tom da voz que dão a graça.	2+
“Faz um cocoricó muito do mixa” (gesto com a mão indicando tamanho pequeno)	Tb responde com trocadilho sexual. Pega em ponto fraco dos homens: o tamanho do seu pênis.	2
(em tom de deboche) “Ai por Deus, você não pode ser tão azeda”	Ele ironiza a situação, debocha da brabeza dela (maneira de a desarmar).	2+
“E no entanto ta um pouquinho acima do peso” (gesto com as mãos indicando tamanho grande)	Referência ao peso de Petruquio.	2-
“És uma alma gentil” (falando mansinho enquanto abraça Catarina por trás) Todos dizem que Catarina (fala alto e mais rude) é grosseira e mal-educada. – ela se desvencilha.	Não esperamos essa mudança no tom de voz de Petruquio. Muda conforme o que está falando. Tb destaca e ironiza o próprio jeito fingido com que está falando.	2
“Catina é brincalhona, doce” – enquanto isso ela está derrubando cadeiras. Na última, Pet segura a cadeira e Cat. bate com a canela.	Engraçado primeiro a incoerência do q ele diz com a atitude dela. Depois tb ela se machucar, porque aí sim vai estar mancando.	2
“o mundo inteiro diz que Catina puxa da perna” (faz movimento da mão, indicando amplitude, para dizer todo mundo – Catina olha para o público, perplexa)	Esse comentário é inesperado, inclusive para ela. De novo característica q não combina com moça casadoira. Tb achamos graça pq já imaginamos o q vai acontecer, como ela recém bateu a perna.	3
“Catina é esbelta e reta”	Irônico.	2
Enquanto Pet está falando, Catina caminha e está mancando.	Fica engraçado pq contradiz o q ele acabou de dizer. Ainda mais q sabemos q ela está manca pq bateu na cadeira q ele derrubou.	3
(40) “Catina, com seu gingado de princesa”	Clara referência ao seu jeito de andar. Está debochando dela.	2

“Foi improvisada”	Em tom de falsa modéstia.	2
“Para transformar essa Catina selvagem” (pausa, caminha na direção dela, ela caminha de costas, dedos como passe de mágica) “numa Catina dócil” (Catina faz um sorriso bobo e põe as mãos abaixo do queixo, como uma “Catina dócil”)	Ela está no jogo. Tb debocha das ‘Catinas dóceis’.	2
• *Cat. ‘esse lunático que só usa linguagem vulgar’ – faz menção aos trocadilhos sexuais;talvez dando a entender q a deixam pouco a vontade.*		
Bat. tenta pegar a mão de Cat. e ela fica resistindo. “me dá essa mão” (com ênfase e pegando a mão dela meio a força)	Perde a paciência, não esperamos essa reação dele, tenta ter controle. Enfatiza q Cat. só obedece se for firme.	3-
Quando Pet. beija Cat. ela morde o lábio dele e grunhe feito fera. “Que delícia!”	Ele continua debochando. Isso a desarma. Dificilmente ele achou mesmo uma delicia. Ou rimos pq talvez ele ache mesmo, já q gosta de desafios.	2
Tranio de Luc. “Era uma mercadoria enferrujando sob seu nariz” e dá tapa nas costas de Bat. – falando com intimidade, como se fossem chapas	Não condiz com a formalidade de um pretendente. Ele está tendo mais liberdades do q de fato tem. E admitir para o pai da moça q ela é mercadoria enferrujando é meio demais.	2+
Batista responde dando outro tapa nas costas de Tranio. Grêmio vai começar a falar e tb dá tapa = fica deslocado, pq ele nem estava na conversa, não é uma resposta	Eu talvez ache graça pq acho o Gremio engraçado. Esse comportamento meio ‘to perdido, mas imito vocês’ combina com o personagem dele.	3
“Juventude é a flor q faz crescer” – acompanhado de gesto com o braço, para cima = alusão ao pênis ereto.	Mais uma piada sexual. Dessa vez não foi Pet.	2
• *Todos atores menos Cat. assistem o desenrolar do leilão, com cadernetas na mão, tomando nota, fazendo as contas. Quando batista diz q Luc tem o melhor dote, eles batem palma.*		
Gremio “Todas essas coisas necessárias” (pausa, fala mais devagar) “que precisamos para viver”	Falou só coisas q não são fundamentais para viver. Crítica ao consumismo, em pensarmos q precisamos de	2

