

UNIVERSIDADE FEDERAL DE SANTA CATARINA
PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURA
CORRESPONDENTE

SHAKESPEAREAN PUPPETS:
DRAMATIC AND HUMAN BODIES MANIPULATED

ALINE RAZZERA MACIEL

Dissertação submetida à Universidade Federal de Santa Catarina em
cumprimento parcial dos requisitos para obtenção do grau de

MESTRE EM LETRAS

FLORIANÓPOLIS
Junho / 2010

To Sassá Moretti, who presented me to Puppet Theatre

ACKNOWLEDGEMENTS

Firstly, I would like to thank CAPES for the financial support granted throughout my studies and research. I would also like to thank Professor José Roberto O'Shea, who encouraged me and accepted to go on board in what is for him a new field of theatre studies. I am really glad of having this opportunity of working with Puppet Theatre which, I believe, is in great ascension. Thanks to Pia Fraus, specially to Camila Ivo, for being very kind, for the invitation to go to São Paulo and watch *100 Shakespeare*, for sending me the DVD's and other important materials which were essential for the development of this research. I thank my professors Maria Lucia Vasconcellos, Maria Lucia Martins, Sassá Moretti, Alai Diniz, Luizete Barros, José Ronaldo Faleiro, and Anna Camatti for the academic and personal support. My thanks also go to my family, which believed me since the beginning of my academic studies. Thanks to my grandmother for the love and support; to my grandfather (God bless him) for the inspiration; to my mother for the long and helpful conversations, and for having a pool for the hot days; to my father for being proud of me, for his guitar, and air-conditioning; to my brother Gustavo for his computer solutions; and to my brother Guilherme for being a model. I thank my beloved Sig, for being supportive, comprehensive, for being an example of intelligence and strength, and for his love. Thanks to my Labrador Pucka who, though always sleeping, accompanied me during all the writing process. I also really thank my friends Aline Fonseca, Alinne Fernandes, Ana Terra Torquato, Camila Pasquetti, Claudia Mayer, Cristiane de Abreu, Daniel Serravale de Sá, Emiliano de Souza, George França, Maiza Bastos, Mayara Zanfra, Matias Garcez, Meire Todão, Melina Savi, Régis Garcia, Renata Ogawa, Reuben da Rocha, and Silvia Biehl for listening to my uncertainties, providing me with solutions, and for being my brothers and sisters. Last, but not least, I thank William Shakespeare, for his creative genius and comic relief.

ABSTRACT

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ALINE RAZZERA MACIEL

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2010

Supervising Professor: José Roberto O'Shea

Through a study of adaptations of Shakespeare's plays into Puppet Theatre, this research explores dramatic and human body adaptations, discussing Shakespearean rewritings in a show performed with puppets, focusing on both the way the human body and Shakespeare's dramatic body are adapted. The corpus is the play *100 Shakespeare*, performed by the Brazilian company Pia Fraus, consisting of an adaptation of nine Shakespearean play-texts. The sketches selected are: *Hamlet*, *Othello*, and *Titus Andronicus*, since they present elements which characterize both textual and bodily adaptations. This thesis draws theoretical parameters mainly from Linda Hutcheon, who stresses that each person experiences differently the same adaptation because of his background; from Patrice Pavis, who believes that an adaptation can modify the meaning of a play; from Ana Maria Amaral, who defines puppet as an inanimate object which portrays human beings or animals, and is animated by an actor-manipulator; from Pilar Amorós and Paco Parício, who contribute to several notions regarding Puppet Theatre; from Valmor Nini Beltrame, who presents some principles of manipulation of puppets; and from Heinrich von Kleist's ideas regarding the marionette's superiority to human beings. Based on the identified parameters, this research points out the possibilities of considering puppets as adaptations of human body and mind, and as humanizations of Shakespearean characters, by analyzing how sketches are adapted, puppets manipulated, and characters developed.

Keywords: Shakespeare, Adaptation, Puppet Theatre

Number of pages: 53

Number of words: 17.090

RESUMO

SHAKESPEAREAN PUPPETS:
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ALINE RAZZERA MACIEL
UNIVERSIDADE FEDERAL DE SANTA CATARINA
2010

Professor Orientador: José Roberto O'Shea

Através de um estudo sobre adaptações de peças de Shakespeare para o Teatro de Formas Animadas, essa pesquisa explora adaptações do corpo dramático e humano, discutindo reescrituras de Shakespeare em um espetáculo representado com bonecos, enfocando a questão da adaptação do corpo humano e do corpo dramático de Shakespeare. O *corpus* é a peça *100 Shakespeare*, representada pela Companhia brasileira Pia Fraus, que consiste na adaptação de nove peças de Shakespeare para o Teatro de Formas Animadas. As esquetes selecionadas são: *Hamlet*, *Otelo* e *Titus Andronicus* uma vez que estas apresentam elementos que caracterizam adaptações textuais e corpóreas. Esta dissertação utiliza parâmetros teóricos, sobretudo, de Linda Hutcheon, que aponta que cada pessoa experiencia uma mesma adaptação diferentemente de outra por causa de sua formação; de Patrice Pavis, que acredita que uma adaptação pode modificar o significado de uma peça; de Ana Maria Amaral, que define “boneco” como objeto inanimado que retrata seres humanos ou animais e que é animado por um ator-manipulador; de Pilár Amorós e Paco Parício, que contribuem com diversas idéias a respeito do Teatro de Formas Animadas; de Valmor Nini Beltrame, que apresenta alguns princípios da manipulação de bonecos; e das idéias de Heinrich von Kleist a respeito da superioridade da marionete em relação ao ser humano. Baseando-se nos parâmetros identificados, esta dissertação aponta para as possibilidades de considerar os bonecos adaptações do corpo e da mente humana e humanizações de personagens Shakespeareanas, analisando como as esquetes são adaptadas, como os bonecos são manipulados e como as personagens são desenvolvidas.

Palavras-chave: Shakespeare, Adaptação, Teatro de Formas Animadas

Número de páginas: 53

Número de palavras: 17.090

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CHAPTER I

INTRODUCTION: ADAPTING SHAKESPEARE, MANIPULATING PUPPETS; ADAPTING PUPPETS, MANIPULATING SHAKESPEARE

This research is interested in Shakespeare's dramatic body and in human body adaptations. By studying *100 Shakespeare*, a Brazilian puppet play, this research concerns itself with how three out of nine Shakespeare's plays were adapted for Puppet Theatre.¹ The play, performed by the Company Pia Fraus, is constructed through sketches which synthesize the Company's views on Shakespeare's drama. Moreover, the title "*100 Shakespeare*" means, in Portuguese, that both "a hundred", as an imaginary number, and none of Shakespearean scenes are performed, since there is almost no Shakespearean language in the show. A similar absence of Shakespeare's language in performance is mentioned by Dennis Kennedy in "Shakespeare without His Language", a well-known essay which stresses Shakespeare's plays rethought and performed in foreign languages, and in different cultures. In *100 Shakespeare*, the actors-manipulators are not worried about vowels, consonants, rhymes, verse, or prose; they foreground the visual language, and, going beyond the play text, Pia Fraus presents "Shakespeare without Shakespeare". Besides, accepting that puppets are human body adaptations and also means to express human beings' inner feelings, the present research has verified that when one studies adaptations of Shakespeare's dramas into Puppet Theater, puppets can be analyzed in their humanized dimension.

The general context of this investigation is, therefore, adaptation in Puppet Theater. Although there are differences among puppets, dolls, and automata,² in literature, stories have been written either based on a puppet play, or using a puppet to represent a character. Examples of such stories are the tragedy *Doctor Faustus*, by Johann Wolfgang von Goethe, and the short stories "The Sandman" and "Automata", by E.T.A. Hoffmann. When Goethe was a child, he got in contact with Puppet Theatre through his grandmother, who told him a fable about

¹ In Portuguese, the term *Teatro de Bonecos* (Puppet Theater) is no longer used. Instead, the broader and most used term is *Teatro de Formas Animadas* (Amaral, *Formas Animadas*, 17-21). During some years of discussion and development, *Teatro de Formas Animadas* has been called Marionette Theatre, Puppet Theatre, Animation Theatre, among others. However, such different nomenclatures are still used without a clear distinction.

² Puppets are animated by a human being, dolls are designed basically as a toy, and automata are manipulated mechanically.

Marionette Theatre.³ Years later, Goethe wrote the story of Doctor Faustus which was based on this fable. In “The Sandman”, Hoffmann portrays Olympia, a puppet-like character made of wood and animated through alchemic secrets by professor Spalanzani: “Nathaniel stood paralyzed; he had seen but too plainly that Olympia's waxen, deathly-pale countenance had no eyes, but black holes instead – she was, indeed, a lifeless doll” (par 111). Similarly, in “Automata”, Hoffmann describes “The Talking Turk”, writing that “the manner of the construction and arrangement of this automaton distinguished it very much from ordinary mechanical figures (...). [I]nside the figure you could see a complicated mechanism consisting of a number of wheels” (par 49, 52).

Specifically, the present research investigates the issue of adaptation of Shakespeare’s plays in Puppet Theatre. Several of Shakespeare’s plays have been performed with puppets, even if not always professionally. Some examples are *Macbeth: The Puppet Shakespeare*, by the Adams House Drama Society (2002, Massachusetts); *Marionette Macbeth*, by the Chicago Shakespeare Theater together with Colla Marionette Company (2007, Chicago); *A Midsummer Night’s Dream*, by the Mum Puppettheatre (2005, Philadelphia), and others performed by The Shakespeare Marionette Company (England). In this research, precepts from adaptation theory are applied to the aforementioned puppet play titled *100 Shakespeare*, in which nine of Shakespeare’s dramas are adapted. By using different manipulation techniques, and almost without any use of words, *100 Shakespeare* presents a re-writing of Shakespeare’s plays. With a well established soundtrack, the silence of words in *100 Shakespeare* reveals, through puppets, Shakespeare’s characters in a deeply human perspective.

The purpose of this research is to carry out a study of the adaptation of Shakespeare’s plays in Puppet Theater. More specifically, the objective of this study is to explore dramatic and human body adaptations, discussing Shakespearean rewritings in a play performed with puppets, focusing on both the way the human body and Shakespeare’s dramatic body are adapted. By analyzing such adaptations of dramatic and human bodies, I have devised the hypothesis of this research: that when adapting Shakespeare’s dramas for Puppet Theatre, puppets can be seen as adaptations of the human body, and can be analyzed in their humanized dimension.

The *corpus* of this investigation is the aforementioned play *100*

³ In Marionette Theatre, puppets are manipulated through the use of strings.

Shakespeare, performed by the Brazilian company Pia Fraus, in São Paulo, in 2007. The production consists of an adaptation of nine Shakespearean plays: *Hamlet*, *The Merchant of Venice*, *Romeo and Juliet*, *Macbeth*, *Othello*, *A Midsummer Night's Dream*, *King Lear*, *Richard III* and *Titus Andronicus*. The sketches selected for the present research are: *Hamlet*, *Othello*, and *Titus Andronicus*. Those sketches have been selected because they present elements which characterize both textual and bodily adaptations. In *Hamlet*, for instance, the puppet which represents Hamlet's character enters with no head and, before finding his own, the puppet finds two other heads: Rozencrantz's and Ophelia's; in *Othello*, the character Desdemona is represented through a travesty of the Shakespearean "original": a sensual puppet which enacts sexual relations with the manipulators and with members of the audience; and in *Titus Andronicus*, the manipulators "eat" a puppet, thus addressing the play's infamous banquet.

The present research is significant in more ways than one. First, what is being discussed is the controversial issue of adaptation applied to some plays by a canonical writer, and with the use of puppets. Second, this project adds to previous efforts. In 2003, Maria de Fátima de Souza Moretti presented a Master's thesis titled "Encanta o Objeto em Kantor" in Programa de Pós-Graduação em Literatura (PPGL) of Universidade Federal de Santa Catarina. In this thesis, Moretti draws a comparative analysis concerning the utilization of objects in Tadeusz Kantor's drama, in Puppet Theater, and in Marcel Duchamp's works. In Programa de Pós-Graduação em Inglês (PPGI), a number of research projects have been developed on "Shakespeare in Performance"; however, none of them has included Puppet Theater in their analysis. This distinction is what makes the present research significant to PPGI, to our country, and hopefully internationally, since this is an investigation which incorporates three different subjects: adaptation, Shakespeare, and puppets. Moreover, this research is meaningful to me, personally, because in the course of my studies as an undergraduate student I was not only interested in performance studies but also in Puppet Theater. My final undergraduate paper was a study titled "Superior Beings: A Discussion About the Relation Human-Marionette", in which I analyzed two scenes of the movie *Being John Malkovich* (1999), directed by Spike Jonze, as examples of how a marionette, in many cases, is a "superior being", when compared to humans. Besides, the theory of adaptation has incited me to work with Shakespeare's drama, since his plays are subject of constant

investigation, and because Shakespeare, being a canonical writer, arouses controversies.