	coisas supérfluas.	
'Mercedes, Rolex, iPods....'	Anacronismos. Não esperamos isso. Ligação com o tempo de agora.	3
(50) "Todas essas coisas (pausa, mais devagar) necessárias que precisamos para viver"	Liga com o q Gremio acabou de dizer. Mas dessa vez, como fala de coisas de agora, a carapuça serve tb na platéia.	2
Gremio 'Ah' (indignado, fazendo tom de drama, bem pausado) "Só os velhos morrem?"	Exagero dele. Fazendo drama talvez para compadecer Batista, tb mais velho.	2

- No diálogo de Petruquio e Catarina eles estão sempre se movimentando e reagindo um ao outro (Petrúquio segura Catarina, ela se desvencilha, eles dançam, se seguram, se soltam...) = their bodies react to what they say; strugling through words *and* movements.

(3.2) 1:01:28 – 1:15:48 (14'20)

ACT III, SCENE 2 (description of Petruquio and Grumio arriving in extravagant clothes and the description of the wedding ceremony, as well as Katherina and Petruchio leaving to his house)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
• *Música de fundo. Os atores lado a lado. Pouca luz. Olham para o relógio, viram a cabeça para o fundo do palco, sentam. Umas três vezes. Catarina caminha na volta = sabemos que Petruquio está atrasado antes que qualquer coisa seja dita.* • *Catarina sorri e muda o tom de voz quando diz q Pet. é destrambelhado e genioso = demonstra q ela gosta dessas características. Talvez goste dele.*		
"Esconde piadas amargas sob comportamento agressivo" (dá um tapa em Gremio q está sentado)	O pobre velho, é o bode expiatório. Se fosse com outro personagem não teria a mesma graça. Ele fica com cara de 'como?'	3
Batista está "consolando" Catarina e diz "qualquer mulher	Pensamos q ele a está consolando, mas na verdade	3

sofreria, quanto mais uma megera como tu" (ela joga o lenço q ele entregou no chão)	se atrapalha fazendo isso = não sabe demonstrar afeto por Catarina.	
Grumio chega do fundo do palco. Toca a bunda de Batista q se abaixou para pegar o lenço no chão 'hãp'	É engraçado. Pouco respeito pelo pai da noiva. Ele tb é um pouco *pantaloon*.	2+
"ele chegou?" "ora sir, não"	Esperamos q ele diga q sim.	2
"qdo estiver onde estou e ver o senhor aí onde está"	É óbvio, não precisa ser dito. Grumio está sendo bobo.	2
• *Cada vez q alguém diz 'Petrúquio chegou?' soa um gongo, como de luta de boxe = efeito sonoro nas partes de slapstick.*		
(descrição de Pet. não é engraçada) Descrição do cavalo é engraçado pq Grumio o imita, rebolando como se estivesse descadeirado. Qdo começa a doença, no começo é engraçado, pq Grumio vai fazendo demonstrações (qdo fica nojento, muda para o estribo)	Graça vem da 'performance' de Grumio imitando. Tanto q na parte do Pet. q não houve imitação tão exagerada tb não teve graça.	2
• *'O estribo é de mulher, com as iniciais da dona original' – todos olham para Catarina, espantados. Ela se levanta e sai do palco. Ciúmes de Pet? ou orgulho ferido?*		
Pet. chega de cueca samba canção com corações, tutu vermelho. "onde estão esses galantes? Uhuh, alguém em casa?"	Suas roupas e seu jeito despretensioso de entrar, como se nada tivesse acontecido é bem engraçado.	3
Vai saltitando como bailarina, beija um, cumprimenta outro, dá beijo na careca de Batista, incrédulo, q senta para trás.	Seu jeito é engraçado, ridículo, pq não combina com um homem, menos com um noivo e não condiz com o q se espera dele, chegando assim tão tarde, nessas roupas e como se nada tivesse acontecido.	3
Bat "agora estamos (pausa) *mais* preocupados que o senhor veio assim (pausa) tão desprevenido".	Ele não acredita. Pausas para q pense o que vai dizer, para ser sutil.	2
Luc. "o trouxeram para cá (pausa) (tom debochado, rindo) tão	Tb está sendo sutil, mas de um jeito debochado.	2

diferente?"		
"lhe empresto roupas" "acredite (olha para suas roupas) não é preciso"	Vemos q é preciso, ele segue fingindo q está tudo bem e q não entende pq o espanto de todos.	2
"o q faço aqui? Já deveria ter dado um beijo na minha (pausa, levanta os braços e grita) Catina!" (sai para o fundo do palco)	Exagero.	2
• *Tranio como Luc. 'como havia dito lá na cena anterior' = metalinguagem. Mais uma maneira de dizer 'isso é uma representação'.* • *Todos atores, exceto Pet. e Cat. contam o q se passou no casamento, em uma reconstituição dos fatos. Fazem efeitos sonoros e gestos. = muito mais dinâmico e menos chato do que se fosse só o Gremio, como no original.* • *Catarina chega bebendo no bico da garrafa – a garrafa é vermelha, o véu dela é vermelho e o tutu do Petrúquio também é vermelho.*		
Pet. falando com Batista 'estaria pedindo (bate palmas e imita voz de velho) "por favor, vá embora"	Debocha de Batista o imitando desse jeito.	2+
"Não posso ficar nem mais um minuto com vocês" (imita *air guitar*)	Referência à música "Trem das onze", de Adoniram Barbosa. Violão imaginário enfatiza a relação.	2+
Cat "permita-me pedir que fique" (põe a garrafa no chão com força - desafiadora, não um pedido). (Pet. pára, olha para frente, sorri) "fico feliz" "então vai ficar?" "não, mas fico feliz q tenha pedido" (tom sorrindo)	Imaginamos q ele vai ficar, mas diz q não. Engana Catarina e a gente.	2+
"se você me ama (pausa) fique" (Pet. pára, pensa, e grita) "Grumio, meu cavalo"	Cat. apela à chantagem emocional. Não adiantou. Pet é duro na queda. Ainda ironiza, pq não diz 'não, não te amo', mas está dizendo isso qdo pede o cavalo, fica implícito.	3
Bat. tenta intervir na situação. Cat entre dentes 'pára'	Não quer q lhe ouçam contrariando o pai.	2-
Grêmio, falando para Pet. "ai minha nossa senhora, agora a	Se metendo onde não é chamado. A coisa vai feder	2

coisa vai feder”	tb é uma frase engraçada.	
Pet. diz aos convidados “não precisa se inflamar”, “nem tocar o pé” “nem fazer faniquito” (enquanto fala eles encenam, em conjunto, como um bando de crianças ou colegiais)	Engraçado Pet. ralhando com todos, como se fossem crianças. Ele virou o pai ou o professor.	3-
“Catarina é minha casa, meu campo, meu boi, meu celeiro, meu cavalo” (Cat. o está rodando, no fim da frase tenta dar com a garrafa nele, ele a segura)	Ele falando isso, assim dessa forma, pra nós, no sec. 21, fica engraçado pq é ridículo um homem achar isso da sua esposa, e falar na frente dela. Os objetos q compara tb são engraçados.	2
“Grúmio, desembainha tua espada” (efeito sonoro com a boca ‘*tchin’*)	Um efeito sonoro q funciona. É mentira, *fake*, e nós sabemos disso.	2+
(Pet. fingindo q cavalga, com espada de brinquedo em punho) “doce donzela, não tens nada a temer (pausa dramática, vira para os convidados, apontando a espada, eles estão com as mãos para cima) eles não vão te tocar”	Exagero completo. Virou romance de cavalaria e eles fazem questão de enfatizar isso. Brincadeira de criança.	2+
Catarina parece q vai sair do palco, mas na verdade pega impulso para pular nas costas de Pet. como cavalinho. Vão embora, ela gargalhando	São um bando de loucos. Catarina entra na onda, gostou da brincadeira. Já aqui eles estão em comunhão, antecipando as últimas cenas do ato 4.	2
“deixem ir” (pausa) “esse casal *tranqüilo*”	Ironia. Claro que eles não são um casal tranqüilo. O jeito de falar faz diferença para a ironia, mas já imaginávamos.	3
“Pet. Ca-ti-nou-se”	Gracinha pelo verbo inventado	2-
• *Começa música para contar a viagem. Grumio canta no microfone, Pet. e Cat. encenam, dançam, cantam o refrão.*		
Pet e Cat andando em cavalos imaginários.	Por si só é engraçado. Faz referência ao Monty Python = referência inglesa, contexto da peça original.	2