Considering that theoretical perspectives are important for the development of any investigation, a critical overview of works which deal with adaptation theory and Puppet Theater will be attempted below. Concerning adaptation theory, the main sources are Linda Hutcheon's *A Theory of Adaptation* (2006), Patrice Pavis's *Dictionary of the Theater: Terms, Concepts and Analysis* (1997), *Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present* (2005), edited by Daniel Fischlin and Mark Fortier, and *Shakespeare Made in Canada: Contemporary Canadian Adaptations in Theatre, Pop Media and Visual Arts* (2007), edited by Daniel Fischlin and Judith Nasby. As for Puppet Theater I present a review of concepts provided by Ana Maria Amaral's *Teatro de Formas Animadas* (1996), *Teatro de Animação* (1997) and *O Ator e Seus Duplos: máscaras, bonecos e objetos* (2004), Pilar Amorós and Paco Paricio's *Títeres y Titiriteros: El Lenguaje de los Títeres* (2005), *Teatro de Bonecos: Distintos Olhares sobre a Teoria e a Prática*, edited by Valmor Nini Beltrame (2008), as well as a discussion of Heinrich von Kleist's classic essay "On the Marionette Theater" (1811).

In the present research, the concept of adaptation theory is crucial, since I am drawing on two kinds of adaptation: one that operates on stage, and one that involves the human body. Hutcheon believes that adaptations can be seen as a "formal entity or product", as a "process of creation", and as a "process of reception" (7-8). The first supposition treats adaptation as a transposition of a work. Such "transcoding" is influenced by the medium ("poem to film"), the genre ("epic to novel"), and the change of context ("same story but different point of view") (7-8). The second supposition indicates that such process of creation involves both "(re-)interpretation" and "(re-)creation". Furthermore, Hutcheon comments that this process has also been called "appropriation" or "salvaging" (8). The third and last supposition believes that "adaptation is a form of intertextuality" (8), that is, when dealing with reception one should know that people experience differently the same adaptation because of their personal background. Such notion can be related to the play to be analyzed, since a person who knows Shakespeare's work can have different insights during the show, compared with someone who has never read or seen any of Shakespeare's plays performed. Anyway, the Company believes that *100 Shakespeare* can be seen by any kind of public.

Another issue discussed by Hutcheon deals with ways of adapting a work. The theorist mentions that “in a very real sense, every live staging performance of a printed play could theoretically be considered an adaptation in its performance” (39), since the play-text does not necessarily show stage directions. Coincidence or not, such is the case of Shakespeare’s play-texts, which usually contain relatively few stage directions. Hutcheon also argues, now regarding personal and political reasons for adapting a work, that adaptations of Shakespearean texts, for instance, can be seen as “tributes or as a way to supplant canonical cultural authority” (93).

Concerning drama adaptation, here named as “dramatic body” adaptation, Pavis’s encyclopedic *Dictionary of the Theater* presents hundreds of technical and theoretical theatrical terms. Therein, Pavis defines adaptation as a process in which dramatists “entirely rewrite the text, using it as raw material” (14). Likewise, Pavis believes that an adaptation “does not hesitate to change or even invert the meaning” (14) of a play. Also, Fischlin and Fortier’s *Adaptations of Shakespeare* anthologize twelve theatrical adaptations of Shakespeare’s plays, prefaced by an essay in which the authors develop several issues regarding adaptation theory. Such issues are, for instance, the question of Shakespeare himself being an adapter, and how a rewriting can be classified. Fischlin and Fortier mention that adaptation was already a “key” adopted by Shakespeare, since he used to bring into his texts external sources in order to create his plays. Besides the issue of how Shakespeare used to deal with his sources, the authors discuss the derivation of the word “adaptation”, that is to say, a Latin word meaning “to fit in a new context” (3). Also, in Fischlin and Fortier’s notions of Shakespeare’s dramas adapted, they propose the adaptation of Shakespeare’s drama as “rather than a beginning or an end”, and argue that “as ongoing objects of adaptation all Shakespeare’s plays remain in process” (3).

Moreover, in *Shakespeare Made in Canada*, Fischlin and Nasby, together with several Canadian scholars, present different studies regarding Shakespearean adaptation, from theatre to video-game. Leonore Lieben, in the chapter “*Pourquoi Shakespeare?*”⁴ mentions that such question, asked by Gean Gascon, co-director of Montreal’s Théâtre du Nouveau Monde (MTNM) and director of the Stratford Festival 1968-74, was answered by himself, who says that “Shakespeare was ‘such a dramatic genius that his singular voice

⁴ “Why Shakespeare?” (my translation).

traverses the barrier of language and reaches us with incredible force” (97). *Shakespeare Made in Canada* brings, in the chapter “On Shakespearean Adaptation and Being Canadian”, Fischlin’s comments on the ‘Shakespeare Effect’, writing that such effect “is everywhere evident: from the ever-increasing volume of movies that adapt his works, (...) and his general cultural presence that makes him a signifier for literary and artistic achievement” (4). Since the present research deals with a theatrical adaptation of Shakespeare’s dramas, the previously mentioned discussions regarding the meaning and the source of the word *adaptation*, as well as the breadth of this theme and why people still adapt Shakespeare’s plays, are relevant for this study.

Concerning Puppet Theater and puppets, here understood as “human body adaptations”, according to Ana Maria Amaral (*Formas Animadas*, 18-19), the theatrical genre which uses puppets, masks, objects and shadows to represent human beings, animals or abstract ideas is named Animation Theatre. A puppet is “*um objeto que, representando a figura humana, ou animal, é dramaticamente animado diante de um público*”⁵ through an actor-manipulator (Amaral, *Formas Animadas*, 71). Its manipulation is usually live (in theaters) but it can also be made through technical processes, photo, shooting or electronically (in cinema, on TV). In Puppet Theatre, puppet manipulation is never mechanized. Mobility is achieved through the actor-manipulator’s conscious energy. More than that, puppets are not only images, but means by which human beings express their inner feelings and entertain people, despite the frequent exploration of the grotesque, (usually hidden in daily life). In *O Ator e Seus Duplos* (2004), Amaral discusses the “doubles”, that is, human’s image translated into inanimate figures using masks, puppets, and objects. Amaral comments in the introduction that “*o ator agora divide o espaço com seus duplos, contracenando com objetos, simulacros, reflexos e projeções da própria imagem*” (17).⁶ In *Teatro de Animação* (1997), Amaral mentions that nowadays Animation Theatre has developed a lot but “*existe uma grande defasagem teórica a esse respeito*”⁷ (16). For her, when commenting about companies that practice such theatre, it is important to have theoretical material on the processes and decisions taken during the production. With this material, companies can have

⁵ “an object that, representing human or animal figures, is dramatically animated in front of an audience” (my translation).

⁶ “nowadays an actor shares the stage with his doubles, performing with objects, simulacra, reflexes, and projections of his own image” (my translation).

⁷ “there is a huge lack of theoretical material regarding this subject” (my translation).

references and possibilities of self-evaluation (16, 17). In Amaral's words, "*numa arte em que o diálogo e a crítica estão ausentes, este livro é uma tentativa de comunicação*"⁸ (18). So, Amaral's overall explanations concerning the history of Puppet Theatre, the definition of puppet – i.e., an inanimate object which portrays human beings or animals – the techniques, and the types of puppets as well as the importance of this type of language will be useful for a better understanding of Puppet Theatre as a whole.

The "Titiriteros de Binefar", Amorós and Paricio, in *Títeres y Titiriteros*, begin the book with the chapter "*Qué es un Títere?*"⁹, which describes some ideas regarding aesthetics, the role of the actor-manipulator, the actor's presence, and technical distance, among others. The authors also comment, in the second chapter "*La Puesta en Escena*",¹⁰ on the story to be told, the puppet's presentation, the public, and how to establish code and conflict. In the chapter "*Manipulación*",¹¹ the "Titiriteros de Binefar" share several techniques: how to know the puppet, gesture repertoire, how puppets "see", how to achieve precision, how to convert syllables into gestures, improvisation, and others. The second part of *Títeres y Titiriteros* focuses on different kinds of puppets, their history and how to operate them. In *Títeres y Titiriteros*, Amorós and Paricio also offer a definition of puppet: "*un elemento plástico, especialmente construido para ser un personaje en una acción dramática, manipulado por un actor titiritero que lo dota de voz y movimiento*" (23).¹² Besides the definition of puppet, the authors make reference to the difficulty some actors who begin to work as actors-manipulators have to control their body expressivity when working with a puppet. In other words, an actor-manipulator should not articulate or make more gestures than a puppet because such "competition" is unfair. If an actor-manipulator wants to focus the audience's attention on him and not on the puppet, then he should perform in actor's theatre only.

As regards the conception of a Puppet Play, Amorós and Paricio present several questions such as: why do Puppet Theater? The answer, according to them, is basically that we must have something to

⁸ "In an art where the dialogue and the critic are absent, this book is a tentative of communication" (my translation).

⁹ "What is a Puppet?" (my translation).

¹⁰ "The Conception" (my translation).

¹¹ "Manipulation" (my translation).

¹² "A plastic element, specially constructed to be a character in a dramatic action, manipulated by an actor-manipulator who gives it voice and movement" (my translation).

tell which deserves drawing, construction, reconstruction, adjustment, rehearsal, etc. It is important to know the story to be told, to present the puppet and to establish some codes; that is, if the puppet enters and says hello to the public and, after the puppet, the actor-manipulator also says hello to the public, every one knows that the actor-manipulator will also be part of the show. In other words, the code is established. Concerning manipulation, Amorós and Parício submit that the most important part of a Puppet Play is to see a proficient manipulation of the puppet. For this, the actor-manipulator has to be aware of the puppet's nose, because it is with this part that one can see where and to whom the puppet is looking. For instance, if the puppet is on the ground, its nose should point toward a higher position, and if the puppet is on a higher place, its nose should point to a lower position.

Other subjects of *Titeres y Titiriteros*, such as the types of puppets, will also be considered in this research. Some of them are: rod puppet, manipulated with the use of sticks; glove puppet, controlled by a hand that goes inside it; shadow puppet, manipulated behind a screen with a light at the back; *bunraku*, a Japanese kind of Puppet Theatre in which three people are necessary to manipulate the puppet; and marionette, a puppet moved by strings. Since in this research I will be analyzing some of these different types of puppets and also Pia Fraus' conception and manipulation of *100 Shakespeare's* puppets, *Titeres y Titiriteros* will serve as a guide in order to obtain definitions and a better understanding of Puppet Theatre.

Another important guide for this thesis, also related to Puppet Theatre, is *Teatro de Bonecos: Distintos Olhares sobre Teoria e Prática*, organized by Valmor Níni Beltrame with the collaboration of several scholars who participate in a Study Group of Animation Theatre, created in 2005 at Universidade do Estado de Santa Catarina (UDESC). Such group has the intention of producing and propagating notions regarding Animation Theatre. In this research, the article to be used is titled "Princípios técnicos sobre o trabalho do ator-animador", written by Beltrame. In this article, Beltrame comments on the actor-manipulator's training and mastering of different manipulation techniques, and also presents some principles of actor-manipulator's work. Such article is discussed in the third chapter, where I analyze the sketches commenting on the manipulation of the puppets.

As regards the relation between puppets and human beings, puppets can also be seen as adaptations of the human body and mind. Humans, when portrayed in a puppet's body, perceive in this being a possibility of transcendence, that is, the perfection they crave to achieve.

This almost unattainable perfection, according to some authors, makes puppets superior beings when compared to humans. In Heinrich von Kleist's classic essay "On the Marionette Theater",¹³ puppets, when compared to humans, would have the advantage of not being vain. Kleist affirms that when human beings acquired knowledge – or, in Kleist's words, "now that we've eaten of the tree of knowledge" (par. 20) – it became impossible for them to achieve a puppet's grace, since knowledge contributes to corrupt human beings. Thus, humans have acquired a reflexive capacity and have become inferior to puppets. Moreover, Kleist's ideas regarding a marionette's superiority in relation to human beings, as well as the fascination humans have with the vision of themselves being portrayed by a puppet, are studied in this research. Kleist's idea in "On the Marionette Theater" is that marionettes would have two advantages over a real ballet dancer, who, for the purpose of this research, will be generalized to puppets and human beings respectively: one is the lack of "vanity", and the other is independence of "gravity". In Kleist's text, Mr. C. affirms that "(...) *la afectación aparece (...) cuando el alma (vis motrix) se localiza en algún outro punto que el centro de gravedad del movimiento*"¹⁴ (Kleist, qtd. in Arroyave, 26). Kleist adds that puppets have the advantage of not depending on gravity.¹⁵

Having mentioned some notions by different scholars, I am applying the earlier mentioned terms – such as, puppets, processes of manipulation, and Puppet Theatre – since they are relevant to the present study. Moreover, both Amaral's and Kleist's works are important for this research since in one perspective puppets are seen as inanimate objects used for entertainment, and in another puppets are seen in their humanized dimension; i.e., puppets are not only compared to humans but are also seen as superior to them.

The aforementioned issues of adaptation and puppets are pertinent and useful in order to develop a study that goes beyond literary and theatrical analysis. In other words, the present research is interested in exploring the humanization of puppets when performing a Shakespearean character. Therefore, the study of adaptation theory and Puppet Theatre are important for the development of the proposed investigation, being the play *100 Shakespeare* an adaptation of

¹³ Uber das Marionettentheater.

¹⁴ "(...) vanity appears, (...), when the soul (vis motrix) localizes in another place than the movement's gravity center" (my translation).

¹⁵ In the Spanish version, Arroyave used the word *ingravidos*

Shakespeare's dramatic body which uses puppets to express what is usually done by actors: human beings' inner feelings.

For this, the procedures consist of doing research on Shakespeare's drama, Adaptation Theory, Puppet Theatre, and the play *100 Shakespeare*. In the process, I have reread and annotated Shakespeare's *Hamlet*, *Othello* and *Titus Andronicus*, and have expanded my views on adaptation theory and also on Puppet Theater. Besides, I have watched several times the DVD of *100 Shakespeare* and, based on the identified parameters, I expect to point out how the sketches are adapted, how the puppets are manipulated, and how the characters are developed.

When someone adapts a play script, or any work of art, the person confers his impressions and opinions to such work. Similarly, an actor-manipulator, when manipulating a puppet, confers his emotions and senses to this inanimate being. So, if a puppet is an extension of the manipulator's body and mind, the adapted material can also be an extension of the adapter's body and mind. Just as a text can be adapted, the human body can be adapted, which ensures the creation of another body. In theater, actors use their bodies in order to represent characters and to construct meaning. In Puppet Theatre, actors-manipulators manipulate inanimate bodies conferring them movements and expressions that approximate puppets to human beings. In this sense, creators and manipulators apply their personal impressions of humanity to another body, in the manufacture of and in the performance with puppets, thus adapting the human body. So, "adaptation" and "manipulation" can be understood as similar processes. Such understanding justifies why, in this research, I refer to "adaptation of Shakespeare's dramatic body" and "adaptation of the human body", since a puppet is a rereading of the human body and mind.

In *100 Shakespeare*, Pia Fraus goes deeply into the issue of adaptation since they bring into the stage elements of Puppet Theater which enhance even more the way adaptation is seen. So, when Fischlin and Fortier write that

[t]heatrical adaptation is an intertextual apparatus, a system of relations and citations not only between verbal texts, but between singing and speaking bodies, lights, sounds, movements, and all other cultural elements at work in theatrical production, (7)

they mean that adapting a work to be performed implies not only rearranging the play-text but also that there are some other elements involved in a theatrical performance. Thus, such view can be applied to *100 Shakespeare*, since for composing this almost silent play Pia Fraus did not develop another play-text but a play script with several descriptions of how the scenes should be performed. Moreover, because *100 Shakespeare* is a puppet play, the focus on images, colors and sounds has a major role in the process of adaptation and manipulation.

In order to present the results of the research, this thesis is organized into four chapters. Chapter 1 presents an introduction, with the tentative hypothesis, method, context of investigation, review of literature, objectives and significance of the research, as well as a discussion about adaptation and manipulation, arguing that they are related and will be treated as such in this research. In Chapter 2, I address the difference between actor and actor-manipulator and present a brief history of Actor's Theatre and Puppet Theatre. Chapter 3 refers to the *corpus* as a whole and to the analysis of the three sketches selected, specifying the processes of manipulation, discussing how Shakespearean characters are explored in *100 Shakespeare* and how puppets can be analyzed as humanized figures. Finally, in Chapter 4, I present my closing remarks, submitting that Shakespearean puppet-like characters can express human nature as eloquently as any human being.

CHAPTER II
 ACTOR vs. ACTOR-MANIPULATOR:
 DIFFERENT ELEMENTS, DIFFERENT THEATER

As a matter of differentiation between an actor and an actor-manipulator, notions by several scholars are exposed below in order to point out how such difference affects both Actor's Theatre and Puppet Theatre. Basically, being an actor is different from being an actor-manipulator. An actor-manipulator has to confer mobility to an object which is immobile by nature, and such mobility is imparted by external impulses mediated by the actor-manipulator who activates the puppet. In other words, the puppet "influences" the actor-manipulator and the actor-manipulator moves the puppet in a way which seems appropriate for him and for the development of the action. By contrast, an actor is influenced only by his own body, and mainly by other actors involved in the play. The actor's movements and emotions depend on his internal impulses. In this chapter, I first present definitions regarding actor and actor-manipulator, then comment on the history and on some elements of both Actor's and Puppet Theatre.

According to Ana Maria Amaral (2001) the difference between an actor and an actor-manipulator is that

*o ator é aquele que no palco é visto, encarna e tem a imagem do personagem. O ator-manipulador é um ator que (...) [dá] vida a personagens inanimados. Enquanto ator-manipulador, nem sempre é visto ou, quando visto, deve manter-se neutro para que o foco não caia sobre si, mas sobre o boneco ou objeto. Nesse caso, pode ser considerado também como um duplo, um duplo de si mesmo. (22)*¹⁶

Pilar Amorós and Paco Parício (2005) comment on some interrelated stages that determine the "birth" of a puppet: dramatic character, technical and aesthetic configuration, and the actor who manipulates the puppet. Concerning the actor-manipulator, Amorós and

¹⁶ "The actor is the one who is seen on the stage, who embodies and has the image of the character. The actor-manipulator is an actor who (...) [confers] life to inanimate beings. While being an actor-manipulator, he is not seen, or, when seen, he must be neutral in order to keep the focus on the puppet or on the object and not on himself. In this case, an actor-manipulator can be considered a double, a double of himself" (My translation).

Parício mention that he is the “moving force”, the “soul of the puppet” and that the same techniques used by actors, such as breathing, vocalizing, intonation, notion of space, gestures, and so on, are also used by an actor-manipulator (35). Like Amaral, Amorós and Parício refer to the importance of an actor-manipulator focusing his gestures on the puppet; that is, an actor-manipulator must learn to dislocate his expressions and to convey them through the puppet.

Another difference between an actor and an actor-manipulator refers to Heirich von Kleist's aforementioned ideas regarding “vanity”. While an actor suffers with the condition of “star”, a puppet, being a character deprived of feelings, does not possess “vanity”. As we saw in the previous chapter, according to Kleist's essay “About the Marionette Theater” (1810), the advantage a puppet¹⁷ has when compared to humans is that the former does not depend on gravity and is not vain. “About the Marionette Theater” has the purpose of developing a philosophical approach to the marionettes, being a fictional report given by the narrator in a conversation he has with Mr. C., the first ballet dancer of the town's opera. The narrator discovers, in this conversation, that the ballet dancer believes that once a man “eats from the tree of knowledge”, that is, at the moment humanity has the desire to discover things, human beings lose their innocence and gracefulness, implying by contrast that if one maintains such qualities, he will be in harmony with nature and the world.

My intention from here on in the present chapter is to mention some important elements of the history of Actor's Theatre and, later, Puppet Theatre. Phyllis Hartnoll (1991) characterizes several kinds of Actor's Theatre such as Greek, Medieval, Italian, Elizabethan, French, Japanese, and Modern Theatre. The author believes that “for the theatre as we understand it today three things are necessary: actors speaking or singing, an element of conflict conveyed in a dialogue, and an audience emotionally involved in the action but not [necessarily] taking part of it” (7). Such characteristics are what differs, for instance, theatre from religious or social ceremonies.

According to Hartnoll, the origins of Greek theatre are in religious ceremonies, with elements of dance and music, performed by priests and worshippers who used animal skins to cover their bodies in order to demonstrate their respect for the gods. Greek tragedies and comedies are considered the first ones performed by actors and both the

¹⁷ Actually, Kleist does not refer to all kinds of puppet, but to a marionette, a puppet manipulated through the use of strings.

performances and the buildings have influenced Western theatre. The presence of the chorus and masks are also important characteristics of Greek Theatre.

Part of Medieval Theatre, Liturgical and Mystery Plays were not the only kind of plays existing at that time (between the tenth and the fifteenth centuries). Still according to Hartnoll, “[...]we know, on the evidence of manuscript illustrations, that certainly the plays of [...] [many] other writers were often read aloud while actors mimed the story” (32). Several humble entertainers, including, “acrobats, dancers, mimics, animal-trainers, [...], jugglers, wrestlers, ballad-singers, story-tellers” (32) used to travel around Europe in groups presenting their shows. Today, such way of performing is called “street theatre”, a kind of theatre which is presented outdoors, with no specific audience watching.

In *The Medieval Theatre* (1995), Glynne Wickham mentions that between the tenth and the sixteenth centuries Europeans became preoccupied with religion, social recreation, and money. In theatre, specifically, medieval Europe is characterized by three aspects of dramatic activity: worship, leisure and pleasure, and commerce. According to Wickham, the more elaborated a dramatic art is, more costly it becomes. So, finding capital in order to finance a production becomes a major aspect in European Medieval Theatre – as it is nowadays.

Moreover, it was during this time, starting in the reign of Henry VIII, in the sixteenth century, that occurred the English Reformation. Famously, such event entailed a break up with Roman Catholic Church and was also considered a cultural revolution. In fact, according to Simon Shepherd and Peter Womack (1996), it was in Medieval Drama that occurred “the birth of the author” (1), as well as the advent of the “Proclamation of the Abolishment of Interludes”, a royal document which announces the importance of authorization, forbidding plays which were not “under the auspices either of a recognized tradition or of a recognized member of society” (2). Such document also indicates two models of theatre: as a social activity and as a kind of text.

Another issue discussed by Shepherd and Womack is drama scripts. According to the authors, “few pre-Reformation scripts have survived, but the ones which are extant fall into three broad categories”, namely: mystery, miracle, and moral plays. Mystery plays focus on the themes of “creation, fall, redemption, and judgment of mankind”; Miracle plays deal with “biblical or legendary saint and miracles”; and

Moral plays depict “allegorical contests between personified forces of good and evil” (2).

Another important form of actor's theatre occurred in Italy, in the fifteenth century, called *commedia dell'arte*. Characterized by improvisation, this popular theatre was performed in the streets or on small improvised stages. *Commedia dell'arte* has fixed characters, such as: Arlecchino, the clown; Brighella, the servant; Il Capitano (The Capitain); Colombina, female counterpart of Arlecchino; Il Dottore (The Doctor); the Inamorati (the lovers); Pantaleone, an old man; Pierrot, the loyal servant; Pulcinella (or Punch)¹⁸; Sandrone, a peasant; Scaramuccia, a buffoon; La Signora, the wife of Pantaleone; Tartaglia, a statesman; and Zanni, the unfortunate servant.

According to Sarah Santon and Martin Branham's *Cambridge Paperback Guide to Theatre* (1996), “the origin of *commedia dell'arte* is unknown” and “the first evidence of a company (its contracts) is from 1545” (76-77). However, at this time (before 1600's) many troupes had travelled around Europe, “influencing actors and playwrights everywhere”. Lope de Vega, Molière, and Shakespeare “own a debt to *commedia*” (77), as well as Jacques Copeau's and Dario Fo's schools of actors, founded in the nineteenths, who were also inspired on their techniques by *commedia dell'arte*. More than that, *Commedia* touches even the idea of an acting “based on recognizable social types rather than unique human personalities, contributing to [Meyerhold's] biomechanical system” (77), and, what interests this research most, *Commedia* has influenced Puppet Theatre, more specifically the aforementioned character Punch.