"descendo a ladeira na garoa" Pet. e Cat. fazem gesto indo para frente com o cavalo	Humor físico.	2
Pet. dançando, indo para o lado, tipo cancan.	Parece feminino e desajeitado.	2
Cat. anda num cavalo que dá passos curtinhos.	Humor físico.	2
• *Em um momento, Pet e Cat puxam as orelhas de Grumio, um de cada lado = mais um momento de comunhão. Agora para ferrar o empregado.*		
Grêmio tb canta um pouco, com o microfone, fazendo uma dancinha engraçada, meio que nem mais velhos costumam fazer	Eu acho bastante graça, pq acho ele um personagem naturalmente engraçado, bobo.	3+

(4.5) 1:35:40 – 1:39:04 (3'24)

ACT IV, SCENE 5 (Katherina and Petruchio meeting Vicentio and pretending he is a young lady)		
FUNNY PASSAGES	**ANALYSIS CAUSE OF LAUGHTER**	**DEGREE**
Pet. "que lua que brilha tão clara e bonita" (põe os óculos escuros)	Se é lua, para que os óculos escuros? Já dá dica q é o sol.	2
(Pet. Cat. Hort. estão vindo a cavalo – os trejeitos de cada um imitando seu cavalo é engraçado)	Humor físico.	2
• *Enquanto cavalgam, efeito sonoro de cascos (a bit slapstick also)*		
Pet. fica insistindo que é a lua. Cat. vê que não adianta contrariá-lo. Caminha até a ponta do palco, respira fundo, vai até Pet. – fala com voz como se estivesse falando com uma criança "que seja como *você* quiser" – aperta a bochecha dele	Fica óbvio que ela não está concordando, por isso fala como se ele fosse uma criança birrenta, que se tem q fazer as vontades para parar de reclamar. Essa maneira de agir, fingir q concorda, é muito o que as mulheres fazem.	3-
• *Nesse momento, Cat. fala mansinho, voz doce, como Pet. fez para cortejá-la = escondendo como se sente de verdade, encenando.*		
"o nome que quiser dar aquilo, é isso que aquilo é" – aponta para	Aqui já começa a graça do que vamos ver a seguir, fingindo	2+