Moving on to another time in Actor's Theatre history, English Renaissance Theatre is sometimes called Elizabethan Theatre but strictly speaking, the term Elizabethan Theatre relates only to the plays written and performed during the reign of Queen Elizabeth (1558–1603). So, Elizabethan Theatre differs from Jacobean Theatre since the latter is related to the reign of King James I (1603–1625). Elizabethan Theatre aroused with the first professional actors organized in companies and counted on “the first modern playwright fit to stand comparison with the masters of Greek drama” (Santon and Branham, 72): William Shakespeare. Of course, Shakespeare was not the only

¹⁸ According to Amaral (*Formas Animadas*, 116), Punch, in England, has a wife, Judy, a son and a dog. *Punch & Judy* represent how problematic can be the relation between husband and wife. Punch is a violent man who tries to maintain order with a bat, spanking everybody.

playwright; others like Christopher Marlowe and Ben Johnson also wrote several successful plays at this time.

In the early years of Elizabeth's reign, groups of players used to perform in any place they could: indoors or in public places. However, after 1576, "professional companies [...] began to establish their own permanent playhouses in London" (Braunnumuller and Hattaway, 2). Some companies were licensed by the patronage of a lord in order to travel and perform while others, unlicensed, according to the statute of 1598, were known as "Rogues, Vagabonds and Surdy Beggars" (2). Such unlicensed companies were banned by the Common Council of London. Some players continued to play, and this attitude "stimulated entrepreneurs to borrow money and build the first professional playhouses" (3). Some of them were The Red Lion (built in 1567), The Theatre (built in 1576), The Curtain (built in 1577), The Rose (built in 1587 and repaired in 1592 and in 1595), The Swan (built in 1587), and The Globe (built in 1599).

Private theatres, differently from arena or public theatres, charged higher prices but open-aired theatres used to accommodate a diversified audience (9). Another difference between public and private theatres is that in private theatres a low and intimate intonation was possible and in public ones actors had to deliver bold and strong lines in order to be heard (31). At that time in England, "going to the theatre [...] did not demand literacy in an age when most of the population was illiterate" (35). People were able to enjoy the spectacles that often dealt with everyday situations and problems. With a diversified and organized way of conducting and constructing playhouses, the Elizabethan age has revolutionized theatre activities.

In France, the theatre company *Comédie-Française* was founded by King Louis XIV in 1680 in order to join two other companies: *Guénégaud* and *Bourgogne*. At that time, the *Comédie-Française* was the oldest and the only professional company in Paris. The repertoire included plays by Molière, Racine, Corneille, among others. According to Santon and Banham, after World War I, when the director Jacques Copeau, founder of *Théâtre du Vieux-Colombier*, and the Cartel directors¹⁹ "raised standards of production, *Comédie Française* lagged behind" (74). In 1936, Édouard Bourdet was appointed *Comédie Française*'s administrator and after that Copeau became a provisory administrator. "During the German occupation the

¹⁹ Charles Dullin, Louis Jouvet, Georges and Ludmila Pitoëff, and Gaston Baty, known collectively as the Cartel.

theatre's reputation rose again" (74), but since the actor Jean-Louis Barrault left, in 1946, the *Comédie-Française* "has continued to be a conservative force in the French theatre" (74). Moreover, styles have changed in acting and performance. Nowadays, *Comédie-Française* has around three thousand plays and three venues: the *Richelieu*, the *Théâtre du Vieux-Colombier*, and the *Studio-Théâtre* and since 2006 has Muriel Mayette as a general administrator.

In the late nineteenth century, European theatre established a "balance between good theatre and social problem" (Hartnoll 214) with the works of Henrik Ibsen (1828-1906) and Anton Chekhov (1860-1904). Considered immoral and outrageous for the time, Ibsen's social plays contrast with Victorian values of family and propriety, introducing a critical view on the condition of life and morality. Chekhov follows Ibsen and, even after renouncing theatre because of the bad reception of *The Seagull* in 1896, the writer became famous because of his next productions: *Uncle Vanya*, *Three Sisters*, and *The Cherry Orchard*.

According to Marvin Carlson, in *Theories of Theatre*, the Swedish Adolphe Appia (1862-1928) played an important role in symbolist theatre and was one of the most "significant contributors to the theatre" (293). Appia proposes a theory of staging which was different from anything done in European theatre by that time: "instead of the cluttered, detailed, illusionistic settings [...]", Appia proposes "a simple arrangement of spatial forms, evocative rather than specific, which would give major emphasis to light and the movement in space of the actor" (294). Appia believes that actor and scenery are not more important than light, an both "should not add new information but simply express the life already in the work" (295).

In Japan, the types of theatre are divided in three: *Noh*, *Kabuki*, and *Bunraku*.²⁰ *Noh* comes from religious rituals, combining myths and legends. According to Hartnoll, *Noh* "is a drama of soliloquy and reminiscence, and not, as in the West of conflict" (230). Like Greek tragedy, in *Noh* there is a "chief actor", usually masked, and like Shakespearean tragedies, *Noh* also has "comic interludes" (called *kiogen*) with the presence of miming and clowning. The *Kabuki* is a "hybrid form" where *ka* means singing, *bu* means dancing, and *ki* means acting. This type of theatre deals with Japanese history and the routines of Japanese in ancient time. Comparing to *Noh*, in *Kabuki* there are more actors and none of them are masked; instead, they are in favor of

²⁰ *Bunraku* is a Japanese millennial form of Puppet Theatre which will be described later, in the third chapter.

stylized costumes. Hartnoll comments that at the end of the nineteenth century an “infiltration from the West [occurred] in *Noh* and in *Kabuki*, beginning with free adaptations of Shakespeare” (234).

An important Japanese director, known in East and West, is Yoshi Oida. He believes that the actor must “disappear” on stage in order to show the virtuosism of his movement. Oida (2000) compares an actor with a ninja, who has the power of disappearing. Such actor, according to him, should use his body in order to show things that are usually seen in daily life. It is important to mention that Oida believes that such work is not magical but technical (“A Estratégia do Ninja” 115-120). Curiously, such idea of “disappearing on stage” can also be related to actors-manipulators in Puppet Theatre.

In order to round up this brief discussion about Actor’s Theatre history, I now move to a last part: Modern Theatre. For this, I have selected three directors to comment on briefly: Edward Gordon Craig, Vsevolod Emilievich Meyerhold, and Jacques Copeau. Of course, Modern Theatre cannot be restricted to such directors. However, since they have similar notions regarding actors, and some of them also wrote about Puppet Theatre, several points about Craig, Meyerhold, and Copeau are exposed below.

According to Craig, an actor cannot be considered an artist since, being possessed by emotion, what an actor shows to the public “*não [é] uma obra de arte, mas uma série de confissões involuntárias*” (“*O Actor e a 'sur-marionette'*” 90).²¹ Craig believes that the thinking and the performance of an actor, being him “possessed by his emotion”, are fake and, therefore, cannot be considered art (89). The author also mentions that an actor’s thinking is betrayed by his body “*que muitas vezes triunfa da Inteligência ao ponto de a banir da cena*” (99).²²

Craig's notions are similar to Kleist's aforementioned essay “About the Marionette Theatre”. Both consider that vanity and knowledge corrupt the human beings and they become unable to act. Having such impossibility in mind, Craig advises an actor that if he could “*transformar [seu] corpo num autômato absolutamente obediente*”²³, (...) he will be able to do the artwork present in his self (100). Citing Gustave Flaubert, who writes that “*chegou o momento de dar à Arte a mesma perfeição das ciências físicas por meio de um*

²¹ “is [not] a work of art, but a series of involuntary confessions” (my translation).

²² “Which in many times triumphs over Intelligence, banishing it from the scene” (my translation).

²³ “transform [his] body in an automata absolutely obedient” (my translation).

*método inflexível*²⁴ (104), Craig expresses his will of transforming an actor in a puppet. Optimistically, the author expects to see symbolic gestures rising from actors who, according to him, “*recriarão uma nova maneira de representar*”²⁵ (93).

However, believing that the human body cannot be used in art, Craig famously proposes that the human body needs to be substituted by a puppet, which he calls “*sur-marionette*” (or supermarionette): “*o ator desaparecerá e em seu lugar veremos uma personagem inanimada que usará, se quereis, o nome de 'sur-marionette*”²⁶ (109). In his article, Craig clearly manifests that such affirmation can cause strangeness to some actors and other theatre people. This is why the author first explains his point of view regarding actor, theatre, realism, and other subjects and then makes his proposal. Curiously, when such article was written, puppet theatre was passing through a difficult period and was not being appreciated. So, Craig writes that puppets, descending from old times, are the image of God and suitable to substitute an actor, since even if hardly or scarcely applauded, a “*marionette não se comove*”²⁷ (109). Concluding his essay, Craig criticizes Realism, calling it a “*cópia grosseira da vida*” and rounds up by saying that Art's proposal is not being realistic and that an actor cannot be considered an artist because an artist “*não imita, cria*”²⁸ (115). Ana Maria Amaral comments that Craig has seen a marionette as a symbol and that actors should work with symbolic gestures in order to help their acting, which was considered too emotional. (*Formas Animadas*, 180). Also, mentioning verbal and non-verbal language, Amaral cites Craig who writes that there will be a time when “*obras de arte ser[ão] criadas no teatro, sem palavras e sem atores*”²⁹ (*Formas Animadas* 194), and such notion reflects Pia Fraus' intentions in the play which compounds the *corpus* of this research.

Similarly, following the ideas of the end of the nineteenth century, which made the text more important than any other element, Meyerhold believes that in Actor's Theatre the director should “[clear] the stage as far as the back wall so as to leave a bare space on which he could maneuver his players, whom, like Craig, he regarded as puppets to

²⁴ “now is the moment to provide Art with the same perfection of physical sciences through an inflexible method”(my translation).

²⁵ “will recreate a new way of acting” (my translation)

²⁶ “the actor will disappear and on his place we will see an inanimate character that will be, if you wish, called 'sur-marionette” (my translation).

²⁷ “'marionette' does not become affected” (my translation)

²⁸ “rough copy of life” (...) “does not imitates, creates” (my translation).

²⁹ “works of art will be created in theatre, without words and actors” (my translation).

be manipulated by one man – himself” (Hartnoll 242). Such theory was called by Meyerhold “biomechanics”.

Meyerhold also worked and wrote about Puppet Theatre. In an article, written by the French Béatrice Picon-Vallin and titled “Meyerhold e as marionettes”, she writes that it was through *balagan*, an open-air kind of theatre, that Meyerhold got in contact with puppets. With Maurice Maeterlink, Meyerhold started to look for an anti-naturalistic type of theatre (131). According to Picon-Vallin, Maeterlinck confessed that his first play *Princess Maleine* (1889) is a Shakespearean type of play which was conceived for a puppet theatre, substituting actors for archetypes, androids, or puppets (131).

Picon-Vallin also points out that, as a director of actors, Meyerhold has worked with immobility. As an actor, Meyerhold has interpreted Pierro, in the play *A Barraca da Feira*, by the symbolist poet Alexandre Blok, “*como um personagem de madeira com gestos desarticulados que impression[aram] os espectadores*”.³⁰ According to the author, such play did not please the critics but has achieved “*um lirismo emocionante*”³¹ (133). Comparing Meyerhold and Craig, Picon-Vallin calls attention to the fact that while Meyerhold wants to approximate puppets to humans, making them similar, Craig prefers to face puppets as they are and not to make them equal to the human-beings (134).

Copeau was an actor and a director who created, with the collaboration of other directors, the *Theatre of the Vieux-Colombier*, in order to renovate French theatre by focusing attention on the actor. In his article “Aos Atores”, Copeau reveals that an actor is at the same time creator and creature; that is, an actor is nothing if he does not feel free. Risking his face and his soul, the profession of actor, according to Copeau, “*tende a desnaturá-lo*”³², making him living a life of appearance (1).

In the same article, Copeau makes an allusion to Shakespeare's *Hamlet* (act II, scene ii), when the dramatist writes that actor's nature is *Monstrous*, that is, it is not natural, horrible and, at the same time, admirable. Copeau also argues that an actor sacrifices and depends on himself in order to become an artist. However, the writer explains that such argument is a mystery, since for “*pensar e se tratar como matéria*

³⁰ “as a wood character with disarticulated gestures that has impressed the spectators” (my translation).

³¹ “a touching lyricism” (my translation).

³² “apts to denaturalize him” (my translation).

de sua arte” an actor should “*agir e ser ao mesmo tempo aquilo que ele age, homem natural e marionete*” (2).³³

It is possible to see that, writing an article for actors, thinking about this profession, Copeau seems to be worried about them. Copeau's concern also makes him narrate an episode of an actor who is trying to act as a character he loves and comprehends. The actor memorizes the text, prepares and rationalizes his score of gestures and actions, corrects himself, listens to the director. Suddenly, the actor hears from the author “*mas, caro amigo, por que não mantém o que fez no primeiro dia? Estava perfeito*”³⁴ (3). For Copeau, at this moment the actor is not himself and still is not the character he wants to be. Such episode relates to what Kleist, Craig and Meyerhold once wrote about actors: that since they cannot act without controlling their emotions, actors are inferior to puppets.

Having mentioned some authors and elements about the history of actor's theatre, now I move to another discussion, which comprehends the type of theatre to be analyzed in this research, that is, Puppet Theatre. As regards the history and elements of Puppet Theatre, scholars usually affirm that the origin of Puppet Theatre is difficult to specify, since the ancient puppeteers were always moving from place to place in order to have a better opportunity to show their art. Such fact has made it difficult to write about actors-manipulators, puppeteers and their puppets, which were made with a kind of material that did not last very long.

According to Amaral (1996), in the East, Puppet Theatre is mainly epic, present in religious ceremonies. In China, for instance, puppets were considered actors' masters, since actors used puppets to acquire notions of interpretation. The rituals were connected to music, mainly opera, and dance, both together and accompanying the actors' voices – characterized as being in a different tone each. In Hindu mythology, people accept that the first puppeteer came from Brahma's mouth. The Indians believe that puppets were sent by gods to entertain humans. At the time when puppets appeared, people were prohibited to represent someone, whether human or god, and puppets performed the function of an actor. Also, puppets were usually sculpted in wood or represented by silhouettes projected in shadow (Shadow Theatre).

³³ “act and, at the same time, be what he acts – a natural being and a marionette” (my translation).

³⁴ “but my friend, why don't you maintain what you have done on the first day? It was perfect” (my translation).

In Japan, Buddhist monks used to tell stories with the use of puppets. Themes included power disputes, often classified according to a division between historical plays and burglar tales, which were used in order to criticize society. Rhythm, language and puppets had to be in perfect harmony. The Japanese usually used hand puppets, and manipulators did not talk: speeches used to come from the narrator's voice.

As the Greeks, the Romans generally used puppets in order to characterize a more popular theater. Puppet Theater was divided into religious and profane: the first presented histories from the Bible while the second presented poetic and satiric episodes. In the Middle Ages and in the Renaissance, satire became an important genre for Puppet Theater. In the city of Praga, in 1929, the UNIMA (Union Internationale de la Marionnette) was created. Such Union is, today, one of the oldest theatrical organizations and has Henryk Jurkowsky as the president (Amaral, *Formas Animadas*, 121). Nowadays, puppets and Puppet Theatre, with the contribution of other media and with the use of different technologies, have changed.

Concerning the elements of Puppet Theatre, Amorós and Parício, in their chapter "La Puesta en Escena", refer to the importance of having a message to convey, that is, to establish a direction and the objectives of the play. Some examples are the formulation of questions such as: What does the actor-manipulator and/or the director want to do on stage? What do the puppets do? How will the story be developed? What techniques will the actor-manipulator use? Having these questions in mind, the actor-manipulator is able to formulate the "sign" he will use in the play. According to the authors, theater is "*un sistema de signos de comunicación con el público*" (45).³⁵ In Puppet Theatre, such signs are established in the beginning of the play, when the public is able to see the scenography (or part of it), lights, and also the puppets, their characters, the relation among other puppets, actors-manipulators, and public. Besides, spectators are also able to perceive the relation between actors-manipulators and public. When such signs are established, the play is ready to develop its conflict.

Amorós and Parício also believe that another important element, when presenting a puppet play, is establishing some codes. For this, the authors offer the example of a puppet appearing on stage, looking at its hands, and then brushing itself. Spectators think that the puppet wants to look good in front of them. However, the play continues

³⁵ "A system of signs of communication with the public" (my translation).

and the actor-manipulator looks at the puppet and contests it with a smile. Spectators think the puppet knows that the actor-manipulator is behind it and knows that if the puppet needs, the actor-manipulator will help him. So, if the actor-manipulator does not establish that he will appear on the scene, the public thinks that he does not exist and then gets surprised when he suddenly appears, acting with the puppet. Such code establishes the relation puppet / actor-manipulator / public, and the actor-manipulator must use it in order to improve the play, always paying attention to eventual changes, as well as justifying them to the public. The identity of a puppet comes from the stimulus given by the actor-manipulator. However, even knowing that a puppet possesses specific characteristics which are conferred by the puppeteer and by the actor-manipulator, one does not exist without the other; that is, a puppet needs an actor-manipulator and vice-versa.

According to Amaral (2002), the “duality” of a puppet has been under constant discussion. Moretti, in her thesis “Encanta o Objeto em Kantor” (2003), comments that the director Tadeusz Kantor made use of the image of the marionette’s “double” in his theater. Moretti explains that by the use of objects and mannequins, Kantor wanted to “break” everyday life’s rhythm using elements which were part of human’s routine. However, Moretti writes that a mannequin does not substitute an actor, and adds that in Kantor’s spectacle *La Classe Morte* the mannequin functions as an object which should be part of the actor’s performance, making a game in which the actor seems to be dead and the mannequin seems to be alive.

It is possible to infer that in Actor's Theatre and in Puppet Theatre, both actor and actor-manipulator, respectively, must control their feelings on stage. Even being extremely difficult for an actor not to be dominated by emotion, actors, in general, must worry about what they are showing to the public and not about showing themselves, and the same is true about actors-manipulators. Thinking specifically about the play to be analyzed in this research, *100 Shakespeare*, Pia Fraus shows that actors can act as actors and as actors-manipulators, as I will exemplify in the next chapter entitled “*100 Shakespeare: puppets and puppeteers in performance*”.

CHAPTER III
100 SHAKESPEARE:
 PUPPETS AND PUPPETEERS IN PERFORMANCE

The present chapter refers to the theatre company Pia Fraus, chronicling its history, productions, and other curiosities, and the play *100 Shakespeare*. After a brief exposition about the Company, I focus on the three sketches selected (*Hamlet*, *Othello*, and *Titus Andronicus*), specifying the processes of manipulation. Having mentioned the processes, I discuss how Hamlet, Desdemona, and the brothers Chiron and Demetrius are explored in the sketches, analyzing such puppets as humanized figures.

Pia Fraus is a Brazilian company from the city of São Paulo founded by Beto Andretta, Beto Lima, and Domingos Montagner in 1984. In twenty-six years, Pia Fraus has produced twenty-one plays that have been presented in nineteen different countries around the world. The name “Pia Fraus” means, in Latin, a lie told with good intentions. The company works with puppets, downing on other types of languages such as dance, circus, and the fine arts. Some elements that characterize the Company are non-linearity, little spoken language, focus on images and on the relation puppet – actor-manipulator. Recently, between 2000 and 2009, Pia Fraus has created several shows: *Farsa Quixotesca*, *Frankenstein*, *Bichos do Brasil*, *A Lenda do Guaraná*, *Olhos Vermelhos*, *Hércules*, *100 Shakespeare*, *As Aventuras de Bambolina*, *Bichos do Mundo*, and *Primeiras Rosas*. After twenty-one years working with Pia Fraus, in 2005, Beto Lima passed away; two years later, in his honor, the Company decided to present *100 Shakespeare*, in which several puppets had been constructed by Lima years before.

100 Shakespeare raises a discussion at the moment we read the title in Portuguese: are they presenting a hundred scenes of Shakespeare’s plays or are they presenting no Shakespeare at all?³⁶ In *100 Shakespeare*, besides using masks, the actors-manipulators resort mainly to direct manipulation techniques. Also, the Company’s intention is to produce an interaction between actors-manipulators and puppets. Hence, besides the way Pia Fraus manipulate their puppets, they have opted to dress in a peculiar fashion: they wear black, but inspired on Victorian period costumes, using long coats in the beginning

³⁶ As mentioned in the Introduction, the portuguese word for 100 (*cem*) has an identical pronunciation as the word *sem*, which means *without*.

and in the end of the show. Besides the difference in costume, Pia Fraus believes that even knowing that Shakespearean verses are strong and beautiful, they have opted to work with no text, focusing on the images that the puppets represent. In other words, in *100 Shakespeare* the characters are deeply explored in order to expose their fears, desires, passions, and other feelings which belong to human beings and are transposed to puppets. The decision of not using verbal language has to do with the idea of exploring the image of the puppets themselves in order to represent a Shakespearean character.

100 Shakespeare begins with four actors hidden inside four huge black wood boxes. The actors-manipulators start to move inside the boxes, making some noises that increase until becoming a rhythmic sequence. Each box opens, one after the other, showing the shadow of the actors-manipulators's hands, which are illuminated by themselves with a lantern. The actors leave the boxes illuminating themselves and the puppets around the stage, and move the boxes in order to start the first sketch.³⁷

The first scene to be presented is *Hamlet*. The four actors walk around the stage saying, at the same time, lines from the play. This is one of the few moments in which the actors speak Shakespearean language, but since they give the lines at the same time, the language becomes nearly unintelligible. After this introduction, two actors manipulate two puppets internally lit up, and these lights illuminate first the public and then another actor on the stage. Such actor is dressed with a coat and, laughing hysterically, opens it and shows a puppet in his waist. This puppet represents King Claudius, Hamlet's uncle, who laughs to several heads he holds in his hands. The actors put out the lights and another puppet appears: Hamlet's father, a ghost-puppet with an illuminated transparent head (at this point, the only light on stage), walks about wondering and feeling dejected, and disappears in a sight. After that, in a balcony, a headless puppet made of wood and *papier-mâché* appears representing Hamlet. In this scene, Hamlet tries on two other heads (Rozenkrantz's and Ophelia's) until finding his own. When Hamlet manages to find his head, he sees Claudius poisoning his father. At the other end of the stage, the puppet who represents Claudius appears, pouring a liquid into another puppet's ear, while Hamlet sees everything. Then, the focus goes back to Hamlet who picks up a skull and looks at it, finishing the sketch.

³⁷ As a matter of simplification and focus, I will only describe the sketches I have selected to work with in this research.

After *The Merchant of Venice*, *Romeo and Juliet*, and *Macbeth*, Pia Fraus presents *Othello*. In this sketch, three actors manipulate Desdemona: a huge puppet, made of sponge and *papier-mâché*, dressed insinuatingly, who “flies” over the stage, is seduced by the manipulators, and after seduces them. Othello appears,³⁸ dances with Desdemona, kisses her, and goes away. When Othello leaves, the scene that follows portrays the paranoid dreams of a jealous Othello. Desdemona kisses the actors, starting an orgy with them. Then, Desdemona chooses one person in the audience, simulates a sexual relation with the person and goes back to the stage. Othello comes back and, in a fit of jealousy, kills Desdemona.

The scenes that follow are: *A Midsummer Night's Dream*, *King Lear*, *Richard III*, and finally *Titus Andronicus*. In *Titus Andronicus*, the actors simulate a banquet, singing and dancing happily, and the puppets of *papier-mâché* previously used in *Richard III* are now their meal. With knives, the actors stab the puppets and eat their internal organs, like animals. When the meat is over, they decide to eat themselves until everybody dies and the play, of course, finishes.

It is interesting to note that in *100 Shakespeare*, Pia Fraus goes beyond Shakespeare's written plays. The Company works with a kind of theatre in which images tell more than words. From now on, I intend to comment on the three sketches selected, specifying the processes of manipulation used in each one in order to present Shakespeare's *Hamlet*, *Othello*, and *Titus Andronicus*. For this, I will base my arguments on Pilar Amorós and Paco Parício's *Títeres y Titiriteros: El Lenguaje de los Títeres* (2005), as well as on Ana Maria Amaral's *Teatro de Formas Animadas: máscaras, bonecos e objetos* (1996) and *O Ator e Seus Duplos* (2004). According to Amaral (1996), the word *puppet* is used nowadays as a generic term which englobes different techniques: string puppet, hand puppet, shadow puppet, stick puppet, finger puppet, rod puppet, *bunraku*, among others. In *Hamlet* and in *Othello*, Pia Fraus uses direct manipulation and in *Titus Andronicus*, they use direct manipulation and acting. In *Hamlet* and in *Othello*, the Company uses three manipulators in order to move the puppets, in which one manipulates the body and the head, another the hands, and another the feet. Such characteristic is also associated with *bunraku*.