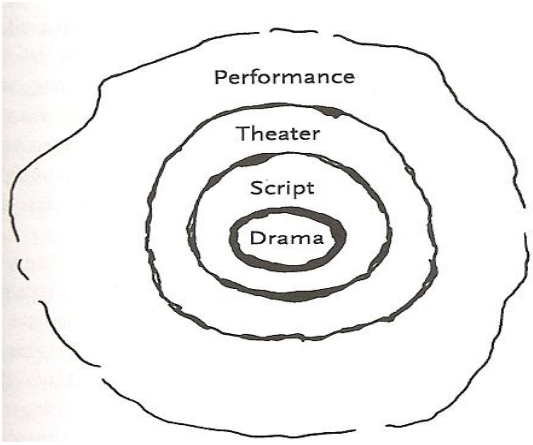
Vicêncio q está passando mais ao fundo, ele abana, inocente.	que o velhote é uma donzela. De novo o velhinho fazendo papel de bobo.	
Vicêncio vai apertar a mão de Pet. como um cavalheiro. "bom dia senhorita" – mexendo na cauda do fraque do velho – Vicêncio fica pasmo.	Contraste entre o que ele é e fingem ser. A sacada de mexer na cauda é muito boa, lembra vestido (talvez).	3
Cat. logo entra na dança "jovem virgem fresca" – Vicêncio fica atônito (qdo Cat. diz do companheiro de cama, abraça Vicêncio por trás – really too far)	Cat. segue a deixa de Pet. mas vai ainda mais longe.	3
"Catarina, espero que não tenha enlouquecido" com voz de deboche	Muito irônico, já que sabemos q ela está agindo assim por causa dele.	3+
"esse cavalheiro, grisalho, enrugado, decaído" (enquanto fala isso Vicêncio está com a bengala como se fosse seu pênis)	Engraçado como o avacalha, teoricamente para defendê-lo.	2
"olhos ofuscados... (olha para Pet. e faz gesto com a mão de escolha) pelo sol ou pela lua?"	Debocha de Pet. do controle q ele tem. Não esperamos essa atitude. Dá mais poder a Catarina da performance.	3+
"queira me desculpar, meu louco erro" aponta para Pet.	Ele é o erro dela. Fantástico!	3
"vamos a cavalo" – os quatro montam nos cavalos imaginários e seguem em fila indiana.	É a vez que fica mais escancarado o fato dos cavalos serem imaginários. É engraçado ver eles montando e indo embora, como se fosse verdade.	2-

- Nesse momento, parece que os atores e nós já estamos cansados para manter o riso; já fica mais difícil quebrar a expectativa

APPENDIX 4 – Richard Schechner's model describing drama, script, theatre and performance

Drama: the smallest, most intense (heated up) circle. A written text, score, scenario, instruction, plan, or map. The drama can be taken from place to place or time to time independent of the person or people who carry it. These people may be just "messengers", even unable to read the drama, no less comprehend or enact it.

Script: all that can be transmitted from time to time and place to place; the basic code of the events. Thescript is transmitted person to person, the transmitter is not a mere messenger. The transmitter of the script must know the script and be able to teach it to others. This teaching may be conscious or through empathetic, emphatic means.

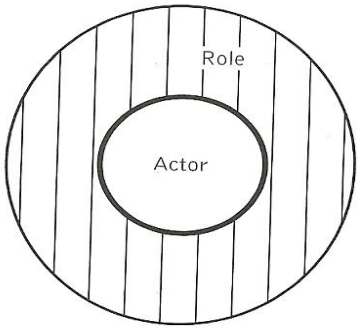


Theater: the event enacted by a specific group of performers; what the performers actually do during production. The theater is concrete and immediate. Usually, the theater is the manifestation or representation of the drama and/or script.

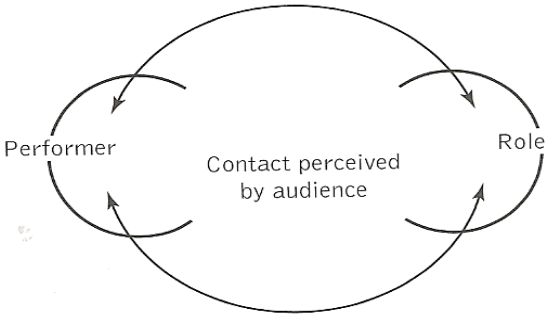
Performance: the broadest, most ill-defined disc. The whole constellation of events, most of them passing unnoticed, that take place in/among both performers and audience from the time the first spectator enters the field of performance – the precinct where the theater takes place – to the time the last spectator leaves.

Schechner, Richard. *Performance Theory*.Routledge Classics. London and New York: Routledge, 2003.71.

APPENDIX 5 – Contrast between realistic and Brechtian acting



In realistic acting, the actor is enclosed within the role.



In Brechtian acting, the actor takes a position to some degree outside the role, engaging the role and even criticizing the character. The audience is aware of the tension that both draws the actor to the role and separates her from the role.

Schechner, Richard. *Performance Studies: An Introduction*. 2nd ed. New York and London: Routledge, 2006. 179,182.