Considered today a "cultural monument", *bunraku* is a classic Japanese theatre in which three actors-manipulators manipulate one single puppet directly, and in which form is more important than the

³⁸

For this character, Pia Fraus works with a mask, not a puppet.

content (Amaral, *Formas Animadas* 100). In Japan, an actor-manipulator studies during ten years each part of the puppet, beginning with the feet, then to the left arm and hand, and finally the head, the right arm and hand. According to Sakae M. Giroux and Tae Suzuki, in *bunraku: um teatro de bonecos* (1991), the person who manipulates the head and the right arm is called *omozukai*, the main puppeteer. (80, 81). The *omozukai* is the only puppeteer who is visible to the audience and is colorfully dressed; that is, he does not use black tissue covering his face and does not dress in black like the other two manipulators. Nowadays, *bunraku* is a technique that is also used in some countries in the West. As any artistic form that moves from place to place, it changes according to the characteristics of the culture.

Commenting on the techniques used by Pia Fraus in order to manipulate the puppets, in the first scene of *Hamlet*, in which two actors-manipulators use two puppets, with lights in their head to illuminate the stage, I can say they work with direct manipulation; that is, the actor-manipulator holds the puppet's body in order to provide it with the movement he wants. The next scene, in which the actor-manipulator has puppets on his waist, is also direct manipulation, since the actor is, in a certain way, touching the puppet with his body to give it movement, since there are many different ways to manipulate a puppet directly. The following scene, the one of the ghost-puppet, presents the same direct manipulation as the first, and in the last scene Hamlet is manipulated directly and with three actors; in other words, they use an adaptation of the Japanese *bunraku* technique. In *Othello*, Pia Fraus also uses direct manipulation and adaptation of *bunraku* to manipulate Desdemona. In order to manipulate puppets like Hamlet and Desdemona, the three actors need to be in perfect synchrony, since one manipulates the head and the body, the other the arms and hands, and the third the feet. One slip of concentration and the magic of Puppet Theatre is over. During Hamlet's and Desdemona's scenes, Pia Fraus develops excellent integration among the actors-manipulators.

In *Titus Andronicus*, the puppets used in the previous scene, *Richard III's* soldiers, now work as the “main meal”. Pia Fraus does not work with a specific technique of puppet manipulation in the banquet scene, though they hold the puppets directly. The puppets are used not only as trays which serve the meal for the actors-manipulators but also as the meal itself, since they represent the brothers Chiron and Demetrius. According to Camila Ivo, one of the actresses of Pia Fraus,

in an interview³⁹ granted for this research, in Pia Fraus' *Titus Andronicus*

*não há uma manipulação de objetos ou bonecos que seja diferente de uma cena tradicional de teatro dramático. Utilizamos adereços (punhais, capas e os bonecos que serão comidos), mas sem manipulá-los de maneira diferente do que eles são.*⁴⁰

Ivo also mentions that this scene is different from the others, since the actor's interpretation is not transferred to the puppet. So, in Pia Fraus' *Titus Andronicus*, the actors-manipulators act as actors who “eat” human meat furiously, making an allusion to Shakespeare's *Titus Andronicus* atrocities, specifically, Tamora's unknowing anthropophagy.

In the same interview, Camila Ivo comments on the process of adaptation of Shakespeare's plays for Puppet Theatre. She mentions that Pia Fraus focus deeply on the interaction between puppet and actor-manipulator and do not manipulate puppets in a neutral way. Another important fact is that the scenes were adapted for different kinds of audiences: from Shakespearean specialists to laypeople. Moreover, working with Puppet Theatre is also working with a sequence of actions created in order to manipulate each piece. For Ivo, in a work which uses “*formas animadas [e] que procura adaptar obras já conhecidas, o mais importante é não se prender a ilustrações acerca das situações e nem buscar realizar o espetáculo da mesma maneira que atores humanos fariam de maneira tradicional*”;⁴¹ that is, what matters is the attempt to animate the inanimate material to be used on stage.

In *Hamlet*, Pia Fraus explore the main character as a person who seeks for an answer. Not finding one, they present Hamlet firstly with no head. Hamlet has, like other characters in Shakespeare's plays, an existential crisis. Pia Fraus' Hamlet is a character who experiences two situations lived by two other characters (Rozencrantz and Ophelia) at the moment he puts their heads on himself. When Hamlet finds his own head, he recovers his thoughts and sees how his father died.

³⁹ See Appendix

⁴⁰ “There are no objects or puppet manipulations that are different from a traditional scene of dramatic theatre. We use props (daggers, coats, and the puppets which are going to be eaten), but without manipulating them differently from what they are” (my translation).

⁴¹ “animated forms [and] that usually adapt known works, the most important is not to focus on illustrations as regards situations, and not to prepare the show as traditional actors would do” (my translation).



Illustration 1: 100 Shakespeare - headless puppet

In Shakespeare's *Hamlet*, the scene portrayed by Pia Fraus, in which the headless puppet tries on Rozencrantz's head and reads a letter, is different. Rozencrantz does not read a letter. In act IV, scene vi, Horatio receives a letter from Hamlet which says "They have dealt with / me like thieves of mercy, but they knew what they did: / I am to do a [good] turn for them" (20-22)⁴². In act V, scene ii, Hamlet tells Horatio how he managed to change Claudius's scheme to murder him. Hamlet exchanges the letter which is with Rozencrantz and Guildenstern and asks for his execution with another one which asks for the execution of the tandem. Hamlet begins to doubt Rozencrantz and Guildenstern, who, like puppets of King Claudius, are manipulated and sent to England in order to spy on Hamlet and discover why he is acting strangely. In act V, scene ii, almost at the end of the play, an ambassador enters saying that "Rozencrantz and Guildenstern are dead" (371). Analyzing Pia Fraus's adaptation of such scene, I can see that they create a moment when Rozencrantz himself reads the letter exchanged by Hamlet and discovers he and his fellow Guildenstern are going to die, since the puppet cries after reading it.

⁴² All citations of Shakespeare's plays refer to *The Riverside Shakespeare*. Boston and New York: Houghton Mifflin Books (2nd ed), 1997.



Illustration 1: 100 Shakespeare - Rozencrantz reading a letter

Elsewhere in the same scene, Hamlet's puppet tries on Ophelia's head. In Shakespeare's *Hamlet*, Ophelia is portrayed as a beautiful, young innocent woman who was once loved by Hamlet and who goes mad and (arguably) commits suicide by drowning herself. Ophelia's image is frequently associated with flowers: in act I, scene iii, Laertes speaks to Ophelia, his sister, and gives her a violet, asking her to “hold it a fashion and toy in blood, / a violet in the youth of prime nature” (6-7). In act IV, scene v, Ophelia appears distributing flowers and singing strange songs: “and will 'a not come again? / And will 'a not come again? / No, no, he is dead, / Go to thy death-bed, / He never will come again. / (...) God 'a mercy on his soul! / And of all Christians' souls, I pray God. God buy you” (190-201). She is becoming mad. In scene vii of the same act, Ophelia probably commits suicide by drowning herself among her flowers. Later, when Gertrude hears of her deaths, the Queen says: “Your sister's drown'd, Laertes. / (...) fantastic garlands did she make / Of crow-flowers, nettles, daises, and long purples / That liberal shepherds give a grosser name, / But our cull-cold maids do dead men's fingers call them” (164-171). Pia Faus presents Ophelia the same way Shakespeare describes her: a beautiful puppet head, placed on a headless body, portrays her. Ophelia grabs a red rose, smells it, and weeps.



Illustration 3: qoo shakespeare - Ophelia

Then, Ophelia takes her own head away and, still holding it, points it to the other heads, like wanting to see everything. Finally, Ophelia's head sees Hamlet's head and the latter puts on the former's head. Hamlet sees the image of his father being killed by Claudius. The same puppet who was in the actor-manipulator's waist appears again (Claudius), grabs the neck of another puppet (Hamlet's father), and pours a liquid into his ear.



Illustration 4: 100 Shakespeare – Claudius poisoning Hamlet's Father

In Shakespeare's *Hamlet*, such scene is presented in act I, scene v, when Hamlet meets the ghost of his father who tells him how he died, who killed him, and asks Hamlet to revenge his father's death: "Revenge this foul and most unnatural murder / (...) / The serpent that did sting thy father's life / Now wears his crown / (...) / in the porches of my ears did pour / The leprous distillment, whose effect / Holds such an enmity with blood of man" (24-65). Pia Fraus manages to relate this episode by showing with images the story told by Hamlet's father's ghost. The following image, of Hamlet holding a skull, is present in Shakespeare's play in a comic relief of act V, scene i and has become iconic. What happens in such scene is that Hamlet is with a Clown and his friend Horatio in a churchyard, when the Clown throws many skulls, saying who was who; in a moment Hamlet takes one of them and says: "Alas, poor Yorick! / (...) / Where be your gibes now, your gambols, / your songs, your flashes of merriment, that were / wont to set the table on a roar?" (184-191).

In *Othello*, Pia Fraus presents a Desdemona who is in Othello's corrupted mind. In this scene, Pia Fraus makes very clear the kind of interaction between puppet and actor-manipulator that is so important for the Company. Desdemona seduces the three manipulators, being these man or woman, and they all simulate sexual intercourse with her. More than that, Desdemona chooses one person of the audience to satisfy her sexual desires. When Othello comes back, Desdemona kneels down on his feet in a forgiveness gesture (and in this moment Pia Fraus shows Shakespeare's Desdemona, very pure and honest), but Othello, blind of jealousy, kills his wife.

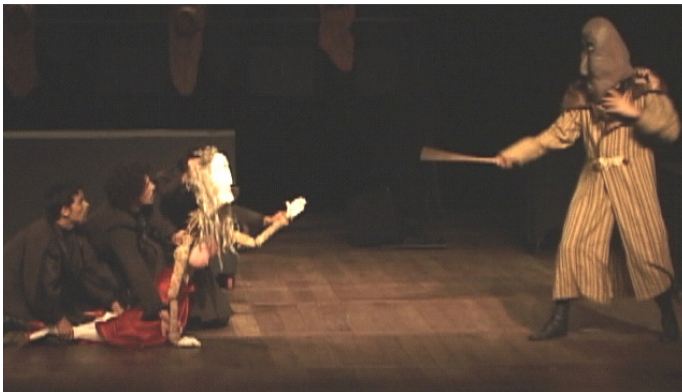


Illustration 5: 100 Shakespeare - Desdemona begging, soo after being killed

Shakespeare presents Othello as an outsider, since his heroic life-story and his race are different from the others. Othello believes that because of such characteristics Desdemona has fallen in love with him, and she confirms this by saying “I [did] love the Moor to live with him” (I.iii.248). However, such passage can reveal a Desdemona who only thinks about having sexual intercourse with Othello, mentioning that “living with him” is actually “going to the bed with him”. Also, at the end of the play, soon before killing Desdemona, Othello accuses her of being a prostitute, saying “Down, strumpet!” (V.ii.79). After knowing that all the stories Iago had told him were a lie, however, Othello regrets what he has done and kills himself. Shakespeare presents Desdemona as an intelligent and good wife, who loves her husband. In *100 Shakespeare*, exploring Othello's chimeras, the Company shows Desdemona very different from Shakespeare's: she is vulgar, treacherous, and sexually insatiable. Desdemona's promiscuity, however, is not gratuitous. In fact, it is an eloquent visual and aural interpolation.



Illustration 3: 100 Shakespeare's orgy



*Illustration 2: 100 Shakespeare - Desdemona
simulating a sexual intercourse with a member
of the audience*

Interestingly, a similar perspective on Desdemona is present in Paula Vogel's comedy *Desdemona: A Play about a Handkerchief* (1994), produced by the Circle Repertoire Company, in New York, 1993. Such play shows Shakespeare's *Othello* from a female point of view and presents a three-actress production, portraying the characters of Desdemona, Emilia, and Bianca. Vogel shows another perspective on such women's life, exploring their worries about being a good wife. The three characters have distinct personalities: Desdemona is unhappy with her marriage with Othello and becomes a whore at night; Emilia is very faithful to Iago but is only waiting for her husband's death in order to get his savings; and Bianca is a modern woman, a prostitute who wants to get married with Cassio.

One of the first Shakespearean tragedies, *Titus Andronicus* is considered a tragedy of vengeance, and many cruel acts are pursued by the characters in their bestial urges, that is, humans who no matter what want to realize their desires (of killing, of greed, of lust). Such idea is symbolized by Lavinia when she speaks to Tamora, Chiron, and Demetrius before being raped, referring to them as a tiger and a lion. In act II, scene iii Lavinia says: “When did the tiger's young ones teach the dam? / (...) O, could I find it now! - / The lion mov'd with pity, did endure / To have his princely paws par'd all away” (142-152). Chiron and Demetrius rape Lavinia and cut out her tongue and hands in order to prevent her from telling who committed the crime. In act V scene iii, Titus offers a banquet to Saturnius and Tamora, infamously serving a meat cake cooked with the flesh of Tamora's sons, Chiron and Demetrius.

In Pia Fraus' *Titus Andronicus*, they want to show a situation of anthropophagy. In *100 Shakespeare*, the dead bodies of the previous scene work as the dead bodies to be eaten, making reference to Titus' banquet. However, anthropophagy is shown not only when the actors “eat” the flesh of the two puppets but also when they decide to “eat” themselves, once the food is over. Such animalistic and bestial act is, for Pia Fraus, what characterizes Shakespeare's *Titus Andronicus*.



Illustration 8: 100 Shakespeare – actors-manipulators “eating” the puppets and themselves

Having commented on *Hamlet*, *Othello*, and *Titus Andronicus*, I now move to the last analysis which pertains to how the puppets of Hamlet, Desdemona, and Chiron and Demetrius can be analyzed as humanized figures. The analysis will be based on the premise that in order to be seen as humanized figures, puppets should present human characteristics. In Puppet Theatre, such is the importance of this humanized sense that actors-manipulators usually follow some 'directions' in order to manipulate puppets. In the article “Princípios técnicos do trabalho do ator-animador”, written by Valmor Nini Beltrame and published in *Teatro de Bonecos: Distintos Olhares Sobre a Teoria e Prática* (2008), several techniques are mentioned in order to describe the language of Puppet Theatre.

Beltrame explains that “*para conseguir a interpretação adequada, os grupos de teatro de animação trabalham com certas 'normas' que vistas em conjunto e de forma interligada definem princípios dessa linguagem teatral*” (28).⁴³ Some of these principles are: *economia de meios* (sources saving), *olhar como indicador da ação* (the look as an action indicator), *triangulação* (triangulation), *partitura de gestos e ações* (score of gestures and actions), *eixo do boneco* (puppet's axle), *respiração do boneco* (puppet's breathing), *apresentação do boneco* (puppet's presentation), among others.

Briefly explaining, “sources saving” is a principle used in Puppet Theatre in order to work with as few resources as possible for the development of an action; that is, the actor-manipulator should use only the most important gestures. “The look as an action indicator” is the puppet's act of looking at the point where it will go before going there, with one movement of the head, in order to focus the spectator's view on that point. “Triangulation” is an artifice performed with the gaze, with the intention of detaching the presence of an object or enhancing a reaction of the puppet to something that occurred in the scene. It is a gesture done with the head of the puppet, moving to the public, then to an object, and to the audience again. Such movement simulates a triangle, what explains the name “triangulation”. The “score of gestures and actions” is a detailed sequence of the puppet's movements created by the actor-manipulator and the director. The maintenance of the “puppet's axle” works as a way to approximate the puppet to a neutral and human way of positioning the puppet's backbone. Similarly,

⁴³ “in order to achieve a perfect interpretation, Puppet Theatre companies work with certain 'directions' that when seen together and interconnected define principles of such theatrical language” (my translation).

“puppet's breathing” is an important way of giving to the public the notion that it is alive and moving. Finally, “puppet's presentation” is a principle which can be done in two ways: traditionally or silently. The first one is when the puppet appears on stage and says “Hello! My name is 'blah blah blah' and I come from...”; the second one is when the puppet appears on stage, looks silently at the audience for a few seconds, makes some gestures, and begins to act. Therefore, such principles are what actors-manipulators use in order to approximate puppets to humans when presenting a scene.

In *100 Shakespeare*, since the Company uses not only puppets, but also masks in order to present nine adaptations of Shakespeare's plays, there is no need to use all the principles aforementioned. However, to give the impression that the puppets are human, Pia Fraus develops other elements such as exploring the inner feelings of Shakespearean characters or how these characters are physically constructed.

In the Hamlet sketch, the actors-manipulators, following a Western way of working with *bunraku*, and manipulating the puppet directly, need to focus on some of the aforementioned principles of manipulation. Analyzing the scene as a whole, it is possible to infer that the manipulation of Hamlet's character is very appropriate. The actors-manipulators present Hamlet's puppet at the moment he is seated on a little bench touching himself and the air, since he cannot see because he has no head. Such kind of presentation is not a traditional one, in which, as explained before, the puppet says its name to the audience. This is a more poetic type of presentation, since Pia Fraus' intention is not to use verbal text. Another element present in the Hamlet sketch is the puppet's breathing. When he starts to walk, with no head, he almost falls from the balcony where he is being manipulated, and he starts to breathe very fast, exposing his fear. After bumping into a head, the puppet realizes he has not got one, grabs the head and puts it in the right place. Now, the puppet can see and the first thing he sees is a letter which he picks up and reads. Here, Pia Fraus works with triangulation; that is, the puppet looks at the letter, looks at the public and looks at the letter again. As already mentioned, such technique is used to enhance the action or the object the puppet is looking at. When the puppet grabs another head, the Company uses the technique of the gaze as an action indicator; that is, the puppet looks at something and then develops its actions towards such thing. In this case, a red rose. Next, the puppet triangulates in order to emphasize the object. With the third head (Hamlet's), the actors-manipulators also work with the eye as an action indicator and

triangulation: Hamlet sees the skull, grabs and looks at it, and the scene ends with a triangulation – the puppet looking at the public.

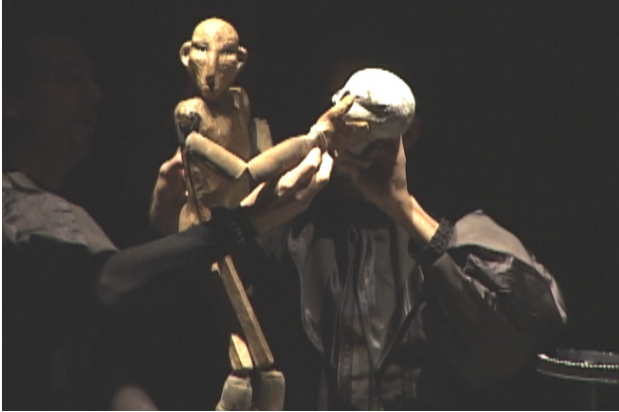


Illustration 4: 100 Shakespeare - Hamlet

As a whole, in Hamlet's sketch, Pia Fraus perfectly manipulates one single puppet that acts as if it were three different characters (Rozencrantz, Ophelia, and Hamlet). The score of gestures flows naturally, there is no excess of gestures (sources saving); they maintain the puppet's axle all the time, and they work with the puppet's gaze, breathing, presentation, and use triangulation in crucial moments. Moreover, the Company adapts an important Shakespearean play with a puppet that has perfect movements.

Moving to the next sketch to be analyzed, *Othello's*, I now comment on Desdemona's scene. In such scene, since the actors-manipulators also follow a Western way of performing bunraku, manipulating the puppet directly, they need to focus on the previously mentioned principles of manipulation. Analyzing the scene as a whole, it is possible to infer that the manipulation of Desdemona's character is not only appropriate, but funny, since Pia Fraus adapts Shakespeare's character, showing her in a rather unexpected behavior. The beginning of the scene is pretty suitable for Puppet Theatre's fantasy characteristics: Desdemona enters "floating", and stops in the middle of the stage. Right away, the audience realizes what kind of Desdemona Pia Fraus is showing: a long haired sensual character, dressed only with a red skirt, who is seduced and then seduces her manipulators and the

audience. First the manipulators try to seduce Desdemona but she rejects them. However, after dancing with her beloved, Othello, and saying goodbye to him, music changes into a fantasy style, thus suggesting that this provocative, lascivious Desdemona exists only in Othello's mind, perhaps a paranoid dream.



Illustration 5: 100 Shakespeare - Othello and Desdemona

In this scene, Desdemona is perfectly manipulated by the Company. While one person manipulates her head and body, another manipulates her hands, and another her feet. However, this is not a rule for Pia Fraus (as it is in traditional bunraku). As Desdemona is always seducing her manipulators, they have to change positions all the time in order to “satisfy the puppet's wishes”. Concerning the principles of manipulation, there is no excess of movements, and the puppet's axle is very well respected, even for a character who has human height, who flies, dances, lies, interacts with the audience, and crawls.

The final sketch to be analyzed, *Titus Andronicus*, is one of the most complex since the puppets come from another scene in which they are manipulated as soldiers. In the *Titus'* scene, puppets are used as trays and the actors-manipulators do not manipulate them but interact among themselves as actors. This is why I focus my analysis more on the adaptation of Shakespeare's play than on the principles of manipulation suggested by Beltrame.



Illustration 11: 100 Shakespeare - actor-manipulator holding Chiron and Demetrius, as trays

The two puppets used in the *Titus'* scene are exposed as dead bodies and such bodies represent the brothers Chiron and Demetrius, who, in Shakespeare's play are killed by Titus Andronicus and his son because of the atrocities they did to Lavinia. After killing the brothers, Titus prepares a pie with their flesh and invites their mother, Queen Tamora and her husband Saturnius (Titus's enemies) to a reconciliation dinner. The couple accepts and Titus serves his special pie to them, who eat with pleasure. Such act of cannibalism is what Pia Fraus stresses in their adaptation of Shakespeare's *Titus Andronicus*.

As regards the three sketches selected for the present research, I close up the discussion of manipulation referring to an important element which is not part of the manipulation itself but has to do with the attitude of actors-manipulators on stage. In Puppet Theatre, several scholars mention the relation puppet - actor-manipulator. One of them is Amaral, who writes that the actor-manipulator "is not the character, he only represents a character", while the puppet *is* the character. So, "*o que os liga é sempre a energia do ator, transmitida através do movimento*" (*Formas Animadas*, 73)⁴⁴. In another work, Amaral comments on the relation that the audience have in a Puppet Theatre: "*o boneco influencia o ator-manipulador impressão que o boneco desperta*

⁴⁴ "What connects both is always the actor-manipulator's energy transmitted through the movement" (my translation).

*no ator, este lhe imprime impulsos que lhe conferem ilusão de vida – sempre com a aquiescência e a emoção do público*⁴⁵ (Duplos, 81). Amaral also comments that, at the same time a puppet is different from an actor, an actor is different from an actor-manipulator; that is, an actor “*cria o personagem*” and an actor-manipulator “*apenas serve ao boneco*”,⁴⁶ which is already a character (*Formas Animadas* 73). Another difference is that the actor is seen by the audience while the actor-manipulator, even being on stage, should not be there – like Oida's ninja. In other words, an actor-manipulator needs to neutralize his presence by the puppet and not expose the presence on stage as an actor. Of course, in some types of plays, the actor-manipulator interacts with the puppet and such presence, then, is noticed. But if the purpose is not to interact, then the actor-manipulator needs to “disappear”, focusing the audience's attention on the puppet. Besides Amaral, Amorós and Paricio also comment on the presence of the actor-manipulator in Puppet Theatre. For both writers, nowadays there is a tendency of the actor-manipulator to appear on the scene and not to be hidden; that is, sometimes acting as characters and sometimes asking the audience to accept them and to participate of the “*doble juego*” (38).⁴⁷ Such interaction is what Pia Fraus' actors-manipulators propose in *Hamlet's*, in *Othello's*, and *Titus Andronicus's* sketches commented above.

In the case of Pia Fraus, a company which prioritizes the interaction between actor-manipulator and puppet, and, more specifically, commenting on Hamlet's scene, it is noticeable that while manipulating the puppet, the actors should not express their feelings, since they do not make it clear at the start that this is going to be the case. The three actors-manipulators make faces in all dramatic parts of the sketch, thus focusing the audience's eyes on them and not on the puppet – as supposed to be. Expressing feelings while manipulating is very common for actors-manipulators, since they usually have worked as actors before working with puppets. Nevertheless, after some time of rehearsal, actors-manipulators are trained not to externalize their feelings but to convey them through the puppet.

⁴⁵ “the puppet influences the actor-manipulator and, from the impression the puppet arouses in the actor, it imparts on him impulses that confer an illusion of life – always with the consent and emotion of the audience” (my translation).

⁴⁶ creates the character... only assists the puppet (my translation).

⁴⁷ double game (my translation).



Illustration 12: 100 Shakespeare – actors-manipulators facial expressions



Illustration 13: 100 Shakespeare – actors-manipulators facial expressions

In other cases, expressing feelings, making faces, gesticulating and so on are perfectly acceptable since the actor-manipulator clearly shows his intentions with the puppet. This is what occurs in Desdemona's scene where the interaction among puppet and actors-manipulators is disclosed since the beginning. When the manipulators introduce Desdemona to the audience, they start to interact, trying to seduce her. The interaction increases so much that Desdemona and the manipulators have sexual relations, simulating an orgy. Similarly, in Titus Andronicus the interaction with the puppets is complete, from the beginning to the end of the scene, since the actors-manipulators themselves (who work only as actors) simulate a banquet, "eating" the puppets internal organs.



Illustration 14: 100 Shakespeare – Desdemona rejecting the seduction of an actor-manipulator



Illustration 15: 100 Shakespeare – adaptation of Titus Andronicus' banquet scene

As a whole, the characters analyzed in the three sketches selected can be understood as a successful attempt to express Shakespearean characters. We recall that Pia Fraus' adaptations were done aiming at satisfying not only the public who knows the plays they are presenting, but also an audience who has never read or seen Shakespeare's plays. More than that, the act of “decannonizing” a canonical author is very important for both puppet and actor's theatre. Also, the Company manages to portray *Hamlet's* enigmatic characters, Othello's paranoia towards Desdemona, and the ironical and rough brutalities of *Titus Andronicus' banquet scene* without using Shakespeare's dramatic body or language. When analyzed as humanized figures, Pia Fraus' puppets show to the audience that when a scene is properly adapted, when music and light help enhancing the mood of a sketch, and when a puppet is well manipulated, quality and eloquence abound in the production.

CHAPTER IV FINAL REMARKS

This present research, above all, has attempted to explore the relation puppet – actor-manipulator when playing Shakespeare. Addressing Actor's Theatre and Puppet Theatre, adaptation and manipulation, the dramatic body and the human body, as well as actor and actor-manipulator, this thesis evoked a hypothesis in which some adaptations of Shakespeare's dramatic body for Puppet Theatre can be seen as adaptations of the human body and mind, according to which puppets can be analyzed in their humanized dimension. In order to test such affirmation, some theories were necessary.

In Chapter I, the Introduction, the intention was to survey what has been studied in Puppet Theatre and explore theories which have guided this research. Concerning adaptation theory, theorists like Linda Hutcheon, Patrice Pavis, and Daniel Fischling and Mark Fortier provided important definitions of adaptation. For instance, Hutcheon (2006) argues that presenting a performance which was written by someone else is already an adaptation since every director will stress different parts of the play-text, especially if the text does not have many stage directions (39). Such is the case of Pia Fraus' *100 Shakespeare*. The act of adapting Shakespeare's dramatic body begins with their reading of the plays and ends up in their own performance.

Besides adaptation theory, scholars who write about Puppet Theatre, such as Ana Maria Amaral, Pilár Amorós and Paco Parício, Valmor Nini Beltrame, and Heinrich Von Kleist, also provided several notions regarding this subject. Nowadays, in Brazil, the main scholar writing about Puppet Theatre is Amaral. She has been one of the major contributors to such field, which still lacks theoretical material. In the present research, Amaral has played an important role, providing definitions and suggesting other subjects, such as the “double”, that is, human's image translated into inanimate figures. Such theory is precisely what makes possible the comparison proposed for this investigation, that is to say, between puppets and human beings. Moreover, Kleist has a similar opinion about the relation puppets-human beings in “About the Marionette Theatre”, since he mentions the superiority of the movements of a marionette when compared to humans.

Also addressed in Chapter I was the question of manipulation and adaptation, in which I submitted that in this research both are equally understood. So, if a play-script can be adapted, the human body

can also be adapted in the body of a puppet, because when someone imparts his impressions onto a play-script, adding his point of view, the same occurs with an actor-manipulator, who confers his emotions onto the puppet. Such conclusion also justifies the title of the first chapter: “Adapting Shakespeare, Manipulating Puppets; Adapting Puppets, Manipulating Shakespeare”.

In Chapter II, “Actor vs. Actor-Manipulator: Different Elements, Different Theatre”, I have presented some comments about the differences between an actor and an actor-manipulator, in order to locate the reader into a new perspective of acting. Since Puppet Theatre is not commonly studied, it was necessary to make some distinctions. For this, Amaral's input was of great importance, since she manages to distinguish both actor and actor-manipulator, saying that while an actor personifies a character, an actor-manipulator confers life to an inanimate character. Besides, Amaral differentiates the visibility of an actor and of an actor-manipulator, mentioning that while an actor should appear in front of the public in order to show his acting, an actor-manipulator should not become more prominent than the puppet. Amorós and Parício (2002) share Amaral's opinion: they affirm that an actor-manipulator must focus the attention on the puppet, controlling his facial and body expressions since in Puppet Theatre the puppet is the main character, not the actor-manipulator. However, several theorists, including Amaral herself, and Amorós and Parício, write that in Puppet Theatre an interaction between actor-manipulator and puppet is possible if the actor-manipulator makes such interaction clear.

Besides, in the same chapter, I have opted to chronicle some parts of both the history of Actor's and Puppet Theatre. Some periods and elements of such types of theatres were highlighted in order to comment on the differences of both theatres. However, to a certain extent, Actor's and Puppet Theatre can also be related since both have originated in religious ceremonies, and are influenced by *commedia dell'arte*, having one character in common: Punch. Moreover, Modern Theatre has played an important role in the development of Actor's and Puppet Theatre given the work of Edward Gordon Craig, and Vsevolod Meyerhold, with the *sur-marionette* and biomechanics, respectively. What such directors have in common is that they propose another type of Actor's theatre, in which the actor is not the most important figure and should act like a puppet. In short, Chapter II was clarifying, since Puppet Theatre is not commonly part of academic studies in Shakespeare, and because of this I have opted to compare Actor's and Puppet Theatre in order to guide the reader, who is used to seeing

Shakespeare's plays performed by actors. This is why in Chapter II I have first presented a comparison between actor and actor-manipulator and have then stressed some parts of the history of both theatres. Such comparison was important because in Chapter III I have addressed the play *100 Shakespeare* itself.

In Chapter III, "*100 Shakespeare: Puppets and Puppeteers in Performance*", I have presented the *corpus* of this investigation, discussed the sketches selected, and tested the hypothesis. The "humanized dimension" of puppets when performing a Shakespearean character was proven with the help of Valmor Nini Beltrame's essay "Principios Técnicos do Trabalho do Ator-animador". The principles described by Beltrame function, for people who work with Puppet Theatre, as a guide to manipulate a puppet that presents human characteristics. Other authors such as Amaral, and Amorós and Parício also mention the same principles.

In the case of Pia Fraus' *100 Shakespeare*, I was able to perceive that the Company perfectly follows principles such as puppet's gaze, breathing, presentation, and the use of triangulation. More specifically, in Hamlet's and in Desdemona's scenes, the technical principles proposed by Beltrame were very clear and relatively easy to identify. On the other hand, in *Titus Andronicus*' banquet scene, since it is more acted than manipulated, it was not altogether possible to test the hypothesis drawing on Beltrame's essay. However, I mentioned that by using the same puppets of the previous scene (Richard III's dead soldiers), Pia Fraus manages to convince the audience that such puppets were already dead (like Chiron and Demetrius) and could be "eaten". So, this "humanization" was proven even without manipulating the puppets and following Beltrame's principles, but presenting the puppets as human bodies and "eating" their internal organs.

Bearing in mind the comments made in Chapter II, in which I addressed points made by Amaral, and Amorós and Parício as regards the actor-manipulator's conduct on stage, in Chapter III I also addressed the exaggeration of facial expressions made by Pia Fraus in Hamlet's scene. Such analysis suggested that if the actor-manipulator makes clear since the beginning of the scene that he is going to interact with the puppet, there is no surprise and the audience understands the dynamics. However, if such interaction is not previously exposed, the actor-manipulator risks failing the manipulation since the focus goes to him and not to the puppet.

Concerning the adaptation of Shakespeare's *Hamlet*, *Othello*, and *Titus Andronicus*, Pia Fraus, opting to work with "synthesis-

scenes”, presented a different perspective from other adaptations performed with actors instead of puppets. In order to work with Puppet Theatre, a theatrical language in which the image is more important than the words, Pia Fraus adapted Shakespeare's plays with almost no use of verbal language. For many scholars, it is impossible, for instance, to present *Hamlet* without saying the famous “to be or not to be” line, or to perform any other Shakespearean play without minding the rhymes. As I see it, such audacity is what makes Pia Fraus' adaptations more interesting than others. As mentioned in the introduction, the Company adapts a whole play-script into brief sketches, using no verbal language, and with the use of puppets, thus presenting “Shakespeare without Shakespeare”.

To a certain extent, the present thesis, attempting to verify the possibilities of a puppet presenting a Shakespearean character, has also verified that with scarce theoretical materials regarding Puppet Theatre, and with no other similar research on adaptation of Shakespeare's plays for Puppet Theatre, it is possible, as it were, to work with “Puppet Theatre theory without Puppet Theatre theory”. However, such difficulty has made me realize that the fields of Puppet Theatre, adaptation theory, and Shakespeare's studies, being recent or not, deserve to be further developed. Future works could apply other theoretical materials on Puppet Theatre such as Henrik Jurkowsky, Craig, and Meyerhold to other sketches of *100 Shakespeare* or other adaptations of Shakespearean drama for Puppet Theatre. In the case of *100 Shakespeare*, an overview of the use of masks could also be developed, since the Company introduces this language in the show. Such research could certainly achieve success and help scholars interested in both Actor's and Puppet Theatre, as well as Shakespearean and adaptation studies.

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APPENDIX

Part of an e-mail interview granted for this research by Camila Ivo, actress of Pia Fraus, in April 29th 2009. The English translation is my own.

ALINE MACIEL: In my research I have selected three sketches to analyze: Hamlet, Othello, and Titus Andronicus. Thinking about adaptation theory, I focus on the fact of Hamlet loosing his head, of Desdemona seducing the manipulators and the public, and of the manipulators “eating” a puppet in order to make reference to Titus' banquet. Another aspect which interests me is the manipulation technique used in each sketch. For instance, in Hamlet and in Othello I believe you use the Japanese technique of Bunraku (direct manipulation / 3 manipulators). How do you classify the manipulation technique of Titus Andronicus and why such technique was chosen?

CAMILA IVO: In Hamlet we really use *Bunraku* (though not in its traditional, pure form). In Othello we also use *Bunraku*, in a natural proportion (Desdemona), and masks to compose Othello. Titus Andronicus ends up being the only scene completely “acted”, that is to say, we do not work neither with manipulation nor with masks. We work with actor's interpretation; there are no objects or puppet manipulations that are different from a traditional scene of dramatic theatre. We use props (daggers, coats, and the puppets which are going to be eaten), but without manipulating them differently from what they are. On the other hand, for this scene, actors tend to create several “types” and they create a sequence of actions in which the characters “talk” to each other (using *grammelots*, not clear words), go into relationship with each other, and sing. It is a different scene, when compared with others because it is the only one in which the interpretation of the actors is not through a puppet or any other animated form. Such choice occurred naturally, during the processes of improvisation for the creation of the production. We have created Richard III's sketch (approaching the war), where some “dead” puppets remained on the floor, and we also have studied Titus. The strongest image which we could recall from the play was when the Queen eats her own sons without knowing, since they were in the pie prepared by Titus with the boys' bodies. So, it occurred to us the idea of using in such sketch the puppets which have “died” in the War. Besides, the scene

would be strongest if we used actors “eating” such puppets, in a brutal way. We wanted to portray the contrast between human being’s “refinement”, who at the same time, can become completely irrational when induced by certain situations.

ALINE MACIEL: What is your opinion about Desdemona in *100 Shakespeare*? Did the play by Paula Voguel *Desdemona: the play about a handkerchief* had importance in the characterization of Desdemona?

CAMILA IVO: To tell the truth, in our Othello's scene, Desdemona is presented as Othello's own chimeras about her. The starting point was always the same: to show Othello's nightmare about Desdemona because of his jealousy, which incited him to kill her. We did not want to present the “real” Desdemona. The creation aroused only from Shakespeare's references. We did not use any text besides Shakespeare's to create the sketches.